

PUBLIC SCHOOLS OF EDISON TOWNSHIP
OFFICE OF CURRICULUM AND INSTRUCTION



3-D Sculpture

Length of Course:	Term
Elective/Required:	Elective
Schools:	Middle School
Eligibility:	Grade 6-7
Credit Value:	N/A
Date Approved:	November 24, 2020

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Introduction

The most precious resource teachers have is time. Regardless of how much time a course is scheduled for, it is never enough to accomplish all that one would like. Therefore, it is imperative that teachers utilize the time they have wisely in order to maximize the potential for all students to achieve the desired learning.

High quality educational programs are characterized by clearly stated goals for student learning, teachers who are well-informed and skilled in enabling students to reach those goals, program designs that allow for continuous growth over the span of years of instruction, and ways of measuring whether students are achieving program goals.

The Edison Township School District Curriculum Template

The Edison Township School District has embraced the backward-design model as the foundation for all curriculum development for the educational program. When reviewing curriculum documents and the Edison Township curriculum template, aspects of the backward-design model will be found in the stated enduring *understandings/essential questions*, *unit assessments*, and *instructional activities*. Familiarization with backward-design is critical to working effectively with Edison's curriculum guides.

Guiding Principles: What is Backward Design? What is Understanding by Design?

'Backward design' is an increasingly common approach to planning curriculum and instruction. As its name implies, 'backward design' is based on defining clear goals, providing acceptable evidence of having achieved those goals, and then working 'backward' to identify what actions need to be taken that will ensure that the gap between the current status and the desired status is closed.

Building on the concept of backward design, Grant Wiggins and Jay McTighe (2005) have developed a structured approach to planning programs, curriculum, and instructional units. Their model asks educators to state goals; identify deep understandings, pose essential questions, and specify clear evidence that goals, understandings, and core learning have been achieved.

Program based on backward design use desired results to drive decisions. With this design, there are questions to consider, such as: What should students understand, know, and be able to do? What does it look like to meet those goals? What kind of program will result in the outcomes stated? How will we know students have achieved that result? What other kinds of evidence will tell us that we have a quality program? These questions apply regardless of whether they are goals in program planning or classroom instruction.

The backward design process involves three interrelated stages for developing an entire curriculum or a single unit of instruction. The relationship from planning to curriculum\design, development, and implementation hinges upon the integration of the following three stages.

Stage 1: Identifying Desired Results: Enduring understandings, essential questions, knowledge and skills need to be woven into curriculum publications, documents, standards, and scope and sequence materials. Enduring understandings identify the "big ideas" that students will grapple with during the course of the unit. Essential questions provide a unifying focus for the unit and students should be able to more deeply and fully answer these

questions as they proceed through the unit. Knowledge and skills are the “*stuff*” upon which the understandings are built.

Stage II: Determining Acceptable Evidence: Varied types of evidence are specified to ensure that students demonstrate attainment of desired results. While discrete knowledge assessments (e.g.: multiple choice, fill-in-the-blank, short answer, etc...) will be utilized during an instructional unit, the overall unit assessment is performance-based and asks students to demonstrate that they have mastered the desired understandings. These culminating (summative) assessments are authentic tasks that students would likely encounter in the real-world after they leave school. They allow students to demonstrate all that they have learned and can do. To demonstrate their understandings students can explain, interpret, apply, provide critical and insightful points of view, show empathy and/or evidence self-knowledge. Models of student performance and clearly defined criteria (i.e.: rubrics) are provided to all students in advance of starting work on the unit task.

Stage III: Designing Learning Activities: Instructional tasks, activities, and experiences are aligned with stages one and two so that the desired results are obtained based on the identified evidence or assessment tasks. Instructional activities and strategies are considered only once stages one and two have been clearly explicated. Therefore, congruence among all three stages can be ensured and teachers can make wise instructional choices.

At the curricular level, these three stages are best realized as a fusion of research, best practices, shared and sustained inquiry, consensus building, and initiative that involves all stakeholders. In this design, administrators are instructional leaders who enable the alignment between the curriculum and other key initiatives in their district or schools. These leaders demonstrate a clear purpose and direction for the curriculum within their school or district by providing support for implementation, opportunities for revision through sustained and consistent professional development, initiating action research activities, and collecting and evaluating materials to ensure alignment with the desired results. Intrinsic to the success of curriculum is to show how it aligns with the overarching goals of the district, how the document relates to district, state, or national standards, what a high quality educational program looks like, and what excellent teaching and learning looks like. Within education, success of the educational program is realized through this blend of commitment and organizational direction.

STATEMENT OF PURPOSE

The purpose of the middle school 3D Sculpture program is to introduce students to thinking and working three dimensionally while being guided by the artistic processes. This hands-on class allows students to explore a variety of traditional sculpture materials such as clay, wire, plaster craft, papier-mache, recyclable materials, and found objects. By experimenting and problem solving, students will learn various techniques to create thoughtful, original, and imaginative works of art. Students will reflect upon their process of creating through verbal and written critiques. Individual and group projects will enable students to develop vital skills for living in the 21st century, which include creativity, collaboration, critical thinking, communication, innovation, flexibility, and adaptability. Each lesson will require students to demonstrate a technical skill as well as convey individual expression. Students will have the opportunity to discover and make connections to how sculptures of the past and present have reflected, communicated, and influenced the thoughts and feelings of diverse people throughout history.

