ROBBINSVILLE PUBLIC SCHOOLS

OFFICE OF CURRICULUM AND INSTRUCTION

VISUAL AND PERFORMING ARTS DEPARTMENT

SCULPTURE 1 & 2

Board of Education

Board of Education

Mr. Vito Gallucio, President
Mr. Christopher Emigholz, Vice President
Ms. Jane Luciano
Ms. Lisa Temple
Mr. Richard Young
Mr. Scott Veisz
Ms. Maxine Fox
Ms. Tanya Lehmann
Mr. Jai Gulati
Mr. Brian Betze, Superintendent
Dr. Kimberly Tew, Assistant Superintendent

Curriculum Writing Committee
Jaela Johnson
2021 Standards Updates - Sarah Foster

Supervisors
Sarah Foster

BOARD OF EDUCATION INITIAL ADOPTION DATE:

Course Philosophy

The lines between artist and engineer are often blurred in the world of sculpture. Humans are unique in the extremes with which we manipulate our environment, and our exploration of the structure and materials needed to do so. The creation of sculpture can apply all the concepts found in structural engineering with the possible exception of creating a truly purposeful, utilitarian object. Additionally, no other visual art form is as affected by its context as sculpture, which must occupy three dimensional space, is often intended for a specific environment, and results in engaging senses beyond sight when inspiring a response from the viewer. This curriculum is designed to provide a flexible framework within which the students and instructor become partners in deciding which materials, techniques and processes to explore. For Sculpture 1, five to six units should be covered during one semester. The units can be those outlined here, or new units can be added that emphasize an additional principle or philosophy of design. The instructor should select one skill (carving, casting, modelling, assembling) to apply to each project and apply that skill to explore the concept.

For Sculpture 2, this curriculum provides a less restrictive structure. The intention is to have students self-select units and skills to practice in more depth. Students in Sculpture 2 may cover many units, or may only cover one, depending on their intent and the agreement on the instructor.

Course Description

Sculpture 1 is a semester-long introductory level art class that is intended to introduce students to a broad scope of three dimensional art and art making. Sculpture 2 is a semester-long follow-up that challenges students to explore their intentions, purpose and audience in greater depth. Focusing on the unique relationship between three dimensional art and its environment, the course addresses a selection of concepts such as the principles of design, as a framework for manipulating form.

Core and Supplemental Instructional Materials

Core Materials	Supplemental Materials
• There is no specific text, however useful information on the history and practice of sculpture can be found on each of the following websites: ○ https://www.scholastic.com/browse/article.jsp?id=3753866 ○ http://www.vam.ac.uk/content/articles/s/sculpture-techniques/ ○ https://www.getty.edu/education/teachers/classroom_resources/curricula/sculpture/index.html ○ https://www.widewalls.ch/plaster-sculpture/ ○ https://www.kqed.org/artschool & https://www.youtube.com/watch?v=YoOb3JSDAUo (video on Texture)	• Relevant artist websites & links. Including but not limited to: ○ Red Grooms ○ George Segal ○ Louise Nevelson ○ El Anatsui ○ Ti-Rock Moore ○ Donald Judd ○ Meret Oppenheim ○ Cosima van Bonin ○ Ruth Asawa ○ Gian Lorenzo Bernini ○ Judy Chicago ○ Yayoi Kusama ○ Cosimo Cavallaro ○ Elspeth Pratt ○ Gunjan Aylawadi

Social Emotional Learning Connections

Below are the five core SEL Competencies as outlined by CASEL, and examples of how each may be addressed within this curriculum

The examples below are adapted from SELarts.org

Self-awareness: The ability to accurately recognize one's emotions and thoughts and their influence on behavior. This includes accurately assessing one's strengths and limitations and possessing a well-grounded sense of confidence and optimism.

Example 1: Students explore how awareness of one's strengths, challenges, feelings, and thoughts influence the generation of creative ideas.
Example 2: Students explore how one's thoughts and feelings connect to artistic works to make meaning.

Self-management: The ability to regulate one's emotions, thoughts, and behaviors effectively in different situations. This includes managing stress, controlling impulses, motivating oneself, and setting and working toward achieving personal and academic goals.

Example 1: The creative process requires students to persevere and strategies to overcome obstacles in order to successfully execute their vision.
Example 2: Through engagement in the artistic process, students develop strategies for managing emotions, thoughts, and behaviors.

Social awareness: The ability to take the perspective of and empathize with others from diverse backgrounds and cultures, to understand social and ethical norms for behavior, and to recognize family, school, and community resources and supports.

Example 1: Artists consider the thoughts, feelings, and perspectives of others, and the influence of these factors' relationship with the artist's intent.
Example 2: Student artists must build self-confidence and social awareness when preparing an artwork for public display or presentation.

Relationship skills: The ability to establish and maintain healthy and rewarding relationships with diverse individuals and groups. This includes communicating clearly, listening actively, cooperating, resisting inappropriate social pressure, negotiating conflict constructively, and seeking and offering help when needed.

Example 1: Artists conceptualize and generate ideas and works in relationship with others.
Example 2: Artists are able to explain their intent and creative choices in constructive ways.

Responsible decision-making: The ability to make constructive and respectful choices about personal behavior and social interactions based on consideration of ethical standards, safety concerns, social norms, the realistic evaluation of consequences of various actions, and the well-being of self and others.

Example 1: Artists rely on problem solving, critical thinking, and personal perspective when making creative choices.
Example 2: Artists must consider personal, ethical, safety, and civic impacts when making decisions as part of the creative process.

