Catalog Course Description:

Modeling techniques in clay and wax working from the figure. Possibilities of expression with the human figure as subject. Modeling process encompasses both observational and material handling techniques.

Entry Level Standards:

It is suggested that art majors complete ART 2950, 1011 and 2210 to gain the most from the course.

Prerequisite:

ART 1031 for art majors; None for non-art majors

Textbook(s) and Other Reference Materials Basic to the Course:

None; Selected readings will be provided

I. Week/Unit/Topic Basis:

Course work will be introduced in a sequential manner based on degree of difficulty and necessary information related to the completion of each assignment. The student's ability to grasp and master each of the presented problems will determine the pace of the course and the amount of information covered. Projects will center around visual element and beginning through intermediate modeling techniques as applies to three dimensional figurative media in a clay format. Frequent critiques will assist in determining student progress.

<table>
<thead>
<tr>
<th>Week</th>
<th>Topic</th>
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<tbody>
<tr>
<td>1</td>
<td>The figure as historical art subject. Introduction to proportion and scale.</td>
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<tr>
<td>2</td>
<td>Characteristics of clay media, review of clay techniques.</td>
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<tr>
<td>3</td>
<td>Beginning visual elements as applies to human figure modeling, scale, mass, proportion</td>
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<tr>
<td>4</td>
<td>Surface, contour, gesture, smooth versus worked</td>
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<tr>
<td>5</td>
<td>Form, analysis of proportion and gesture.</td>
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<tr>
<td>6</td>
<td>Working methods, application of clay and intermediate manipulation of wire and paper armatures</td>
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Surface manipulation

Integration of multiple figure forms in relational groups

Use of specific tools to modify surface

Intermediate visual elements as applies to human figure modeling, scale, mass, expression.

Final surface manipulation

Drying techniques

Kiln stacking, firing techniques

Finishing techniques, paint, stain patina

Final projects, review, critiques

II. Course Objectives*:

A. Demonstrate a relevant knowledge of the terminology and manipulation of clay as a three dimensional media in a figure modeling format. I.5

B. Operate within a basic mastery of armature development and construction. I.5

C. Express a spacial/constructional rationale for the organization of three dimensional figure modeling. III.2

D. Become aware of and use a variety of conceptual, stylistic and formal means for making an effective visual statement within a figure modeling format. I.3, I.4, II.3

E. Show a beginning and intermediate knowledge of three dimensional elements as applies to the media of clay in a figure modeling format. I.5

F. Exhibit a basic working knowledge of intermediate glazing, kiln stacking, and correct firing techniques. I.5

*Roman numerals after course objectives reference goals of the university parallel program.

III. Instructional Processes*:

Students will:

1. Verbally interact in studio exercises and critiques that focus on expectations of our society as well as those embraced by other cultures as regards the figure in art. Cultural Diversity and Social Adaptation Outcome, Communication Outcome, Active Learning Strategy

2. Be required to use the internet to research and reference examples of recent and historical figure modeling techniques and exhibitions. Technological Literacy Outcome, Active Learning Strategy, Transitional Strategy, Information Literacy Outcome

3. Apply known numerical standards to the proportioning of the human figure. Numerical Literacy Outcome, Active Learning Strategy

*Strategies and outcomes listed after instructional processes reference Pellissippi State’s goals for
strengthening general education knowledge and skills, connecting coursework to experiences beyond the classroom, and encouraging students to take active and responsible roles in the educational process.

IV. Expectations for Student Performance*: 

Upon successful completion of this course, the student should be able to:

1. Use art terms and vocabulary. A, D
2. Demonstrate a knowledge of physical properties of clay in a figure modeling format. A, D
3. Understand the use of three dimensional elements in a figure modeling format. C, E
4. Understand the relationship between three dimensional elements and clay in a figure modeling format. C, E
5. Show knowledge of basic figure modeling techniques. B, E
6. Utilize basic knowledge as applies to necessary firing techniques. F

*Letters after performance expectations reference the course objectives listed above.

V. Evaluation:

A. Testing Procedures:

As a studio class, no formal written exams will be given.

B. Laboratory Expectations: 75% of grade

75% of final grade is based on the quality and completeness of studio requirements and assignments:
- Skeletal armatures
- Finished clay buildup of skeleton
- Muscle development
- Finished clay buildup of muscles
- Gender distinctions based on muscle differences
- the female torso from live model
- The male torso from photographs and live model
- Portrait head

C. Field Work: 25% of grade

Participation in class critiques and discussions.

D. Other Evaluation Methods:

N/A

VI. Policies:

Attendance Policy:

Pellissippi State Technical Community College expects students to attend all scheduled instructional activities. As a minimum, students in all courses must be present for at least 75 percent of their scheduled class and laboratory meetings in order to receive credit for the course.