Curriculum Map

Visual Art
Art III – 3 Dimensional Design

Introduction

In 2014, the Shelby County Schools Board of Education adopted a set of ambitious, yet attainable goals for school and student performance. The District is committed to these goals, as further described in our strategic plan, Destination 2025.

By 2025,

- **80% of our students will graduate from high school college or career ready**
- **90% of students will graduate on time**
- **100% of our students who graduate college or career ready will enroll in a post-secondary opportunity.**

In order to achieve these ambitious goals, we must collectively work to provide our students with high-quality, College and Career Ready standards-aligned instruction. Acknowledging the need to develop competence in literacy and language as the foundations for all learning, Shelby County Schools developed the Comprehensive Literacy Improvement Plan (CLIP) and the SCS Curriculum Maps for Arts Education.

Designed with the teacher in mind, the Arts Education (Orff Music, Visual Art, Media Arts, Dance, Instrumental Music, and Vocal Music) curriculum maps focus on teaching and learning in the domains of Perform, Create, Respond, and Connect. This map presents a framework for organizing instruction around the TN State Standards so that every student meets or exceeds requirements for college and career readiness. The standards define what to teach at specific grade levels, and the SCS Arts Education curriculum maps provide guidelines and research-based approaches for implementing instruction to ensure students achieve their highest potentials.

The SCS Arts Education curriculum maps are designed to create artistically/musically literate students by engaging them both individually and collaboratively in creative practices of envisioning, investigating, constructing, and reflecting. To achieve these goals the curriculum maps were developed by expert arts teachers to reflect the conceptual framework of the four artistic processes: present, create, respond, and connect.

How to Use the Arts Education Curriculum Maps

The SCS Arts Education curriculum maps are designed to help teachers make effective decisions about what content to teach and how to teach it so that, ultimately, our students can reach Destination 2025. Across all arts disciplines, this is generally reflected in the following quarterly framework:

Knowledge and Skills- This column reflects the anchor standards and essential tasks associated with grade level mastery of each discipline.

Activities and Outcomes- Generally phrased similar to “I Can” statements, this portion identifies the specific performance indictors that are expected for students at a given time within the quarters/semester.

Assessments- This section of the quarterly maps focuses on the formative and summative methods of gauging student mastery of the student performance indicators listed in the activities/outcomes section.

RESOURCE KEY

MCSP: Memphis City Schools Prints
TEXTBOOK: (2-D) Creating and Understanding Drawing-Glencoe/McGraw Hill Publishing; (3-D) Sculpture – Davis Publications

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Resources And Interdisciplinary Connections- In this column, teachers will find rich bodies of instructional resources/materials/links to help students efficiently and effectively learn the content. Additionally, there are significant resources to engage alignment with the Comprehensive Literacy Improvement Plan (CLIP) that are designed to strengthen authentic development of aural/visual literacy in the arts content areas as well as support larger district goals for improvement in literacy.

Throughout this curriculum map, you will see high-quality works of art/music literature that students should be experiencing deeply, as well as some resources and tasks to support you in ensuring that students are able to reach the demands of the standards in your classroom. In addition to the resources embedded in the map, there are some high-leverage resources available for teacher use.

