

Ceramics and Sculpture

August 2016

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OVERVIEW STATEMENT

The Sculpture curriculum corresponds to a basic introduction of three-dimensional experiences in areas of construction, molding, clay, found object, relief and three-dimensional design. Mediums such as wire, plaster, paper, boards and found materials and introduced as students are given opportunities to translate their ideas from two-dimensional drawing and design work into three-dimensional forms. Additionally there will be an in-depth focus on ceramics and clay. The studio experience is supplemental by the introduction of important sculptures and their works of art. This curriculum is conducive for adaptation of a collaborative component.

Units of Study *(Suggested Timeline)*

Unit	Title	Time Frame*
Unit 1	Line - Wire	<u>3</u> weeks
Unit 2A	Relief Sculpture	<u>3</u> weeks
Unit 2B	Poured Relief Sculpture	<u>4</u> weeks
Unit 3A 3B	Introduction to Clay –Properties of Clay Preperation, Preservation, and attachment methods of clay	<u>1</u> weeks

Unit 4A 4B 4C	Handbuilding - Clay Slab Modeling	<u>2</u> weeks
Unit 5	Surface Design - Clay	<u>2</u> weeks
Unit 6	Use of Wheel - Clay	<u>3</u> weeks
Unit 7	Exploration of Traditional & Contemporary Sculpture; Techniques & Materials	<u>5</u> weeks
Unit 8	Independent Study/ Final Project	<u>8</u> weeks

*estimated time frame

Unit #1: Line – Wire

Pacing: 3 Weeks

<u>Essential Question:</u>	<u>Core Student Understanding</u> <u>Students will learn</u>	<u>Targeted Outcomes</u>	<u>Essential Vocabulary</u>
- How can you use the Elements of Art, line in sculpture? <u>Compelling Question:</u> - How do you change a two dimensional design into a three dimensional design. <u>Supporting Questions:</u> - What is the difference between realistic sculpture and abstract sculpture.	- about artist Alexander Calder and his manipulation of wire. Students will also learn the difference between realistic sculpture and abstract sculpture. - how to make a two-dimensional line design into a three-dimensional form. <u>Students will be able to</u> - manipulate wire into shapes using their hands and different pliers and tweezers.	Students will create a realistic wire sculpture of an animal. Then create an abstract sculpture of an animal.	- Line - Wire - three- dimensional - Realistic (representational) - Abstract (non-representational) - Manipulate - Two-dimensional, - Base

<u>Assessment</u>	<u>Technology/ Materials Used</u>	<u>Activities</u>	<u>Additional Resources</u>
● Dialog ● Class Critique ● See Rubric below ● Completion of project	http://whitney.org/Collection/AlexanderCalder/8336195 https://www.youtube.com/watch?v=t6jwnu8Izy0 http://www.boredpanda.com/wire-sculpture-art/ https://www.pinterest.com/explore/wire-sculptures/	● Line sculpture with wire attached to a base	● Calder's Circus

Unit #2A: Relief Sculpture

Pacing: 3 Weeks

<u>Essential Question:</u> ● How did bas relief originate in art? <u>Compelling Question:</u> ● What are the differences of relief sculpture in historical contexts. <u>Supporting Questions:</u> ● Describe the subtractive method.	<u>Core Student Understanding</u> ● Students will learn about Renaissance bas relief sculpture. They will also review representational and non- representational concepts in sculpture ● Students will be able to describe what constitutes a shallow relief sculpture ● Students will understand origins of bas relief from Persian, Greek to Art Deco.	<u>Targeted Outcomes</u> ● Create a shallow relief sculpture using paper, paper mache, cut paper and/ or clay.	<u>Essential Vocabulary</u> ● Bas relief ● Abstract art ● Low relief ● High relief ● Renaissance
<u>Assessment</u> ● Dialog ● Class Critique ● See Rubric below ● Completion of project	<u>Technology Used</u> ● https://www.flickr.com/photos/briandettmer/5180554902/in/photostream/ ● https://www.ted.com/talks/brian_dettmer_old_books_reborn_as_intricate_art#t-33132 ● https://daniellai.artspan.com	<u>Activities</u> ● Carving, cutting and/or removing materials to create a bas relief sculpture.	<u>Additional Resources</u> ● Metropolitan Museum of Art