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Principles of Design in Sculpture

Targeted Standards: Anchor Standard 7: Perceiving and analyzing products. Anchor Standard 8: Interpreting intent and meaning. Anchor Standard 9: Applying criteria to evaluate products.

Unit Objectives/Conceptual Understandings: Students will understand that artists use a set of aesthetic criteria to guide their choices as they create and evaluate their own work. Students will analyze how the principles of design are used in various works of art.

Essential Questions: How are an artist’s choices of media, technique, and composition determined? How do artists use the principles of design to convey meaning and express feeling in their own work?

Unit Assessment: Individual/Group critiques, mastery of vocabulary, completion of final project, artist statement

	Core Content Objectives		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know</i>	Skills <i>What students will be able to do</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
<p>1.5.8.Re7a: Explain how a person’s aesthetic choices are influenced by culture and environment.</p> <p>1.5.8.Re8a: Interpret art by analyzing how the interaction of subject matter contributes to understanding messages or ideas and mood conveyed.</p>	<p>Students will know:</p> <ol style="list-style-type: none"> How to analyze a sculpture through the lens of the principles of design. How to visually represent the principles of design in their own work of art. How artists use the principles of design to express meaning in their work. 	<p>Students will be able to:</p> <ol style="list-style-type: none"> Identify the principles of design. Evaluate the integration of the principles of design in selected works of art. Create a simple 3-D form using the principles of design. 	<ol style="list-style-type: none"> Analyze various sculptures from different cultures across history. Verbal and written critiques using proper grammar and vocabulary. Apply the principles of design to their own unique form. 	<ol style="list-style-type: none"> Individual visual artwork Class participation through question and answer Participation in class critiques. Planning sheets and rough sketches
<p>Resources: Essential Materials, Supplementary Materials, Links to Best Practices</p> <p>Teacher created hand-outs, google slides of selected works of art, YouTube videos</p>			<p>Instructional Adjustments: Modifications, student difficulties, possible misunderstandings</p> <ul style="list-style-type: none"> Cultural Selection related to secular/seasonal demands Immersion for ESL students IEP/504 adjustments as needed per student 	

Exploring Form and Space

Targeted Standards: Anchor Standard 1: generating and conceptualizing ideas. Anchor Standard 2: Organizing and developing ideas. Anchor Standard 3: Refining and completing products. Anchor Standard 11: Relating artistic ideas and works within societal, cultural and historical contexts to deepen understanding.

Unit Objectives/Conceptual Understandings: Students will use various building techniques through experimentation and trial and error. Students will learn proper safety in handling materials. Students will use criteria to revise and reflect on their process to the final product

Essential Questions: How do artists use the world around them and their own personal stories to inspire their work? What are the obstacles artists have to overcome when creating a work of art? How do artists create works of art that effectively communicate to a diverse audience?

Unit Assessment: Individual/Group critiques, mastery of vocabulary, completion of final project, artist statement

	Core Content Objectives		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know</i>	Skills <i>What students will be able to do</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
1.5.8.Cr1a: Conceptualize early stages of the creative process, including applying methods to overcome creative blocks or take risks. 1.5.8.Cr2a: Demonstrate persistence and willingness to experiment and take risks 1.5.8Cr3a: Use criteria to examine, reflect on and plan revisions for a work of art.	Students will know: <ol style="list-style-type: none"> Similarities and differences between materials and the construction of sculpture. How to transform shapes into 3d forms. How to create sculpture that reflects selected principles of design. 	Students will be able to: <ol style="list-style-type: none"> Create a relief sculpture which includes, background, middle ground, and foreground. Build a free standing piece using the basic components of sculpture. Demonstrate proper planning procedures and apply good craftsmanship to the final product. 	<ol style="list-style-type: none"> Use geometric shapes and forms symmetry, and measurements. Write a self-reflection of process using correct sculptural vocabulary. Analyze works of art that reflect different cultures. Use techniques for creating a good quality image of the final product. 	<ol style="list-style-type: none"> Individual visual artwork Class participation through question and answer Participation in class critiques. Planning sheets and rough sketches
Resources: Essential Materials, Supplementary Materials, Links to Best Practices Teacher created hand-outs, google slides of selected works of art, youtube videos			Instructional Adjustments: Modifications, student difficulties, possible misunderstandings <ul style="list-style-type: none"> Immersion for ESL students IEP/504 adjustments as needed per student 	

Modeling and Hand Building Forms

Targeted Standards: Anchor Standard 1: Generating and conceptualizing ideas. Anchor Standard 2: Organizing and developing ideas. Anchor Standard 3: Refining and completing products. Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create art.

Unit Objectives/Conceptual Understandings: Students will demonstrate understanding of building a functional or decorative form that exhibits balance and stability. Students will explore the various ways pliable materials can be manipulated to create a 3-D form.