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Curriculum Map

Visual Art
Art III – 3 Dimensional Design

Knowledge and Skills	Content Outline Checks for Understanding	Activities/Assessments	Resources Interdisciplinary Connections
Third Nine Weeks			
STUDIO 3D DESIGN: ***SCULPTURE*** Establishing **Requirements** CLE's 1.1, 1.2, 1.4, 2.2, 3.4, 5.1 SPI's 1.1.1, 1.1.2, 1.2.1, 2.1.1, 2.1.2, 2.2.1, 2.2.2, 2.3.1, 3.2.1, 3.2.2, 3.3.3, 4.1.1, 4.1.2,	Continue the habit of **sketchbook/journal** keeping • preliminary sketches for portfolio entries • notes relating to design concepts, art techniques, and processes • personal thoughts and critiques Explain **portfolio requirements** of 3-D processes • modeling - additive • carving - subtractive • casting - positive • molding – negative impression • construction/assemblage - joined materials • installation/collaboration – viewer participation Continue use of **critique process** for written/oral **assessments** • description - use factual information to describe artworks • analysis - explain how a work of art is organized • interpretation - discuss what the artist is saying in the work of art • judgment - decide if the selected work of art is successful/not successful and give reasons	Format sketchbook/journals to record all 3-D techniques, media, and processes used for each project Compare/contrast portfolio requirements including modeling, carving, casting, molding, construction/assemblage, and installation/collaboration Critique sculpture examples while utilizing the elements and principles of design as applied to 3-D	Textbook: pp. 25 Textbook pp. (modeling) 18-33 (carving) 128-159 • Plaster 38-39, 45 • Wood 132-154 • Wood relief 155-159 (casting) • Plaster 46-49 • Paper 276-290 • Plaster gauze 72-78 (molding) 50-77, • Paper 286-290 • Plaster 38-39 (construction/assemblage) 296-303 (installation/collaboration) 299-307 Additional Resource Textbook: *Art Talk* (4th Edition): p. 33 Fig. 2.7 p. 36 Fig. 2.10 p. 40 Fig 3.1 p. 50 Fig. 3.11 p. 51 Fig. 3.12 p. 51 Fig 3.13 p. 52 Fig 3.14 p. 53 Fig. 3.15 p. 55 Fig. 3.16 p. 64 Fig. 3.23 p. 72 Fig. 4.6 p. 84 Fig. 4.25

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Establishing **Requirements** (continued)	Discuss **Elements of Design** as applied to 3-D • line - defines the solid mass and serves as the outline of the sculpture • shape - describes the silhouette of the sculpture • form - a 3-D mass containing height, width and depth which can describe both the individual parts and the entire structure of a sculpture • space – the area around and within the sculpture (negative space) and the area that the sculpture occupies (positive space) • color - a quality of light from the color spectrum • texture – a real tactile quality of a surface which can be touched and felt • value – the lightness or darkness of a surface Discuss **Principles of Design** as applied to 3-D • balance – the structural issue of stability which refers to how well the elements of design are placed together (radial balance, symmetrical balance, asymmetrical balance) • proportion – size relationship (ratio) of one part to another part or one part to the whole • scale – size relationship of one object compared to other objects in it's surroundings • contrast – difference between two things • emphasis – a focal point • unity – the appearance that all components of the sculpture are working together (in harmony) • variety – diversification • pattern – repetition	Critique sculpture examples while utilizing the elements and principles of design as applied to 3-D (continued)	

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Establishing **Requirements** (continued)	• movement – a sense of motion created by repetition, angles or planes to further the sculptural idea • rhythm – use of pattern, or repeated elements or recurring paths of movement Discuss sculptural concepts • freestanding – sculpture in-the-round for viewing on all sides • relief – sculpture which juts out from a surface and has at least one undeveloped side (low relief/bas-relief or high relief) • kinetic – sculpture which moves or possesses moving parts Discuss the historical/cultural aspects of art relating to 3 dimensional design • art images reflect/record historical events or cultures • the arts impact/change social advancements and the quality of life through product inventions • art education provides awareness of how artists and artworks depict a variety of media, approaches to design/composition, styles and meanings Discuss the assessment of 3-D design sculpture fundamentals • form – total mass of the final physical structure with skillful use of design elements and principles • content – the meaning, emotion, passion or message of the form which causes an aesthetic interaction between viewer and sculptor • technique – the skillful uniting of materials and tools Checks for Understanding: Formative: 1.1, 2.1, 2.2, 3.3, 3.4, 5.1, 5.2 Summative: 1.2, 1.3, 2.1, 2.2, 3.3, 5.1, 5.2 Discuss responsibilities of Independent Study for end of first	Compare/contrast examples of the sculptural concepts Create written/oral critique of 3-D works with historical significance, i.e., monuments, sculptures, architecture Compare 3-D works using the sculpture fundamentals	**Interdisciplinary Connections**: Math: Scale and proportion; part-to-whole; calculations Language Arts: Journal keeping; whole-to-parts and parts-to-whole structures in sentences, paragraphs, essays, stories; use of correct grammar. Social Studies: Historical cultural aspects of 3-D design; use of monuments; architecture throughout history; Style; application of media, tools and processes in historical context.
Establishing **Requirements** (continued)		Discuss proper conduct, respect for peers, self-confidence, written and oral communication	Textbook: pg. 24-25

