

WEST VIRGINIA AT PARKERSBURG
UNIFORM COURSE SYLLABUS
Updated May 2003

Name of Course: Fundamentals of Three-dimensional Design Course No. Art 122

Department: Art

Division: Humanities

I. Course Objectives:

1. The student will be introduced to the four basic methods used to make sculpture: manipulation, subtraction, substitution, and assemblage.
2. The student will be introduced to common sculpture and 3-D design materials: cardboard/foam board, clay, plaster, wood, wire, cast metals, and sheet metals.
3. The student will develop and appropriate sense of craftsmanship for each material used in creating designs and three-dimensional works of art.
4. The student will acquire increased skill in using design elements with three-dimensional problems: space, line, shape, form, color, value, texture and pattern.
5. The student will acquire increased skill in using the principles of design with three-dimensional constructions: balance, symmetry, variety, rhythm, emphasis, domination and subordination, movement, and unity.
6. The student will learn to perceive and respond to their own and others' three-dimensional designs and works of art.
7. The student will gain insight into the work of selected sculpture movements and ideas employed by important sculptors in the twentieth century.

II. Topics to Be Studied:

- A. Formal/Aesthetic: Creating satisfying visual results
 1. Elements of Art
 2. Principles of Design
- B. Technical/Functional: Creating stable and viable forms in space
 1. Manipulation: modeling
 2. Subtraction: carving
 3. Substitution: casting
 4. Assemblage: combining forms
 5. Properties of Materials
 - a. Tensile strength
 - b. Compressive strength
 - c. Ductility and Malleability
 - d. Mass, gravity and the center of gravity
 - e. Temperature
 - f. Tactile properties

C. Symbolic/Expressive Issues: Experiential and associative meanings

1. Biomorph abstraction
2. Geometric abstractions
3. Human abstractions
4. Atavistic recollections
5. The power of color
6. Size and scale
7. The sculpture of the West in the twentieth century
8. Objects from traditions: Non-Western societies
9. Associations of materials
10. Problems inherent with that which is new

III. Special Projects to Be Included in Course:

1. One five-minute oral report on a major artwork, artist, architect or designer from the 20th century
2. One two-page paper discussing a three-dimensional work from a local art institution discussing formal/aesthetic, technical/functional, and symbolic/expressive issues of the piece.
3. Five studio projects: four projects each utilize one of the four major techniques (manipulation, subtraction, substitution, and assemblage), and a fifth project combining two or more of these techniques two satisfy an assigned symbolic/expressive issue.

IV. Methods of Evaluation:

1. One five-minute oral report
2. One two-page paper
3. Five studio projects
4. Participation and discussion of works in progress and in critiques
5. Observation when using tools and materials to see proficiency is being acquired while works are in progress

V. Assessment of Outcomes:

Five Studio Projects*	75%
Paper	5%
Oral Presentation	10%
Class Participation	10%

A standard scale will be used when determining the student's final grade: 100-90% =A. 80-89=B, 70-79%=C, 60-69%=D, below 60% =F.

*Each studio project will be worth 15% of the student's final grade

VI. Other Information