Integration of 21st Century Themes and Skills

NJSLS-CLKS 9.4: Life Literacies and Key Skills	
Creativity and Innovation	*See specific standards and their connections/examples for this disciplinary concept listed within each individual unit* Can be found in unit: 1, 2, 3, 4, 5, 6
Critical Thinking and Problem Solving	*See specific standards and their connections/examples for this disciplinary concept listed within each individual unit* Can be found in unit: 1, 2, 3, 4, 5, 6
Digital Citizenship	*See specific standards and their connections/examples for this disciplinary concept listed within each individual unit* Can be found in unit: 1, 2, 3, 4, 5, 6
Global and Cultural Awareness	*See specific standards and their connections/examples for this disciplinary concept listed within each individual unit* Can be found in unit: 6
Information and Media Literacy	*See specific standards and their connections/examples for this disciplinary concept listed within each individual unit* Can be found in unit: 6
Technology Literacy	*See specific standards and their connections/examples for this disciplinary concept listed within each individual unit* Can be found in unit: 1, 2, 3, 4, 5, 6

Robbinsville Ready 21st Century Skill Integration

The following skills will be embedded throughout the curriculum and instruction of this course.

Collaborative Team Member: Robbinsville students will learn more by working together than in isolation. As educational theorist Lev Vygotsky advocated, learning is a social process. Many workplaces today encourage employees to work in teams to solicit diverse perspectives, brainstorm new ideas and/or products, and solve problems. Further, collaboration fosters interpersonal relationships, self-management skills, cooperation, and a sense of collective responsibility. Collaborative team members are able to work with diverse groups of people who hold a variety of perspectives.

Effective Communicator: Robbinsville students must be able to clearly articulate their ideas orally, in writing, and across various media in order to successfully connect to the world around them. As the world becomes increasingly globalized, communication is more than just sharing one's ideas. Effective communicators are able to communicate their convictions, actively listen and analyze others' work to identify perspective and/or potential bias.

Emotionally Intelligent Learner: Robbinsville students who are emotionally intelligent learn to be empathetic, demonstrate integrity and ethical behavior, are kind, are self-aware, willing to change, and practice self-care. They are better able to cope with the demands of the 21st century digital society and workplace because they are reliable, responsible, form stable and healthy relationships, and seek to grow personally and professionally. Emotionally intelligent people are able to manage their emotions, work effectively on teams and are leaders who can grow and help to develop others.

Informed and Involved Citizen: Robbinsville students need to be digital citizens who are civically and globally aware. The concept of what it means to be "literate" has evolved along with 21st century technological and cultural shifts. Our progressive vision of literacy entails having our students explore real world problems in the classroom. Informed and involved citizens are able to safely and accurately communicate with people all around the world and are financially, environmentally and informationally literate.

Innovative Thinker: Robbinsville students must encompass innovative thinking skills in order to be successful lifelong learners in the 21st century world. As stated by Karl Fisch and Scott McLeod in the short film Shift Happens, "We are currently preparing students for jobs that don't yet exist . . . using technologies that haven't been invented . . . in order to solve problems we don't even know are problems yet." Innovative thinkers are able to think analytically, solve problems critically, creatively engage in curiosity and tinkering, and demonstrate originality.

Resilient and Self-Directed Learner: Robbinsville students need to take risks and ultimately make independent and informed decisions in an ever-changing world. Author of Life, the Truth, and Being Free, Steve Maraboli stated, "Life doesn't get easier or more forgiving, we get stronger and more resilient." Self-directed scholars of the 21st century are able to set goals, initiate resolutions by seeking creative approaches, and adjust their thinking in light of difficult situations. Resilient students are able to take risks without fear of failure and overcome setbacks by utilizing experiences to confront new challenges. Resilient and self directed scholars will consistently embrace opportunities to initiate solutions and overcome obstacles.

Career Awareness and Planning Standards 9.2	
9.2.12.CAP.3 Investigate how continuing education contributes to one's career and personal growth	Example: Students explore different careers in the arts and determine pathways to achieve them.
9.2.12.CAP.6 Identify transferable skills in career choices and design alternative career plans based on those skills.	Example: Students will determine which skills from the arts are transferable to success in other areas in their lives.
9.2.12.CAP.8 Determine job entrance criteria used by employers in various industry sectors	Example: Students will identify which skills are needed for different careers, college programs, and other post-secondary plans that employ various aspects of the arts.

Robbinsville Public Schools
Scope, Sequence, Pacing and Assessment

Sculpture 1 & 2

Unit Title	Unit Understandings and Goals	Recommended Duration/ Pacing	Assessments			
			Formative	**Summative**	**Common Benchmark Assessments** (mid-course and end of course **only**)	**Alternative Assessments** (projects, etc. **when appropriate**)
Unit 1: Surface	-Texture is not only a tactile quality, but also the visual effect it can produce. -What we can feel by applying touch to different surfaces is one of the basic forms of communication between our bodies and other objects. -Texture is not only an aesthetic feature but can also possess a deeper significance, especially when materials can conjure a response such as memory or preference.	Sculpture 1: 2-3 weeks Sculpture 2: Determined by students' needs.	Observation & Description Based Outcome: Students can identify and describe visual elements in existing work and discuss their own response.	Analysis & Application Based Outcome: Students can explain the intent and meaning of existing work, and effectively develop an application of the concept for their own work.		-Comprehensive Critique or Analysis -Practical Application of Skills