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CLE's 1.3, 2.1, 2.4, 3.4, 4.1, 5.1, 6.2 SPI's 1.1.3, 1.2.2, 2.1.4, 2.4.1, 3.2.4, 4.1.3, 4.3.3, 5.1.3, 6.2.3	semester: (semester exam grade): • Theme • Influences • Number of series of works • Artist statement • Culminating Exhibition (if permissible) Explain self-conduct and problem-solving expectations relating to the art process. Discuss responsibilities associated with independent study (conduct, respect for peers, self-confidence, decision-making, problem solving, and creating) • Explain communication aspects • Demonstrate effective use of subject • Create works inspired by other subject matter Checks for Understanding: Formative: 1.3, 2.4, 3.3, 4.3, 5.3, 6.2 Summative: 1.1, 1.3, 2.4, 3.3, 4.3, 5.1, 6.2	skills, decision making, problem solving, and creating work in a timely manner for independent study. • Develop 8-10 thumbnail pages related to theme • Benchmark check portfolio review at the end of 3rd 9 weeks.	
Creating 3-D **Freestanding** Linear-Based Sculptures Using Construction/ Assemblage CLE's 1.3, 2.2, 4.2, 3.2 SPI's 1.1.2, 1.2.2, 1.3.4, 1.4.3, 2.2.2, 2.3.3, 3.2.2, 4.1.2 Creating 3-D	Plan a **freestanding** linear-based sculpture using the **construction** process while illustrating strong use of line, form, scale and proportion. OR Plan a **freestanding** linear-based sculpture using the **assemblage** process while illustrating strong use of line, shape, form, texture, pattern, movement and rhythm Introduce vocabulary: linear, construction, assemblage, freestanding Checks for Understanding:	Create a **freestanding** linear-based sculpture for: • **construction (freestanding)** (element) line and form (principles) scale and proportion • **assemblage (freestanding)** (elements) line, shape, form and texture (principles) pattern, movement & rhythm Create preliminary sketches which solve problems related to the design elements & principles. Use any combination of materials which may include but is not limited to:	Textbook: **construction and assemblage** pp. 296-303; Wire sculpture: 212-213 Website(s): • Linear toothpick sculpture: http://www.princetonol.com/groups/iad/lessons/high/Cyndi-sculpture.htm Eiffel Tower by Gustave Eiffel • Linear wire sculpture: http://www.princetonol.com/groups/iad/lessons/high/kevan-wiresculpture.htm

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Freestanding Linear-Based Sculptures Using Construction/ Assemblage *(continued)*	Formative: 1.2, 1.3, 3.3, 4.1 Summative: 1.1, 3.3, 4.1	• Wire (jewelers wire, wire hangers, or mid-range gauge of 16-18 from art retailers or home improvement centers) • Toothpicks • Straws • Pipe cleaners And Integrate skills, techniques and processes relating to chosen media and method.	**Interdisciplinary Connections**: Math: Scale and proportion; calculations; problem solving skills. Science: Facial configuration; problem solving strategies; natural environments enhanced with manmade structures. Language Arts: Parts-to- whole aspects relating to structures in various literary forms. TC: Careers associated with architecture and freestanding sculpture.
Creating 3-D **Freestanding** Non-Objective/Abstract Sculptures Using Construction/ Assemblage CLE's 1.3, 2.2, 4.2, 3.2 SPI's 1.1.2, 1.2.2, 1.3.4, 1.4.3, 2.2.2, 2.3.3, 3.2.2, 4.1.2	Plan a **freestanding** non-objective/abstract sculpture using the **construction** process while illustrating strong use of shape, form, space, scale and proportion. OR Plan a **freestanding** non-objective/abstract sculpture using the **assemblage** process while illustrating strong use of shape, form, texture, pattern, movement and rhythm Introduce vocabulary: non-objective, abstract, geometric, organic, or free form Checks for Understanding: Formative: 1.2, 1.3, 3.3, 4.1 Summative: 1.1, 3.3, 4.1	Create a **freestanding** non-objective/abstract sculpture using the **construction OR assemblage** process and create preliminary sketches which solve problems related to the design elements & principles for: • **construction (freestanding)** (element) shape, form and space (principles) scale and proportion • **assemblage (freestanding)** (elements) line, shape, form and texture (principles) pattern, movement & rhythm And integrate skills, techniques and processes relating to chosen media and method	Additional Textbook Resources: *From Ordinary to Extraordinary* by Ken Vieth pp. 8, 88-91 Website(s): • (Frank Stella inspired): http://www.princetonol.com/groups/iad/lessons/middle/Heather-relief.htm • Styrofoam sculptures: (Jean Dubuffet inspired): http://www.princetonol.com/groups/iad/lessons/high/Tim-sculpt.htm • Architecture as Sculpture: (Frank Gehry inspired): en.wikipedia.org/wiki/Frank_Gehry
Creating 3-D **Freestanding** Non-Objective/Abstract Sculptures Using		And use any combination of materials which may include but is not limited to: • Cardboard, oak tag, foam core, or	**Interdisciplinary Connections**: Math: Scale and proportion; calculations; problem solving skills.

