### **ROBBINSVILLE PUBLIC SCHOOLS**

#### **OFFICE OF CURRICULUM AND INSTRUCTION**

## ART DEPARTMENT SCULPTURE 1 & 2

### **Board of Education**

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### **Curriculum Writing Committee**

Jaela Johnson

## Supervisor Sarah Foster

#### **BOARD OF EDUCATION INITIAL ADOPTION DATE: September 24, 2019**

### **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 to 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
<ul> <li>There is no specific text, however a useful information on the history and practice of sculpture can be found on each of the following websites:</li> <li><a href="https://www.scholastic.com/browse/artic_le.jsp?id=3753866">https://www.scholastic.com/browse/artic_le.jsp?id=3753866</a></li> <li><a href="https://www.vam.ac.uk/content/articles/s_/sculpture-techniques/">https://www.scholastic.com/browse/artic_le.jsp?id=3753866</a></li> <li><a href="https://www.vam.ac.uk/content/articles/s_/sculpture-techniques/">https://www.scholastic.com/browse/artic_le.jsp?id=3753866</a></li> <li><a href="https://www.vam.ac.uk/content/articles/s_/sculpture-techniques/">https://www.vam.ac.uk/content/articles/s_/sculpture-techniques/</a></li> <li><a href="https://www.getty.edu/education/teacher_s/classroom_resources/curricula/sculptur_e/index.html">https://www.wigetty.edu/education/teacher_s/classroom_resources/curricula/sculptur_e/index.html</a></li> <li><a href="https://www.widewalls.ch/plaster-sculpture/sculpture/">https://www.widewalls.ch/plaster-sculpture/</a></li> <li><a href="https://www.youtube.com/watch?v=Yo_Ob3JSDAUo">https://www.youtube.com/watch?v=Yo_Ob3JSDAUo</a> (video on Texture)</li> </ul>	<ul> <li>Relevant artist websites &amp; links. Including but not limited to:</li> <li><u>Red Grooms</u></li> <li><u>George Segal</u></li> <li><u>Louise Nevelson</u></li> <li><u>El Anatsui</u></li> <li><u>Ti-Rock Moore</u></li> <li><u>Donald Judd</u></li> <li><u>Meret Oppenheim</u></li> <li><u>Cosima van Bonin</u></li> <li><u>Ruth Asawa</u></li> <li><u>Gian Lorenzo Bernini</u></li> <li><u>Judy Chicago</u></li> <li><u>Yayoi Kusama</u></li> <li><u>Cosimo Cavallaro</u></li> <li><u>Elspeth Pratt</u></li> <li><u>Gunjan Aylawadi</u></li> </ul>

**Educational Technology** 

## Standards: (8.1.12.D.1, 8.1.12.F.1, 8.1.12.E.1)

- **<u>8.1.12.D.1 Advocate and practice safe, legal, and responsible use of information and technology.</u> Students will discuss and demonstrate the use of copyright, fair use, and/or Creative Commons as it applies to fine art.** 
  - <u>Example</u>: Students will research project ideas responsibly, guided by an understanding of copyright when reproducing or imitating the work of others.
- **<u>8.1.12.F.1 Plan and manage activities to develop a solution or complete a project.</u> Evaluate the strengths and limitations of emerging technologies and their impact on educational, career, personal and/or social needs.** 
  - Example: Students will assess the contributions of social media and digital pop culture on their perception of their physical and emotional environment.
- <u>8.1.12.E.1 Plan strategies to guide inquiry.</u> Locate, organize, analyze, evaluate, synthesize, and ethically use information from a variety of sources and media. Evaluate and select information sources and digital tools based on the appropriateness for specific tasks.
  - <u>Example</u>: Students will evaluate the appropriate application of information sources and digital tools in the planning and production of their work.

