

# FOLSOM CORDOVA UNIFIED SCHOOL DISTRICT



## Ceramics and Sculpture 2

<b>Board Approval Date: January 19, 2023</b>	<b>Course Length: 2 Semesters</b>
<b>Grading: A-F</b>	<b>Credits: 5 Credits per Semester</b>
<b>Proposed Grade Level(s): 9, 10, 11, 12</b>	<b>Subject Area: Elective Elective Area (if applicable): VAPA</b>
<b>Prerequisite(s): Ceramics and Sculpture 1 (c or above)</b>	<b>Corequisite(s):</b>
<b>CTE Sector/Pathway:</b>	
<b>Intent to Pursue ‘A-G’ College Prep Status: Yes</b>	
<b>A-G Course Identifier: (f) Visual and Performing Arts</b>	
<b>Graduation Requirement: No</b>	
<b>Course Intent: District Course Program (if applicable):</b>	
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### COURSE DESCRIPTION:

In this advanced course, the student will continue to develop an understanding, appreciation, and a more human centric approach to the expression of ideas through the use and manipulation of three-dimensional design forms. Students will become more confident in their working knowledge of the traditional tools, techniques and materials for making sculpture and mixed media projects with the human form as the center of study. Projects will be based on the elements and principles of design learned in Sculpture I such as line, shape, composition, mass, volume, surface texture, scale and proportion. This course will provide best practices as they pertain to the entertainment and public art industries.

- **Figurative anatomy and proportions (2D and 3D)**
- **Hand (draw and sculpt)**
- **Head (draw and sculpt) full mid to full scale on armature**
- **Full figure in motion (oil clay on armature maquettes)**
- **Public and client centered art**
- **Human Interaction with Art and aesthetics of art**
- **Maquettes (lient driven)**
- **Installation proposals**

**DETAILED UNITS OF INSTRUCTION:**

<b>Unit Number/Title</b>	<b>Unit Essential Questions</b>	<b>Examples of Formative Assessments</b>	<b>Examples of Summative Assessment</b>
<b>1. Anatomical Proportions Drawings</b>	Why is it essential for sculptors to understand human proportions?	*Through notes, lecture and demonstration, students will render 2d drawings of the human figure, head (front and side view) and hand in action *These renderings will be used for reference for the final sculpture presentation	*Digital Portfolio of required drawings
<b>2. The Hand - Sculpture</b>	How do sculptors develop observation skills to render 1:1 full size objects?	*Through multiple activities to develop the skill of observation, students will use their own hand as a reference model for 1:1 clay sculpture. Sculpture will be solid *Emphasis will be placed on understanding the internal structure of the model (the hand) as well as using one's observational skills	*Students create 1:1 scale proportionate sculptures. Final fired piece will be acrylic stained to enhance and bring out textural details
<b>3. The Portrait Bust</b>	Why is it important to understand human anatomy (specifically the head) to produce artwork, distortions and creatures used in film/entertainment industries?	*This benchmark assignment will go in depth into the most important elements of art - the human face and head with bust. This unit examines facial anatomy through drawing and sculpting exercises. Students will learn the importance of facial musculature and how these skills can be applied to an	*The final sculpture will be a successfully fired, hollowed out near to full or 1:1 scaled head bust decorated with faux acrylic washes

		<p>enormous number of industry sectors.</p> <p>*Students will be guided through anatomical drawings of facial structures. These notes will focus on the understanding of head and face proportions. Key components of the structure process</p>	
<p><b>4. Figurative Distortions/ Creature Design - may be an alteration to the head bust sculpture</b></p>	<p>How can one develop creative ideas and adapt them to existing sculpture? How do artists and designers determine goals for designing or redesigning objects, places, or systems?</p>	<p>*An anatomically correct base sculpture is required to develop distortions of a new form *Emphasis is placed on anatomical research of animals and how they can be combined and integrated into a new form</p>	<p>*Students will create a fantasy based figurative work *Variations are acceptable depending on industry needs (i.e. figurative face mask sculpt versus full figure maquette)</p>
<p><b>5. Public Art Proposal</b></p>	<p>What is the process in order to develop, budget and mock up a design for public art centered around the human form? How do artists and designers create works of art or design that communicate effectively? How does assessing choices for presentation affect its meaning to the viewer?</p>	<p>*Design drawings and research mood boards required to develop the final model and proposal *Research into materials, budget and maintenance costs required for the proposal process</p>	<p>*Students construct a multimedia miniature model based on conceptual plans *Digital presentation of the process including inspiration, plans, cost evaluations and photos of the final model</p>
<p><b>6. The Full Figure: The Figure in Motion (Polymer Clay Maquette)</b></p>	<p>How does the entertainment industry visualize character concepts in 3 dimensions?</p>	<p>*Students will be guided through anatomical drawings with gesture drawings and construction of figures through basic forms and shade *These notes will focus on the understanding of proportions and musculature integration</p>	<p>*Sculptural component will be a wire framed maquette sheathed in oil based polymer clay</p>

