

**Murrieta Valley High School
High School Course Outline
February 2008**

Department: Visual and Performing Arts

Course Title: Introduction to Three-Dimensional Design

Course Number: 6160

Grade Level: 9-12

Length of Course: Year

Prerequisite(s): None

UC/CSU (A-G) Requirements: F (Pending UC Approval)

Brief Course Description: This course meets District requirements for Visual and Performing Arts credit. This course is awaiting UC/CSU approval for Visual and Performing Arts credit. This class can be used as prerequisite for Advanced Three-dimensional Art. The beginning art course introduces students to various 3-D Media and design. Hands-on methods of carving, relief, jewelry, assemblage, textiles and sculptural modeling will be explored. The course follows California State Framework guidelines that include: creative expression, artistic perception, aesthetic valuing and historical, cultural components.

I. Goals:

The Student Will:

- A. Research and design three-dimensional works of art by preparing drawings and models.
- B. Demonstrate the ability create projects using three-dimensional forms and a variety of materials.
- C. Study historical and aesthetic theories of sculpture and other three-dimensional art forms.
- D. Write reflective critiques in an art portfolio that demonstrate an understanding of art design principles and elements and art related vocabulary.
- E. Identify and resolve critical thinking problems through study, readings, guest speakers and discussions that result in three-dimensional projects that will demonstrate knowledge of possible career opportunities in sculpture and design.

- F. Learn and utilize elements and principles of art to discuss and write about three-dimensional art in historical and contemporary form in portfolios, critiques and reviews. (1.0,1.1, 1.2, 1.4, 1.5, 2.2, 3.1, 3.2, 3.4, 4.1, 4.3, 4.4, 4.5, 5.4)
- G. Write portfolio critiques with drawings and patterns (plans) that demonstrate an understanding of art design principles; vocabulary, and the creative technical process involved. (1.0, 1.1, 1.4, 2.2, 3.2, 3.4, 4.1, 4.3, 4.4, 4.5)
- H. Research and analyze master artists and sculptors. Be able to specify style, articulate techniques and compare materials used. (1.3, 1.6, 2.0, 3.2, 3.3, 4.1, 5.1)
- I. Interpret three-dimensional works of art as sculpture, artifacts, environmental, performance, etc. Analyze form versus function across cultures. (1.5, 2.6, 3.0, 3.1, 3.3, 3.4, 4.0, 4.1, 4.2, 5.2, 5.4)
- J. Design three-dimensional works of art through preparation and organization of drawings and models. (1.4, 2.0, 2.1, 2.2, 2.4, 5.0, 5.4)
- K. Acquire skills necessary to create projects using three-dimensional forms and be able to compare and contrast a variety of materials, including digital media, assemblage, installation and environmental pieces. (1.2, 1.5, 1.6, 2.1, 2.3, 2.5, 3.2, 3.3)
- L. Use critical thinking skills to study, compare, and interpret historical forms of sculpture that communicate a particular time, social issue or cultural context. (1.0, 1.3, 2.6, 3.0, 3.1, 3.3, 4.2, 5.2, 5.4)
- M. Discover career opportunities available in three-dimensional design. Identify and study problem solving through portfolio projects, learn to adapt plans to different materials and technology. (2.1, 2.2, 3.2, 4.0, 4.2, 4.4, 4.5, 5.0, 5.3)
- N. Develop and enhance creative design and drawing skills by uniquely addressing the needs and techniques of various 3D media (1.4, 1.5, 2.0, 2.4)
- O. Work in applied three-dimensional design whenever convenient to create drama props, advertising objects for community fairs and organizations, and utilize skills in 3D model making for cross-curricular presentations. (3.3, 4.1, 5.0, 5.1, 5.3)

II. Outline of content for major areas of study

- A. Introduction
 - 1. Tool safety and responsibilities.
 - 2. Studio environment, respect and storage of community materials.
 - 3. Notes and drawings on elements and principles of design.
 - 4. Portfolio, writing and research components.

5. Examples of written entries using art vocabulary and elements in each entry: line, shape, value, form, texture, color, space.
6. Explain, justify, describe and identify design principles by viewing text: balance, contrast/variety, emphasis dominance, movement, rhythm, repetition/pattern, unity.
7. Discuss expository writing on how a piece is created and designed.
8. Discuss personal interpretation of artwork and its possibilities to other individuals, cultures and societal meanings.
9. State Visual Standards, syllabus and ESLR's.
10. Intro to drawing; contour, shape, and foreshortened forms by exercises.
11. Each project examined within its historical and cultural context.
12. Research similarities and contrasts in treatment of medium, cultural and gender differences within each project.
13. Discuss historical and contemporary cultural context and possible personal meanings of each art subject or problem.

B. Craftsmanship standards

1. Create and discuss student assessment rubrics on craftsmanship and design standards.
2. Familiarity of medium, tools and practice.
3. Design standards; plans, drawings and patterns; conservation of materials.