## **Career Ready Practices**

# Standards: (CRP4, CRP6, CRP8)

**<u>CRP4</u>**. Communicate clearly and effectively and with reason: Career-ready individuals communicate thoughts, ideas, and action plans with clarity, whether using written, verbal, and/or visual methods. They communicate in the workplace with clarity and purpose to make maximum use of their own and others' time. They are excellent writers; they master conventions, word choice, and organization, and use effective tone and presentation skills to articulate ideas. They are skilled at interacting with others; they are active listeners and speak clearly and with purpose. Career-ready

individuals think about the audience for their communication and prepare accordingly to ensure the desired outcome.

**Example:** Students must be able to explain their intent, reasoning and process to peers and the instructor.

**<u>CRP6</u>**. Demonstrate creativity and innovation: Career-ready individuals regularly think of ideas that solve problems in new and different ways, and they contribute those ideas in a useful and productive manner to improve their organization. They can consider unconventional ideas and suggestions as solutions to issues, tasks or problems, and they discern which ideas and suggestions will add greatest value. They seek new methods, practices, and ideas from a variety of sources and seek to apply those ideas to their own workplace. They take action on their ideas and understand how to bring innovation to an organization.

**Example:** Students will be tasked with developing original solutions to creative problems both conceptually and in physical practice.

**CRP8.** Utilize critical thinking to make sense of problems and persevere in solving them: Career-ready individuals readily recognize problems in the workplace, understand the nature of the problem, and devise effective plans to solve the problem. They are aware of problems when they occur and take action quickly to address the problem; they thoughtfully investigate the root cause of the problem prior to introducing solutions. They carefully consider the options to solve the problem. Once a solution is agreed upon, they follow through to ensure the problem is solved, whether through their own actions or the actions of others.

**Example:** Students will be given the opportunity to identify, describe and propose solutions for any problems that occur in the completion of their work with the understanding that the process is a valuable learning experience in itself.

## 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 everchanging 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.

## Interdisciplinary Connections

Math - Modeling with Geometry G-MG A: Apply geometric concepts in modeling situations. Examples:

Use geometric shapes, their measures, and their properties to describe objects (e.g., modeling a tree trunk or a human torso as a cylinder).
 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.

Social Studies - 6.1 U.S. History - America in the World - D. History, Culture, and Perspectives: 6.1.12.D.3.e Example: Determine the impact of religious and social movements on the development of American culture, literature, and art.

> Robbinsville Public Schools Scope, Sequence, Pacing and Assessment

> > Sculpture 1 & 2

				Asse	ssments	
Unit Title	Unit Understandings and Goals	Recommended Duration/ Pacing	Formative	Summative	Common Benchmark Assessments (mid-course and end of course <u>only</u> )	Alternative Assessments (projects, etc. when appropriate)
Surface	<ul> <li>-Texture is not only a tactile quality, but also the visual effect it can produce.</li> <li>-What can we feel by applying touch to different surfaces is one of the basic forms of communication between our bodies and other objects.</li> <li>-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.</li> </ul>	Sculpture 1: 2-3 weeks Sculpture 2: Determined by students need.	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.		- ComprehensiveC ritique or Analysis -Practical Application of Skills
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 need.	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		- ComprehensiveC ritique or Analysis -Practical Application of Skills

				their own work.	
Likeness	<ul> <li>-Naturalism is a relatively new tradition in art making, only having come into fashion in the 19th century.</li> <li>-Most cultures and traditions have prefered stylized or idealized versions of the human figure.</li> </ul>	Sculpture 1: 2-3 weeks Sculpture 2: Determined by students need.	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.	- ComprehensiveA nalysis -Practical Application of Skills
Purpose	<ul> <li>Some schools of thought argue that only an object that seems purposeful without having a purpose can be art.</li> <li>Art making can serve a purpose even if the object made does not have an intended function.</li> <li>The purpose of an art object can be altered by the context in which it exists.</li> </ul>	Sculpture 1: 2-3 weeks Sculpture 2: Determined by students need.	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.	- ComprehensiveC ritique or Analysis -Practical Application of Skills

