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| **Course Name:** | **Sculpture 1** | | | | | | |
| **Course Description** | In Sculpture I, students will learn to create artworks that activate space using height, width, and depth to communicate an intention. The course will focus on how humans deliberately shape spaces and imbue their forms - from the architectural to the portable - with the values and norms associated with those cultures. | | | | | | |
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| **CREATING** | **SEMESTER ONE** | | | **SEMESTER TWO** | | | |
| | **Prof.VA:Cr1.1** | **Prof.VA:Cr1.2** | **Prof.VA:Cr2.1** | **Prof.VA:Cr2.2** | **Prof.VA:Cr2.3** | **Prof.VA:Cr3** | |
| | Use multiple approaches to begin creative endeavors. | | Engage in making a work of **art** or **design** without having a preconceived plan. | Explain how traditional and nontraditional **materials** may impact human health and the environment and demonstrate safe handling of **materials**, tools, and equipment. | **Collaboratively** develop a proposal for an **installation**, **artwork**, or space **design** that transforms the perception and experience of a particular place. | Apply **relevant criteria** from traditional and contemporary **cultural contexts** to examine, reflect on, and plan revisions for works of **art** and **design** in progress. | |
| **Overarching Concepts** | **Knowledge (Concepts)** | **Skills** | **Practices** | **Knowledge (Concepts)** | **Skills** | **Practices** | |
| **Personal Expression** | Artifacts | Storytelling | | Artifacts | Storytelling | | |
| | Symbolism | Investigation | | Symbolism | Investigation | | |
| | Emotion and Identity | Self-Knowledge and Awareness | | Emotion and Identity | Self-Knowledge and Awareness | | |
| | Memorabilia | Artistic Intent | | Memorabilia | Artistic Intent | | |
| | Beliefs | | | Beliefs | | | |
| | Passion and Interests | | | Passion and Interests | | | |
| | Culture | | | Culture | | | |
| **3D Design** | Compositional Devices | Overlapping | | | | Compositional Devices | |
| | | Cropping | | | | | |
| | | Focal Point | | | | | |
| | | Emphasis | | | | | |
| | | Planes/In the Round | | | | | |
| | Color Theory | Expressive Device | | | | Color as Expression | |
| **Activation of Space** | Subtractive Methods | Relief | | | | Subtractive Methods | |
| | | Carving | | | | | |
| | Additive Methods | Modeling | | Additive Methods | Assemblage | Additive Methods | |
| | | Constructing | | | Casting | | |
| | | | | | | | |
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| | Moving from Shape to Form | Perspective | | | | | |
| | | Value | | | | | |
| | | Texture | | | | | |
| | Positive and Negative Space | | | | | | |
| **Creativity** | Creative Applications | Problem Solving | | | | Creative Applications | |
| | | artistic investigations | | | | | |
| | | brainstorming | | | | | |
| | | thumbnail sketches | | | | | |
| | | exercises | | | | | |
| | | | | | | | |
| | Planning | investigation/research | | Planning | revisions/refinements | Planning | |
| | | rough drafts/maquette | | | | | |
| | | thumbnail sketches | | | | | |
| | | re-imagining | | | | | |
| | | | | | | | |
| | How Craft and Form Strengthen Content | | | | | Synthesis of Craft and Form | |
| **Media** | Understanding/Handling of Materials | | | Handling of Materials/Technqiues | Plaster | | |
| | Technique | Air Dry Clay | | | Found Objects | | |
| | | Wire | | | Metals | | |
| | | Cardboard | | | Ceramic Clay | | |
| | | Paper | | | | | |
| | | Paints | | | | | |
| | | Glazes | | | | | |
| | | Adhesives | | | | | |

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| | | Sealants | | | | |
| | | Fibers | | | | |
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| | Understanding/Handling of Tools | | | Handling of Tools: Technique and Safety | Slab Roller | Handling of Tools: Technique and Safety |
| | Technique and Safety | Hand Tools | | | | |
| | | Power Tools | | | | |
| | | Glue Guns | | | | |
| | | X-acto Knives | | | | |
| | | Clay Tools | | | | |
| | | Sand Paper/Files/Rasps | | | | |
| | | Painting Tools | | | | |
| | | Drawing Tools | | | | |
| | | Carving Tools | | | | |
| | | | | | | |
| **Craftsmanship** | Actualization of artwork through revision and refinement | Purposeful Planning | | **Craftsmanship** | Actualization of artwork through revision and refinement | Purposeful Planning |
| | | Preparation and Paying Attention to Detail | | | | Preparation and Paying Attention to Detail |
| | | Overall effectiveness | | | | Overall effectiveness |
| | | Revision and Refinement | | | | Revision and Refinement |
| PRESENTING | SEMESTER ONE | | | SEMESTER TWO | | |
| | **Prof.VA:Pr4** | **Prof.VA:Pr5** | **Prof.VA:Pr6** | | | |
| | Analyze, select, and **curate** artifacts and/or **artworks** for presentation and **preservation**. | Analyze and evaluate the reasons and ways an exhibition is presented. | Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural, or political beliefs and understandings. | | | |
| **Overarching Concepts** | **Knowledge (Concepts)** | **Skills** | **Practices** | **Knowledge (Concepts)** | **Skills** | **Practices** |
| Preservation of Work | Photographing work | Do's and Don't's of photographing | | | | |
| | | Lighting | | | | |
| | | Framing the Camera | | | | |
| | | Camera Angle | | | | |
| | Light and Shadow | | | | | |
| | Considering Environment | | | | | |