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Construction/ Assemblage *(continued)*		any multi-ply material able to hold shape and/or form. Styrofoam can also be used.	Science: Problem solving strategies; natural environments enhanced with manmade structures. Language Arts: Parts-to- whole aspects relating to structures in various literary forms. TC: Careers associated with architecture and freestanding sculpture.
Creating 3-D **Relief** Autobiographical Sculptures Using **Modeling or Carving** Processes CLE's 1.3, 2.4, 3.3, 5.3, 6.2 SPI's 1.1.2, 1.1.3, 1.2.3, 2.1.3, 2.2.3, 2.4.1, 2.4.3, 3.1.4, 3.3.3, 5.3.2, 6.1.4 Creating 3-D **Relief** Autobiographical Sculptures Using **Modeling or Carving** Processes *(continued)*	Plan a **relief** autobiographical sculpture using the **modeling** process while illustrating strong use of line, shape, form, texture, movement scale and proportion. OR Plan a **relief** autobiographical sculpture using the **carving** process while illustrating strong use of shape, form, texture, pattern, movement and rhythm Introduce vocabulary: bas relief, high relief, visual autobiography Checks for Understanding: Formative: 1.3, 2.4, 3.3, 5.3, 6.2 Summative: 1.1, 1.2, 1.3, 2.1, 2.4, 3.3, 5.3, 6.2	Create a **relief** autobiographical sculpture using the **modeling (relief)** process while illustrating strong use of: • (element) line • (principals) scale and proportion OR using the **carving (relief)** process while illustrating strong use of: • (elements) shape, form, texture • (principals) pattern, movement and rhythm Create preliminary sketches which illustrate an autobiography of the artist And integrate skills, techniques and processes relating to chosen media and method And use any combination of materials which may include but is not limited to: Plaster gauze, Styrofoam plates, Styrofoam sheet, cardboard, white caulking, gesso, various texts/fonts.	Textbook pp. 28-29, 155-156, 283-285 Website(s): How to Carve a Plaster Relief From Plaster of Paris: • http://www.ehow.com/how_5602522_carve-plaster-relief-plaster-paris.html (George Segal inspired) • http://www.princetonol.com/groups/iad/lessons/middle/Lessons/7sculpt.htm **and** • http://ms084.k12.sd.us/new_page_15.htm **Interdisciplinary Connections**: Math: Scale and proportion; calculations; problem solving skills. Science: Facial configuration; problem solving strategies; Social Studies: Historical narrative art Language Arts: narrative art, autobiography, censorship TC: Careers associated with relief sculpture