Unit #2 B: Poured Relief Sculpture

Pacing: 4 Weeks

<u>Essential Question:</u>	<u>Core Student Understanding</u>	<u>Targeted Outcomes</u>	<u>Essential Vocabulary</u>
● What is the difference between organic and geometric form? <u>Compelling Question:</u> ● What materials can be used to create an organic sculpture? <u>Supporting Questions:</u> ● Compare Renaissance bas relief sculpture to Contemporary bas relief sculpture	● Students will learn about Abstract bas relief sculpture. They will also become knowledgeable about organic and geometric form. ● Students will be able to manipulate plaster of paris. ● Students will understand origins of bas relief from Contemporary sources, Claus Oldenberg.	● Students will create an abstract bar relief sculpture using plaster of paris.	● Bas relief ● Abstract art ● Low relief ● High relief ● Abstract Art ● Organic, ● Geometric ● Mold ● Subtractive relief

<u>Assessment</u>	<u>Technology Used</u>	<u>Activities</u>	<u>Additional Resources</u>
● Dialog ● Class Critique ● See Rubric below ● Completion of project	https://www.pinterest.com/cartteacher/sculpture-plaster-and-foam-carving/ http://www.instructables.com/id/Lifecasting---hands (how to cast hands)	● Pouring, carving and/or using a mold to create a bas relief sculpture.	● Claus Oldenberg ● Pablo Picasso ● Whitney Museum

Unit # 3A: Introduction to Clay

Pacing: 1 Week

<u>Essential Question:</u>	<u>Core Student Understanding</u>	<u>Targeted Outcomes</u>	<u>Essential Vocabulary</u>
• What are the stages of clay? • What can and can not be done at each stage? <u>Compelling Question:</u> • How can students determine the stage of their clay by observation of color and of feeling or temperature and hardness <u>Supporting Questions:</u> • When is clay ready to be glazed?	• Students will learn to and be able to mold clay when it is plastic and malleable and they will learn to be able to carve leather hard clay. • Students will understand the five stages of clay, plastic (malleable), leather hard, greenware, bisqueware and glazing stage.	• Students will create a pinch pot and carry the pinch pot through the five stages of clay,	• mold • malleable • bisqueware • greenware • leather hard • glazing

<u>Assessment</u>	<u>Technology Used</u>	<u>Activities</u>	<u>Additional Resources</u>
● Dialog ● Class Critique ● See Rubric below ● Completion of project	https://www.pinterest.com/source/myhighschoolartroom.blogspot.com http://juliannakunstler.com/ceramics1.php#.V6IUWvkrKUI	● Creating a pinch pot from beginning to end of clay stages.	● Ancient Eastern Western pottery ● Metropolitan Museum of Art.

Unit # 3B: Preperation, Preservation, and Attachment Methods of Clay 1-Week

<u>Essential Question:</u> • What is the purpose of wedging? • What are the steps for preserving clay projects? • What is the importance of scoring and slipping? <u>Compelling Question:</u> • What are the varieties of wedging <u>Supporting Questions:</u> • What are the effects of air bubbles?	<u>Core Student Understanding</u> • Students will understand that they must thoroughly wedge clay in preparation of each project in order to prevent air bubbles, which result in breakage during the firing process. • Students will understand that in order to attach two pieces of clay permanently they must score, slip and smudge. • Students will understand the importance maintaining the correct moisture level for each clay stage so that the artwork is not compromised. • Students will be able to successfully prepare and store clay for the duration of their project. • Students will be able to score and slip, along with smudge clay to effectively attach two pieces of clay.	<u>Targeted Outcomes</u> • Utilize tools and various techniques in the creation of their artwork. • Prepare, save, and store their clay projects. • Make their own slip and successfully apply it to join pieces.	<u>Essential Vocabulary</u> • Slip • wedge • scoring • smudge • pinch
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<u>Assessment</u>	<u>Technology Used</u>	<u>Activities</u>	<u>Additional Resources</u>
● Dialog ● Class Critique ● See Rubric below ● Completion of project	http://www.instructables.com/id/Lifecasting--hands http://ceramicartsdaily.org/ceramic-supplies/pottery-clay/clay-wedging-101-a-great-way-to-teach-and-learn-to-wedge-clay-properly/ http://flieschool.com/content/two-rules-joining-clay	● Students will create a pinch pot with handles and add-ons.	● pre-columbian pottery