| | Documentation of Work | Digital Portfolio | | | | |
| Curation of Work | Considering Environment/Installation | | | Describe Impact and meaning of an exhibition | Analyze, describe, and evaluate the reasons and ways an art exhibition is presented in mulitple contexts | |
| | | | | Demonstrate awareness of cultural context in an exhibition | | |
| | | | | Curate portfolio of own work | | |
| Presentation of Work | Selecting of work for Presentation | Presenting to Peers: Public Speaking | | Curation of Work | Selecting and Analyzing Work | |
| | | | | | Synthesis of Form and Content | |
| | | | | | | |
| **RESPONDING** | SEMESTER ONE | | | SEMESTER TWO | | |
| | Prof.VA:Re7.1 | Prof.VA:Re7.2 | Prof.VA:Re8 | Prof.VA:Re9 | | |
| | Hypothesize ways in which **art** influences perception and understanding of human experiences. | Analyze how one's understanding of the world is affected by experiencing visual imagery. | Interpret an **artwork** or collection of works, supported by relevant and sufficient evidence found in the work and its various **contexts**. | Establish **relevant criteria** in order to evaluate a work of **art** or collection of works. | | |
| **Overarching Concepts** | **Knowledge (Concepts)** | **Skills** | **Practices** | **Knowledge (Concepts)** | **Skills** | **Practices** |

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| **Art Philosophy** | How humans deliberately shape space | Remember, intepret, and describe when discussing and creating work | | How humans deliberately shape space | Analyze, evaluate, and apply when discussing and creating work | |
| | Function and Form | | | Function and Form | | |
| | Values and Norms Associated with 3D Design | | | Values and Norms Associated with 3D Design | | |
| | Abstract and Representational | | | Abstract and Representational | | |
| | | | | | | |
| **Aesthetics** | Elements and Principles | Use of elements and principles to explain why works are visually pleasing or appealing | | Elements and Principles | Use of elements and principles to engage in discourse why works are or are not visually pleasing or appealing | |
| | | | | | | |
| **Critique** | Understanding what criteria is and how to use criteria | Using crtieria to look at the artist's use of the elements, principles, and activation of space | | Relevant Criteria | Using relevant criteria to determine how the artist's work can demonstrate and comminicate intention, personal expression, technique, creativity and/or craftsmanship | |
| | Self-critique in process | Based on criteria | | Peer Critiques and at end of projects | TAG (tell, ask, give a suggestion) or other framework for peer critiques | |
| | | Speaking, listening using visual arts vocabularies | | | Engage in peer critiques (speaking/listening, reading/writing or with media technology ) | |
| | | Make recommendations for improvement | | Evaluate and examine artworks | 4-Step Model (Feldman): Describe, analyse, interpret, judge | |
| | | Engage in self-reflection and develop a plan to revise artwork | | | Establish relevant criteria in order to evaluate a work of art or collection of works. | |
| | Self-assessment, end of project | Use of guided questions based on rubric/scoring guide/criteria | | Self-assessment, end of project | Use of guided questions based on rubric/scoring guide/criteria | |
| | | Engage in evaluating and examining artworks | | | Engage in evaluating and examining artworks | |
| | | Provide and receive constructive criticism (actionable feedback) as a class, in small groups, and individually | | | Provide and receive constructive criticism (actionable feedback) as a class, in small groups, and individually | |
| | Self-reflection and context | | | Self-reflection and context | | |
| **Historical and Contemporary Movements and Artists** | Examination of ancient/traditional societies | Use as inspiration, idea generation, historical and cultural contexts | | Examination of accomplished artists and artwork including contemporary artists and practices in sculpture | Describe and interpret works through various contexts with relevant and sufficient evidence | |
| | Examination of current practices | | | Examination of various cultures throughout time | | |
| | | | | Reading works of art: Symbolism and Meaning | Reading works of art to relate to the artist's intent, mood, and/or message through visual evidence | |
| | | | | | | |
| **CONNECTING** | SEMESTER ONE | | | SEMESTER TWO | | |
| | Prof.VA:Cn10 | Prof.VA:Cn11 | | | | |
| | Document the process of idea development, from early-stage ideas to fully elaborated ideas. | Describe how knowledge of culture, traditions, and history may influence personal responses to art. | | | | |
| **Overarching Concepts** | **Knowledge (Concepts)** | **Skills** | **Practices** | **Knowledge (Concepts)** | **Skills** | **Practices** |
| **Artistic Development** | Understanding of how artistic ideas are generated and how artistic ideas come to fruition | Discovering ways to capture artistic ideas | | | | **Artistic Development** |
| | | Analyze their growth for ideation and application of ideation | | | | |
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| **Artist Intent** | Connections between what was created and why it was created | Ability to connect culture, traditions and histories to intent | | | | **Artist Intent** |
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