Unit 2: Scale	-The size relationship between an object and the human body is significant. -Changes in scale can have a great impact on perception and meaning.	Sculpture 1: 2-3 weeks Sculpture 2: Determined by students' needs.	Observation & Description Based Outcome: Students can identify and describe visual elements in existing work and discuss their own response.	Analysis & Application Based Outcome: Students can explain the intent and meaning of existing work, and effectively develop an application of the concept for their own work.		-Comprehensive Critique or Analysis -Practical Application of Skills
Unit 3: Likeness	-Naturalism is a relatively new tradition in art making, only having come into fashion in the 19th century. -Most cultures and traditions have prefered stylized or idealized versions of the human figure.	Sculpture 1: 2-3 weeks Sculpture 2: Determined by students' needs.	Observation & Description Based Outcome: Students can identify and describe visual elements in existing work and discuss their own response.	Analysis & Application Based Outcome: Students can explain the intent and meaning of existing work, and effectively develop an application of the concept for their own work.		-Comprehensive Analysis -Practical Application of Skills
Unit 4: Purpose	-Some schools of thought argue that only an object that seems purposeful without having a purpose can be art. -Art making can serve a purpose even if the object made does not have an intended function. -The purpose of an art object can be altered by the context in which it exists.	Sculpture 1: 2-3 weeks Sculpture 2: Determined by students' needs.	Observation & Description Based Outcome: Students can identify and describe visual elements in existing work and discuss	Analysis & Application Based Outcome: Students can explain the intent and meaning of existing work, and effectively		-Comprehensive Critique or Analysis -Practical Application of Skills

			their own response.	develop an application of the concept for their own work.		
Unit 5: Movement	-Movement is both a kinetic property and a visual property. -Visual movement is the principle of art used to create the impression of action in a work of art. -Mobiles continually redefine the space around them as they move.	Sculpture 1: 2-3 weeks Sculpture 2: Determined by students' needs.	Observation & Description Based Outcome: Students can identify and describe visual elements in existing work and discuss their own response.	Analysis & Application Based Outcome: Students can explain the intent and meaning of existing work, and effectively develop an application of the concept for their own work.		-Comprehensive Critique or Analysis -Practical Application of Skills
Unit 6: Unity	-Unity (also called harmony) is an important principle of design that gives the artwork a sense of cohesion or coherence. -Historically, artists of all genres have sought to achieve unity, although the aesthetics of each genre have varied, to enhance the sense or order or meaning in their work.	Sculpture 1: 2-3 weeks Sculpture 2: Determined by students' needs.	Observation & Description Based Outcome: Students can identify and describe visual elements in existing work and discuss their own response.	Analysis & Application Based Outcome: Students can explain the intent and meaning of existing work, and effectively develop an application of the concept for their own work.	-Comprehensive Analysis	-Comprehensive Critique or Analysis -Practical Application of Skills

Robbinsville Public Schools

Unit #1: Surface

Enduring Understandings:	**Essential Questions:**
● Engaging additional senses, such as touch, in visual art enhances the meaning and purpose of the work. ● Challenging preconceived notions and expectations of what the surface of an object should look like, or feel like, are tools a sculptor can use to enhance the meaning or purpose of their work.	● Why does texture (actual or implied) matter on a piece of art? ● How can a sculptor use surface as an expressive quality in their work?

Interdisciplinary Connections

Math - Modeling with Geometry G-MG A: Apply geometric concepts in modeling situations.
Examples:
1. Use geometric shapes, their measures, and their properties to describe objects (e.g., modeling a tree trunk or a human torso as a cylinder).
2. Apply geometric methods to solve design problems (e.g., designing an object or structure to satisfy physical constraints or minimize cost; working with typographic grid systems based on ratios).

Science - Science and Engineering Practices: Developing and Using Models Modeling in 9–12 builds on K–8 and progresses to using, synthesizing, and developing models to predict and show relationships among variables between systems and their components in the natural and designed worlds.
Example: Develop a model based on evidence to illustrate the relationships between systems or between components of a system. (HS-PS1-4),(HS-PS1-8)

Science - Crosscutting Concepts: Stability and Change Much of science deals with constructing explanations of how things change and how they remain stable. (HS-PS1-6)
Example: Students will examine traditions in art making practices, and recognize when and why artists diverge from those traditions.

Guiding / Topical Questions with Specific Standards		**Content, Themes, Concepts, and Skills**	**Teaching Strategies**	**Instructional Resources and Materials**	**Assessment Strategies**
1.5.12prof. Cr1a 1.5.12prof. Cr.1b 1.5.12prof. Cr2a	-How can texture be explored through carving? -How does texture affect our perception of or response to three dimensional art?	Carving - A subtractive method where material is systematically removed from the outside in to create the intended form. Casting - A two part process that starts with creating a hollow form (mold) that	Project planning and making: Facilitate the process for students to research past materials, practices and techniques and design a project which emphasizes the characteristic of surface through using a subtractive process.	https://www.wikihow.com/Carve +Selected relevant artist references & examples. How to Make a Plaster Mold	Guided Discussion Written Planning Documents Peer Review Concept Based Project