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 need.	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		- ComprehensiveC ritique or Analysis -Practical Application of Skills
Unity	<ul> <li>-Unity (also called harmony) is an important principle of design that gives the artwork a sense of cohesion or coherence.</li> <li>-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.</li> </ul>	Sculpture 1: 2-3 weeks Sculpture 2: Determined by students need.	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	- ComprehensiveC ritique or Analysis -Practical Application of Skills

## Unit #1: Surface

Enduring Understandings:	Essential Questions:				
• Engaging additional senses, such as touch, in visual art enhances the meaning	• 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?					
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					
Interdisciplinary	Connections				
Interdisciplinary	Connections				
Math Madaling with Commetter C MC As Angle commetting and the					
<b>Math - Modeling with Geometry G-MG A:</b> Apply geometric concepts in modeling	g 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 si	tructure to satisfy physical constraints or minimize cost; working with				
typographic grid systems based on ratios).					
Science - Science and Engineering Practices: Developing and Using Models Mo	deling in 9–12 builds on K–8 and progresses to using, synthesizing, and				
developing models to predict and show relationships among variables between system	ns and their components in the natural and designed worlds.				
<b>Example:</b> Develop a model based on evidence to illustrate the relationships between	n systems or between components of a system. (HS-PS1-4),(HS-PS1-8)				
Science - Crosscutting Concepts: Stability and Change Much of science deals w	with constructing explanations of how things change and how they remain				
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Example: Students will examine traditions in art making practices, and recognize wh	nen and why artists diverge from those traditions.				
Social Studies - 6.1 U.S. History - America in the World - D. History, Culture,	and Perspectives: 6.1.12.D.3.e				
Example: Determine the impact of religious and social movements on the developm	nent of American culture, literature, and art.				
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Guiding with	<ul> <li>/ Topical Questions</li> <li>Specific Standards</li> </ul>	Content, Themes, Concepts, and Skills	Teaching Strategies	Instructional Resources and Materials	Assessment Strategies
VPA	-How can texture be	Carving - A subtractive method where	Project planning and making:	https://www.wikihow.	Guided Discussion
Standards:	explored through	material is systematically removed from the	Facilitate the process for students to	<u>com/Carve</u>	
<u>1.1.12.D.2</u>	carving?	outside in to create the intended form	research past materials, practices and		Written Planning
<u>1.2.12.A.2</u>	_	outside in to create the interfaced form.	techniques and design a project which	+Selected relevant	Documents
<u>1.3.12.D.1</u>	-How does texture		emphasizes the characteristic of	artist references &	
<u>1.3.12.D.2</u>	affect our perception of		surface through using a subtractive	examples.	Peer Review

