

Introduction to Sculpture Overview

Content Area: **Art**
Course(s): **INTRO TO SCULPTURE**
Time Period:
Length: **N/A**
Status: **Published**

Course Overview

This course will provide an opportunity for students to develop original 3-dimensional artwork. Students will explore the plastic possibilities of various concepts, forms, and processes. Among the materials that may be used are clay, plaster, wire, plastic, wood, Styrofoam, foamcore, and found object. Through the use of these materials, relationships between the elements of art and the principles of design will be explored.

Textbooks and other resources

A dedicated room with sufficient space and ventilation

Appropriate furniture i.e. chairs, stools, tables, etc. to accommodate students and work

Storage facilities to accommodate materials, equipment, and student work

Adequate and various materials and supplies

Hand and power tools as deemed necessary by the teacher

Digital camera

Kiln and kiln hardware

Slides, posters, and examples of student and professional examples

Computers and printers with appropriate software

DVD and CD player, TV, projector and screen

Double sinks

Sufficient bulletin boards and blackboards for demonstrating work and examples

Library and community resources: books, local artists, local sculpture, etc.

Standards

Students will identify, define, describe, compare, and contrast aspects of three-dimensional expression

(1.3.12.D.1) (M). Students will discover and apply various techniques involved in producing sculpture
 (1.3.12.D.2)(D) As students develop the ability to identify, describe, apply, and communicate personal criteria for assessing one's own work as well as the work of others, they will examine how quality of technique and craftsmanship as well as desirable habits in the care and use of various tools and equipment influence critique
 (1.4.12.B.1)(M)(1.3.12.D.3)(M) History of sculpture and various sculptors' work will be included in the course of study(1.5.12.B.2)(D).

COURSE SCOPE AND SEQUENCE CHART

| Unit Description: | Associated CPI's to be Achieved | Marking Period Guide | Other Pacing Guide References | Proficiency (Summative) Assessments |
|--|--|----------------------|-------------------------------|--|
| Unit 1 Subtractive Sculpture The construction of 3 dimensional forms using techniques by removing material is considered subtractive sculptural process. Various materials that are appropriate for subtractive sculpture include plaster, wood, stone, and other materials. Artist statement, self assessment, and critique may be used to analyze results. | 1.3.12.D.1(M) 1.3.12.D.2(M) 1.3.12.D.3(M) 1.3.12.D.5(M) 1.4.12.B.1(M) 1.4.12.B.2(M) 8.2.12.B.4(D) 8.2.12.B.5(D) 9.1.12.A.1(D) 9.1.12.F.2(D) 9.4.12.C.11(D) 9.4.12.C.15(D) 9.4.12.C.41(D) | 1,2 | ongoing | Completed project in association with a rubric, student progress, time on task |

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| | <p><i>9.4.12.C.59(D)</i></p> <p><i>9.4.12.C.73(D)</i></p> <p><i>9.4.12.C.(6).2(M)</i></p> | | | |
| <p>Unit 2 Additive Sculpture</p> <p>The construction of 3 dimensional forms using techniques in which material is added is considered additive sculptural process. Various materials that are appropriate for additive sculpture include clay, wood, papier mache, Pariscraft, found object, recycled, and other materials. Artist statement, self assessment, and critique may be used to analyze results.</p> | <p>1.3.12.D.1(M)</p> <p>1.3.12.D.2(M)</p> <p>1.3.12.D.3(M)</p> <p>1.4.12.A.2(M)</p> <p>1.4.12.B.1(M)</p> <p>1.4.12.B.2(M)</p> <p>8.2.12.B.4(D)</p> <p>8.2.12.B.5(D)</p> <p><i>9.1.12.A.1(D)</i></p> <p><i>9.1.12.F.2(D)</i></p> <p><i>9.4.12.C.11(D)</i></p> <p><i>9.4.12.C.15(D)</i></p> <p><i>9.4.12.C.41(D)</i></p> <p><i>9.4.12.C.59(D)</i></p> <p><i>9.4.12.C.73(D)</i></p> <p><i>9.4.12.C.(6).2(M)</i></p> | 1,2 | ongoing | Completed project in association with a rubric, student progress, time on task |
| <p>Unit 3 Modeling</p> <p>The construction of 3 dimensional forms using techniques in which material is manipulated and changed is considered modeling as the sculptural process. Various</p> | <p>1.3.12.D.1(M)</p> <p>1.3.12.D.2(M)</p> <p>1.3.12.D.3(M)</p> <p>1.4.12.A.1(M)</p> <p>1.4.12.B.1(M)</p> <p>1.4.12.B.2(M)</p> | 1,2 | ongoing | Completed project in association with a rubric, student progress, time on task |