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Knowledge and Skills	Content Outline Checks for Understanding	Activities/Assessments	Resources Interdisciplinary Connections
			Historical Relief References *Bison Licking its Back* (Prehistoric Art) *Winged Genie Fertilizing a Date Tree* (Assyrian Art) *Stone Palette of Narmar (Menes)* (Egyptian Art) *Warrior and Attendants* Plaque, Benin (African Art)
Creating 3-D **Relief** Architectural Sculptures Using **Modeling** or **Carving** Processes CLE's 1.3, 2.4, 3.4, 4.2, 5.2 SPI's 1.3.4, 2.1.4, 2.3.3, 3.3.4, 4.2.2, 4.3.3, 5.3.2 Creating 3-D **Relief** Architectural Sculptures Using **Modeling** or **Carving** Processes *(continued)*	Plan a relief sculpture of an architectural form which illustrates a strong use of line, shape, form, value, texture, space, pattern, movement, rhythm, scale and proportion. Model procedural steps of building up/layering (additive) the surface to create the relief image for the foil relief. Model procedural steps of plaster mixing and pouring into a form to be carved. Introduce new vocabulary: bas relief vs. high relief, façade, monuments, landmarks, architectural features (i.e., columns, arches, pediments, domes, etc.), tactile Foil Relief: additive, transfer, burnish Plaster Carving: subtractive, exothermic Checks for Understanding: Formative: 1.3, 2.3, 3.4, 4.2,5.3 Summative: 1.3, 2.3, 3.3, 3.4, 4.2, 5.3	Create a relief sculpture of an architectural form using the **modeling (relief)** process OR using the **carving (relief)** process while illustrating strong use of: • (element) line, shape, form, value, texture, space • (principals) pattern, movement, rhythm, balance, scale and proportion Create preliminary sketches which illustrate an architectural form from architectural history And integrate skills, techniques and processes relating to chosen media and method And use any combination of materials which may include but is not limited to: Foil Relief: • Cardstock, cardboard, oak tag, foil, black, or dark brown, spray paint Plaster, or dry wall, carving: • Modeling clay, plaster, dry wall,	Additional Textbook Resources: *From Ordinary to Extraordinary* by Ken Vieth pp. 106-108 Websites: Foil relief: (Additive) • http://www.princetonol.com/groups/iad/lessons/middle/Linda-Foil.htm • http://www.art-rageous.net/ReliefSculpture-AdditiveProcess.html Plaster carving: (Subtractive) • http://www.ehow.com/how_5602522_carve-plaster-relief-plaster-paris.html Dry wall carving: • http://www.art-rageous.net/ReliefSculpture02.html Examples of Architecture and Monuments: Audience Hall of Darius and Xerxes (East Stairway), Persepolis Obelisk (Egyptian) and Washington Monument

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Knowledge and Skills	Content Outline Checks for Understanding	Activities/Assessments	Resources Interdisciplinary Connections
		carving tools	Pediment Sculpture of Parthenon Jefferson Memorial vs. Roman Pantheon Capital orders of ancient and modern world • Assyrian: Double Bull • Egyptian: Hypostyle Hall • Greek: Doric, Ionic, Corinthian • Capital Building (Corn) **Interdisciplinary Connections**: Math: Scale and proportion; calculations; problem solving skills. Science: problem solving strategies, exothermal TC: Careers associated with architecture
Creating 3-D **Relief** Recyclable Paper Sculptures Using **Casting or Molding** Processes CLE's 1.1, 1.2, 1.3, 2.4, 3.3, 4.1, 4.2, 5.2, 6.2 SPI's 1.1.3, 2.1.4, 2.4.3, 3.1.3, 3.3.3, 3.4.1, 4.3.3, 5.2.3, 5.3.2, 6.1.4 Creating 3-D **Relief** Recyclable Paper Sculptures Using **Casting or Molding** Processes *(continued)*	Plan a **relief** sculpture of recyclable paper materials using the **casting** process while illustrating strong use of line, form, space, rhythm, unity and variety. OR Plan a **relief** sculpture of recyclable paper materials using the **molding** process while illustrating strong use of line, form, value and balance Checks for Understanding: Formative: 1.3, 2.1, 3.3, 4.1, 5.2, 6.1 Summative: 1.3, 2.1, 3.3, 4.1, 5.2, 6.2	Create a **relief** sculpture of recyclable paper materials using the **casting OR molding** process for: • **casting (relief)** (element) line, form, space (principles) rhythm, unity and variety • **molding** (relief) (element) line, form, value (principle) balance Create preliminary sketches which solve problems related to the design elements & principles. And integrate skills, techniques and processes relating to chosen media and method	Textbook: 37-40 How to Make Plaster Casting Molds • http://www.ehow.com/how_6464512_make-plaster-casting-molds.html Paper Making, Casting/Embossing & More • http://www.art-rageous.net/PaperMakingCasting.html • http://www.amaco.com/amaco-lesson-plans/lesson-9-creating-cast-paper-sculpture/ **Interdisciplinary Connections**: Math: Negative/positive relationships in geometry; accurate calculations for scale and proportion in models TC: Careers associated with casting or molding