14.12.B.1       dimensional art?       -In what ways, other         1.4.12.B.2       -In what ways, other       -In what ways, other         than texture san the       surface of an object be       manipulated?         1.1.12.D.2       -How can texture be       Casting - A two part process that starts       Project planning and making:         1.3.12.D.1       casting?       Casting - A two part process that starts       Project planning and making:         1.3.12.D.2       -How does texture       casting?       Casting - A two part process that starts         1.4.12.B.2       -How does texture       casting?       Casting - A two part process that starts         1.4.12.B.1       casting?       Casting - A two part process that starts       Project planning and making:         1.4.12.B.2       -How does texture       casting?       Casting - A two part process that starts         1.4.12.B.2       -How does texture       casting?       Casting - A two part process that starts         1.4.12.B.2       -How does texture       casting?       Casting - A two part process that starts         1.4.12.B.2       -How does texture       Casting - A two part process of part process for students to casting a hollow form (mold) that casting a hollow form (mold) to create a positive form (mold) to create a positive form.       Plaster Mold         1.4.12.B.2       -In what ways, other than	ed Project
1.4.12.B.2       -In what ways, other than textures an the surface of an object be manipulated?       -In what ways, other than texture be explored through casting?       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 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.       How to Make a       Plaster Mold       Written Plantes.         1.4.12.B.2       -How does texture affect our perception of or response to three dimensional art?       -In what ways, other than texture san the surface of an object be manipulated?       Concept Ba       Collaborative form.         1.1.12.D.2       -How can texture be       Modeling - The process of building up       Project planning and making:       How to Make a       Collaborative form.	
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1.3.12.D.2       -How does texture       material (that will usually harden).       techniques and design a project which emphasises the characteristic of surface through using a hollow       https://www.youtube.       Documents         1.4.12.B.1       affect our perception of 1.4.12.B.2       or response to three       material (that will usually harden).       techniques and design a project which emphasises the characteristic of surface through using a hollow       https://www.youtube.       Documents         1.4.12.B.2       or response to three       imensional art?       -In what ways, other       +Selected relevant       artist references & examples.       Collaborative Developed is         1.1.12.D.2       -How can texture be       Modeling - The process of building up       Project planning and making:       How to Make a       Guided Dis	ining
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1.4.12.B.2       or response to three dimensional art?       negative form (mold) to create a positive form.       +Selected relevant artist references & examples.       Concept Ba         -In what ways, other than texture san the surface of an object be manipulated?       Miller 10E       +Selected relevant artist references & examples.       Collaborative Developed is the examples.         1.1.12.D.2       -How can texture be       Modeling - The process of building up       Project planning and making:       How to Make a       Guided Dis	
dimensional art?       -In what ways, other         -In what ways, other       -In what ways, other         than texture san the       surface of an object be         manipulated?       -How can texture be         1.1.12.D.2       -How can texture be	
-In what ways, other than texture san the surface of an object be manipulated?       -In what ways, other than texture san the surface of an object be manipulated?       -In what ways, other than texture be       -In what ways, other wartist references & collaborativ Developed with Project planning and making:       +Selected relevant artist references & collaborativ Developed with Developed with the surface of an object be manipulated?       -In what ways, other wartist references & collaborativ Developed with wartist references & collaborativ Developed with wartist references and be warded with wartist references and be warded with warded with the surface of an object be manipulated?       -In warded with the surface of an object be warded with the surface of an object be manipulated?       -In warded with the surface of an object be warded with the	ed Project
-In what ways, other than texture san the surface of an object be manipulated?       -In what ways, other than texture san the surface of an object be manipulated?       Collaborative Developed         1.1.12.D.2       -How can texture be       Modeling - The process of building up       Project planning and making:       How to Make a       Guided Dis	
than texture san the surface of an object be manipulated?     examples.     Developed       1.1.12.D.2     -How can texture be     Modeling - The process of building up     Project planning and making:     How to Make a     Guided Dis	elv
surface of an object be manipulated?     Image: Construction object be manipulated?     Image: Construction object be manipulated?     Image: Construction object be manipulated?       1.1.12.D.2     -How can texture be     Modeling - The process of building up     Project planning and making:     How to Make a     Guided Dis	Rubrics
1.1.12.D.2       -How can texture be       Modeling - The process of building up       Project planning and making:       How to Make a       Guided Dis	
1.1.12.D.2       -How can texture be       Modeling - The process of building up       Project planning and making:       How to Make a       Guided Dis	
	ussion
1.2.12 A.2 explored through soft or malloable material to greate a form Facilitate the process for students to Sculpture	ussion
1.3.12.D.1 modeling? Written Plac	ming
1 3 12 D 2	iiiig
1 3 12 D 5 - How does texture	
1412 B.1 affect our perception of Peer Review	
1 4 12 B 2 or response to three material in an additive process	
dimensional art?	ed Project
Concept Da	eu i iojeet
-In what ways other	elv
than texture san the	lubrics
surface of an object be	
manipulated?	
1.1.12.D.2 -How can texture be dAssembling - Using any materials and Project planning and making: Assemblage Guided Dis	cussion
1.2.12.A.2 explored through methods of manufacture that will serve the Facilitate the process for students to	
1.3.12.D.1 assembling? A methods of manufacture that will serve the research past materials, practices and +Selected relevant Written Place	ning
1.3.12.D.2 purposes of the project. The project which artist references & Documents	8
1.3.12.D.5 How does texture	
1.4.12.B.1 affect our perception of Peer Review	
1 4 12 B 2 or response to three	
dimensional art?	
	ed Project
-In what ways, other	ed Project
than texture san the	ed Project elv
-In what ways, other than texture san the	ed Project

surface of an object be manipulated?		