Unit # 4A: Handbuilding Coil

Pacing: 3 Weeks

<u>Essential Question:</u>	<u>Core Student Understanding</u>	<u>Targeted Outcomes</u>	<u>Essential Vocabulary</u>
- Why is it important to apply even pressure when rolling out coils? <u>Compelling Question:</u> - How does one attach coils together?	<u>Students will be understand</u> - that coils can be rolled into various thickness depending on the pressure applied or size of the opening in the clay extruder. - coils can be manipulated into many geometric and organic shapes. <u>Students will be able to:</u> - Create functional and non-functional artworks out of coils. - Develop and execute a coil vessel that utilizes the principles of design.	- Students will construct a vessel utilizing the coil method. - Students will use their knowledge of clay to create coils that are uniform and adjoined properly.	- Extruder - Vessel - Harmony - Repetition - Rhythm - Organic; - Geometric - Functional - Non-functionl - Coil - Principles of Design

<u>Assessment</u>	<u>Technology Used</u>	<u>Activities</u>	<u>Additional Resources</u>
● Dialog ● Class Critique ● See Rubric below Completion of project	http://ceramicartsdaily.org/pottery-making-techniques/handbuilding-techniques/how-to-make-a-coil-pot-using-flat-coils-to-construct-large-jars/ http://pottery.about.com/od/coilpots/tp/coilpots101.htm	● Students will construct a vessel utilizing the coil method. ● Students will use their knowledge of clay to create coils that are uniform and adjoined properly.	● Museum of Natural History ● Egyptian Pottery

Unit # 4B: Handbuilding Slab Construction

Pacing: 3 Weeks

<u>Essential Question:</u>	<u>Core Student Understanding</u>	<u>Targeted Outcomes</u>	<u>Essential Vocabulary</u>
- What stage of the drying process would you attach two slabs to avoid slumping and slouching? <u>Compelling Question:</u> - How does the choice of the technique affect the appearance of the artwork? <u>Supporting Questions:</u> - Why is it necessary to add coil reinforcement to two slab walls?	<u>Students will understand</u> - applying even pressure when rolling out a clay slab they can achieve an even thickness to the slab. - that exact measurements of the length, width, and height of each slab are crucial to the shape of the finished piece. - that in order for a slab-constructed piece to maintain its integrity; all joints must be score and slipped with a reinforcing coil in the seam. <u>Students will be able to</u> - Utilize their knowledge of the clay stages when determining the correct stage to begin assembling the walls of a slab-constructed piece. - Create a slab-constructed work of art with even walls; secure joints and a unified surface	- Students should be able to construct slabs that are even thickness thought out. - Students will achieve equal length, width and height resulting in 90-degree corners. - Students demonstrate an increasing level of competence in attachment methods.	- Slab - Joints - Length - Width - Height - Shrinkage - Construct - Reinforcement - Slab construction - Decoration - Stamping - Assemble

<u>Assessment</u>	<u>Technology Used</u>	<u>Activities</u>	<u>Additional Resources</u>
● Dialog ● Class Critique ● See Rubric below ● Completion of project	/http://pottery.about.com/od/slabpots/tp/slabs.htm	● Students will construct a vessel using slab construction. ● With additional decorative elements, stamping or adornments.	Greek and Roman vessels form Metropolitan Museum of Art <u>Meso-american and pre-columbian potters</u>

Unit # 4C: Handbuilding Modeling Construction
Pacing: 3-5 Weeks

<u>Essential Question:</u> • What makes a sculpture functional? <u>Compelling Question:</u> • How can it be determined if clay walls are too thick? <u>Supporting Questions:</u> • Why must a clay sculpture have an air hole? • What is the difference between Pottery, Ceramics and Majolica.	<u>Core Student Understanding</u> <u>Students will understand</u> • Students will understand that successful works of art incorporate the Elements and Principles of Art. • Students will understand that by using good craftsmanship and handbuilding techniques their sculptures will maintain their durability. • Students will understand that their clay sculpture must be hollow with walls no thicker than one's thumb before entering the kiln to avoid breakage. • Students will understand that if the sculpture has a hollow chamber they must create a hole for the air to escape when firing. <u>Students will be able to</u> • Create a sculpture that has form and mass using handbuilding techniques. • Develop and execute a representational sculpture that utilizes the Principles of Design.	<u>Targeted Outcomes</u> • Students will create sculptures that utilize the elements and principles of art and design. • Students will create sculptures that are both aesthetically pleasing and structurally sound.	<u>Essential Vocabulary</u> • Elements of Art • Principles of Design • Form • Mass • Craftsmanship • Handbuilding • Style
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<u>Assessment</u>	<u>Technology Used</u>	<u>Activities</u>	<u>Additional Resources</u>
● Dialog ● Class Critique ● See Rubric below ● Completion of project	https://www.youtube.com/watch?v=fYa0P4Ww4yU https://www.youtube.com/watch?v=88kE8WcBA2E https://ospreystudios.org/2015/03/02/how-to-do-make-a-head-clay-armatures-and-building-hollow/	● Students will create sculptures that are both aesthetically pleasing and structurally sound.	● Aguste Rodin ● Matteo Pugliese ● Michelangelo