Essential Questions: How does an artist decide which technique to use in order to convey a specific feeling or message?

Unit Assessment: Individual/Group critiques, mastery of vocabulary, completion of final project, artist statement

Cumulative Progress Indicators	Core Content Objectives		Instructional Actions	
	Concepts <i>What students will know</i>	Skills <i>What students will be able to do</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
1.5.8.Cr1a: Conceptualize early stages of the creative process, including applying methods to overcome creative blocks or take risks. 1.5.8.Cr2a: Demonstrate persistence and willingness to experiment and take risks 1.5.8Cr3a: Use criteria to examine, reflect on and plan revisions for a work of art.	Students will know: <ol style="list-style-type: none"> How to create a functional form using various hand building techniques. How to manipulate clay in order to convey a specific feeling or message. How to apply paint and/or glaze to a clay form properly. 	Students will be able to: <ol style="list-style-type: none"> Effectively plan and execute a sculpture using modeling and hand building techniques. Use art criticism skills to discuss works of prominent sculptors. Demonstrate proper use of vocabulary when speaking and writing about their process working with clay and glazes. 	<ol style="list-style-type: none"> Learn the stages of clay, firing process, and the application of glazes. Write self-reflection of process using correct sculptural vocabulary. Analyze works of art that reflect different cultures. Use techniques for creating a good quality digital image of final product 	<ol style="list-style-type: none"> Individual visual artwork Class participation through question and answer Participation in class critiques. Planning sheets and rough sketches
Resources: Essential Materials, Supplementary Materials, Links to Best Practices Teacher created hand-outs, google slides of selected works of art, youtube videos			Instructional Adjustments: Modifications, student difficulties, possible misunderstandings <ul style="list-style-type: none"> Immersion for ESL students IEP/504 adjustments as needed per student 	

Building with an Armature

Targeted Standards: Anchor Standard 1: Generating and conceptualizing ideas. Anchor Standard 2: Organizing and developing ideas. Anchor Standard 3: Refining and completing products. Anchor Standard 7: Perceiving and analyzing products.

Unit Objectives/Conceptual Understandings: The student will demonstrate the ability to build a structure with a stable and balanced foundation while applying the principles of design to create a visually cohesive free standing sculpture.

Essential Questions: How do artists plan, execute, and revise when building a structure? How do artists select and manipulate materials in order to convey a message or feeling to the viewer? How does analyzing sculpture throughout history influence artists with their decisions?

Unit Assessment: Individual/Group critiques, mastery of vocabulary, completion of final project, artist statement

Cumulative Progress Indicators	Core Content Objectives		Instructional Actions	
	Concepts <i>What students will know</i>	Skills <i>What students will be able to do</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
1.5.8.Cr1a: Conceptualize early stages of the creative process, including applying methods to overcome creative blocks or take risks. 1.5.8.Cr2a: Demonstrate persistence and willingness to experiment and take risks 1.5.8Cr3a: Use criteria to examine, reflect on and plan revisions. 1.5.8.Re7b: Compare and contrast cultural and social contexts of visual arts and how they influence ideas and emotions.	Students will know: 1. How to create a sketch and mock-up of their structure. 2. How to create a balanced structure with a stable foundation. 3. How to apply the principles of design to an in the round sculpture.	Students will be able to: 1. Create a free standing sculpture that shows balance and unity. 2. Use equipment properly and safely. 3. Articulate how their work was influenced by a particular artist or event in their life	1. Design a mock-up of a structure that shows stability. 2. Write a self-reflection of process using correct sculptural vocabulary. 3. Analyze works of art that reflect different cultures. 4. Proper techniques for creating a good quality digital image of final product	1. Individual visual artwork 2. Class participation through question and answer 3. Participation in class critiques. 4. Planning sheets and rough sketches
Resources: Essential Materials, Supplementary Materials, Links to Best Practices Teacher created hand-outs, google slides of selected works of art, youtube videos			Instructional Adjustments: <ul style="list-style-type: none"> • IEP/504 adjustments as needed per student • Immersion for ESL students 	

Assemblage- Recycled and Environmental Art

Targeted Standards: Anchor Standard 1: Generating and conceptualizing ideas. Anchor Standard 2: Organizing and developing ideas. Anchor Standard 3: Refining and completing products. Anchor Standard 6: Conveying meaning through art. Anchor Standard 7: Perceiving and analyzing products.

Unit Objectives/Conceptual Understandings: The student will be able to identify and utilize various found objects, natural and recyclable materials to create an aesthetically pleasing work of art. The student will be able to make connections between their selections of materials to the message they are trying to convey to the viewer.

Essential Questions: How do artists identify and utilize every day objects to deconstruct and assemble? How do artists use these materials to express an impactful message about society and the environment?