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		• Paper casting from plaster molds • Plaster casting from clay molds • Plaster casting from plaster molds And use any combination of materials which may include but is not limited to: • Paper based egg cartons • *Chinet* paper plates • brown paper bags • Any thick-ply rag paper	Social Studies: style; themes; reflection of history in art works; Science: Problem solving skills associated with producing 3-D objects from various materials for a variety of environments and purposes, recycling
Examining **Historical/Cultural Aspects** CLE's 2.2, 2.3, 4.2, 4.3, 5.3 SPI's 2.2.2, 4.2.4, 5.3.2	Explain how 3-D art depicts authentic history Explain how 3-D art changes the progression of society and the quality of life through inventions Explain how works by exemplary 3-D artists throughout time can enhance art education today Explain the use of theme in selected 3-D artworks Explain how style relates to 3-D artworks Explain how 3-D design has changed throughout time Discuss differences approaches to sculpture making. Checks for Understanding: Formative: 2.2, 4.3, 5.3 Summative: 2.2, 4.3, 5.3	Critique 3-D art prints	History of sculpture: http://www.princetonol.com/groups/iad/lessons/high/eckert2.html **Interdisciplinary Connections**: Social Studies: Use of freestanding monuments and relief used in architecture throughout time; style; themes; reflection of history in art works; famous fountains and other 3-D landmarks
Examining Responsibilities of **Independent Study** (Benchmark Check) CLE's 1.3, 2.1, 2.4, 3.4, 4.1, 5.1, 6.2	Discuss responsibilities of Independent Study for end of first semester: (semester exam grade): • Theme • Influences • Number of series of works • Artist statement • Culminating Exhibition (if permissible) Explain self-conduct and problem-solving expectations relating to	Discuss proper conduct, respect for peers, self-confidence, written and oral communication skills, decision making, problem solving, and creating work in a timely manner for independent study. • Develop 8-10 thumbnail pages related to theme	

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Examining Responsibilities of **Independent Study** (Benchmark Check) *(continued)* SPI's 1.1.3, 1.2.2, 2.1.4, 2.4.1, 3.2.4, 4.1.3, 4.3.3, 5.1.3, 6.2.3	the art process. Discuss responsibilities associated with independent study (conduct, respect for peers, self-confidence, decision-making, problem solving, and creating) • Explain communication aspects • Demonstrate effective use of subject • Create works inspired by other subject matter Checks for Understanding: Formative: 1.3, 2.4, 3.3, 4.3, 5.3, 6.2 Summative: 1.1, 1.3, 2.4, 3.3, 4.3, 5.1, 6.2	• Benchmark check portfolio review	
Fourth Nine Weeks			
STUDIO 3D DESIGN: ***SCULPTURE*** Creating 3-D **Freestanding or Kinetic** Sculptures Using **Casting or Molding** Processes **From Life** CLE's 1.1, 1.2, 1.3, 2.4, 3.3, 4.3, 5.3 SPI's 1.1.2, 1.2.2, 1.4.4, 2.1.3, 2.4.3, 3.3.3, 4.3.3, 5.3.3	Plan a **freestanding** sculpture using the **casting** process from life while illustrating strong use of form, space, unity, movement, and variety. OR Plan a **freestanding or kinetic** sculpture using the **molding** process from life while illustrating strong use of form, value and movement and balance Checks for Understanding: Formative: 1.2, 1.3, 2.4, 3.3, 4.3, 5.3 Summative: 1.2, 1.3, 2.1, 3.3, 4.3, 5.3	Create a **freestanding or kinetic** for: • **casting (freestanding or kinetic)** from life (element) form, space (principles) unity, movement and variety • **molding (freestanding or kinetic)** from life (element) form, space, value (principle) movement and balance Create preliminary sketches which solve problems related to the design elements & principles And integrate skills, techniques and processes relating to chosen media and method And use any combination of materials which may include but is not limited to:	Textbook: 72-78 Additional Textbook Resources: *From Ordinary to Extraordinary* by Ken Vieth pp. 6, 11-12, 69-71 (Plaster Gauze) Websites(s): Plaster Gauze: • http://www.art-rageous.net/PlasterGauzeMasksMore.html Packing tape casting: • http://www.princetonol.com/groups/iad/lessons/high/Kris-TapeFigures.htm • http://www.art-