1.5.12prof.Cr2b 1.5.12prof.Pr4a 1.5.12prof.Re7b 9.4.12.CI.1 9.4.12.CT.1 9.4.12.DC.1 9.4.12.IML.1 9.4.12.TL.4	-In what ways, other than texture, can the surface of an object be manipulated? -How can texture be explored through casting? -How does texture affect our perception of or response to three dimensional art? -In what ways, other than texture, can the surface of an object be manipulated? -How can texture be explored through modeling? -How does texture affect our perception of or response to three dimensional art? -In what ways, other than texture, can the surface of an object be manipulated? -How can texture be explored through assembling? -How does texture affect our perception of or response to three dimensional art? -In what ways, other than texture, can the	can be filled with a liquid or flexible material (that will usually harden). Modeling - The process of building up soft or malleable material to create a form. Assembling - Using any materials and methods of manufacture that will serve the purposes of the project.	Project planning and making: Facilitate the process for students to research past materials, practices and techniques and design a project which emphasises the characteristic of surface through using a hollow negative form (mold) to create a positive form. Project planning and making: Facilitate the process for students to research past materials, practices and techniques and design a project which emphasises the characteristic of surface through using a malleable material in an additive process. Project planning and making: Facilitate the process for students to research past materials, practices and techniques and design a project which emphasises the characteristic of surface through using a combination of materials in an additive process..	https://www.youtube.com/watch?v=QqwkzMmFT8E +Selected relevant artist references & examples. How to Make a Sculpture +Selected relevant artist references & examples. Assemblage +Selected relevant artist references & examples.	Collaboratively Developed Rubrics

	surface of an object be manipulated?				

Robbinsville Public Schools

Unit #2: Scale

Enduring Understandings:	**Essential Questions:**
● Scale is a size relationship that is dependent on the frame of reference. ● Manipulating the scale of familiar objects with intention can impact the viewer's perception or understanding of space.	● How is the scale of an object related to its context? ● How is the perception of scale impacted by expectations?

Interdisciplinary Connections

Math - Modeling with Geometry G-MG A: Apply geometric concepts in modeling situations.
Examples:
1. Use geometric shapes, their measures, and their properties to describe objects (e.g., modeling a tree trunk or a human torso as a cylinder).
2. Apply geometric methods to solve design problems (e.g., designing an object or structure to satisfy physical constraints or minimize cost; working with typographic grid systems based on ratios).

Science - Science and Engineering Practices: Developing and Using Models Modeling in 9–12 builds on K–8 and progresses to using, synthesizing, and developing models to predict and show relationships among variables between systems and their components in the natural and designed worlds.
Example: Develop a model based on evidence to illustrate the relationships between systems or between components of a system. (HS-PS1-4),(HS-PS1-8)

Science - Crosscutting Concepts: Stability and Change Much of science deals with constructing explanations of how things change and how they remain stable. (HS-PS1-6)
Example: Students will examine traditions in art making practices, and recognize when and why artists diverge from those traditions.

Guiding / Topical Questions with Specific Standards		**Content, Themes, Concepts, and Skills**	**Teaching Strategies**	**Instructional Resources and Materials**	**Assessment Strategies**
1.5.12prof. Cr1a 1.5.12prof. Re7b 1.5.12prof Re8a 1.5.12prof. Cn10a 9.4.12.CI.1	How can a subtractive process, such as carving, be used to emphasize the principle of scale in a three dimensional work of art? -How does scale affect our perception of or response to three dimensional art?	Carving - A subtractive method where material is systematically removed from the outside in to create the intended form.	Project planning and making: Facilitate the process for students to research past materials, practices and techniques and design a project which addresses the idea of scale by using a subtractive process.	https://www.wikihow.com/Carve +Selected relevant artist references & examples.	Guided Discussion Written Planning Documents Peer Review Concept Based Project Collaboratively Developed Rubrics

9.4.12.CT.1 9.4.12.DC.1 9.4.12.IML.1 9.4.12.TL.4	How can a two part process, such as casting, be used to emphasize the principle of scale in a three dimensional work of art? -How does scale affect our perception of or response to three dimensional art?	Casting - A two part process that starts with creating a hollow form (mold) that can be filled with a liquid or flexible material (that will usually harden).	Project planning and making: Facilitate the process for students to design a project which addresses the idea of scale by using a negative hollow form (mold) to create a positive form.	How to Make a Plaster Mold https://www.youtube.com/watch?v=QqwkzMmFT8E +Selected relevant artist references & examples.	Guided Discussion Written Planning Documents Peer Review Concept Based Project Collaboratively Developed Rubrics
	How can an additive process, such as modeling, be used to emphasize the principle of scale in a three dimensional work of art? -How does scale affect our perception of or response to three dimensional art?	Modeling - The process of building up soft or malleable material to create a form.	Project planning and making: Facilitate the process for students to design a project which addresses the idea of scale by using a malleable material (such as clay) in an additive process.	How to Make a Sculpture +Selected relevant artist references & examples.	Guided Discussion Written Planning Documents Peer Review Concept Based Project Collaboratively Developed Rubrics
	How can an additive process, such as assemblage be used to emphasize the principle of scale in a three dimensional work of art? -How does scale affect our perception of or response to three dimensional art?	Assembling - Using any materials and methods of manufacture that will serve the purposes of the project.	Project planning and making: Facilitate the process for students to design a project which addresses the idea of scale by using a collection of materials in an additive process.	Assemblage +Selected relevant artist references & examples.	Guided Discussion Written Planning Documents Peer Review Concept Based Project Collaboratively Developed Rubrics

Robbinsville Public Schools

Unit #3: Likeness

Enduring Understandings:.	**Essential Questions:**
● What we expect something to look like directly impacts our response to three dimensional works of art. ● Artists will intentionally vary the naturalim within their sculpture to create a new emphasis or meaning.	● How does our perception of likeness affect our reaction to a piece of three dimensional art? ● How can likeness be altered to change emphasis or meaning when representing something familiar?

Interdisciplinary Connections

Math - Modeling with Geometry G-MG A: Apply geometric concepts in modeling situations.
Examples:
1. Use geometric shapes, their measures, and their properties to describe objects (e.g., modeling a tree trunk or a human torso as a cylinder).
2. Apply geometric methods to solve design problems (e.g., designing an object or structure to satisfy physical constraints or minimize cost; working with typographic grid systems based on ratios).

