



FLOR ARTS 1105
Beginning Figurative Sculpture
CAPA FLORENCE PROGRAM

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 modelling. Although it is an introductory course, more advanced students will be given the opportunity of individual guidance.

The first part of the course consists of two different projects: we will gradually approach full three-dimensionality starting with the copy of a detail of Michelangelo's David and ending with the copy of the Bernini's portrait of Costanza Bonarelli. Both of the projects will be mainly developed during class time, and the entire process will be demonstrated step by step. A copy of a different detail of Michelangelo's David will be assigned as homework to further deepen the students' skills and there will be site visits to some of the most important sculptures in Florence to give students a certain theoretical awareness.

The second part of the course consists of a personal project. We will assign a theme from which the student will have to develop an idea and present it in a proposal. During this part, in order to experience different applications of sculpture, there will be a workshop on jewellery making. The students will document all their sculptures in a digital portfolio.

Course Aims

- ✓ Experiencing three-dimensional work.
- ✓ Acquiring basic skills in clay modelling.
- ✓ Working out achieved knowledge through the development of the final project.
- ✓ Developing expression and communication skills.
- ✓ Acquiring skills in re-finishing and presentation of works.
- ✓ Deepening of cultural and theoretical approach.

Requirements and Prerequisites

There are no requirements and prerequisites.

Special note: the subjects and course of study will be modified to meet student needs depending on the level of academic development. If there are students with special learning disabilities please inform the instructor at the beginning of the term.

Learning Outcomes

At the end of the course, students should be able to:

- a. use the different clay modelling tools (hands, spatula, wire loop)
- b. realize a sculpture in clay following the different technical steps in order to create a piece ready to be casted or fired
- c. evaluate and understand the different aspects of sculpture: designing it, realizing it, presenting it, commercializing it
- d. know the different materials and techniques used in the traditional sculpture

Class methodology

During the classes there will be practical demonstrations for the class as a whole, group critique, individual consultation and guidance and workshop.

Field Component(s): CAPA provides the unique opportunity to learn about the city through direct, guided experience. Participation in the field activity(s) for this course is required. You will actively explore the Global City you are currently living in. Furthermore, you will have the chance to collect useful information that will be an invaluable resource for the essays/papers/projects assigned in this course.

The assigned field component(s) are:

1. A jewellery wax modelling workshop: the students will have the possibilities to meet and see the work of the jewelry-artist Marisa Desii and to create their own jewellery in wax under her supervision.
(Optional) Then if they wish to have their own jewellery casted in: bronze, brass, silver, their jewelry wax will be brought to a professional lab, where (for a fee) they will cast the pieces.
2. Visit to the Art Studio Campucc10, where my studio is located: a co-working space in which co-habit different aspects of doing art today in Florence.
3. TBA

Mid-Term & Final Exams

The mid-term exam consists of:

- A. Submission of: the copies of the eye and the nose of Michelangelo's David, the copy of the Bernini's portrait of Costanza Bonarelli.
- B. Individual critique, review of the submitted works. (5 minutes)

The final exam consists of two parts:

- A. Submission of: the copies of the eye and the nose of Michelangelo's David, the copy of the Bernini's portrait of Costanza Bonarelli, the piece made at the jewellery workshop, the Final personal project.
- B. Individual critique, review of the submitted works. (10 minutes)

Final Grade Breakdown

TASK	PERCENTAGE	STUDENT LEARNING OUTCOMES (SLOs)
Class participation	10%	All
Effort and progress showing application of techniques	20%	All
Site visit homework	5%	C,D
Workshop	5%	C,D
Portfolio	5%	C
Proposal for Fourth Project	5%	C
First Project	8%	All
Second Project	7%	All
Third Project	20%	All
Fourth Project	15%	All

Overall grade

100%

DESCRIPTOR	ALPHA	NUMERIC	GPA	REQUIREMENT/EXPECTATION
Outstanding (High Distinction)	A	93+	4.0	Maximum grade: In addition to description for grade "A-", the student shows detailed understanding of materials about which he or she can show independent analytical ability. This means the ability to question an issue from different perspectives and evaluate responses in an objective manner.
Excellent (Distinction)	A-	90 - 92	3.7	Student shows understanding of literature beyond the textbook/class hand-outs/class notes, and the work shows a high level of independent thought, presents informed and insightful discussion and demonstrates a well-developed capacity for evaluation.
Very good (High Credit)	B+	87 - 89	3.3	Shows evidence of a capacity to generalise from the taught content, or the material in literature, or from class lectures in an informed manner. Also, the work demonstrates a capacity

