

**Glasgow School of Art Course Specification**  
**Course Title: Figurative Sculpture**

*Please note that this course specification is correct on the date of publication but may be subject to amendment prior to the start of the 2024-25 Academic Year.*

<b>Course Code:</b>	<b>HECOS Code:</b>	<b>Academic Session:</b>
		2024-25

<b>1. Course Title:</b>
Figurative Sculpture

<b>2. Date of Approval:</b>	<b>3. Lead School:</b>	<b>4. Other Schools:</b>
PACAAG April 2020	Open Studio	School of Fine Art

<b>5. Credits:</b>	<b>6. SCQF Level:</b>	<b>7. Course Leader:</b>
10	7	Gordon Webb, Head of Continuing Education

<b>8. Associated Programmes:</b>
N/A

<b>9. When Taught:</b>
Open Studio programmes throughout the year.

<b>10. Course Aims:</b>
<p>The aim of this course is to enable students to work three dimensionally from the human form. Students will gain experience in observation of the human figure and develop their skills in proportions, weight, mass, balance and movement.</p> <p>Students will learn how to model the figure in clay, working directly from the life model in both shorter and longer poses and will gain experience of translating the human form into three dimensional sculptures, developing their abilities to express and handle form in clay.</p>

<b>11. Intended Learning Outcomes of Course:</b>
<ol style="list-style-type: none"> <li>1. Observational Skills - Develop observational skills and an understanding of the complexity of the human form working three dimensionally</li> <li>2. Material Knowledge - An understanding of how to physically make a figure three dimensionally both from working with 3D drawing in space and modelling with clay, developing the ability to understand weight and mass.</li> <li>3. Art Practice - To create a body of work representing the human form in several positions including a standing, seated and reclining pose</li> </ol>

**12. Indicative Content:**

This course will introduce student to working with the human form three dimensionally working with clay. The students will be taken through the Life Room etiquette and the use of tools that they will work with and the first class will start with a one of pose to introduce clay as a material and a life room study. Students will then go on to work with the model in longer possess to last between six to twelve hours focussing on weight and proportions for the reclining figure and on the torso for the seated figure. Students will also have the opportunity to make a considered study of the human head using a head post and different modelling tools and will learn the techniques of hollowing out in preparation of firing the work in the kiln.

Student will also be set out of studio work and will be supplied with clay to produce life size studies of one of their hands and one of their feet. This will be assessed by the tutor on a one to one basis The course is delivered to a group as a whole and on an individual basis with student, tutor contact time throughout in the development of their work

**13. Description of Summative Assessment Methods:**

This course will be assessed on the final pieces of work and the commitment and understanding on the use of materials and equipment in this process

**13.1 Please describe the Summative Assessment arrangements:**

The course will be internally assessed by studio and projects set to be completed out with studio time. Finalised collection of work will be assessed by the tutor and another member of staff, in the presence of the student; an assessment checklist will be completed. Submitted work will be assessed in accordance with the GSA scheme of assessment.

**14. Description of Formative Assessment Methods:**

Engagement with formative assessment is a mandatory requirement. Throughout the course students are supported in assessing their developing work and encouraged to make adjustments where necessary. Although it takes place in every class with individual critiques, over time they are able to evaluate their work in progress and learn to modify its development.

**14.1 Please describe the Formative Assessment arrangements:**

N/A

**15. Learning and Teaching Methods:**

Formal Contact Hours	Notional Learning Hours
40	100

**15.1 Description of Teaching and Learning Methods:**

Creating Studies of hands and feet with supplied clay out with the studio that will be included in the summative assessment.

**16. Pre-requisites:**

N/A

**17. Can this course be taken by Exchange/Study Abroad students?**

Yes

**18. Are all the students on the course taught wholly by distance learning?**

No

<b>19. Does this course represent a work placement or a year of study abroad?</b>	No
<b>20. Is this course collaborative with any other institutions?</b>	No
<b>20.1 If yes, then please enter the names of the other teaching institutions:</b>	
N/A	

**21. Additional Relevant Information:**

Private Study may include research time, library time, reading journals, art magazines or newspapers, talking about relevant topics to artists, fellow students or experts in their fields. Going to galleries, exhibitions and museums; and preparing and presenting your coursework for assessment.

**22. Indicative Bibliography:**

Rubino, P. & Rubino, P., 2010. *Sculpting the figure in clay: an artistic and technical journey to understanding the creative and dynamic forces in figurative sculpture*, New York: Watson-Guption Publications

Russell, T., 2014. *Modelling and sculpting the figure*, London: Bloomsbury Visual Arts, An imprint of Bloomsbury Publishing Plc.

Hildre, B., 2008. *Modelling heads and faces in clay*, London: A. & C. Black.