Science - Science and Engineering Practices: Developing and Using Models Modeling in 9–12 builds on K–8 and progresses to using, synthesizing, and developing models to predict and show relationships among variables between systems and their components in the natural and designed worlds.
Example: Develop a model based on evidence to illustrate the relationships between systems or between components of a system. (HS-PS1-4),(HS-PS1-8)

Science - Crosscutting Concepts: Stability and Change Much of science deals with constructing explanations of how things change and how they remain stable. (HS-PS1-6)
Example: Students will examine traditions in art making practices, and recognize when and why artists diverge from those traditions.

Guiding / Topical Questions with Specific Standards		**Content, Themes, Concepts, and Skills**	**Teaching Strategies**	**Instructional Resources and Materials**	**Assessment Strategies**
1.5.12prof. Cr1a 1.5.12prof. Cr.1b 1.5.12prof. Cr2a 1.5.12prof. Cr2b	How can a subtractive process, such as carving, be used to emphasize the concept of likeness in a three dimensional work of art? -How does our perception of likeness	Carving - A subtractive method where material is systematically removed from the outside in to create the intended form.	Project planning and making: Facilitate the process for students to design a project which explores the concept of likeness through using a subtractive process.	https://www.wikihow.com/Carve +Selected relevant artist references & examples.	Guided Discussion Written Planning Documents Peer Review Concept Based Project Collaboratively Developed Rubrics

1.5.12prof.Pr4a	affect our response to three dimensional art?				
1.5.12prof.Re7b 9.4.12.CI.1 9.4.12.CT.1 9.4.12.DC.1 9.4.12.IML.1 9.4.12.TL.4	How can a two part process, such as casting, be used to emphasize the concept of likeness in a three dimensional work of art? -How does our perception of likeness affect our response to three dimensional art?	Casting - A two part process that starts with creating a hollow form (mold) that can be filled with a liquid or flexible material (that will usually harden).	Project planning and making: Facilitate the process for students to design a project which explores the concept of likeness through using a hollow negative form to create a positive form.	How to Make a Plaster Mold https://www.youtube.com/watch?v=QqwkzMmFT8E +Selected relevant artist references & examples.	Guided Discussion Written Planning Documents Peer Review Concept Based Project Collaboratively Developed Rubrics
	How can an additive process, such as modeling, be used to emphasize the concept of likeness in a three dimensional work of art? -How does our perception of likeness affect our response to three dimensional art?	Modeling - The process of building up soft or malleable material to create a form.	Project planning and making: Facilitate the process for students to design a project which explores the concept of likeness through using a malleable material in an additive process..	How to Make a Sculpture +Selected relevant artist references & examples.	Guided Discussion Written Planning Documents Peer Review Concept Based Project Collaboratively Developed Rubrics
	How can an additive process, such as assemblage be used to emphasize the concept of likeness in a three dimensional work of art? -How does our perception of likeness affect our response to three dimensional art?	Assembling - Using any materials and methods of manufacture that will serve the purposes of the project.	Project planning and making: Facilitate the process for students to design a project which explores the concept of likeness through using a combination of materials in an additive process.	Assemblage +Selected relevant artist references & examples.	Guided Discussion Written Planning Documents Peer Review Concept Based Project Collaboratively Developed Rubrics

Robbinsville Public Schools

Unit #4: Purpose

Enduring Understandings:	**Essential Questions:**
● The physical qualities of an object often provide clues as to its intended function or purpose. ● A sculptor may choose to alter the physical qualities of a familiar object, or change the expected context to present a new meaning or purpose.	● How do we identify the intended purpose of an object? ● Why might a sculptor choose to alter the physical characteristics of a familiar object, or present a familiar object in an unfamiliar way?

Interdisciplinary Connection

Math - Modeling with Geometry G-MG A: Apply geometric concepts in modeling situations.
Examples:
1. Use geometric shapes, their measures, and their properties to describe objects (e.g., modeling a tree trunk or a human torso as a cylinder).
2. Apply geometric methods to solve design problems (e.g., designing an object or structure to satisfy physical constraints or minimize cost; working with typographic grid systems based on ratios).

Science - Science and Engineering Practices: Developing and Using Models Modeling in 9–12 builds on K–8 and progresses to using, synthesizing, and developing models to predict and show relationships among variables between systems and their components in the natural and designed worlds.
Example: Develop a model based on evidence to illustrate the relationships between systems or between components of a system. (HS-PS1-4),(HS-PS1-8)

Science - Crosscutting Concepts: Stability and Change Much of science deals with constructing explanations of how things change and how they remain stable. (HS-PS1-6)
Example: Students will examine traditions in art making practices, and recognize when and why artists diverge from those traditions.