Unit #2: \$	Scale
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Enduring Understandings:	Essential Questions:				
• Scale is a size relationship that is dependent on the frame of reference.	<ul> <li>How is the scale of an object related to its context?</li> </ul>				
• Manipulating the scale of familiar objects with intention can impact the	<ul> <li>How is the perception of scale impacted by expectations?</li> </ul>				
viewer's perception or understanding of space.					
Interdisciplinary Connections					
<ul> <li>Math - Modeling with Geometry G-MG A: Apply geometric concepts in modeling situations.</li> <li>Examples:</li> <li>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).</li> <li>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).</li> </ul>					
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. <b>Example:</b> 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.					
Social Studies - 6.1 U.S. History - America in the World - D. History, Culture, and Perspectives: 6.1.12.D.3.e Example: Determine the impact of religious and social movements on the development of American culture, literature, and art.					

Guiding / Topical Questions with Specific Standards	Content, Themes, Concepts, and Skills	Teaching Strategies	Instructional Resources and Materials	Assessment Strategies
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VPA Standards: <u>1.1.12.D.2</u> <u>1.2.12.A.2</u> <u>1.3.12.D.1</u> <u>1.3.12.D.2</u> <u>1.3.12.D.5</u> <u>1.4.12.B.1</u> <u>1.4.12.B.2</u>	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
1.1.12.D.2 1.2.12.A.2 1.3.12.D.1 1.3.12.D.2 1.3.12.D.5 1.4.12.B.1 1.4.12.B.2	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=Qqwkz MmFT8E +Selected relevant artist references & examples.	Guided Discussion Written Planning Documents Peer Review Concept Based Project Collaboratively Developed Rubrics
1.1.12.D.2 1.2.12.A.2 1.3.12.D.1 1.3.12.D.2 1.3.12.D.5 1.4.12.B.1 1.4.12.B.2	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
1.1.12.D.2 1.2.12.A.2 1.3.12.D.1 1.3.12.D.2 1.3.12.D.5 1.4.12.B.1	How can an additive process, such as assemblage be used to emphasize the principle of scale in a three dimensional	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

<u>1.4.12.B.2</u>	work of art?		
			Concept Based Project
	-How does scale affect		
	our perception of or		Collaboratively
	response to three		Developed Rubrics
	dimensional art?		

## Unit #3: Likeness

Enduring Understandings:.	Essential Questions:			
• What we expect something to look like directly impacts our response to three	• How does our perception of likeness affect our reaction to a piece of three			
dimensional works of art.	dimensional art?			
• Artists will intentionally vary the naturalim within their sculpture to create a new	• How can likeness be altered to change emphasis or meaning when			
emphasis or meaning.	representing something familiar?			
Interdisciplinary	7 Connections			
Math - Modeling with Geometry G-MG A: Apply geometric concepts in modeling	ng situations			
Examples:	ig situations.			
1. Use geometric shapes, their measures, and their properties to describe objects (e.g	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 Mo	odeling in 9–12 builds on K–8 and progresses to using, synthesizing, and			
developing models to predict and show relationships among variables between syste	ems and their components in the natural and designed worlds.			
Example: Develop a model based on evidence to illustrate the relationships betwee	en 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.				
Control Standing (111 C History America in the World D History C It	and Damage stimules (112 D 2 a			
Social Studies - 0.1 U.S. History - America in the world - D. History, Culture,	, and rerspectives: 0.1.12.D.3.e			
<b>Example:</b> Determine the impact of religious and social movements on the develop	ment of American culture, literature, and art.			