				to integrate personal reflection into the discussion and an appreciation of a range of different perspectives.
Good (Credit)	B	83 - 86	3.0	The work is well organised and contains coherent or logical argumentation and presentation.
Good (Credit)	B-	80 - 82	2.7	Student shows understanding of literature beyond the textbook and/or notes, and, there is evidence of additional reading.
Average (Good Pass)	C+	77-79	2.3	The work demonstrates a capacity to integrate research into the discussion and a critical appreciation of a range of theoretical perspectives. Also, the work demonstrates a clear understanding of the question and its theoretical implications and demonstrates evidence of additional reading.
Adequate (Pass)	C	73 - 76	2.0	Shows clear understanding and some insight into the material in the textbook and notes, but not beyond. A deficiency in understanding the material may be compensated by evidence of independent thought and effort related to the subject matter.
Below Average (Borderline Pass)	C-	70-72	1.7	Shows some understanding of the material in the textbook and notes. A deficiency in any of the above may be compensated by evidence of independent thought related to the subject matter.
Inadequate (Borderline Fail)	D+	67 - 69	1.3	Fails to show a clear understanding or much insight into the material in the textbook and notes
Poor (Fail)	D	60 - 66	0.7 - 1.0	Besides the above for D+, student has not shown interest or engagement in the class work or study.
Poor (Fail)	F	<60	0	Shows little or no understanding of any of the material
Incomplete	I			Please see CAPA policy in the Faculty Handbook.

Dress Code

No requirements.

Course Materials

The following is a list of materials to be purchased by the student, followed by the 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
• Dustcoat (spolverina)	20,00 (optional)
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Approximate total without dustcoat	€10

Art supplies stores:

There are several well stocked art supply stores around Florence where students may purchase materials. The closest shop is Zecchi in Via dello Studio, 19r approximately a 5 min. walk from CAPA which offers CAPA students a 10% discount.

- BelleartiTognelli - v. G. Orsini 60 - 0556812359
- Lory - P.zza Frescobaldi 8-10 r - 055213246- mon/fri 9-19, sat 9-12.30
- Rigacci - v. dei Servi 71/r - 055216206
- Salvini - v. Alfani 127/r - 05521942
- Zecchi - v. Studio 19/r - 055211470- mon/fri 8.30-12.30, 15.30-19.30, sat 8.30-12.30

Readings

The following readings are mandatory and can be downloaded from the *Modules* section in CANVAS

Contents of the e-reader:

- Goldwater, R. & Treves, M. (1972), *Artist on Art - From the XIV to the XX Centur*, Pantheon Books, 1972. (Pg. 58-70 Michelangelo, pg. 89-93 Cellini, pg. 134-137 Bernini, pg 74-175 Falconet, pg 195-199 Canova, pg. 323-326 Rodin, pg. 329 Medardo Rosso, pg 405 A. Bourdelle, pg 406-407 A. Maillol, pg 462-464 J. Epstein)
- Lanteri, E. (1985), *Modelling and Sculpting the Human Figure*, Dover Publications, 1985. (Tools pg 7-24, The Head pg. 25-35, The Bust pg 39-79)
- Reed, W. (1984) *The Figure, the classic approach to drawing and construction*, North Light Books. (Bones and muscle of the body pg 53-71)

Recommended Reading(s):

- Taschen, ed. (2006), *Sculpture From Antiquity to the Present Day*, Taschen.
- Philippe, C. (2007), *Manuale di scultura. Tecniche, materiali, realizzazioni*, Sovera.
- Grubbs, D. (1982), *Modelling a likeness in clay*, Watson-Guption.
- Lucchesi, B. & Maelstrom, M. (1996), *Modelling the head in clay*, Watson-Guption.
- Moore, M. (2002), *Sulla scultura*, a cura di Alessandra Salvini, Abscondita.
- Vasari, G. (2008), *The Lives of the Artists*, Oxford University Press.

Weekly Course Schedule

<u>WEEK 1</u>	
Lesson Number 1	
Meet	CAPA Art School
Venue	Introduction
In-class activity	<ul style="list-style-type: none"> • Introduction to the course • Introduction to tools and techniques • First project: copy of the eye of Michelangelo's David
Assignments	Starting the copy of the nose of Michelangelo's David
<u>WEEK 2</u>	
Lesson Number 2	
Meet	CAPA Art School
Venue	First Project
In-class activity	Completing first project: copy of a detail of Michelangelo's David.
Assignments	Completing the copy of the nose of Michelangelo's David
<u>WEEK 3</u>	
Lesson Number 3	
Meet	CAPA Art School
Venue	Second project
In-class activity	<ul style="list-style-type: none"> • Introduction of second project: copy of the Bernini's portrait of Costanza Bonarelli. • Starting of second project

