STUDENT LEARNING OUTCOMES ASSESSMENT

1. **Art 116A Basic Sculpture**

2. **Student Learning Outcomes**
The student will:
   1. Demonstrate the ability to manipulate forms in three-dimensional space.
   2. Apply personal expression to add content to the sculptural form.
   3. Differentiate between classic and contemporary idioms in sculpture.
   4. Practice the processes related to the making of sculpture.
   5. Analyze and evaluate sculptural art (especially the student's own), in terms of form, content, and classic and contemporary sculptural idioms.

3. Dialogue about the Course SLOs amongst faculty who teach the course. Currently, there is only one section being taught.

4. The SLOs that are being assessed:
   1. Demonstrate the ability to manipulate forms in three-dimensional space.
   2. Apply personal expression to add content to the sculptural form.
   3. Analyze and evaluate sculptural art (especially the student's own), in terms of form, content, and classic and contemporary sculptural idioms.

5. The SLOs were addressed by the assessment strategy of written and verbal critiques of the students' own work and that of their colleagues. Questions were used to encourage the students to consider the processes experienced, the aesthetic quality of the sculptural work and the meaning of the pieces.

6. The written and oral comments shared during the critiques give clear evidence that the students have manipulated forms in three-dimensional space. In addition to that, they have applied personal expression and content to the work. Furthermore, they have been able to analyze and evaluate their own sculpture and that of their colleagues.

7. During the class, many students have evidenced an awareness of artistic value and ways to express it through written and verbal exchanges. They revealed an appreciation of others' artistic efforts in demanding media and amazement at their own accomplishments.

8. Describe faculty dialogue (if any) involved in the assessment process: [There is only one section offered.]

9. Describe revisions (if any) in curriculum or teaching strategies to be implemented to promote student success:
   Even though the kiln-based, sculptural projects cause staggered, finishing times, the effort should be made to schedule group critiques early in the semester. This activity provides support, acknowledgement, useful questions, and clarifies each student's accomplishments.

10. After the improvements are implemented, describe the results:
Student Evaluation Comments:

[Re: A colleague's cast, bronze sword] That sword is the coolest thing ever. I love it so much. It's cool how even though there were a lot of issues he went through in the pour - it came out better than I expected.

I didn't realize just how long it would take! A solid month we were working on this. I'll never underestimate bronze sculptures ever, ever again. So much venting! I was afraid I would miss a spot and have it not fill, but with patience and a lot of time, I got through that. It's much more difficult to work in 3d than 2D. But I learned a lot. I have much more appreciation for sculpture.

A successful sculpture should allow the viewer to understand what it is or create interest or emotion. With my piece, I was not really going for an emotion, however the dragon was supposed to look somewhat enraged. So, perhaps that was the emotion that should be conveyed.

I tried to make big, heavy pieces, but after taking this class, I could have some willing to do again. My main concept of works is "The right to dream". People are getting lost, their dreams when they are getting older. If my pieces make them recall their childhood memory, I'll be happy.

This course has changed my understanding of sculpture in so many ways. 1). To have a lot of respect on people who make bronze (it was a hard process). 2). I found out that I love clay. 3). I was exposed to so many beautiful ideas by my friends!

I created visual interest in my form by intertwining the figures! The ideas I wanted the viewers to consider was rhythm and motion in water. Water makes me happy! I hope fish and water sculpture make people happy!

I learned that I will go head first with certain design ideas without thinking about it, even if I have a plan set-up already. The design for the cape on the Little Red Riding hood figurine is definitely improved. But I was able to stick close to my designs. I focused on having flow and balance for a lot of pieces. I didn't necessarily want anyone to particularly feel something when they looked at the piece. I was more interested in creating a piece based on shapes. I focused on translating the shadows in certain areas of the face into lines. I tried to keep a balanced shape, but with using asymmetrical shapes. I still wanted to try to keep everything in proportion.

[Re: Two colleagues' wire sculptures] ...(His) piece of the cat is really interesting. He had amazing patience to work with the wire (I had none). the contrast of the oily black wire and the blood-red base is very striking. One thing I would improve would be to have the cat look a little more like a cat. ...(Her) piece seems to show a woman running on the go. I really like the simple, continuous line, and how she chose to simplify the form by adding and subtracting certain elements of the form.

[Re.: Lost wax bronze project] ...I had a lot of problems with gating my pieces. It was really frustrating. I ended up using toothpicks and skewer fragments in addition to wax to make things stay. It looks really cool when done, but it takes a lot of work and many, many steps to get there.
I wanted to make my Dungeons and Dragons Character's staff. I designed it to look esoteric and mystical, but also kind of silly and comical, two concepts that don't usually go together. I learned to use power tools, and it was easier and less scary than I thought. I also learned to use many different media, especially ones I had been afraid to try, like metal work.