Guiding / Topical Questions with Specific Standards	Content, Themes, Concepts, and Skills	Teaching Strategies	Instructional Resources and Materials	Assessment Strategies
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VPA Standards: <u>1.1.12.D.2</u> <u>1.2.12.A.2</u> <u>1.3.12.D.1</u> <u>1.3.12.D.2</u> <u>1.3.12.D.5</u> <u>1.4.12.B.1</u> <u>1.4.12.B.2</u>	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 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 concept of likeness through using a subtractive process.	https://www.wikiho w.com/Carve +Selected relevant artist references & examples.	Guided Discussion Written Planning Documents Peer Review Concept Based Project Collaboratively Developed Rubrics
1.1.12.D.2 1.2.12.A.2 1.3.12.D.1 1.3.12.D.2 1.3.12.D.5 1.4.12.B.1 1.4.12.B.2	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.youtub e.com/watch?v=Qq wkzMmFT8E +Selected relevant artist references & examples.	Guided Discussion Written Planning Documents Peer Review Concept Based Project Collaboratively Developed Rubrics
<u>1.1.12.D.2</u> <u>1.2.12.A.2</u> <u>1.3.12.D.1</u> <u>1.3.12.D.5</u> <u>1.4.12.B.1</u> <u>1.4.12.B.2</u>	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
1.1.12.D.2 1.2.12.A.2 1.3.12.D.1 1.3.12.D.2 1.3.12.D.5 1.4.12.B.1 1.4.12.B.2	How can an additive process, such as assemblage be used to emphasize the concept of likeness in a three dimensional work of 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

Unit	#4:	Purpose
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Enduring Understandings	Essential Questions		
• The physical qualities of an object often provide clues as to its intended	• How do we identify the intended purpose of an object?		
function or purpose.	• Why might a sculptor choose to alter the physical characteristics of a		
• A sculptor may choose to alter the physical qualities of a familiar object, or	familiar object, or present a familiar object in an unfamiliar way?		
change the expected context to present a new meaning or purpose.	, , , , , , , , , , , , , , , , , , , ,		
Interdisciplina	ary Connection		
Math - Modeling with Geometry G-MG A: Apply geometric concepts in mode	ling situations.		
Examples:	0		
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 of	or structure to satisfy physical constraints or minimize cost: working with		
2. Apply geometric methods to solve design problems (e.g., designing an object of	i structure to satisfy physical constraints of minimize cost, working with		
typographic glid systems based on rados).			
Science Science and Engineering Practices: Developing and Using Models I	Modeling in $0, 12$ builds on K. 8 and progresses to using synthesizing and		
Science - Science and Engineering Fractices: Developing and Using Models I	Modeling in 9–12 builds on K–6 and progresses to using, synthesizing, and		
developing models to predict and show relationships among variables between sy	stems and their components in the natural and designed worlds.		
<b>Example:</b> Develop a model based on evidence to illustrate the relationships betw	veen systems or between components of a system. (HS-PS1-4),(HS-PS1-8)		
Science - Crosscutting Concepts: Stability and Change Much of science deal	s with constructing explanations of how things change and how they remain		
stable. (HS-PS1-6)			
<b>Example:</b> Students will examine traditions in art making practices, and recognize when and why artists diverge from those traditions.			
	7 0		
Social Studies - 6.1 U.S. History - America in the World - D. History, Cultur	re, and Perspectives: 6.1.12.D.3.e		
<b>Example:</b> Determine the impact of religious and social movements on the develo	poment of American culture, literature, and art.		

Guiding / Topical Questions with Specific Standards		Content, Themes, Concepts, and Skills	Teaching Strategies	Instructional Resources and Materials	Assessment Strategies
VPA Standards: 1.1.12.D.2 1.2.12.A.2 1.3.12.D.1 1.3.12.D.2 1.3.12.D.5 1.4.12.B.1 1.4.12.B.2	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 affect our response to three dimensional art?	<b>Carving</b> - 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 Collaboratively Developed Rubrics
<u>1.1.12.D.2</u> <u>1.2.12.A.2</u> <u>1.3.12.D.1</u> <u>1.3.12.D.2</u> <u>1.3.12.D.5</u> <u>1.4.12.B.1</u> <u>1.4.12.B.2</u>	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=Qqwkz MmFT8E +Selected relevant artist references & examples.	Guided Discussion Written Planning Documents Peer Review Concept Based Project Collaboratively Developed Rubrics
1.1.12.D.2 1.2.12.A.2 1.3.12.D.1 1.3.12.D.2 1.3.12.D.5 1.4.12.B.1 1.4.12.B.2	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