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| materials | 8.2.12.B.4(D) | | | |
| that are appropriate for modeled | 8.2.12.B.5(D) | | | |
| sculpture include clay, various types | 9.1.12.A.1(D) | | | |
| of metal in either wire or sheet | 9.1.12.F.2(D) | | | |
| forms, paper, and other materials. | 9.4.12.C.11(D) | | | |
| Artist statement, self assessment, | 9.4.12.C.15(D) | | | |
| and | 9.4.12.C.41(D) | | | |
| critique may be used to analyze | 9.4.12.C.59(D) | | | |
| results. | 9.4.12.C.73(D) | | | |
| | 9.4.12.C.(6).2(M) | | | |
| Unit 4 In-the-Round | 1.3.12.D.1(M) | 1,2 | ongoing | Completed project in association with a rubric, student progress, time on task |
| Sculpture that is meant to be viewed | 1.3.12.D.2(M) | | | |
| from all sides falls into the category | 1.3.12.D.3(M) | | | |
| of In-the-Round. Positive and | 1.4.12.A.1(M) | | | |
| negative space must be considered | 1.4.12.A.3(M) | | | |
| as | 1.4.12.B.1(M) | | | |
| well as how the viewer is drawn | 1.4.12.B.2(M) | | | |
| around the piece. Artist statement, | 8.2.12.B.4(D) | | | |
| self assessment, and critique may be | 8.2.12.B.5(D) | | | |
| used to analyze results. | 9.1.12.A.1(D) | | | |
| | 9.1.12.F.2(D) | | | |
| | 9.4.12.C.11(D) | | | |
| | 9.4.12.C.15(D) | | | |
| | 9.4.12.C.41(D) | | | |
| | 9.4.12.C.59(D) | | | |

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| | <p><i>9.4.12.C.73(D)</i></p> <p><i>9.4.12.C.(6).2(M)</i></p> | | | |
| <p>Unit 5 Relief</p> <p>Sculpture that is meant to be viewed from on side falls into the category of Relief Sculpture. High to low relief is developed as well as the positive and negative space and the affect of light and shadow. Artist statement, self assessment, and critique may be used to analyze results.</p> | <p>1.3.12.D.1(M)</p> <p>1.3.12.D.2(M)</p> <p>1.3.12.D.3(M)</p> <p>1.4.12.A.1(M)</p> <p>1.4.12.B.1(M)</p> <p>1.4.12.B.2(M)</p> <p>8.2.12.B.4(D)</p> <p>8.2.12.B.5(D)</p> <p>9.1.12.A.1(D)</p> <p>9.1.12.F.2(D)</p> <p>9.4.12.C.11(D)</p> <p>9.4.12.C.15(D)</p> <p>9.4.12.C.41(D)</p> <p>9.4.12.C.59(D)</p> <p>9.4.12.C.73(D)</p> <p>9.4.12.C.(6).2(M)</p> | 1,2 | ongoing | Completed project in association with a rubric, student progress, time on task |
| <p>Unit 6 Sculptures and Sculptors</p> <p>An introduction to the history of sculpture is important as well as an overview of some of the master sculptors. Examples of sculptural pieces will be analyzed throughout the course.</p> | <p>1.1.12.D.1(M)</p> <p>1.1.12.D.2(M)</p> <p>1.1.12.A.1(M)</p> <p>1.1.12.A.2(M)</p> <p>1.4.12.A.1(M)</p> <p>1.4.12.A.2(M)</p> <p>1.4.12.A.3(M)</p> <p>1.4.12.A.4(M)</p> | 1,2 | ongoing | Notes and drawings in sketchbook |