Assignments	Working on the portrait of Costanza Bonarelli.
WEEK 4	
Lesson Number 4	
Meet	Capa Art School
Venue	Second project
In—class activity	Working on the portrait of Costanza Bonarelli.
Assignments	Working on the portrait of Costanza Bonarelli.
WEEK 5	
Lesson Number 5	
Meet	Capa Art School
Venue	Second project
In—class activity	Working on the portrait of Costanza Bonarelli.
Assignments	Site Visit to: Cimitero delle Porte Sante at San Miniato
WEEK 6	
Lesson Number 6	
Meet	Capa Art School
Venue	Mid Term
In—class activity	<ul style="list-style-type: none"> • Completing the portrait of Costanza Bonarelli. • Submission of all completed sculptures
WEEK 7	
Lesson Number 7	
Meet	CAPA Art School
Venue	Fourth project
In—class activity	<ul style="list-style-type: none"> • Introduction of fourth project: personal project. • Layout of the project and first sketching of the project.
Assignments	Proposal for fourth project
WEEK 8	
Lesson Number 8	
Meet	Capa Art School
Venue	Fourth project
In—class activity	Starting of final sculpture.
Assignments	Working on final sculpture.
WEEK 8	
Lesson Number 9	
Meet	Campucc10, via del campuccio 10/r. (Santo Spirito area)
Venue	Third project: Jewellery making workshop.
Out—of—class activity	Round trip to the studio of the Jewellery Artist Marla Desii, Campucc10, where will take place the workshop.
WEEK 9	
Lesson Number 10	
Meet	Capa Art School
Venue	Fourth project
In—class activity	Working on final sculpture.
Assignments	Working on final sculpture.

WEEK 10	
Lesson Number 11	
Meet	Capa Art School
Venue	Fourth project.
In—class activity	Working on final sculpture.
Assignments	Working on final sculpture.
WEEK 10	
Lesson Number 12	TBC
Meet	TBC
Venue	TBC /Make up class
WEEK 11	
Lesson Number 13	
Meet	CAPA Art School
Venue	Fourth project.
In—class activity	Working on final sculpture.
Assignments	Completing final sculpture.
WEEK 12	
Lesson Number 14	
Meet	CAPA Art School
Venue	Final Evaluation
In—class activity	<ul style="list-style-type: none"> • Creation of digital portfolio. • Individual review: Submission of sculptures, proposal and portfolio.

Attendance, Participation & Student Responsibilities

Refer to the *Academic Handbook* for a complete outline of all academic policies. This page contains a summary only.

Attendance

CAPA has a mandatory attendance policy. Students are also expected to participate actively and critically in class discussions, and the participation portion of the class will be graded accordingly. Students must read assignments BEFORE the class, and come in on time. Attendance is mandatory and is taken at the beginning of every class. Unauthorized absence from class will result in a reduction of the final grade and ultimately in a F for the course.

Unexcused absences

The instructor for the course may lower the student's participation grade based on the number of absences. For custom programs, some will follow our absence policy (like when CAPA sponsors visa) and some will not; see academic director for details.

Excused absences

Any student seeking to be excused from class on the ground of a verifiable illness (i.e. doctor's note) or a family emergency, must email the DAA (greverdito@capa.org) in advance of their class. The CAPA staff will then email the relevant Faculty member. Note that calling the CAPA Center (055-2466439) is acceptable only if you do not temporarily have access to the internet. An e-mail is still required as quickly as you can get access to the internet again. If a doctor's note is written to excuse a student from class, the student cannot use that time for personal travel. Please note: excused absences will NOT be granted to accommodate visiting friends or family. Students absent due to extenuating circumstances that have been approved by the Director of Academic Affairs in advance of the missed class, including family emergency or verifiable health-related incapacity, remain responsible for meeting all class requirements. Faculty shall offer such students reasonable assistance in making up missed work (e.g. share handouts).

Class Participation

Participation is a vital part of your grade: students are expected to participate orally in seminars and in online forums and discussions in a critical and evaluative manner; to interact with the faculty and fellow students with respect and tolerance; and to actively engage in discussion. Derogatory or inflammatory comments about the cultures, perspectives or attitudes of others in the class will not be tolerated.

Academic Integrity

The faculty expects from you, the student, a high level of responsibility and academic honesty. Because the value of an academic course depends upon the absolute integrity of the work done by the student, it is imperative that a student demonstrates a high standard of individual honor in his or her scholastic work and class behavior. Plagiarism and cheating will result in dismissal from the program. See the Handbook of CAPA Academic Policies for more information and resources on plagiarism.

Use of electronic equipment in class

All devices such as laptops, I-pods, I-pads, netbooks, notebooks and tablets, smartphones, cell phones, etc. are **NOT** allowed unless you have express permission from the faculty or you have been instructed to do so. If you require an accommodation to use any type of electronic equipment, inform the Director of Academic Affairs or the Resident Director at the beginning of Term.

Late Submission

Late submission of papers due, projects, journal entries, pieces of homework and portfolios is only permitted with prior approval. A request must be made to the relevant Faculty member no later than two days prior to the due date. Late submission without prior approval will result in a full alpha grade penalty. In either case, work cannot be submitted after feedback has been provided to the rest of the class on the relevant assessment or one week after the due date whichever comes first, after which point a grade of F will be given for the assessment.

Behavior during Examinations

During examinations, you must do your own work. Unless specifically instructed by the lecturer or instructor, talking during an exam is not permitted, nor may you compare papers, copy from others, or collaborate in any way. Any failure to abide by examination rules will result in failure of the exam, and may lead to failure of the course and disciplinary action.