<u>1.1.12.D.2</u>	-How can an additive	Assembling - Using any materials and	Project planning and making:	Assemblage	Guided Discussion
1.2.12.A.2 1.3.12.D.1 1.3.12.D.2 1.3.12.D.5 1.4.12.B.1 1.4.12.B.2	process, such as assemblage be used to emphasize the concept of purpose in a three dimensional work of art?	methods of manufacture that will serve the purposes of the project.	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.	+Selected relevant artist references & examples.	Written Planning Documents Peer Review Concept Based Project
	-How does our perception of purpose affect our response to three dimensional art?				Collaboratively Developed Rubrics

#### Unit #5: Movement

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

### 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.

## Social Studies - 6.1 U.S. History - America in the World - D. History, Culture, and Perspectives: 6.1.12.D.3.e

**Example:** Determine the impact of religious and social movements on the development of American culture, literature, and art.

Guiding / Topical Questions with Specific Standards		Content, Themes, Concepts, and Skills	Teaching Strategies	Instructional Resources and Materials	Assessment Strategies
VPA Standards: <u>1.1.12.D.2</u> <u>1.2.12.A.2</u> <u>1.3.12.D.1</u> <u>1.3.12.D.2</u> <u>1.3.12.D.5</u> <u>1.4.12.B.1</u> <u>1.4.12.B.2</u>	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 affect our response to	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 Collaboratively Developed Rubrics
<u>1.1.12.D.2</u> <u>1.2.12.A.2</u> <u>1.3.12.D.1</u> <u>1.3.12.D.2</u> <u>1.3.12.D.5</u> <u>1.4.12.B.1</u> <u>1.4.12.B.2</u>	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 <u>Plaster Mold</u> <u>https://www.youtube.</u> <u>com/watch?v=Qqwkz</u> <u>MmFT8E</u> +Selected relevant artist references & examples.	Guided Discussion Written Planning Documents Peer Review Concept Based Project Collaboratively Developed Rubrics
<u>1.1.12.D.2</u> <u>1.2.12.A.2</u> <u>1.3.12.D.1</u> <u>1.3.12.D.2</u> <u>1.3.12.D.5</u> <u>1.4.12.B.1</u> <u>1.4.12.B.2</u>	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

<u>1.1.12.D.2</u>	-How can an additive	Assembling - Using any materials and	Project planning and making:	Assemblage	Guided Discussion
<u>1.2.12.A.2</u> <u>1.3.12.D.1</u> <u>1.3.12.D.2</u> <u>1.3.12.D.5</u> <u>1.4.12.B.1</u> <u>1.4.12.B.2</u>	process, such as assemblage be used to emphasize the concept of purpose in a three dimensional work of art?	methods of manufacture that will serve the purposes of the project.	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.	+Selected relevant artist references & examples.	Written Planning Documents Peer Review
	How does visual or				Concept Based Project
	kinetic movement				Collaboratively
					Developed Pubrice
	affect our response to				Developed Rubrics
	three dimensional art?				

Unit #6: Unity

Enduring Understandings:	Essential Questions:			
• Unity/harmony, or lack thereof, in a work of art can have a profound impact on	• How does unity/harmony affect the meaning, reception or understanding			
the viewer's reaction.	of a three dimensional work?			
•				
Interdisciplina	ry Connection			
<ul> <li>Math - Modeling with Geometry G-MG A: Apply geometric concepts in model</li> <li>Examples:</li> <li>1. Use geometric shapes, their measures, and their properties to describe objects (e.g., Apply geometric methods to solve design problems (e.g., designing an object or typographic grid systems based on ratios).</li> </ul>	ling situations. e.g., modeling a tree trunk or a human torso as a cylinder). r structure to satisfy physical constraints or minimize cost; working with			
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. <b>Example:</b> 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) <b>Example:</b> Students will examine traditions in art making practices, and recognize when and why artists diverge from those traditions.				
Social Studies - 61 U.S. History - America in the World - D. History Cultur	e and Perspectives: 6112 D 3 e			

Social Studies - 6.1 U.S. History - America in the World - D. History, Culture, and Perspectives: 6.1.12.D.3.e Example: Determine the impact of religious and social movements on the development of American culture, literature, and art.