		*Students may also collaborate with film/animation class to utilize a character concept and make it 3 dimensional	
<b>Ongoing: Drawing series in Sketchbook from Art History</b>	How are 3 dimensional artifacts studied and developed in 2 dimensional multi angled scaled drawings?	*Daily art history lessons explore the most influential art and artists of World Art History	*Weekly sketch of a famous sculpture shown in multiple angles and in scale *Questions of art history time period and style representations on summative quiz
<b>Ongoing: Portfolio Development</b>	How do I promote myself as an artist/designer in the industry? Why do people value objects, artifacts, and artworks, and select them for presentation? What methods, processes, and criteria are considered when preparing artwork for presentation, preservation, portfolio, or collection?	*Ongoing reflection and assessment of projects and digital photography of projects	*Stand alone or on-line visual presentation of curriculum Vitae in the sculptural arts This document will be aligned with other VAPA courses so that it may be a continuously developed component to the artist's portfolio

**ESSENTIAL STANDARDS:**

Unit 1: Anchor Standard 7: Perceive and Analyze Artistic Work

Prof.VA:Re7.1 - Hypothesize ways in which art influences perception and understanding of human experiences.

Unit 2: Anchor Standard 1: Generate and Conceptualize Artistic Ideas and Work

Prof.VA:Cr1.2 - Shape an artistic investigation of an aspect of present day life using a contemporary practice of art or design.

Unit 3: Anchor Standard 2: Organize and Develop Artistic Ideas and Work

Acc.VA:Cr2.1 - Through experimentation, practice, and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.

Unit 3.5 Anchor Standard 1: Generate and Conceptualize Artistic Ideas and Work

Acc.VA:Cr1.1 Individually or collaboratively formulate new creative problems based on students' existing artwork

Unit 4:Anchor Standard 11: Relate Artistic Ideas and Works with Societal, Cultural, and Historical Context to Deepen Understanding.

Prof.VA:Cn11 - Describe how knowledge of culture, traditions, and history may influence personal responses to art.

Ongoing:

Art History Sketchbook: Anchor Standard 10: Synthesize and Relate Knowledge and Personal Experiences to Make Art

Acc.VA:Cn10 - Utilize inquiry methods of observation, research, and experimentation to explore unfamiliar subjects through artmaking.

Portfolio: Anchor Standard 7: Perceive and Analyze Artistic Work

Adv.VA:Re7.1 Analyze how responses to art develop over time based on knowledge of and experience with art and life.

## **RELEVANT STANDARDS AND FRAMEWORKS, CONTENT/PROGRAM SPECIFIC STANDARDS:**

### **Link to Common Core Standards (if applicable):**

Educational standards describe what students should know and be able to do in each subject in each grade. In California, the State Board of Education decides on the standards for all students, from kindergarten through high school.

### **Link to Framework (if applicable):**

Curriculum frameworks provide guidance for implementing the content standards adopted by the State Board of Education (SBE). Frameworks are developed by the Instructional Quality Commission, formerly known as the Curriculum Development and Supplemental Materials Commission, which also reviews and recommends textbooks and other instructional materials to be adopted by the SBE.

<https://www.cde.ca.gov/ci/vp/cf/documents/artsfwvisualarts.docx>

### **Link to Subject Area Content Standards (if applicable):**

Content standards were designed to encourage the highest achievement of every student, by defining the knowledge, concepts, and skills that students should acquire at each grade level.

<https://www.cde.ca.gov/be/st/ss/documents/caartsstandards.pdf>

### **Link to Program Content Area Standards (if applicable):**

Program Content Area Standards applies to programs such as International Baccalaureate, Advanced Placement, Career and Technical Education, etc.

**TEXTBOOKS AND RESOURCE MATERIALS:**

**Textbooks**

<b>Board Approved</b>	<b>Pilot Completion Date (If applicable)</b>	<b>Textbook Title</b>	<b>Author(s)</b>	<b>Publisher</b>	<b>Edition</b>	<b>Date</b>
		<i>N/A</i>				

**Other Resource Materials:**

N/A

**Supplemental Materials**

Board approved supplemental materials (Including but not limited to: Film Clips, Digital Resources, Supplemental texts, DVDs, Programs (Pebble Creek, DBQ, etc.):

The Imagineering Story and various videos outlining history and process of Imagineers and their process  
Instructor produced videos available on YouTube “The Imagineering Pyramid: Using Disney Theme Park Design Principles to Develop and Promote Your Creative Ideas” , Lou Prosperi, Theme Park Press (April 16, 2016)