Unit Assessment: Individual/Group critiques, completion and presentation of final project, artist statement

Cumulative Progress Indicators	Core Content Objectives		Instructional Actions	
	Concepts <i>What students will know</i>	Skills <i>What students will be able to do</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
1.5.8.Cr1b: Develop criteria, identify goals and collaboratively investigate an aspect of present day life. 1.5.8.Cr2c: Apply, organize, and strategize methods for design and redesign of objects, places, images, and words to clearly communicate information to an audience. 1.5.8.Pr6a: Analyze how exhibitions communicate meaning and influence ideas and beliefs..	Students will know: 1. How to select found objects and recyclable materials to create a sculpture. 2. How to effectively communicate a message to the viewer through the use and arrangement of their materials.	Students will be able to: 1. Create an assemblage by deconstructing and organizing found objects and other materials. 2. Discuss and evaluate the meaning of their work and the work of others.	1. Analyze a variety of Assemblages and the meaning behind the work. 2. Evaluate the artist's process and their personal expression. 3. Experiment with various tools and materials for creating an effective assemblage. 4. Proper techniques for creating a good quality image of the final product.	1. Individual visual artwork 2. Class participation through question and answer 3. Participation in class critiques. 4. Planning sheets, rough sketches
Resources: Essential Materials, Supplementary Materials, Links to Best Practices Teacher created hand-outs, google slides of selected works of art, youtube video			Instructional Adjustments: • IEP/ 504 adjustments as needed per student	

General Rubric

	Excellent			Very Good			Adequate			Needs Improvement			Minimal Effort		
Elements and Principles	Shows understanding of elements and principles and incorporates them in a new and interesting way			Shows understanding of elements and principles with almost complete and successful use			Shows awareness but not complete understanding of their use in artwork			Little/unsuccessful use of elements and principles			No evidence of thoughtful use of elements and principles		
	25	24	23	22	20	18	16	14	12	10	8	6	4	2	1
Technical Proficiency	Shows superior control, understanding and use of materials and techniques			Use of materials and techniques is generally well-executed but may lack finishing touches			Shows basic understanding of materials and techniques but no exploration			Lack of control over materials and weak understanding of techniques			Use of materials and techniques is careless or disregarded		
	25	24	23	22	20	18	16	14	12	10	8	6	4	2	1
Creativity and Originality	Successfully tries to add unique details or solve visual problems with new and creative solutions			Tries to add unique details or use new solutions but is either incomplete or not very successful			Details and design are conventional with little attempt to create interesting elements			Uses standard solutions and details and idea may even be confused			Attempts the work of art without any evidence of thoughtful decision-making		
	25	24	23	22	20	18	16	14	12	10	8	6	4	2	1
Work Habits and Effort	Used all possible studio time to work on project and cleaned up materials every class period			Used studio time well but spent some time in unfocused discussion with others			Needed to be reminded to stay on task and had slight difficulty working for the majority of class time			Needed constant reminders to get to work and was unable to get to work quickly or clean up materials properly			Didn't respond to reminders to stay on task or clean up materials		
	25	24	23	22	20	18	16	14	12	10	8	6	4	2	1

Instructional Pacing Chart

Principles of Design in Sculpture	2 weeks
Exploring Form and Space	5 weeks
Modeling and Hand Building Forms	5 weeks
Building with an Armature	5 weeks
Assemblage- Recycled and Environmental Art	3 weeks

Appendices



2020 New Jersey Student Learning Standards - Visual and Performing Arts: 1.5 Visual Arts Standards by the End of Grade 8

Creating

Anchor Standard 1: Generating and conceptualizing ideas.

Enduring Understandings: Creativity and innovative thinking are essential life skills that can be developed. Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art-making goals.

Essential Questions: What conditions, attitudes and behaviors support creativity and innovative thinking? What factors prevent or encourage people to take creative risks? How does collaboration expand the creative process? How does knowing the contexts, histories and traditions of art forms help us create works of art and design? Why do artists follow or break from established traditions? How do artists determine what resources and criteria are needed to formulate artistic investigations?

Practice: Explore

Performance Expectations:

- 1.5.8.Cr1a: Conceptualize early stages of the creative process, including applying methods to overcome creative blocks or take creative risks, and document the processes in traditional or new media.
- 1.5.8.Cr1b: Develop criteria, identify goals and collaboratively investigate an aspect of present-day life, using contemporary practice of art or design.

Anchor Standard 2: Organizing and developing ideas.

Enduring Understandings: Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches. Artists and designers balance experimentation and safety, freedom and responsibility, while developing and creating artworks. People create and interact with objects, places and design that define, shape, enhance, and empower their lives.

Essential Questions: How do artists work? How do artists and designers determine whether a particular direction in their work is effective? How do artists and designers learn from trial and error? How do artists and designers care for and maintain materials, tools and equipment? Why is it important, for safety and health, to understand and follow correct procedures in handling materials, tools and equipment? What responsibilities come with the freedom to create? How do objects, places and design shape lives and communities? How do artists and designers determine goals for designing or redesigning objects, places, or systems? How do artists and designers create works of art or design that effectively communicate?