Guiding / Topical Questions with Specific Standards		**Content, Themes, Concepts, and Skills**	**Teaching Strategies**	**Instructional Resources and Materials**	**Assessment Strategies**
1.5.12prof. Cr1a 1.5.12prof. Cr.1b 1.5.12prof. Cr2b	How can a subtractive process, such as carving, be used to emphasize the concept of purpose in a three dimensional work of art? -How does our perception of purpose	Carving - A subtractive method where material is systematically removed from the outside in to create the intended form.	Project planning and making: Facilitate the process for students to design a project which explores the concept of purpose through using a subtractive process.	https://www.wikihow.com/Carve +Selected relevant artist references & examples.	Guided Discussion Written Planning Documents Peer Review Concept Based Project

1.5.12prof. Pr4a	affect our response to three dimensional art?				Collaboratively Developed Rubrics
1.5.12prof. Re10a 9.4.12.CI.1 9.4.12.CT.1 9.4.12.DC. 1 9.4.12.IML .1 9.4.12.TL.4	How can a two part process, such as casting, be used to emphasize the concept of purpose in a three dimensional work of art? -How does our perception of purpose affect our response to three dimensional art?	Casting - A two part process that starts with creating a hollow form (mold) that can be filled with a liquid or flexible material (that will usually harden).	Project planning and making: Facilitate the process for students to design a project which explores the concept of purpose through using a hollow negative form to create a positive form.	How to Make a Plaster Mold https://www.youtube.com/watch?v=QqwkzMmFT8E +Selected relevant artist references & examples.	Guided Discussion Written Planning Documents Peer Review Concept Based Project Collaboratively Developed Rubrics
	How can an additive process, such as modeling, be used to emphasize the concept of purpose in a three dimensional work of art? -How does our perception of purpose affect our response to three dimensional art?	Modeling - The process of building up soft or malleable material to create a form.	Project planning and making: Facilitate the process for students to design a project which explores the concept of purpose through using a malleable material in an additive process..	How to Make a Sculpture +Selected relevant artist references & examples.	Guided Discussion Written Planning Documents Peer Review Concept Based Project Collaboratively Developed Rubrics
	-How can an additive process, such as assemblage be used to emphasize the concept of purpose in a three dimensional work of art? -How does our perception of purpose affect our response to three dimensional art?	Assembling - Using any materials and methods of manufacture that will serve the purposes of the project.	Project planning and making: Facilitate the process for students to design a project which explores the concept of purpose through using a combination of materials in an additive process..	Assemblage +Selected relevant artist references & examples.	Guided Discussion Written Planning Documents Peer Review Concept Based Project Collaboratively Developed Rubrics

Robbinsville Public Schools

Unit #5: Movement

Enduring Understandings:	**Essential Questions:**
● Movement is not only a kinetic property, but also how an artist will apply design concepts to lead the viewer's eye through or around a sculpture. ● The use of kinetic movement in sculpture is not known to have appeared prior to the Twentieth Century.	● What can movement mean, in reference to three dimensional art? ● How did sculptural work that changes from one moment to the next through physical movement challenge the audience's understanding of three dimensional art?

Interdisciplinary Connection

Math - Modeling with Geometry G-MG A: Apply geometric concepts in modeling situations.
Examples:
1. Use geometric shapes, their measures, and their properties to describe objects (e.g., modeling a tree trunk or a human torso as a cylinder).
2. Apply geometric methods to solve design problems (e.g., designing an object or structure to satisfy physical constraints or minimize cost; working with typographic grid systems based on ratios).

Science - Science and Engineering Practices: Developing and Using Models Modeling in 9–12 builds on K–8 and progresses to using, synthesizing, and developing models to predict and show relationships among variables between systems and their components in the natural and designed worlds.
Example: Develop a model based on evidence to illustrate the relationships between systems or between components of a system. (HS-PS1-4),(HS-PS1-8)

Science - Crosscutting Concepts: Stability and Change Much of science deals with constructing explanations of how things change and how they remain stable. (HS-PS1-6)
Example: Students will examine traditions in art making practices, and recognize when and why artists diverge from those traditions.

Guiding / Topical Questions with Specific Standards		**Content, Themes, Concepts, and Skills**	**Teaching Strategies**	**Instructional Resources and Materials**	**Assessment Strategies**
1.5.12prof. Cr1a 1.5.12prof. Cr.1b 1.5.12prof. Cr2a	How can a subtractive process, such as carving, be used to emphasize the principle of movement in a three dimensional work of art? -How does visual or kinetic movement	Carving - A subtractive method where material is systematically removed from the outside in to create the intended form.	Project planning and making: Facilitate the process for students to design a project which explores the dynamic qualities of physical or visual movement through using a subtractive process.	https://www.wikihow.com/Carve +Selected relevant artist references & examples.	Guided Discussion Written Planning Documents Peer Review Concept Based Project

1.5.12prof. Cr2b	affect our response to three dimensional art?				Collaboratively Developed Rubrics
1.5.12prof. Pr4a 1.5.12prof. Re7b 1.5.12prof. Cn11a 9.4.12.CI.1	How can a two part process, such as casting, be used to emphasize the principle of movement in a three dimensional work of art? -How does visual or kinetic movement affect our response to three dimensional art?	Casting - A two part process that starts with creating a hollow form (mold) that can be filled with a liquid or flexible material (that will usually harden).	Project planning and making: Facilitate the process for students to design a project which explores the dynamic qualities of physical or visual movement through using a hollow negative form to create a positive form.	How to Make a Plaster Mold https://www.youtube.com/watch?v=QqwkzMmFT8E +Selected relevant artist references & examples.	Guided Discussion Written Planning Documents Peer Review Concept Based Project Collaboratively Developed Rubrics
9.4.12.CT.1 9.4.12.DC.1 9.4.12.IML.1 9.4.12.TL.4	How can an additive process, such as modeling, be used to emphasize the concept of purpose in a three dimensional work of art? -How does visual or kinetic movement affect our response to three dimensional art?	Modeling - The process of building up soft or malleable material to create a form.	Project planning and making: Facilitate the process for students to design a project which explores the dynamic qualities of physical or visual movement through using a malleable material in an additive process.	How to Make a Sculpture +Selected relevant artist references & examples.	Guided Discussion Written Planning Documents Peer Review Concept Based Project Collaboratively Developed Rubrics
	-How can an additive process, such as assemblage be used to emphasize the concept of purpose in a three dimensional work of art? -How does visual or kinetic movement affect our response to three dimensional art?	Assembling - Using any materials and methods of manufacture that will serve the purposes of the project.	Project planning and making: Facilitate the process for students to design a project which explores the dynamic qualities of physical or visual movement through using a combination of materials in an additive process.	Assemblage +Selected relevant artist references & examples.	Guided Discussion Written Planning Documents Peer Review Concept Based Project Collaboratively Developed Rubrics

Unit #6: Unity

Enduring Understandings:.	**Essential Questions:**
● Unity/harmony, or lack thereof, in a work of art can have a profound impact on the viewer's reaction. ●	● How does unity/harmony affect the meaning, reception or understanding of a three dimensional work?