Unit # 5: Surface Design

Pacing: 3 Weeks

<u>Essential Question:</u>	<u>Core Student Understanding</u>	<u>Targeted Outcomes</u>	<u>Essential Vocabulary</u>
● How do people respond to different color schemes? <u>Compelling Question:</u> ● How is underglaze different from glaze? ● Which stage of clay can underglaze be applied and which can glaze be applied? ● Why is it important to make a test tile before glazing an entire piece? ● How is underglaze different from glaze? <u>Supporting Questions:</u> ● What are some tools that can be used to apply surface pigment?	<u>Students will understand:</u> ● that the more layers of glaze applied will produce an opaque outcome. ● that by applying multiple evenly spread coats of glaze streaks will be prevented. ● that studio maintenance is imperative to glaze longevity. ● that glazes and underglaze can be manipulated mixed, layered, textured and wax-resisted, in order to achieve varied results. ● that there are many different styles of paint application, and they evoke different feelings or moods. ● the importance of the creative process, and that experimentation with different viscous materials affects the overall design. ● that that a multitude of tools can be utilized in order to make marks on the artwork with paint <u>Students will be able to:</u> ● Create unique designs using both glaze and underglaze. ● Use their prior knowledge of the stages of clay when determining when to apply glaze or underglaze. ● Decide which surface material will best fulfill their desired outcome. ● Create a surface design on a ceramic work of art that is aesthetically pleasing. ● Demonstrate their knowledge of the color wheel through the development of color schemes. ● Enhance a bisqueware piece by choosing various surface implements or tools to create surface design.	● Utilize glaze on ceramic artworks to achieve a finished appearance. ● Create fine detailed surface designs using ● Identify and use a wide variety of surface pigments. ● Experiment and create dynamic artwork using custom hues and color schemes. ● Develop their own unique designs, through exploration of viscous materials.	● Underglaze ● Glaze ● Test tile ● Color Wheel ● Color Schemes ● Viscous materials ● Opaque ● Transparent ● Texture ● Pattern ● Contrast

<u>Assessment</u>	<u>Technology Used</u>	<u>Activities</u>	<u>Additional Resources</u>
● Dialog ● Class Critique ● See Rubric below ● Completion of project	http://ceramicartsdaily.org/pottery-making-techniques/ceramic-glazing-techniques/how-to-formulate-successful-crystalline-glazes-add-depth-through-carving-and-layering-and-glaze-in-the-majolica-style/	● Students will glaze and paint various sculptures and vessels.	● Ai Weiwei ● Mary Boone Gallery

Unit # 6: Use of Wheel

Pacing: 3 Weeks

<u>Essential Question:</u> • What scientific principles are used in throwing clay on the potter's wheel? <u>Compelling Question:</u> • How does the choice of the technique affect the appearance of the artwork? <u>Supporting Questions:</u> • Why is it important to center your clay on the wheel?	<u>Core Student Understanding</u> <u>Students will understand:</u> • To learn how to center clay on the wheel. • How to trim, store, and finish a thrown pot. <u>Students will be able to:</u> • To learn how to center clay on the wheel. • How to trim, store, and finish a thrown pot.	<u>Targeted Outcomes</u> • To learn how to center clay on the wheel. How to trim, store, and finish a thrown pot.	<u>Essential Vocabulary</u> • centering • cylinder • plowing • torque
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<u>Assessment</u>	<u>Technology Used</u>	<u>Activities</u>	<u>Additional Resources</u>
● Dialog ● Class Critique ● See Rubric below ● Completion of project	http://www.jhpottery.com/tutorial/center.htm www.clayconceptspottery.com/pdf/throwbasics.pdf	● Practice centering Coning, and opening, raising the walls, finishing the rim, cleaning the floor ● Cutting off the wheel, lifting and storing the pot Pulling handles Lid lifting. ● Practice a variety of forms – plates, casserole dishes. ● Make a small covered jar with flange. ● Combine several thrown shapes for a conventional teapot or abstract sculptural form ● Work on plates, casseroles, and sets of mugs, bowls, etc.	● Bernard ● Leach ● Japanese Pottery ● Korean Pottery ● Bronze Age and invention of the wheel