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Knowledge and Skills	Content Outline Checks for Understanding	Activities/Assessments	Resources Interdisciplinary Connections
		• Packing tape, • Plaster gauze	rageous.net/PackingTapeSculpture.html **Interdisciplinary Connections**: Math: Negative/positive relationships in geometry; accurate calculations for scale and proportion in models TC: Careers associated with casting or molding Social Studies: reflection of history in art works; Science: Problem solving skills, figurative proportions
Creating 3-D **Freestanding** Sculptures Using **Construction/Assemblage** or **Freestanding** Sculptures Using **Installation/Collaboration** Processes CLE's 1.1, 1.2, 1.3, 2.4, 3.3, 4.3, 5.3, 6.2 SPI's 1.1.2, 1.2.2, 1.4.4, 2.1.3, 2.4.3, 3.3.3, 4.3.3, 5.3.3, 6.2.4	Plan a **freestanding** contemporary sculpture using the **construction/assemblage** process while illustrating strong use of line, shape, space, color and pattern OR Plan a **freestanding** contemporary conceptualization of a totem pole using the **installation/collaboration** process while illustrating strong use of shape, form, space, color, pattern, movement and rhythm Checks for Understanding: Formative: 1.2, 1.3, 2.4, 3.3, 4.3, 5.3, 6.2 Summative: 1.2, 1.3, 2.1, 3.3, 4.3, 5.3, 6.2	Create a **freestanding** contemporary sculpture using the **construction/assemblage** process OR Create a **freestanding** contemporary conceptualization of a totem pole using the **installation/collaboration** process • **construction/assemblage (freestanding)** (element) line, shape, space, color (principle) pattern • **installation/collaboration (freestanding)** (element) shape, form, space, color (principles) pattern, movement and rhythm Create preliminary sketches which solve problems related to the design elements & principles	Additional Textbook Resources: *From Ordinary to Extraordinary* by Ken Vieth pp. 99-101 (Totem Poles) Nylon stocking sculpture http://www.princetonol.com/groups/iad/lessons/middle/middle23.html **Interdisciplinary Connections**: Math: Negative/positive relationships in geometry, accurate calculations for scale and proportion in models Language Arts: Translation of visual communication to written and oral samples TC: Careers associated with construction, assemblage, installation and collaboration of sculpture in environmental spaces Social Studies: Use of monuments and

RESOURCE KEY

MCSP: Memphis City Schools Prints
TEXTBOOK: (2-D) Creating and Understanding Drawing-Glencoe/McGraw Hill Publishing; (3-D) Sculpture – Davis Publications

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Knowledge and Skills	Content Outline Checks for Understanding	Activities/Assessments	Resources Interdisciplinary Connections
		And integrate skills, techniques and processes relating to chosen media and method And use any combination of materials which may include but is not limited to: Totem poles: • Wood scraps • Foam core • cardboard	architecture throughout time; style; themes; reflection of history in art works; famous fountains and other 3-D landmarks Science: Problem solving skills associated with producing 3-D objects from various materials for a variety of environments and purposes Arts: Functional art VS fine arts; form follows function; applied art careers
Creating 3-D **Freestanding** Sculptures using **Modeling** or **Carving** Processes CLE's 1.1, 1.2, 1.3, 2.4, 3.3, 4.3, 5.3 SPI's 1.1.2, 1.2.2, 1.4.4, 2.1.3, 2.4.3, 3.3.3, 4.3.3, 5.3.3	Plan a **freestanding** abstracted, figurative sculpture using the modeling OR carving process while illustrating strong use of form, space, texture, color, balance, movement and rhythm Introduce vocabulary: mass, plane, curvilinear Checks for Understanding: Formative: 1.2, 1.3, 2.4, 3.3, 4.3, 5.3 Summative: 1.2, 1.3, 2.1, 3.3, 4.3, 5.3	Create preliminary sketches which solve problems related to the design elements & principles for: • **modeling/carving (freestanding)** (element) form, space, texture, color (principle) balance, movement and rhythm And integrate skills, techniques and processes relating to chosen media and method And use any combination of materials which may include but is not limited to: • Plaster • Air-dry clay • Sculpey • Styrofoam	Textbook: 9, 37-41 Websites: Abstract figurative sculpture (Henry Moore inspired) plaster carving: • http://www.princetonol.com/groups/iad/lessons/high/Maria-plaster.htm • http://www.kid-at-art.com/htdoc/lesson36.html • http://www.art-rageous.net/PlasterCasting.html Styrofoam sculptures: • http://www.princetonol.com/groups/iad/lessons/high/Tim-sculpt.htm **Interdisciplinary Connections**: Math: Negative/positive relationships in geometry, accurate calculations for scale and proportion in models Language Arts: Translation of visual