Interdisciplinary Connection

Math - Modeling with Geometry G-MG A: Apply geometric concepts in modeling situations.
Examples:
1. Use geometric shapes, their measures, and their properties to describe objects (e.g., modeling a tree trunk or a human torso as a cylinder).
2. Apply geometric methods to solve design problems (e.g., designing an object or structure to satisfy physical constraints or minimize cost; working with typographic grid systems based on ratios).

Science - Science and Engineering Practices: Developing and Using Models Modeling in 9–12 builds on K–8 and progresses to using, synthesizing, and developing models to predict and show relationships among variables between systems and their components in the natural and designed worlds.
Example: Develop a model based on evidence to illustrate the relationships between systems or between components of a system. (HS-PS1-4),(HS-PS1-8)

Science - Crosscutting Concepts: Stability and Change Much of science deals with constructing explanations of how things change and how they remain stable. (HS-PS1-6)
Example: Students will examine traditions in art making practices, and recognize when and why artists diverge from those traditions.

Guiding / Topical Questions with Specific Standards		**Content, Themes, Concepts, and Skills**	**Teaching Strategies**	**Instructional Resources and Materials**	**Assessment Strategies**
1.5.12prof. Cr1a 1.5.12prof. Cr.1b 1.5.12prof. Cr2a 1.5.12prof. Cr2b 1.5.12prof. Pr4a	How can a subtractive process, such as carving, be used to emphasize the principle of unity in a three dimensional work of art? -How does our perception of unity/harmony affect our response to three dimensional art?	Carving - A subtractive method where material is systematically removed from the outside in to create the intended form.	Project planning and making: Facilitate the process for students to design a project which explores the principle of unity through using a subtractive process.	Unity in Art - A Way to Harmonious Visual Solutions https://www.wikihow.com/Carve +Selected relevant artist references & examples.	Guided Discussion Written Planning Documents Peer Review Concept Based Project Collaboratively Developed Rubrics

1.5.12prof. Re7b 1.5.12prof. Cn10a 1.5.12prof. Cn11a 1.5.12prof. Cn11b 9.4.12.CI.1 9.4.12.CT.1 9.4.12.DC.1 9.4.12.IML.1 9.4.12.TL.4 9.4.12.GCA.1	How can a two part process, such as casting, be used to emphasize the principle of unity in a three dimensional work of art? -How does our perception of unity/harmony affect our response to three dimensional art?	Casting - A two part process that starts with creating a hollow form (mold) that can be filled with a liquid or flexible material (that will usually harden).	Project planning and making: Facilitate the process for students to design a project which explores the principle of unity through using a hollow negative form to create a positive form.	Unity in Art - A Way to Harmonious Visual Solutions How to Make a Plaster Mold +Selected relevant artist references & examples. https://www.youtube.com/watch?v=QqwkzMmFT8E	Guided Discussion Written Planning Documents Peer Review Concept Based Project Collaboratively Developed Rubrics
	How can an additive process, such as modeling, be used to emphasize the principle of unity in a three dimensional work of art? -How does our perception of unity/harmony affect our response to three dimensional art?	Modeling - The process of building up soft or malleable material to create a form.	Project planning and making: Facilitate the process for students to design a project which explores the principle of unity through using a malleable material in an additive process.	Unity in Art - A Way to Harmonious Visual Solutions How to Make a Sculpture +Selected relevant artist references & examples.	Guided Discussion Written Planning Documents Peer Review Concept Based Project Collaboratively Developed Rubrics
	-How can an additive process, such as assemblage be used to emphasize the principle of unity in a three dimensional work of art? -How does our perception of unity/harmony affect our response to three dimensional art?	Assembling - Using any materials and methods of manufacture that will serve the purposes of the project.	Project planning and making: Facilitate the process for students to design a project which explores the principle of unity through using a combination of materials in an additive process..	Unity in Art - A Way to Harmonious Visual Solutions Assemblage +Selected relevant artist references & examples.	Guided Discussion Written Planning Documents Peer Review Concept Based Project Collaboratively Developed Rubrics

General Differentiated Instruction Strategies	
• Leveled texts • Chunking texts • Choice board • Socratic Seminar • Tiered Instruction • Small group instruction • Guided Reading • Sentence starters/frames • Writing scaffolds • Tangible items/pictures • Adjust length of assignment	• Repeat, reword directions • Brain breaks and movement breaks • Brief and concrete directions • Checklists for tasks • Graphic organizers • Assistive technology (spell check, voice to type) • Study guides • Tiered learning stations • Tiered questioning • Data-driven student partnerships • Extra time