Guiding / Topical Questions				Instructional	Assessment
with S	pecific Standards	Content, Themes, Concepts, and Skills	Teaching Strategies	Resources and Materials	Strategies
VPA Standards: 1.1.12.D.2 1.2.12.A.2 1.3.12.D.1 1.3.12.D.2 1.3.12.D.5 1.4.12.B.1 1.4.12.B.2	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.wikiho w.com/Carve +Selected relevant artist references & examples.	Guided Discussion Written Planning Documents Peer Review Concept Based Project Collaboratively Developed Rubrics
<u>1.1.12.D.2</u> <u>1.2.12.A.2</u> <u>1.3.12.D.1</u> <u>1.3.12.D.2</u> <u>1.3.12.D.5</u> <u>1.4.12.B.1</u> <u>1.4.12.B.2</u>	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.youtub e.com/watch?v=Qq wkzMmFT8E	Guided Discussion Written Planning Documents Peer Review Concept Based Project Collaboratively Developed Rubrics
1.1.12.D.2 1.2.12.A.2 1.3.12.D.1 1.3.12.D.2 1.3.12.D.5 1.4.12.B.1 1.4.12.B.2	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

<u>1.1.12.D.2</u>	-How can an additive	Assembling - Using any materials and	Project planning and making:	Unity in Art - A Way	Guided Discussion
<u>1.2.12.A.2</u>	process, such as	methods of manufacture that will serve the	Facilitate the process for students to	to Harmonious	
<u>1.3.12.D.1</u>	assemblage be used to	purposes of the project.	design a project which explores the	Visual Solutions	Written Planning
<u>1.3.12.D.2</u>	emphasize the		principle of unity through using a		Documents
<u>1.3.12.D.5</u>	principle of unity in a		combination of materials in an	Assemblage	
<u>1.4.12.B.1</u>	three dimensional		additive process	<u>Assemblage</u>	Peer Review
<u>1.4.12.B.2</u>	work of art?				
				+Selected relevant	Concept Based Project
	-How does our			artist references &	
	perception of			examples.	Collaboratively
	unity/harmony affect				Developed Rubrics
	our response to three				
	dimensional art?				

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

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	• Extra Response time	• Precise step-by-step	• Teacher-made checklist	

<ul> <li>tasks</li> <li>Adjust length of assignment</li> <li>Timeline with due dates for reports and projects</li> <li>Communication system between home and school</li> <li>Provide lecture notes/outline</li> </ul>	<ul> <li>Have students verbalize steps</li> <li>Repeat, clarify or reword directions</li> <li>Mini-breaks between tasks</li> <li>Provide a warning for transitions</li> <li>Reading partners</li> </ul>	<ul> <li>directions</li> <li>Short manageable tasks</li> <li>Brief and concrete directions</li> <li>Provide immediate feedback</li> <li>Small group instruction</li> <li>Emphasize multi-sensory learning</li> </ul>	<ul> <li>Use visual graphic organizers</li> <li>Reference resources to promote independence</li> <li>Visual and verbal reminders</li> <li>Graphic organizers</li> </ul>
Assistive Technology	Assessments and Grading	Bahavior / Attention	Organization
Assistive reenhology	Assessments and Grading	Dellavior/Attention	Organization

## 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 Sitehttp://www.wallwisher.com/wall/elltoolbox
- 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. <u>http://www.edutopia.org/</u>
- Glogster -Glogster allows you to create "interactive posters" to communicate ideas. Students can embedded 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/