



University of  
New Haven

## Beginning Figurative Sculpture

### Section I: Course Overview

**Course Code:** SAR105

**Subject Area(s):** Studio Arts

**Prerequisites:** None

**Language of Instruction:** English

**Total Contact Hours:** 45

**Credits:** 3

### Course Description

Figurative sculpture is a basic studio course designed for beginners and intermediate students. It explores the skills and techniques necessary to approach clay modeling. Although it is an introductory course, more advanced students are given the opportunity of individual guidance. Students gain a baseline of knowledge on sculptures and other artistic mediums through museum visits and in-class lectures. After gaining this baseline, students work on their own personal sculpting project based on one of the sculptures they have seen during their visits.

### Learning Objectives

Upon successful completion of this course, students are able to:

- Define three different approaches and levels to sculpting that include copy from a sculpture, copy from life and a unique design done by the student
- Demonstrate how to use different clay modelling tools (hands, wooden spatulas, wire loop spatulas, etc.).
- Create a full three-dimensional sculpture in clay.
- Design sculpture using the additive process.

## Section II: Instructor & Course Details

### Instructor Details

Name: TBC

Contact Information: TBC

Term: TBC

Course Day and Time: TBC

Office Hours: TBC

### Grading & Assessment

The instructor assesses students' mastery of course learning objectives by using the forms of assessment below. Each of these assessments is weighted toward the final grade. The Assessment Overview section provides further details for each.

Engagement	20%
Craftmanship, Effort, Progress	10%
Workshop	10%
Portfolio	10%
Proposal for Third Project	5%
First Project	10%
Second Project	15%
Third Project	20%

### Assessment Overview

This section provides a brief description of each form of assessment listed above. Forms of assessment may be slightly modified in the term syllabus.

**Engagement (20%):** Students are expected to be engaged in class, and to have read the [CEA CAPA Engagement Policy](#) and to understand the [Class Engagement Rubric](#) that outlines how engagement is graded.

**Craftmanship, Effort, Progress (10%)** Art courses require active participation and effort on behalf of the students. Mastery and skill are not a requirement for this course, but students should show a desire for their skill level to grow throughout the term.

**Workshop (10%):** Students work on a ceramic project that lasts for the two sessions of the workshop and is evaluated on their effort

**Portfolio (10%):** A portfolio of all student work is created to neatly organize sketches, sculptures and journals throughout the term. Students are graded on the organization and depiction of their semester's work, not the work itself which has other assessments.

**Proposal for Third Project (5%):** To define the size and subject of the third project, students sketch a front and side view in pencil and create a study model in clay. Students are assessed on their ability to define and plan their idea for the latest sculpture.

**First Project (10%):** Students copy a detail of David's face and are evaluated on their effort to diligently follow and carry out all the steps necessary to create this first sculpture.

**Second Project (15%):** Students work in pairs making a detail of each other's portraits. They are evaluated on their ability to adopt and correctly reuse the steps of the first project and on their ability to collaborate towards the success of their partner's work.

**Third Project (20%):** Students work on a personal project. They are evaluated on the development of the technical skills acquired in the previous projects and on the ability to define and plan a project that develops correctly throughout the time available.

## Active Learning

Experiential learning is an essential component of education abroad, and participation in field studies is a required part of coursework. In this course, students explore the city in which they are studying using a variety of methods. This provides the opportunity to gain nuance and perspective on the host context and course content, as well as to collect information and resources for assigned papers, projects, and presentations. (Subject to change)

- Visit to the Art Studio Campucc10: a co-working space in which co-habit different aspects of doing art today in Florence.
- Teapot slipware decoration Workshop: the students create a ceramic teapot decorated with white slipware. The workshop lasts two sessions on two different days, it will take place at Campucc10 and is held by the ceramist Giovanni Garuglieri.

## Course Materials

### Art Supplies

The following is a list of materials to be purchased by the student, followed by the approximate price in € (please note that sales tax is included in the price).

- |                                |                  |
|--------------------------------|------------------|
| • 1 sketchbook (size A4 or A3) | 6,00             |
| • Pencils 2B                   | 1,20             |
| • Eraser                       | 1,20             |
| • Sharpener                    | 1,00             |
| • Dust coat (spolverina)       | 20,00 (optional) |

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Approximate total without dustcoat €10

## Readings and Resources

The below readings and resources are representative of what will be assigned as required in this course, but may vary slightly in the term syllabus.