Practice: Investigate

Performance Expectations:

- 1.5.8.Cr2a: Demonstrate persistence and willingness to experiment and take risks during the artistic process.
- 1.5.8.Cr2b: Demonstrate an awareness of ethical responsibility as applied to artmaking including environmental implications, responsibility in sharing images online, appropriation, and intellectual property ethics.
- 1.5.8.Cr2c: Apply, organize and strategize methods for design and redesign of objects, places, systems, images and words to clearly communicate information to a diverse audience.

Anchor Standard 3: Refining and completing products.

Enduring Understanding: Artists and designers develop excellence through practice and constructive critique, reflecting on, revising and refining work over time.

Essential Questions: What role does persistence play in revising, refining and developing work? How do artists grow and become accomplished in art forms? How does collaboratively reflecting on a work help us experience it more completely?

Practice: Reflect, Refine, Continue

Performance Expectations:

- 1.5.8.Cr3a: Use criteria to examine, reflect on and plan revisions for a work of art, and create an artistic statement.

Presenting

Anchor Standard 4: Selecting, analyzing and interpreting work.

Enduring Understanding: Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting and curating objects artifacts, and artworks for preservation and presentation.

Essential Questions: How are artworks cared for and by whom? What criteria, methods and processes are used to select work for preservation or presentation? Why do people value objects, artifacts and artworks, and select them for presentation?

Practice: Analyze

Performance Expectations:

- 1.5.8.Pr4a: Investigate and analyze ways artwork is presented, preserved and experienced, including use of evolving technology. Evaluate a collection or presentation based on this criterion.

Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.

Enduring Understanding: Artists, curators and others consider a variety of factors and methods including evolving technologies when preparing and refining artwork for display and or when deciding if and how to preserve and protect it.

Essential Questions: What methods and processes are considered when preparing artwork for presentation or preservation? How does refining artwork affect its meaning to the viewer? What criteria are considered when selecting work for presentation, a portfolio, or a collection?

Practice: Select

Performance Expectations:

1.5.8.Pr5a: Individually or collaboratively prepare and present theme-based artwork for display and formulate exhibition narratives.

Anchor Standard 6: Conveying meaning through art.

Enduring Understanding: Objects, artifacts and artworks collected, preserved, or presented either by artists, museums, or other venues communicate meaning and a record of social, cultural and political experiences resulting in the cultivating of appreciation and understanding.

Essential Questions: What is an art museum? How does the presenting and sharing of objects, artifacts and artworks influence and shape ideas, beliefs and experiences? How do objects, artifacts and artworks collected, preserved, or presented, cultivate appreciation and understanding?

Practice: Share

Performance Expectations:

1.5.8.Pr6a: Analyze how exhibitions in different venues communicate meaning and influence ideas, beliefs and experiences.

Responding

Anchor Standard 7: Perceiving and analyzing products.

Enduring Understandings: Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments. Visual arts influences understanding of and responses to the world.

Essential Questions: How do life experiences influence the way you relate to art? How does learning about art impact how we perceive the world? What can we learn from our responses to art? What is visual art? Where and how do we encounter visual arts in our world? How do visual arts influence our views of the world?

Practice: Perceive

Performance Expectations:

- 1.5.8.Re7a: Explain how a person's aesthetic choices are influenced by culture and environment, and how they impact the way in which visual messages are perceived and conveyed.
- 1.5.8.Re7b: Compare and contrast cultural and social contexts of visual arts and how they influence ideas and emotions.

Anchor Standard 8: Interpreting intent and meaning.

Enduring Understanding: People gain insights into meanings of artworks by engaging in the process of art criticism.

Essential Questions: What is the value of engaging in the process of art criticism? How can the viewer "read" a work of art as text? How does knowing and using visual art vocabulary help us understand and interpret works of art?

Practice: Interpret

Performance Expectations:

1.5.8.Re8a: Interpret art by analyzing how the interaction of subject matter, characteristics of form and structure, use of media, art making approaches, and relevant contextual information contributes to understanding messages or ideas and mood conveyed.

Anchor Standard 9: Applying criteria to evaluate products.

Enduring Understanding: People evaluate art based on various criteria.

Essential Questions: How does one determine criteria to evaluate a work of art? How and why might criteria vary? How is a personal preference different from an evaluation?

Practice: Analyze

Performance Expectations:

1.5.8.Re9a: Create a convincing and logical argument to support an evaluation of art. Explain the difference between personal and established criteria for evaluating artwork.

Connecting

Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.

Enduring Understanding: Through artmaking, people make meaning by investigating and developing awareness of perceptions, knowledge and experiences.

Essential Questions: How does engaging in creating art enrich people's lives? How does making art attune people to their surroundings? How do people contribute to awareness and understanding of their lives and the lives of their communities through artmaking?

Practice: Synthesize

Performance Expectations:

1.5.8.Cn10a: Generate ideas to make art individually or collaboratively to positively reflect a group's identity.

Anchor Standard 11: Relating artistic ideas and works within societal, cultural and historical contexts to deepen understanding.

Enduring Understanding: People develop ideas and understandings of society, culture and history through their interactions with and analysis of art.

Essential Questions: How does art help us understand the lives of people of different times, places and cultures? How is art used to impact the views of a society? How does art preserve aspects of life?