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| | 8.2.12.B.4(D) | | | |
| | 8.2.12.B.5(D) | | | |
| | 9.4.12.C.4(D) | | | |
| | 9.4.12.C.21(D) | | | |
| | 9.4.12.C.34(D) | | | |
| | 9.4.12.C.(6).1(M) | | | |
| | 9.4.12.C.(6).2(M) | | | |
| | 9.4.12.C.(6).3(M) | | | |
| | 9.4.12.C.(6).4(M) | | | |

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| VPA.1.1.12.D.1 | Distinguish innovative applications of the elements of art and principles of design in visual artworks from diverse cultural perspectives and identify specific cross-cultural themes. |
| VPA.1.1.12.D.2 | Translate literary, musical, theatrical, and dance compositions by using them as stimulus/inspiration for corresponding visual artworks. |
| VPA.1.2.12.A.1 | Determine how dance, music, theatre, and visual art have influenced world cultures throughout history. |
| VPA.1.2.12.A.2 | Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various historical eras. |
| VPA.1.3.12.D.1 | Synthesize the elements of art and principles of design in an original portfolio of two- and three-dimensional artworks that reflects personal style and a high degree of technical proficiency and expressivity. |
| VPA.1.3.12.D.2 | Produce an original body of artwork in one or more art mediums that demonstrates mastery of visual literacy, methods, techniques, and cultural understanding. |
| VPA.1.3.12.D.3 | Organize an exhibit of personal works of visual art that convey a high level of understanding of how the expression of ideas relates to the art media, art mediums, and techniques used. |
| VPA.1.3.12.D.4 | Analyze the syntax and compositional and stylistic principles of two- and three-dimensional artworks in multiple art media (including computer-assisted artwork), and interpret themes and symbols suggested by the artworks. |
| VPA.1.3.12.D.5 | Identify the styles and artistic processes used in the creation of culturally and historically diverse two- and three-dimensional artworks, and emulate those styles by creating an original body of work. |
| VPA.1.4.12.A.1 | Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art. |
| VPA.1.4.12.A.2 | Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis. |
| VPA.1.4.12.A.3 | Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works. |
| VPA.1.4.12.A.4 | Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork. |

VPA.1.4.12.B.1

Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and historical eras.

VPA.1.4.12.B.2

Evaluate how an artist's technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.

Grading and Evaluation Guidelines

1. GRADING PROCEDURES:

Marking period grades will be based on the average of:

- Class participation (individual time on task)
- Individual performance assessments
- Written assignments
- Tests and quizzes

Final course grades will be based on:

- Marking period grades (weighted 40% each)
- Final exam including performance and written components (weighted 20%)

In terms of proficiency level the East Brunswick grades equate to:

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| A | Excellent | Advanced Proficient |
| B | Good | Above Proficient |
| C | Fair | Proficient |
| D | Poor | Minimally proficient |
| F | Failing | Partially Proficient |

COURSE EVALUATION:

In Introduction to Sculpture, the goal is that a minimum of 95% of all pupils will achieve at least minimum proficiency (D or better) relative to the NJSLs set for this course. The department will review student achievement at all levels of proficiency relative to marking period grades, and if necessary, the individual components and assignments comprising these grades. Student achievement will further be analyzed to compare the achievement of the total enrollment vs. sub-groups to determine course areas requiring greater support or modification. As a result of the analysis, decisions will be made concerning modifications to course content and/or instructional methodology.

Other Details

Visual Arts - Introduction to Sculpture

| Projected Number of Students | School #'s | Course Level | Course Length | Grade Level | Credits | Min. Per Week | Elective /Required | Original Course Adoption |
|------------------------------------|---------------|-----------------|------------------|----------------|---------|------------------|-----------------------|--------------------------------|
| 70 | 050 | A | S | 10-12 | 2.5 | 210 | E | 09/21/1995 |