Possible Additional Strategies for Special Education Students, 504 Students, At-Risk Students, and English Language Learners (ELLs)			
Time/General	**Processing**	**Comprehension**	**Recall**
• Extra time for assigned tasks • Adjust length of assignment • Timeline with due dates for reports and projects • Communication system between home and school • Provide lecture notes/outline	• Extra Response time • Have students verbalize steps • Repeat, clarify or reword directions • Mini-breaks between tasks • Provide a warning for transitions • Reading partners	• Precise step-by-step directions • Short manageable tasks • Brief and concrete directions • Provide immediate feedback • Small group instruction • Emphasize multi-sensory learning	• Teacher-made checklist • Use visual graphic organizers • Reference resources to promote independence • Visual and verbal reminders • Graphic organizers
Assistive Technology	**Assessments and Grading**	**Behavior/Attention**	**Organization**
• Computer/whiteboard • Tape recorder	• Extended time • Study guides	• Consistent daily structured routine	• Individual daily planner • Display a written agenda

• Spell-checker • Audio-taped books	• Shortened tests • Read directions aloud	• Simple and clear classroom rules • Frequent feedback	• Note-taking assistance • Color code materials

Enrichment

The goal of Enrichment is to provide learners with the opportunity to participate in extension activities that are differentiated and enhance the curriculum. All enrichment decisions will be based upon individual student needs.

- Show a high degree of intellectual, creative and/or artistic ability and demonstrate this ability in multiple ways.
- Pose questions and exhibit sincere curiosity about principles and how things work.
- The ability to grasp concepts and make real world and cross-curricular connections.
- Generate theories and hypotheses and pursue methods of inquiry.
- Produce products that express insight, creativity, and excellence.
- Possess exceptional leadership skills.
- Evaluate vocabulary
- Elevate Text Complexity
- Inquiry based assignments and projects
- Independent student options
- Tiered/Multi-level activities
- Purposeful Learning Center
- Open-ended activities and projects
- Form and build on learning communities
- Providing pupils with experiences outside the 'regular' curriculum
- Altering the pace the student uses to cover regular curriculum in order to explore topics of interest in greater depth/breadth within their own grade level
- A higher quality of work than the norm for the given age group.
- The promotion of a higher level of thinking and making connections.
- The inclusion of additional subject areas and/or activities (cross-curricular).
- Using supplementary materials in addition to the normal range of resources.

English Language Learner (ELL) Resources

- Learning style quiz for students- http://www.educationplanner.org/students/self-assessments/learning-styles-quiz.shtml
- "Word clouds" from text that you provide-http://www.wordle.net/
- Bilingual website for students, parents and educators: http://www.colorincolorado.org/
- Learn a language for FREE-www.Duolingo.com
- Time on task for students-http://www.online-stopwatch.com/
- Differentiation activities for students based on their Lexile-www.Mobymax.com
- WIDA-http://www.wida.us/
- Everything ESL - http://www.everythingESL.net
- ELL Tool Box Suggestion Site Http://www.wallwisher.com/wall/ell toolbox
- Hope4Education - http://www.hope4education.com
- Learning the Language http://blogs.edweek.org/edweek/learning-the-language/
- FLENJ (Foreign Language Educators of NJ) 'E-Verse' wiki: http://www.flenj.org/Publications/?page=135
- OELA - http://www.ed.gov/offices/OBEMLA
- New Jersey Department of Education- Bilingual Education information http://www.state.nj.us/education/bilingual/

Special Education Resources

- Animoto -Animoto provides tools for making videos by using animation to pull together a series of images and combining with audio. Animoto videos or presentations are easy to publish and share. https://animoto.com
- Bookbuilder -Use this site to create, share, publish, and read digital books that engage and support diverse learners according to their individual needs, interests, and skills. http://bookbuilder.cast.org/
- CAST -CAST is a non-profit research and development organization dedicated to Universal Design for Learning (UDL). UDL research demonstrates that the challenge of diversity can and must be met by making curriculum flexible and responsive to learner differences. http://www.cast.org
- CoSketch -CoSketch is a multi-user online whiteboard designed to give you the ability to quickly visualize and share your ideas as images. http://www.cosketch.com/
- Crayon -The Crayon.net site offers an electronic template for students to create their own newspapers. The site allows you to bring multiple sources together, thus creating an individualized and customized newspaper. http://crayon.net/ Education Oasis -Education Oasis offers a collection of graphic organizers to help students organize and retain knowledge – cause and effect, character and story, compare and contrast, and more! http://www.educationoasis.com/printables/graphic-organizers/
- Edutopia -A comprehensive website and online community that increases knowledge, sharing, and adoption of what works in K-12

education. We emphasize core strategies: project-based learning, comprehensive assessment, integrated studies, social and emotional learning, educational leadership and teacher development, and technology integration. http://www.edutopia.org/

- Glogster -Glogster allows you to create "interactive posters" to communicate ideas. Students can embed media links, sound, and video, and then share their posters with friends. http://edu.glogster.com/?ref=personal
- Interactives – Elements of a Story -This interactive breaks down the important elements of a story. Students go through the series of steps for constructing a story including: Setting, Characters, Sequence, Exposition, Conflict, Climax, and Resolution. http://www.learner.org/interactives/story/index.html
- National Writing Project (NWP) -Unique in breadth and scale, the NWP is a network of sites anchored at colleges and universities and serving teachers across disciplines and at all levels, early childhood through university. We provide professional development, develop resources, generate research, and act on knowledge to improve the teaching of writing and learning in schools and communities. http://www.nwp.org
- Pacecar -Vocab Ahead offers videos that give an active demonstration of vocabulary with audio repeating the pronunciation, definition, various uses, and synonyms. Students can also go through flash cards which give a written definition and visual representation of the word. http://pacecar.missingmethod.com/