I think a "successful sculpture" should be able to achieve: 1) Audience interest, and 2) The artist's own objective. I create visual interest with my piece with the size, the unusual form, spring-like repetition, and details. In addition, I used vibrant and contrasting (black & red) color for my base and main piece. Moreover, by making my cat stand on two legs, the art displays a 'balancing' perspective that should captivate the audience even more.

I did some molding and casting before with cement, but never actually did casting of metal. There are many dimensions to it, methodology and tools. I really like ceramics, because I like to "add" rather than "subtract". However, carving into plaster also produces some very interesting results.

[Re.: Colleague's repousse, "Octopus"] ... I enjoy the sea and this reminds me of it. Having the piece look like it's through the window of the boat was very creative. The lack of color, but the varnish on the copper gave it a 'dark' feeling.

I am bummed by the experience there are things I can do and things I can't do that I thought I could. Way more difficult than expected. Yes, I have a certain style of art I create and I achieved the look that I was going for. I think anytime you can pull ideas out of your head and turn them into reality as you envisioned is art. 

[Re.: Found object collaboration] ...I'd like the viewers to see how well we can deconstruct and re-construct material and our ability to work together as a group. I want people to think when they see it.

[Re.: Found object collaboration] ...We had difficulty figuring out how to balance our horse sculpture, but one of the group members found sticks so we used those for legs. I worked on the tail. The group liked my idea of adding random colors of string and rope as hair. I would like for viewers to react confused at first, but then use their imagination for what type of creature it could be.

This course has taught me how to be more patient and creative with the pieces I want to create. I would like the viewers of my sculptures to be able to use their imagination on what the figure or object might be doing or plan to do.

In the beginning of the semester, I was pretty overwhelmed, since I'm not used to creating things by hand. But as time passed, I started to get used to it and gained more confidence in my work. I thought that my favorite material would have been clay, but I found it to be a little tedious. This was my first time working with wire and I never would have thought I would enjoy it as much as I do. I find it really relaxing.

[Re.: Two colleagues' clay and morphed pieces] ... (His) clay cookie jar was well-structured with excellent craftsmanship. I liked all the detail he put into the design, such as the body rolls to describe how he is eating all the cookies, as well as how his shirt is almost popping-off. (Her) piece invoked the most emotion for me only because it is probably the most "disturbing" out of all pieces I've seen today. But disturbing in a good way, since it caught my eye with a head on top of the kitchen tool.
The bronze casting was a little tedious to be honest, but the pieces turned out nice. [Re.: His repousse piece]...What surprised me was how clear the picture came out after the sulfur spraying. Two elements were depth and layering. The depth of the picture is shown because of the alternating colors in the hills.

A successful sculpture is something that comes out the exact way as it looked in my mind. [Re.: his ceramic sculpture] It looks even better than my first idea. I just had a quick doodle. I love that it's a cookie jar and in its own way it's just detailed enough to be art.

The process in making the ring could have possibly been done in a different way, but over all the wax was more flexible and efficient. Making this for myself it just symbolizes that even when I feel alone, I only need myself to get what I strive for and no one else can do it for me.

From the heat of the crucible to the grinding of the steel, the physicality of the art surprised me. With bronze and steel I found the strength and weight to bring a gravity to my works. [Re.: A colleague's quick study of a found object morphed into something else with added clay] Just the humor of it is fun. It can't be improved without loosening the humor intended by the artist.

One thing I learned and can apply to everyday life outside this class, is to not rush things like with my "Daptpunk" [clay sculpture]. It exploded because I did not attach the pieces correctly. I was frustrated because I was having a hard time with it. In result, it had the worst consequences.

[Re.: His ceramic sculpture] ...It represents my life- being adventurous and spontaneous. A successful piece gives off an open-ended meaning. Unfortunately, I didn't think too much on the emotion part of it, because I made a simple hanger. But thinking about it now, it brings me back to my childhood, to when I played with wire hangers. So maybe the viewer can connect to that.

[Re.: A colleague's clay sculpture] The "A's" symbol pulls the whole piece together and makes the elephant more than a regular pachyderm. It now embodies something greater than itself.

A successful sculpture is one that has conveyed its message to either the artist or the viewer. I created an abstract piece. I want people to feel confused when they look at my piece. I want them to say, "Why did he make that".

The sculpture has a very indifferent facial expression. There is a hole through the figure which also could hold symbolism. I did not intend on this art piece to have any meaning, but I would be very interested in hearing what viewers would think that it could mean.

I learned that different materials have their own unique properties and it is essential to study the material thoroughly to incorporate those unique properties effectively into an art piece. For example, in the wire project, I took advantage of how wires could easily be put into repetitive shapes using a cast to create the recurring human form.

A successful sculpture communicates the ideas of an artist effectively to the audience by using elements that create visual interest. My wire sculpture has continuity of similar shapes which create visual stepping stones that may be interesting to a viewer.