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Knowledge and Skills	Content Outline Checks for Understanding	Activities/Assessments	Resources Interdisciplinary Connections
		• Balsa wood	communication to written and oral samples TC: Careers associated with construction, assemblage, installation and collaboration of sculpture in environmental spaces Social Studies: Use of monuments throughout time; style; themes; reflection of history in art works; 3-D landmarks Science: Problem solving skills associated with producing 3-D objects from various materials for a variety of environments and purposes Arts: Functional art VS fine arts; form follows function; applied art careers
Examining **Historical/Cultural Aspects** CLE's 2.2, 2.3, 4.2, 4.3, 5.3 SPI's 2.2.2, 4.2.4, 5.3.2	Explain how 3-D art depicts authentic, and local, history Explain how 3-D art changes the progression of society and the quality of life through inventions Explain how works by exemplary 3-D artists throughout time can enhance art education today Explain the use of theme in selected 3-D artworks Explain how style relates to 3-D artworks Explain how 3-D design has changed throughout time Checks for Understanding: Formative: 2.2, 4.3, 5.3 Summative: 2.2, 4.3, 5.3	Critique 3-D art prints and discuss differences between casting, molding, construction/ assemblage, installation/ collaboration approaches to sculpture making.	Memphis Landmark Sculpture: Spanish American Soldier - Spanish-American Park; Doughboy Statue; W.C. Handy; E.H. Crump; Elvis; Jefferson Davis - Jefferson Davis Park; Nathan Bedford Forrest - Forrest Park; Piomingo, Tom Lee (obelisk); Mrs. Mertie Buckman, (Bas-relief) Bebe Fountain, Peabody Fountain, Mobile and Textural Columns - New Library **Interdisciplinary Connections**: Social Studies: Use of freestanding, relief and kinetic sculpture used in architectural landscaping throughout time; style; themes; reflection of history in art works; famous fountains and other 3-D landmarks

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Curriculum Map

Visual Art
Art III – 3 Dimensional Design

Knowledge and Skills	Content Outline Checks for Understanding	Activities/Assessments	Resources Interdisciplinary Connections
Examining Responsibilities of **Independent Study** (Benchmark Check) CLE's 1.3, 2.1, 2.4, 3.4, 4.1, 5.1, 6.2 SPI's 1.1.3, 1.2.2, 2.1.4, 2.4.1, 3.2.4, 4.1.3, 4.3.3, 5.1.3, 6.2.3	Evaluate progress of the responsibilities of Independent Study for end of first semester: (semester exam grade): • Theme • Influences • Number of series of works • Artist statement • Culminating Exhibition (if permissible) Evaluate progress of the responsibilities associated with independent study (conduct, respect for peers, self-confidence, decision-making, problem solving, and creating) • Explain communication aspects • Demonstrate effective use of subject • Create works inspired by other subject matter Checks for Understanding: Formative: 1.3, 2.4, 3.3, 4.3, 5.3, 6.2 Summative: 1.1, 1.3, 2.4, 3.3, 4.3, 5.1, 6.2	Critique proper conduct, respect for peers, self-confidence, written and oral communication skills, decision making, problem solving, and creating work in a timely manner for independent study. • Peer group discussion • Critiquing • Sketches of 8-10 thumbnail pages related to theme • Journal entries of influences and how these influences will be reflected in the work. • Rubric	**Interdisciplinary Connections**: Language Arts: Translation of visual communication to written and oral samples

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TEXTBOOK: (2-D) Creating and Understanding Drawing-Glencoe/McGraw Hill Publishing; (3-D) Sculpture – Davis Publications

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