C. Design Considerations

1. Use of art vocabulary demonstrating knowledge of art elements and principles in projects and in portfolio writing.
2. Proper name of tools, use and care.
3. Criteria for each project understood and its limitations on size, media, etc.
4. Resolve artist problems for an assignment, illustrate personal expression, or make a social commentary.
5. Formal written critique process in portfolios: describe, analyze, interpret, and evaluate aesthetic judgements, in student and professional work.
6. Research projects using library and technological aids. Identify "style" and locate contextual information about a work of art. Determine media of a work of art.

D. Color and Painting

1. Color wheel, technique, value and introduction to different mediums.
2. Research on artists; locating period, style, medium.
3. Appropriateness of color choice and paint application.
4. Using color as an element of art in sculpture, painting a curved or dimensional surface.

E. Drawing, movement and contour

1. Introduction to relief and sculpture in wire, Picasso, Expressionism.
2. Create a model and make a pattern.
3. Use of repetition and line in a design problem. Texture.

4. Organic, geometric positive and negative shape. Using a jig, tools and safety.
 5. Aesthetic practice: successful design and craftsmanship in student critique, portfolio entry has drawings.
- F. Study of 3D form, value and creating an armature.
1. Intro to symmetry, radial balance and asymmetry.
 2. Construction of armature, adhesives.
 3. Intro to value for convincing three-dimensional form in drawing stage. Variety of lines and shapes.
 4. Historical art forms, Folk art, Greek, Coordinating theme variations.
 5. Sketch to size- unifying theme.
 6. Craftsmanship standards and “drop test”
 7. Knife safety, combining media.
 8. Additional use of ‘found materials’ for decorative and reinforcement.
 9. Paint application and craftsmanship.
- G. Sculpture
1. Design and planning, influences.
 2. Scale and proportion
 3. Medium
 4. Abstraction and design principles.
 5. Subtractive and additive techniques
 - a. carving
 - b. modeling
 - c. assemblage
 6. Construction techniques, choices of media
 - a. metals
 - b. glass
 - c. ceramics, clay
 - d. paper mache
 - e. batik
 - f. fibers
 - g. plaster
 - h. cardboard, paper
 - i. found objects
 7. Creating and using a mold, casting.
 8. Completion of piece, stands and bases for display
 9. Life sculpture /Environments

III. Accountability Determinants

- A. Key Assignments
1. Wire Portrait
 - a. Art Elements – line, contour shape into form.
 - b. Analysis self portrait drawing, facial expressions

- c. View Picasso, Expressionism, and Henri Matisse reproductions.
 - d. Craftsmanship standards across cultures. Hand made vs. manufactured objects and their meaning. Discussion and development of written rubric.
 - e. Intro to critique, tools and safety demonstration.
 - f. Repetition in design, problem solving. Using contour line.
 - g. Written critique for portfolio, including sketches and patterns.
2. Greek Vases
- a. Read history and significance of Greek art
 - b. Draw and derive theme on handouts of history, folktale or personal goal.
 - c. Intro to organic and geometric shape and form handout
 - d. Linear repeated design practice. Draw four linear, repeated designs for vase that accompany theme. Use Geometric, overlapping, organic, transparent and interlocking. Use for paint practice.
 - e. Learn to sketch 3D form: sketch a 3D design plan from life in charcoal, stacking up recyclable objects. Design handles.
 - f. Creating an armature, creating a pattern for handles. Demonstration.
 - g. Using repeated design as decoration. View Getty Villa Greek photos.
 - h. Acrylic paint application. Demonstration and paint exercise.
3. Enamel Jewelry Pieces
- a. Jewelry as contemporary art form, form vs. function. Video.
 - b. Enamel process craftsmanship, safety. Read packet, demonstration. View examples.
 - c. View ancient Chinese enamel work in book, modern examples.
 - d. Wire wrap samples (keychains). Learn jumprings, spiral wrapped beadwork, wrap techniques, eye loops, wire loops for earrings, chains. Effective hanging in design. Demo and read pamphlets.
 - e. Art Nouveau: read chapter and study questions
 - f. Display and sell samples for Open House. Demonstrations by students, sales to scholarship fund.
 - g. Wire wrapping extends to wind chime project, using brass tubing, beads and wrapped glass. Using a tube cutter and drill press, demonstration.
4. Introduction to Sculpture/subtractive
- a. View examples American Folk Art (National Gallery of Art)
 - b. Carving techniques, tools, demonstration and library
 - c. Carving as a subtractive process. View examples. Critique, write rubric
 - d. Create a six sides pattern, transfer to block. Handout
 - e. View Rodin, Michelangelo in books
 - f. Finishing, sanding and working 3D figure in the round. Examples of Master sculptors, demonstration