Practice: Relate

Performance Expectations:

- 1.5.8.Cn11a: Analyze and contrast how art forms are used to represent, establish, reinforce and reflect group identity and culture.
- 1.5.8.Cn11b: Analyze and contrast how art forms are used to reflect global issues, including climate change.

Public Schools of Edison Township
Division of Curriculum and Instruction

Framework For Essential Instructional Behaviors, K-12

Common Threads

Edison's Framework for Essential Instructional Behaviors, K-12, represents a collaboratively developed statement of effective teaching. The lettered indicators are designed to explain each common thread, but do not denote order of importance. This statement of instructional expectation is intended as a framework, its use as an observation checklist would be inappropriate.

1. Planning Which Sets The Stage For Learning and Assessment

Does the planning show evidence of:

- a. units and lessons which show a direct relationship between student learning needs, the written curriculum, and the New Jersey Core Curriculum Content Standards.
- b. clearly defined, curriculum-based learning objectives that are based on diagnosis of student needs and readiness levels.
- c. instructional strategies and materials that challenge students to achieve at the highest standards of performance.
- d. lesson design sequenced to make meaningful connections to overarching concepts and essential questions.
- e. use of thematic, disciplinary units to integrate science, social studies, language arts, and math.
- f. activities to promote student reading, writing, listening, speaking, and viewing.
- g. provision for effective use of available materials, technology and outside resources.
- h. accurate knowledge of subject matter.
- i. knowledge of a variety of instructional strategies and best practices, including strategies for assessing student readiness levels and differentiating instruction.
- j. strategies to enable co-planning and co-teaching in shared teaching situations.
- k. lessons that provide for increasing student independence and responsibility for learning.
- l. multiple means of assessment, including performance assessment, that are authentic in nature and realistically measure student understanding.
- m. diagnostic and formative assessments that inform instructional design.
- n. appropriate homework assignments that reinforce and extend learning and build upon previously learned concepts.

2. Productive Learning Climate & Classroom Management

Does the student-teacher interaction and the classroom show evidence of:

- a. an environment which is learner-centered, content-rich, and reflective of children's efforts.
- b. a climate of mutual respect, one that is considerate of and addresses differences in culture, race, gender, and readiness levels.
- c. opportunities for student voice and student choice.
- d. proactive rules and routines which students have internalized, and effective use of relationship-preserving reactive strategies when necessary.
- e. a safe, positive, and open classroom environment in which children and teachers take risks, and learn by trial and error.
- f. effective use of classroom time with a focus on accomplishing learning objectives.
- g. classroom furniture and physical resources arranged in a way that supports student interaction. Lesson objectives and learning activities.

3. Teaching & Learning

Does the instruction show evidence of:

- a. differentiation of instruction to meet the needs of all learners, including meeting the targeted goals of students with Individualized Education Plans (IEPs).
- b. use of a variety of grouping strategies including individual conferences, cooperative learning structures, flexible groups, learning partners, and whole-class instruction based on assessments of student readiness levels and interests.
- c. addressing the visual, auditory, and kinesthetic/tactile learning modalities.
- d. use of available technology including computer PowerPoint and multi-media presentations by teacher and students.
- e. deliberate selection and use of cognitive organizers and hands-on manipulatives.
- f. modification of content, strategies, materials and assessment based on the interest and immediate needs of students during the lesson.
- g. students achieving the objectives of the lesson through a variety of planned and, when appropriate, unplanned learning activities.
- h. strategies for concept building including the use of the experiential learning cycle, inductive learning, and discovery-learning and inquiry activities.
- i. use of prior knowledge to build background information through such strategies as anticipatory set, K-W-L, and prediction brainstorms.
- j. deliberate teacher modeling of effective thinking and learning strategies during the lesson.
- k. real world applications and connections to students lives, interests, and home cultures.
- l. opportunities for students to actively process the learning through closure at salient points in the lesson.
- m. use of questioning strategies that promote discussion, problem solving, divergent thinking, multiple responses, and higher levels of thinking through analysis, synthesis, and evaluation.
- n. development of students' understanding as evidenced through their growing perspective, empathy, and self-knowledge regarding the content and meaning of the lesson.
- o. active student engagement, individually and collaboratively, throughout the lesson.
- p. varied writing activities such as journals, learning logs, creative pieces, letters, charts, notes, and research reports that connect to and extend learning in all content areas.
- q. assessing student learning before, during, and after the lesson, to provide timely feedback to students and adjust instruction accordingly.

4. **Professional Responsibilities & Characteristics**

Does the teacher show evidence of:

- a. continuing the pursuit of knowledge of subject matter and current research on effective practices in teaching and learning.
- b. reflecting upon teaching to inform instruction.
- c. maintaining accurate records and completing forms/reports in a timely manner.
- d. communicating with parents about their child's progress and the instructional process.
- e. treating learners with care, fairness, and respect.
working collaboratively and cooperatively with colleagues.
- g. sharing planning and instructional responsibilities in co-teaching partnerships.
- h. maintaining positive and productive relationships with Child Study Team members, guidance counselors, school nurses, speech therapists, and other professional staff at the building level.
maintaining positive relationships with school support staff including secretaries, paraprofessionals, lunch aides, and custodial staff.
- j. being flexible and open to suggestions from supervisors and administrators.
- k. presenting a professional appearance.