All students are given access to the online library of the University of New Haven (UNH), accessible [here](#), and are expected to comply with [UNH Policies](#) regarding library usage.

Wherever possible, required readings are made accessible through the online library or Canvas. Students are responsible for obtaining all required readings.

Each course utilizes Canvas as its LMS. Students are expected to check Canvas regularly for updates and deadlines. Canvas is also the primary platform for contacting your instructor in case of questions or concerns about the course.

### Required

Goldwater, Robert & Treves, Marco. *Artist on Art - From the XIV to the XX Century*. Pantheon Books, 1985, pp. 58-70, 89-93, 134-137, 74-175, 195-199, 323-326, 329, 405, 406-407, 462-464

Lanteri, Edouard. *Modelling and Sculpting the Human Figure*, Dover Publications, 1985, pp. 7-24, 25-35, 39-79

## Course Calendar

Session 1	
Topics	<b>Introduction to the course and First Project</b>
Activity	Lecture, Discussion & Studio work time
Readings & Assignments	Starting copy a detail of the David's face

Session 2	
Topics	<b>First project</b>
Activity	Lecture, Discussion & Studio work time
Readings & Assignments	<ul style="list-style-type: none"><li>Lanteri, pp. 25-35</li></ul> Completion of the detail of the David's face

Session 3	
Topics	<b>Review of First project and Starting of Second project</b>
Activity	Lecture, Discussion & Studio work time

Readings & Assignments	Starting the study of a portion of a classmate's face
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Session 4	
Topics	<b>Second project</b>
Activity	Lecture, Discussion & Studio work time
Readings & Assignments	Continue working on the study of a portion of a classmate's face

Session 5	
Topics	<b>Second project and review of second project.</b>
Activity	Lecture, Discussion & Studio work time
Readings & Assignments	Completion the study of a portion of a classmate's face

Session 6	
<b>Ceramic workshop with Giovanni Garuglieri at the Ass. Cult. Campucc10 in via del campuccio 10/r.</b>	

Session 7	
<b>Ceramic workshop with Giovanni Garuglieri at the Ass. Cult. Campucc10 in via del campuccio 10/r.</b>	

Session 8	
Topics	<b>Third project proposal</b>
Activity	Lecture, Discussion & Studio work time
Readings & Assignments	Starting the Third project : brainstorming and making of the proposal and of the study model

	Goldwater and Treves, pp. 58-70, 89-93, 134-137, 74-175, 195-199, 323-326, 329, 405, 406-407, 462-464
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Session 9	
Topics	<b>Third project</b>
Activity	Lecture, Discussion & Studio work time
Readings & Assignments	Continue working on Third Project : starting the final sculpture

Session 10	
Topics	<b>Third project</b>
Activity	Lecture, Discussion & Studio work time
Readings & Assignments	Continue working on Third Project : starting the final sculpture

Session 11	
Topics	<b>Third project</b>
Activity	Lecture, Discussion & Studio work time
Readings & Assignments	Continue working on Third Project : starting the final sculpture

Session 12	
Topics	<b>Third project</b>
Activity	Lecture, Discussion & Studio work time
Readings & Assignments	Continue working on Third Project : starting the final sculpture

Session 13	
Topics	<b>Third project</b>
Activity	Lecture, Discussion & Studio work time

Readings & Assignments	Completion of Third Project
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Session 14
Final presentations

Session 15
Portfolio review

## Section III: Academic Policies and Standards

### Academic Policies

Students are expected to review and understand all CEA CAPA student policies, including our [Academic Policies](#) and [Engagement Policy](#). CEA CAPA reserves the right to change, update, revise, or amend existing policies and/or procedures at any time. Additional requirements that may be associated with a specific course or program are addressed in the term syllabus.

### Student Learning & Development Objectives

CEA CAPA has identified [Student Learning and Development Objectives \(SLDOs\)](#) for all programs in all locations: content in context, navigating differences, power and equity, critical thinking and intellectual curiosity, career and professional development, and sustainability and migration.

These are meta-level learning objectives that transcend coursework and are infused across all elements of program delivery, beyond specifics of course offerings, addressing student learning holistically and framing it a larger learning context.