Unit # 7: Exploration of Traditional & Contemporary Sculpture;
Techniques & Materials
Pacing: 5 Weeks

<u>Essential Question:</u> - Why is it necessary to solve artistic problems in a creative manner? <u>Compelling Question:</u> - How do you apply creative problem solving techniques to other aspects of art <u>Supporting Questions:</u> - How does the choice of media affect the appearance of the work?	<u>Core Student Understanding</u> <u>Students will understand</u> - Creative problem solving is imperative to a final work of art that is cohesive. - How to solve design issues while expressing their individual artistic preferences. - How to incorporate multiple Elements and Principles of Art with regularity. - How to rework a project that failed into something successful or flexibly purposing. <u>Students will be able to</u> - Integrate and apply the Elements of Art and Principles of Design as well as their creative Problem solving techniques into a final work of art. - Continuously apply this skill set	<u>Targeted Outcomes</u> - Students will know and use a variety of source for developing and conveying ideas, images, themes, symbols, and events in their creation of art. - Students will be able to select and use mediums and processes that communicate intended meanings in their artworks and exhibit competence in at least two mediums. - Students will be able to discuss and reflect their analysis and interpretations of their own works of art and art of others, using appropriate critical language	<u>Essential Vocabulary</u> - Elements of Art - Principles of Design - Symbolism - Analysis - Critical language - Competence
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<u>Assessment</u>	<u>Technology Used</u>	<u>Activities</u>	<u>Additional Resources</u>
● Dialog ● Class Critique ● See Rubric below ● Completion of project	http://www.theartstory.org/artist-nevelson-louise.htm http://hirshhorn.si.edu/collection/david-smith/#collection=david-smith http://www.theartstory.org/artist-cornell-joseph.htm http://www.rauschenbergfoundation.org/art/series/combine http://www.latimes.com/entertainment/arts/miranda/la-ca-ca-m-betye-saar-20160501-story.html	● Students will create an assemblage sculpture	● Stephanie Beck ● Peter Voulkos ● Louise Nevelson ● Joseph Cornell ● Marisol ● Robert Rauschenburg ● Betye Saar

Unit # 8: Independent Work/ Final Project

Pacing: 5 Weeks

<u>Essential Question:</u>	<u>Core Student Understanding</u>	<u>Targeted Outcomes</u>	<u>Essential Vocabulary</u>
- What are the differences between modeling, carving, assemblage and casting? <u>Compelling Question:</u> - How does the choice of the technique affect the appearance of the artwork? <u>Supporting Questions:</u> - What are the limitations between modeling, carving, assembling and casting? - what is factory artwork?	<u>Students will understand:</u> - that there are four general categories that all sculpture can be sorted into and each of these techniques requires different skills, abilities, tools and materials. - that the following techniques have different affordances and limitation: modeling, carving, assembling and casting. - that there are four general categories that all sculpture can be sorted into and each of these techniques requires different skills, abilities, tools and materials. - that the following techniques have different affordances and limitation: modeling, carving, assembling and casting. <u>Students will be able to:</u> - Identify the four sculpture techniques and their characteristics. - Engage in the process of skillfully working with the tools and materials involved in the various sculpture techniques. Carve a sculpture with high, low and sunken relief. - Create a sculpture using the additive or subtractive method “in the round”. - Provoke one of the five senses of the viewer through sculpture. - Create artwork with a functional purpose. - Sculpt objects realistically, true to scale. - Identify and define all of the sculptural fundamental	- Students will identify and define a wide range of sculpture fundamentals. - Students will demonstrate an increasing level of competence in identifying and using the four sculpture techniques, modeling, carving, assemblage and casting. - Students will identify and define a wide range of sculpture fundamentals.	- In the round - Modeling - Carving - Assemblage - Casting - Elements of Art - Principles of Design - Monumental - Public Art - Dissident Art - Political Art - Installation Art

<u>Assessment</u>	<u>Technology Used</u>	<u>Activities</u>	<u>Additional Resources</u>
● Dialog ● Class Critique ● See Rubric below ● Completion of project	http://www.gagosian.com/artists/richard-serra/ http://juddtully.net/criticism/ruckus-manhattan/	● Students will create a final sculpture synthesising the techniques throughout the course of the year	● Christo ● Jeff Koon ● Claus Oldenberg ● Red Grooms ● Richard Serra ● Tom Otterness

New York State Learning Standards: Visual Arts

Standard 1: Creating, Performing and Participating in the Arts Students will actively engage in the processes that constitute creation and performance in the arts and participate in various roles in the arts.

Students will make works of art that explore different kinds of subject matter, topics, themes, and metaphors. Students will understand and use sensory elements, organizational principles, and expressive images to communicate their own ideas in works of art. Students will use a variety of art materials, processes, mediums, and techniques, and use appropriate technologies for creating and exhibiting visual art works.

Students:

- create a collection of art work, in a variety of mediums, based on instructional assignments and individual and collective experiences to explore perceptions, ideas, and viewpoints
- create art works in which they use and evaluate different kinds of mediums, subjects, themes, symbols, metaphors, and images
- demonstrate an increasing level of competence in using the elements and principles of art to create art works for public exhibition
- reflect on their developing work to determine the effectiveness of selected mediums and techniques for conveying meaning and adjust their decisions accordingly

This is evident, for example, when students:

- ▲ do a series of drawings of posed figures and then incorporate one or more of those figures into a painting to express a specific theme
- ▲ use one medium or technique in more than two works to indicate their skill with that medium or technique
- ▲ develop an idea for a work of art, research the various ways in which that idea has been expressed by other artists and at other times, select the appropriate medium or technique for that work and complete the work
- ▲ produce a computer generated design in which they use their understanding of composition, color, line, space

Standard 2: Knowing and Using Arts Materials and Resources Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.

Students will know and use a variety of visual arts materials, techniques, and processes. Students will know about resources and opportunities for participation in visual arts in the community (exhibitions, libraries, museums, galleries) and use appropriate materials (art reproductions, slides, print materials, electronic media). Students will be aware of vocational options available in the visual arts.

Students:

- select and use mediums and processes that communicate intended meaning in their art works, and exhibit competence in at least two mediums
- use the computer and electronic media to express their visual ideas and demonstrate a variety of approaches to artistic creation (b)
- interact with professional artists and participate in school- and community-sponsored programs by art organizations and cultural institutions
- understand a broad range of vocations/avocations in the field of visual arts, including those involved with creating, performing, exhibiting, and promoting art

This is evident, for example, when students:

- ▲ select a process or medium for their intended work of art and describe their reasons for that selection
- ▲ interview a professional artist about what that artist does, his/her preparation, the organization of his/her business
- ▲ produce a mixed media work of art which uses the computer image, the camera, the copy machine and other electronic media

Standard 3: Responding to and Analyzing Works of Art Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.

Students will reflect on, interpret, and evaluate works of art, using the language of art criticism. Students will analyze the visual characteristics of the natural and built environment and explain the social, cultural, psychological, and environmental dimensions of the visual arts. Students will compare the ways in which a variety of ideas, themes, and concepts are expressed through the visual arts with the ways they are expressed in other disciplines.

Students:

- use the language of art criticism by reading and discussing critical reviews in newspapers and journals and by writing their own critical responses to works of art (either their own or those of others)
- explain the visual and other sensory qualities in art and nature and their relation to the social environment
- analyze and interpret the ways in which political, cultural, social, religious, and psychological concepts and themes have been explored in visual art
- develop connections between the ways ideas, themes, and concepts are expressed through the visual arts and other disciplines in everyday life

This is evident, for example, when students:

- ▲ discuss the point of view of a critic in a local newspaper who has reviewed a local exhibition
- ▲ analyze the way in which a work of art by Leon Golub expresses a political point of view
- ▲ write a review of a student exhibition

Standard 4: Understanding the Cultural Dimensions and Contributions of the Arts Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society.

Students will explore art and artifacts from various historical periods and world cultures to discover the roles that art plays in the lives of people of a given time and place and to understand how the time and place influence the visual characteristics of the art work. Students will explore art to understand the social, cultural, and environmental dimensions of human society.

Students:

- analyze works of art from diverse world cultures and discuss the ideas, issues, and events of the culture that these works convey (a)
- examine works of art and artifacts from United States cultures and place them within a cultural and historical context (b) • create art works that reflect a variety of cultural influences (c).

This is evident, for example, when students:

- ▲ compare the way the human figure is depicted in Byzantine art with the way it is depicted in High Renaissance art and explore the reasons for the differences
- ▲ select a style of art from the 20th century, study the characteristics of that style, research one artist who painted in that style and make a work of art using that style but expressing the students' point of view or idea.

Sample Assessment:

Long Island Scholar Artist – VISUAL ARTS PORTFOLIO RUBRIC

This rubric is intended to wholistically assess the 10 piece Visual Arts portfolio

CRITERIA	2 points	4 points	6 points	8 points	10 points	COMMENTS	SCORE
Technique / Observational Drawing Skill / Use of Value	Shows weak or awkward technique / lack of skills.	Shows uneven technique with little or no sense of purpose / skill	Shows some technical aspects / skills that are handled well	Successfully engages with most aspects of technique and skills.	Overall, technique / use of skills are superior.		
Variety of Media Used	Limited range of media demonstrated.	Engagement with a superficial range of media.	Engagement with a reasonable range of media.	Engagement with a broad range of media.	Superior engagement with a broad range of media.		
Use of Materials & Tools	Demonstrates a weak use of tools / media.	Materials & tools are used in an inconsistent manner.	Shows some degree of success with materials and tools.	Successfully engages with many materials & tools.	Superior use of materials & tools.		
Composition: Use of Elements & Principles of Art	Is composed in a weak manner with little awareness of the Elements & Principles of Art.	Shows an emerging awareness of the Elements & Principles of Art.	Demonstrates a good understanding of the Elements & Principles of Art.	Demonstrates a strong grasp of the Elements & Principles of Art, using them to express a visual idea.	Shows an organized, purposeful composition through the use of the Elements & Principles of Art.		
Level of Conceptual Ideas	Solves problems simplistically. Shows limited artistic decision-making.	Shows an emerging sense of conceptual Ideas.	Shows some manipulation of ideas.	Shows evidence of creative thinking, i.e., it conveys a sense that it is about something.	Addresses complex visual and/or conceptual ideas. Shows evidence of risk-taking.		
Risk Taking	No risk taking demonstrated.	Narrow range of risk taking demonstrated.	Moderate range of risk taking demonstrated.	High range of risk taking demonstrated.	Superior range of risk taking demonstrated.		

Name _____ School District _____

TOTAL SCORE:

October 2010

*Additionally use AP College Board Rubric for 3D Design

Key Vocabulary Definitions:

- Line
- Wire
- three- dimensional
- Realistic (representational)
- Abstract (non- representational)
- Manipulate
- Two-dimensional,
- Base
- Bas relief
- Abstract art
- Low relief
- High relief
- Renaissance
- Slip
- wedge
- scoring
- smudge
- pinch
- Organic,
- Geometric
- Mold
- Subtractive relief
- Extruder
- Vessel
- Harmony
- Repetition
- Rhythm
- Organic;

- Geometric
- Functional
- Non-functionl
- Coil
- Principles of Design
- Slab
- Joints
- Length
- Width
- Height
- Srinkage
- Construct
- Reinforcement
- Slab construction
- Decoration
- Stamping
- Assemble
- Elements of Art
- Principles of Design
- Form
- Mass
- Craftsmanship
- Handbuilding
- Style
- centering
- cylinder
- plowing
- torque
- Underglaze
- Glaze
- Test tile
- Color Wheel

- Color Schemes
- Viscous materials
- Opaque
- Transparent
- Texture
- Pattern
- ContrastIn the round
- Modeling
- Carving
- Assemblage
- Casting
- Elements of Art
- Principles of Design
- Monumental
- Public Art
- Dissident Art
- Political Art
- Installation Art

Potential Field Trips

- Metropolitan Museum of Art
- Museum of Natural History, NY,NY
- Whitney Museum of Art
- Nagouchi Sculpture Museum and Garden, Queens, NY
- Haven Sculpture and Art Studios, Port Washington