THE LANGUAGE OF ART

The common threads, that run through art on all levels and in all areas, are the elements and principles of composition and design which provide the language of art.

I. ELEMENTS OF ART

A. Line:

A line is a distinct mark made by pen, pencil, chalk or tool having length but little breadth.

The basic element in creating a good design is the line that delineates shapes, encloses space, adds texture, and value. Lines have values from light to dark and qualities such as: thick, thin, jagged, wavy, and so on.

Line also has the power to convey emotion by combining qualities, value and placement in the composition. For example, horizontal lines are considered to be restful, vertical lines inspirational, and diagonal lines dynamic.

Line is often used in a larger sense when describing the essence of a work with an implication of rhythm, unity, and balance. For example, one may speak of the lines of a building, the flowing lines of a dress, or the lines of a sculpture.

B. Shape:

Shape is an enclosed area defined two dimensionally by boundaries. Shape can be geometric or organic, positive or negative, simple or complex.

C. Mass:

Mass is the existence of matter or objects in three dimensional space. The draftsman and painter can create the illusion of mass while the sculptor, architect, industrial designer and craftsman work directly with mass. Artists must consider the relationships of height, width and depth relative to the media with which they work.

D. Space:

Space, the intervening expanse or interval between areas or masses, exists in its two dimensional or three dimensional aspects, flowing through and around mass, forms and shapes. On a flat picture plane, illusions of space and depth are created by a placement of positive and negative shapes, by overlapping and by varying the size of shapes, by using value and color contrast, and by creating linear perspective. When working with three dimensional forms, space, and mass are interdependent, each delineating the other. Study of space as a design element can also deal with problems of open and congested space, deep and shallow space, personal space and space used to express subjective fantasy and optical illusion.

E. Value:

Value is gradation of light. It enhances the quality as well as reveals the pattern or designing a work of art. It helps to create the mood and expression of a subject.

F. Color:

Color is the visual property dependent upon a response to light, including the attributes of the, brightness and saturation. Colors are sensations are the results of a sequence of processes including: the production of light by some source and the modification of the light by the illumination object, the optics and physiology of the central nervous system.

There are two ways of forming color: (1) the fundamental mixing of colored light, (2) light absorption as controlled by the mixing reflect cultural differences.

G. Texture:

Texture is the surface quality, real or implied, which helps to identify or describe something.

Texture is known actually through touch and visually through sight.

Textures can be soothing, pleasant and draw us to them. Others can be abrasive, unpleasant, and repelling. Pronounced textures attract attention. Subtle and smooth textures are quieter and more reserved.

The artist creates texture by the manipulation of lights and darks, choice of media, use of lines and colors. He used it to convey the characteristic surfaces of the subject matter and to create interest by variety, contrast and accent.

The artist incorporates the many possibilities for achieving difference textural qualities with materials to clarify and enhance a visual statement.

II. DESIGN PRINCIPLES

A. Unity:

Unity is the arrangement of individual parts or segments into a whole or complete design which achieves an effect of wholeness of completeness.

B. Variety:

Variety is defined as diversity or assortment. It is the contrast between things or qualities that are similar in some aspects but different in others.

In art, variety is used to hold the attention of the spectator and to add interest, excitement and vividness to the creation.

Variety is created through differences, either bold or subtle, in line, mass, space, value, color, texture and media.

An excess of variety may cause confusion and lack of variety may cause monotony.

C. Contrast:

Contrast is the way in which things differ. It is used in such a way that the effect of the total is heightened. Contrast may be natural or man-made; it is present in materials, in space and balance, time and motion, light and dark.

D. Balance:

Balance is equalizing the weight, number or position of shapes or forms in two dimensional or three dimensional composition.

The balanced arrangement and placement of the visual elements in a work of art establish a harmonious relationship of these elements within a given space. Three types of balance used in creating works of art are: formal or symmetrical balance, informal or asymmetrical balance and radial balance.

E. Rhythm:

Rhythm is movement. It is continuous yet is not monotonous. It is carried through the composition in a series of steps by means of lines, forms, values, hues, and intensities.

F. Emphasis:

Emphasis is the forcefulness of expression that gives special importance to certain aspects of objects, ideas or situations.

In art, emphasis is achieved by accentuating the various art elements in combination or alone.

ART CRITICISM

Art criticism is an important component of art education. It provides a way to speak and write about art. This art criticism checklist can provide a starting point for student discussion of art.

This sample contains open-ended questions.

GENERAL REACTION:

1. What is your first response to this work?
2. How does it make you feel?
3. What does it make you think of?
4. What does it remind you of?