5. Sculpture Research project
 - a. Library and internet research, interpret a 2D Master into a 3D form.
 - b. Drawing intro to foreshortening.
 - c. Cardboard construction techniques demonstration; scoring, folding, rolling, etc. into 3D form.
 - d. Creating and making a pattern. Using a protractor for corners. Demonstration.
 - e. Knife safety, adhesive use.
 - f. Class critique on personal interpretation of “style”.
6. Modeling in clay
 1. Abstraction of object; drawing practice in three stages.
 2. Familiarity with plasticene clay and modeling tools demonstration.
 3. Working in a series, exploring organic form, text.
 4. Henry Moore, Barbra Hepworth view internet, text sources
 5. Working in water based clay. Modeling text chapter and study questions.
 5. Constructing a slab vase, “Castle tower”. Demonstration.
 6. Exploring additive and subtractive textures and form. Demonstration on tool use.
7. Fused Glass
 1. Fused glass technique. Egypt to present video and study questions
 2. Glass cutting and fusing. Safety and practice. Demonstrations and practice glass.
 3. Jewelry as nontraditional art form. Learn transparent and opaque, color theory in layering of glass. Drawing, design work is geometric
 4. Art Deco and Frank Lloyd Wright influences. Internet
 5. Care of tools, kiln and shelves.
 6. Jewelry findings and wire wrapping, casting.
8. Assemblage Sculpture/ Environments
 1. History and significance of Modern artists such as Marisol, Duchamp, Cornell. Internet sources. Artists role in society today
 2. Use of additive sculpture pieces, found objects. (Cumulative to available materials)
 3. Drawing and painting on wood. Drawing in color pencil and other mediums.
 4. Creating and interpreting a variety of assemblage items used in relation to its communicative purposes and i.e., social or artistic statements. Social identification, Family history, Patriotism, etc. Internet search and text.

5. Written portfolio statement about identification and construction processes. Use of digital and /or high tech materials.
9. Inspired Weaving, Textile Unit
 1. Macramé and weaving techniques, basic knot practice (bracelet)
 2. Study of North American artifacts such as the Winnebago “parfleche”. National Gallery of Art.
 3. Research three dimensional objects as artifacts, functional art pieces. Social, historical pieces of preserved culture.
 4. Addition of non traditional items in weaving; found items from nature, personally significant items. Contemporary/personal interpretation.
 5. Geometric and organic design for 3D surfaces designed on graph paper. Native American inspired designs; study of weft, weave. Design on computer if available.
 10. Batik unit: history from Indonesia (slides) and contemporary textile artist Faith Ringold. (Book -[Tar Beach](#)).
 - a. Dye color study of warm/cool, dull/ saturated colors.
 - b. Batik techniques and embellishments, sequins, beads, feathers, oil stick paints.
 - c. Textile design printing- designing a block within the theme.
 - d. Two and four way repeat block designs. (handout)
 - e. Carving the block, printing
 11. Casting and Mold making
 - a. Animal mask: Research animal facial characteristics and structure. Symmetry in armature. Library books, internet.
 - b. Create armature, refer to masks and artwork of Haiti, Mexico. Masks and their historical function, as artifacts. Internet. Demonstration of newspaper armature and parts, ears, teeth, etc.
 - c. Pattern and decoration in other cultures. Xeroxed materials.
 - d. Paper casting: paper construction from lintens and recycled paper.
 - e. “Spirit Bowls” or objects cast over existing bowls or use of negative plaster molds constructed from clay.
 - f. Sizing and adhesives for sculpture pulp. Demonstration.
 - g. Additives for texture, glitter, leaves, petals,
 - h. Extended use of beadwork, weaving and found materials. Student based theme.
 - i. Stand construction that complements piece. Paper mache covered.
 - j. Personal themes and reasons for forms. Integrated projects.

B. Assessment Methods

1. Students maintain and organize all drawings, plans, designs and patterns for their final portfolio grade. Each project requires a written statement explaining design processes, technique, tools used and use of art elements

- in addition to a personal statement about the artwork. The portfolio resembles a professional artist's collection of work to seek employment.
2. Student portfolio entries are evaluated in cumulative total; according to completeness, use of vocabulary, accurate description, thumbnails and detail.
 3. Criteria for each project varies. Most projects are developed on a rubric developed by the class under heading of craftsmanship, practical design (basic skills),and creativity within the theme. Creativity includes any research and development the student has undertaken.
 4. Each project poses a design problem that addresses a specified area of art standards including performance, an understanding of historical and cultural references, and connections to societal or personal aesthetic values.
 5. Daily work is evaluated on a point basis. Practices and warm-ups are less than 50 points. Projects are 100 points.
 6. Students are expected to use and develop appropriate vocabulary and basic skills and knowledge of safety in tool use. Proper names for tools are used.
 7. Students are evaluated on class participation, use of materials and cleanup procedures. They are responsible for location, maintenance and storage of tools and kiln equipment.

IV. Instructional Materials and Methodologies

A. Required Text

Williams, Arthur. Sculpture. Worcester, MA: Davis Publication, 1995.

Williams, Arthur. Beginning Sculpture, Worcester, MA: Davis Publication, 2005.

B. Supplemental materials

1. Hume, Helen. Art History and Appreciation Activities Kit, West Nyack, NY; The Center for Applied Research in Education,1992.
2. National Gallery of Art, Department of Education Resources Extension Programs (Teaching Resources and Loan Program), Washington, D.C.
[Http://www.nga.gov/](http://www.nga.gov/)
3. Video: Kiln Fired Glass with Gil Reynolds, Newberg, OR: Fusion Glassworks
4. Video: Jewelry USA, Glenview, IL: Crystal Productions.
5. Slides, prints and other internet resources.
6. Other available library sources