DESCRIPTION:

1. What images do you see?
2. What colors, shapes, textures, etc., are there?
3. Are there any outstanding features that you see?
4. Are there light/dark areas? Rough, textures? Large or small shapes?
5. How do you think this work was made?
6. What colors, shapes, textures, lines dominate the image? Why?
7. Are there any significant negative spaces in this work?
8. Is there movement? What causes it?
9. Do you see contrast? What causes it?
10. Where are the figures looking/pointing?
11. What is the focal point in this work? What causes you to look there?
12. What mood is expressed?
13. Is this work realistic? abstract? Expressionistic?
14. Who is the artist of this work?
15. What is the title?
16. What was the artist's intention?
17. When and where was this work done?
18. What style is it?
19. What does the work tell us about the people who originally made and used it?

INTERPRETATION:

1. What do you think this work means?
2. What does it remind you of?

EVALUATION:

1. Do you think the work is good?
2. Is the work well made?
3. Is it clear? Does it do what it is trying to do?
4. Was the work worth making?
5. Was it worth examining?

Websites/References/Materials

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GLOSSARY

- Abstract - art that simplifies, emphasizes, or distorts qualities of a real-life image rather than trying to represent its details accurately.
- Additive sculpture - 3-D work made by putting pieces of materials together to build a form.
- Analogous - colors next to each other on the color wheel.
- Architecture - the art of designing and constructing buildings.
- Armature - a simple inner skeleton that provides support for modeling or attaching other material.
- Assemblage - a work made from objects or pieces of objects originally intended for other purposes.
- Asymmetrical balance - the balance of elements that have unequal visual weight.
- Balance - The way elements are arranged to create stability.
- Bas-relief(low-relief) - 3-D form that is barely raised from a flat surface.
- Cast - a form made by any of the various techniques of creating a mold into which a material is poured in liquid form, allowed to harden, and removed from the mold.
- Ceramics - decorative or functional pieces made from clay and fired for permanence.
- Color Wheel - a circular model of relationships among hues.
- Complementary - hues that are opposite each other on the color wheel.
- Contrast - degree of difference between compositional parts or between two images.
- Cool colors - hues in the green, blue, and violet range.
- Design - planned arrangement of visual elements to construct an organized visual pattern.
- Dominance - emphasis placed on a particular area or characteristic of work.
- Earthenware - ceramics made from the coarsest clays, usually fired at the lowest temperatures.
- Elements of design - those qualities of a design that can be seen and worked with independently of its figurative content. They include line, form, value, space, texture, color, and time.
- Emphasis- stress placed on a single area of a work or a unifying visual theme.
- Focal point – the area in a work to which the eye is most compellingly drawn.
- Form - shape realized in three dimensions, mass or structure of an object

Glaze - a glass-like coating used to seal and color the surface of a bisque-fired clay piece.

Gradation - any gradual transition from one color to another or from one shape or volume to another

Hue - the name of a color, such as red, that distinguishes it from others and assigns it a position in the visual spectrum and on the color wheel.

Intensity - the brightness or dullness of a color.

Kiln - an oven or furnace used for firing ceramics.

Kinetic art - works design to move and perhaps change through time.

Line - the path of a moving point.

Mixed media - combinations of different materials to create a visually and physically coherent whole.

Mobiles - hanging sculptures that turn when moved by air currents.

Modeling - shaping pieces from a pliable material such as clay by using hands and hand tools.

Mold - a hollow form created for casting materials that flow into the form when in a liquid state and then duplicate it in reverse when hardened.

Monochromatic - a color scheme using only one hue with varying degrees of value or intensity.

Monumental works - very large, imposing works of art that may or may not serve memorial purposes.

Narrative art - pieces that tell a visual story.

Negative space - empty space.

Neutrals - colors with low saturation, approaching grays.

Nonobjective art - works that have no apparent relationship to objects from our 3-D world, nonrepresentational art.

Opaque - transparent or translucent; impenetrable to light; not allowing light to pass through.

Outline - the line described by the outer boundary of a form.

Overlapping - visual placement of one object in front of another.

Pattern - the repetition of a visual element in a regular and anticipated sequence.

Plastic - capable of being shaped.

Plagiarism - a piece of writing that has been copied from someone else and is presented as being your own.

Principles of design - basic aesthetic considerations that guide organization of a work of art.

Proportion - A comparative relationship of one part to another.

Relief - a three-dimensional form raised from a flat surface.

Repetition - using the same visual element over again within the same composition.

Scale – the size of an object in relationship to other objects and to its surroundings.

Sculpture - the art of shaping expressive three-dimensional forms.

Shape - enclosed area that is 2D.

Subtraction - creation of a work of art by carving away the excess from a larger piece of material.

Symmetrical balance - the placing of identical forms to either side to the central axis of a work to stabilize it visually.

Texture - The surface feeling; how something feels, or the illusion of how it would feel.

Three-dimensional - having height, width, and depth.

Unity - organization of parts so that all contribute to a coherent whole.

Value - relative darkness or lightness of a color

Warm colors - red, orange, and yellow hues.

Title:	Course:
Desired Results	
Content Standards:	
Enduring Understandings:	
Essential Questions:	
Students will know...	Students will be able to...
Assessment Evidence	
Performance Tasks:	
Key Criteria:	

Other Evidence:

Learning Plan

Learning Activities:

Materials/Preparation: