

Madison Public Schools

3D Design

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Course Overview

Description

3D Design is a semester long elective course available to students in grades 9-12. This course will explore 4 basic sculpture techniques:

Modeling, Carving, Casting, Deconstruction

Sculptors primarily use four basic techniques. The processes are either subtractive (material is carved away) or additive (material is added). Sculpture is an art form that, unlike painting, printmaking, and photography, exists in 3-dimensional space. *Most* sculpture can be explored from all sides. This 3-dimensional aspect challenges the artist and offers a new set of opportunities for expression.

This introductory sculpture class introduces students to the expansive field of sculpture, while teaching fundamental skills upon which to build a practice. This course will guide students in their personal discovery of the visual arts. The objective is to build a strong understanding of the techniques and processes of three-dimensional art or “***art in the round***” and relief works. Techniques and processes such as additive, subtractive, deconstruction / assemblage, carving and casting will be introduced and explored. Students will be challenged to exercise critical and creative thinking processes which will build upon articulation and problem solving skills in multiple ways. Through the study of sculptural works and artists of different historical periods, students will gain a significant understanding of themselves and the world that existed before them. This course will prompt students to communicate in highly effective, non-verbal media; we call it visual storytelling.

Students will complete sculptural projects that show how the elements and principles of art can enhance good design in a three dimensional work of art. Students will be exposed to art history and gain an appreciation of ground-breaking approaches through video, discussion, in-class written assignments including reflective writing, hands on demonstrations, and T.A.G. critique sessions. Instruction in the processes, correct use of tools, proper terminology, and applicable techniques will be facilitated.

Goals

This course aims to:

- ***Reveal*** that an individual’s informed choice and appropriate application of media, techniques and/or processes enhance personal expression and determine the quality of art.
- ***Develop*** an appreciation of the creation and understanding of contemporary sculpture.
- ***Strengthen*** self-expression and creativity.
- ***Demonstrate*** appropriate skills in additive, subtractive, relief, carving, casting, and deconstructive processes.
- ***Define and solve*** challenging sculptural problems applicable to the success of designs.
- ***Understand*** how the principles and elements of design are tied into form and function.
- ***Discuss*** the purpose of traditional and contemporary sculpture within a variety of time frames, cultures, and uses.

- **Analyze** forms, techniques and process used by various cultures and individuals representative of particular genres of art to create three-dimensional works.
- **Synthesize** that breaking accepted norms often gives rise to new forms of artistic expression.
- **Take responsibility for maintaining** sculptural materials, tools and equipment, and following correct classroom procedures.
- **Practice** safe and responsible use of art media, equipment, and studio space.
- **Explain, assess, and respond** to artistic choices via critique. (T.A.G. format)
- **Evaluate and justify** design ideas and concepts for use in personal artworks.
- **Analyze** nonverbal communication and make informed judgments about cultural issues.
- **Communicate** thoughts and feelings in a variety of modes yielding a vastly more powerful repertoire of self-expression.

Materials

Core: There is no textbook used in this course, rather the teacher and students will utilize a wide variety of art supplies available to them, as appropriate for 3 dimensional design projects.

Supplemental:

List of supplemental resources can be found here:

https://docs.google.com/document/d/1Xi1nmlv24r_uYrT-NZJeyl6ObhQU1qOUSK28bnnHEKo/edit

Resources

3D Design Suggested Resources:

https://docs.google.com/document/d/1Xi1nmlv24r_uYrT-NZJeyl6ObhQU1qOUSK28bnnHEKo/edit

Benchmark Assessments

Benchmark assessments are given at the conclusion of each unit and focus on the main ideas and anchor standards of the course.

Modifications and Adaptations for Special Needs Learners

(Gifted and Talented Students, English Language Learners, Students with Special Needs, At-Risk Students, and Students with 504 Plans)

Unit 1 Overview

Unit Title: Elements lead to Principles • *What's My Line?*

Unit Summary:

This unit introduces the element of **line** and then later moves on to the principles of **rhythm, movement and repetition**. Line is the most basic element, but is key in the understanding of the application of the elements of art. This unit provides an “art language” and an introduction to some of the elements and principles of art. A firm grasp of the elements of art is a critical component of

the art making process. The elements of art can be compared to atoms in that both serve as "building blocks" for creating something greater. Artists manipulate these seven elements, mix them in with principles of design as we will do, and compose a complex work of art.

Note 1: Explain that not every work of art contains multiple elements.

Note 2: I do not get into every element and principle in this unit. I utilize this unit to gain insights into students' individual abilities, prior knowledge, and individual needs. I will utilize this information to best present the rest of the elements and principles as we progress.

Begin with a simple question; ***what is a line?*** Listen to student responses. Build upon student responses taking the conversation deeper. This will lead to the distinction between types of lines and then line variation. Exemplify this through the Op Art movement, especially through the works of Bridget Riley demonstrating the principles of rhythm and movement through the repetition of the element of line.

The unit will expose students to the term relief. They will explore additive processes in a high relief plaster project & subtractive processes in low relief in a balsa foam carved low relief.

Suggested Pacing: Anticipated time frame is 16 classes

Learning Targets

Unit Essential Questions:

- Can the repetition of lines create rhythm?
- Do different types of lines evoke different types of moods?
- How would changing the position of lines change the mood of an artwork?
- Can one work of art contain more than one element or principle of art?
- What is a relief?
- What is 3D vs. 2D?
- Is a relief three dimensional?
- What is the difference between a high and a low relief?
- What are the effects of light and shadow on low and high relief sculpture?
- What is the difference between additive and subtractive techniques in sculpture?

Unit Enduring Understandings:

- Students will comprehend that works of art are composed of the elements or principles.
- Students can see that by using an element in multiples, they can depict one or more principles of design.
- Students will be able to describe the types of lines used in a particular artwork.
- Students can synthesize that something as basic as a line type can evoke a mood.
- Students will understand what Op artists (like Bridget Riley) are trying to communicate through the use of lines and repetition.
- Students can understand & explain the difference between additive and subtractive techniques.

Evidence of Learning

Formative Assessments: Frequent informal assessment and feedback are provided on a daily basis by the teacher.

Summative Assessments:

- Pair & Share Activity 1: J. Paul Getty Materials for educators worksheet 1
Understanding Formal Analysis: Introducing Line
- Pair & Share Activity 2: J. Paul Getty Materials for educators worksheet 2
Formal Analysis: Building vocabulary. Students will fill out a table and demonstrate understanding of types of line and line variation.
- Works produced:
 - 1. An Op Art inspired plaster high relief (additive process)**
 - 2. An Op Art inspired low relief carving (subtractive process)**

Objectives (Students will be able to...)	Essential Content/Skills	Suggested Assessments	Standards (NJSLs)	Pacing
<p>Students will be able to identify line as the simplest element of art.</p> <p>Students will synthesize the emotion or mood that can be portrayed through the use and repetition of simple lines.</p> <p>Students will be able to recognize the qualities of Op Art works.</p> <p>Students will be able to identify and utilize visual elements and principles of art (line, rhythm, and repetition in this instance) in works to develop, revise, and reflect upon their own ideas for personal expression inspired by a particular art movement. (Op Art in this instance with a focus on the works of Bridget Riley)</p> <p>Students will understand the chemical properties of plaster and properly apply plaster strips to canvass to produce an Op Art inspired “high” relief work of art. (additive)</p> <p>Students will carve away lines from a block of balsa foam to produce an Op Art inspired “low” relief work of art. (subtractive)</p>	<p>Content: Introduction to the elements of art and principles of design with a focus on: Line, repetition, rhythm</p> <p>History of the Op Art Movement with a focus on the works of Barbara Hepworth.</p> <p><u>Additive processes</u>: Properly applying plaster to canvass to create a high relief design.</p> <p><u>Subtractive processes</u>: Properly carving balsa foam to create a low relief design.</p> <p><u>Skills</u>: High Relief Work: Create an op art design by properly applying plaster to canvass. This application will form a high relief. Neatly paint out the alternating lines to enhance the optical</p>	<p><u>Scaffolding activities</u>: Collaborative introduction activity (hook): Students will create a wire friendship quilt. This quick activity that will demonstrate understanding of basic line types. PROCESS / Students will manipulate wire to create specified line types. Each section will be connected to form a quilt to be displayed at back to school night.</p> <p><u>Pair & Share Activity</u>: Introducing Line / formal analysis. Utilize Van Gogh’s <i>Wheatfields</i> to differentiate between line types. Focus on types of lines, number of visible line types, length, direction, width, and distance of lines. Begin to discuss “feeling” a line can portray.</p> <p><u>Independent Activity</u>: Worksheet on line type / formal analysis. Students will fill in the grid revealing visual recall of line types and variations such as thin vs. thick, cross-hatching, parallel, spiral, etc.</p> <p><u>Getting started</u>: <i>How to draw the Illusion Triangle</i>. This will show students that creating an optical illusion is achievable.</p> <p><u>Main Projects produced</u>: <ol style="list-style-type: none"> Op Art high relief panel: Introduce Op Art via powerpoint presentation and short clip of Bridget Riley. Demonstrate the application of plaster to </p>	<p>1.1.2.D.1 The basic elements of art and principles of design govern art creation and composition.</p> <p>1.1.8.D.2 The study of masterworks of art from diverse cultures and different historical eras assists in understanding specific cultures.</p> <p>1.3.8.D.1 Incorporate various art elements and the principles of balance, harmony, unity, emphasis, proportion, and rhythm/movement in the creation of two- and three dimensional artworks, using a broad array of art media and art mediums to enhance the expression of creative ideas (e.g., perspective, implied space, illusionary depth, value, and pattern).</p> <p>1.3.8.D.2 Themes in art are often communicated through symbolism, allegory, or irony. There are a wide variety of art mediums, each having appropriate tools and processes for the production of artwork. Fluency in these mediums, and the use of the appropriate tools associated with working in these mediums, are components of artmaking.</p> <p>9.3.12.AR-VIS.1 Describe the history and evolution of the visual arts and its role in and impact on society.</p> <p>NJSLSA.SL1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others’ ideas and expressing their own clearly and persuasively.</p>	<p>2 lessons Intro to line Wire work</p> <p>1 lesson Intro to Op Art / Illusion Triangle</p> <p>High Relief: 7 class periods</p>

	<p>illusion. (Suggested pattern: black & white)</p> <p>Low Relief Work Create an op art design by properly carving away a design from a balsa foam block. The proper amount of pressure is necessary for success. This process will create a low relief block. Carefully paint the alternating black and white lines to enhance the carving and reveal the optical illusion. (Suggested pattern: black & white)</p>	<p>canvass. Get students involved. Each student will apply a plaster strip to the working model. Show visual examples of plaster works in progress providing a blueprint for success. PROCESS / How to apply plaster properly to canvass to create an Op Art inspired high relief.</p> <p>2. Low relief panel: Demonstrate carving techniques such as the “right” touch, the proper tools, methods for refining edges. Get students involved: provide a sample piece of balsa foam with “line” markings. Allow each student a turn at carving a section to get a proper feel for the medium and the tools used to carve it. PROCESS / Students will carve away the appropriate lines / shapes.</p>		Low Relief: 5 class periods
Students will reflect upon and assess the characteristics and qualities of their work and the work of peers.	<p>Critique / T.A.G. format Tell: explain your work Ask: ask a question Give: an appropriate suggestion to a classmate</p> <p>Skills: <i>Explain and respond</i> to artistic choices via critique.</p>	Participation in T.A.G. Critique: For this first critique, I will have students participate only with their tablemates to insure participation from all. I will arrange tables with student leaders to facilitate the process. I will circulate visiting each table. I will also collect written suggestions to verify that students are participating on a level that demonstrates appropriate understanding of concepts presented.	<p>1.4.8.B.1 Assessing a work of art without critiquing the artist requires objectivity and an understanding of the work’s content and form.</p> <p>1.4.8.B.2 Visual fluency is the ability to differentiate formal and informal structures and objectively apply observable criteria to the assessment of artworks, without consideration of the artist.</p> <p>8.1.12.E.1 Produce a position statement about a real world problem by developing a systematic plan of investigation with peers and experts synthesizing information from multiple sources.</p>	1 lesson

Unit 2 Overview

Unit Title: The elements of art with a focus on Form • *Uncovering what’s inside*

Unit Summary:

The first goal of this unit is to introduce the additional elements of art. Students will watch a video using a Henri Rousseau painting to visually *identify* the elements and *analyze* how they are used.

Next, students will synthesize the differences between ***form, shape & space***. These concepts will be exemplified through an Abstract Expressionist documentary on Barbara Hepworth, *Freedom &*

Form. The course objective is to introduce not only the elements and principles, but to show them applied in different art movements versing students in artists and their works and genres of art.

The term “***sculpture in the round***” will be introduced. (a step beyond relief) A sculpture can be viewed from all sides. We will discuss positive and negative space and revisit the term subtractive sculpture. The Abstract Expressionist works of Henry Moore and Barbara Hepworth will be called upon to exemplify terminology. Introduce the term, “***piercing the stone***.” These works will also serve as a jumping off point to point out the difference between geometric and organic shapes. (Show additional video, “*Form*” *Geometric vs. Organic*, to reinforce understanding of terminology)

Before moving on to a large carving block, students will carve a bar of soap. This scaffolding activity allows for exploration, insight, and knowledge of care and “touch” in carving. This unit will serve in developing critical thinking skills necessary to brainstorm, plan, and execute ideas with artistic intent while demonstrating knowledge of the subtractive techniques, and processes necessary to successfully execute ideas and intentions.

Suggested Pacing: Anticipated time frame is 16 classes

Learning Targets

Unit Essential Questions:

- How does the artist use the principles of design as a recipe to create a piece of artwork?
- What does the term *sculpture in the round* mean?
- How are all of your senses affected by sculpture in the round?
- What is the difference between additive and subtractive sculpture?
- Can you explain the difference between shape and form?
- Can you explain “space” as it pertains to sculpture?
- Can you explain the term “piercing the stone”?
- What are the qualities of an abstract expressionist work?
- What is the difference between abstract and realistic art?
- Is there any sense of a human presence in abstract expressionist figure sculpture?
- Why is it important to understand the events of the time period and culture in order to understand the artwork produced during that time?

Unit Enduring Understandings:

- Students can list and distinguish between the elements of art and the principles of design.
- Students will understand how artists use the principles of design to create an artwork.
- Students can synthesize the difference between additive and subtractive techniques.
- Students will be able to perceive and understand the different types of shapes and forms.
- Students understand that a sculpture in the round is viewed from all sides.
- Students can recognize works from the Abstract Expressionist movement, especially the works of Henry Moore and Barbara Hepworth.
- Students can recognize and define piercing the stone.

Evidence of Learning

Formative Assessments: Frequent informal assessment and feedback are provided on a daily basis by the teacher. Primary Categories Assessed:

- Self-Assessment: Reflection and evaluation sheet

- Critique: Statements and responses to work and the work of peers via T.A.G. critique

Summative Assessment:

1. A soap carving

Alternative Assessment:

2. A freestanding Abstract Expressionist inspired subtractive sculpture with a piercing, a painted patina, and a wooden base if desired

Objectives (Students will be able to...)	Essential Content/Skills	Suggested Assessments	Standards (NJSLs)	Pacing
<p>Students will be able to list, briefly explain, and properly utilize the elements of art and principles of design.</p> <p>Students will be able to understand and explain the difference between shape and form in detail.</p> <p>Students will be able to explain the term, sculpture in the round.</p> <p>Students will be able to recognize the qualities of Abstract Expressionist works.</p> <p>Students will be able to explain the term “piercing the stone.”</p> <p>Students will be able to identify and utilize visual elements and principles of art (shape, form, and space in this instance) in works to develop, revise, and reflect upon their own ideas for personal expression inspired by a particular art movement. (Abstract Expressionist Art in this instance with a focus on the works of Barbara Hepworth and Henry Moore)</p> <p>Students will create a subtractive carving exhibiting abstract qualities and an area of piercing.</p>	<p>Content: Introduction to the elements of art and principles of design.</p> <p>PROCESS: Students will list and identify the elements of art and principles of design.</p> <p>Students will differentiate between shape and form. PROCESS: through essential / exit questions</p> <p>Students will recognize and explain the qualities of Abstract Expressionist works, especially the works of Henry Moore and Barbara Hepworth.</p> <p>Skills: Create an abstract figure design based on the abstract expressionist movement.</p> <p>Visualize a 2D sketch in 3D by carving it from a block of soap. (start with soap because it is very easy to carve and less expensive to have spares as students learn the right touch)</p> <p><u>Subtractive processes</u>: Carving a foam block to create an Abstract expressionist figure sculpture in the round. Carve a predetermined design from a block utilizing as much of the</p>	<p>Pair and Share: List the elements of art and principles of design with a partner. I will partner students to help ensure success for each pairing by placing a more academic student with a possibly lesser skilled student.</p> <p>Discuss the underlying concept via essential question: <i>What is the difference between realistic and abstract art?</i></p> <p>Determine works created during the abstract expressionist movement during an in-class activity.</p> <p>Breakdown a figure into organic or geometric shapes via thumbnail sketches.</p> <p>Carve a soap model based upon your abstract sketch. Look at the work from all sides. Be able to discuss the term “sculpture in the round” via teacher questioning during work period.</p> <p>Final work produced: Figure must be abstract and contain 1 piercing reflecting knowledge of “piercing the stone” and skill in craftsmanship.</p>	<p>1.1.2.D.2 Recognizing the elements of art and principles of design in artworks of known and emerging artists, as well as peers, is an initial step toward visual literacy.</p> <p>1.1.8.D.2 The study of masterworks of art from diverse cultures and different historical eras assists in understanding specific cultures.</p> <p>1.2.8.A.3 The arts reflect cultural mores and personal aesthetics throughout the ages.</p> <p>1.2.12.A.1 Cultural and historical events impact art-making as well as how audiences respond to works of art.</p> <p>1.3.5.D.3 Each of the genres of visual art (e.g., realism, surrealism, abstract /nonobjective art, conceptual art, and others) is associated with appropriate vocabulary and a stylistic approach to art-making.</p> <p>1.3.8.D.1 The creation of art is driven by the principles of balance, harmony, unity, emphasis, proportion, and rhythm/movement.</p> <p>1.3.8.D.2 Themes in art are often communicated through symbolism, allegory, or irony. There are a wide variety of art mediums, each having appropriate tools and processes for the production of artwork. Fluency in these mediums, and the use of the appropriate tools associated with working in these mediums, are components of artmaking.</p> <p>1.3.8.D.4 Universal themes exist in art across historical eras and cultures. Art may embrace multiple solutions to a problem.</p> <p>CRP4. Communicate clearly and effectively and with reason.</p> <p>CRP6. Demonstrate creativity and innovation.</p>	<p>2 lessons</p> <p>1 class period</p> <p>2 class periods</p> <p>10 class periods</p>

	<p>material as possible to give the form strength and appropriate scale. Carve a piercing into a sculpture in the round without cracking / breaking the piece. Paint foam to give the surface the appearance of metal.</p> <p>Determine if your piece will be mounted on a base, and if so, determine how it will be designed.</p>	<p>Carve your final larger sculpture in the round based upon your abstract sketch and soap model. Make any modifications based on issues that may have come up while carving your soap model such as cracking when carving piercing.</p> <p>Build a base if it enhances your design or is need to stabilize the work. Utilize wood and dowel if needed.</p>		
Students will reflect upon and assess the characteristics and qualities of their work and the work of peers.	<p>Critique / T.A.G. format Tell: explain your work Ask: ask a question Give: an appropriate suggestion to a classmate</p> <p>Skills: Explain and respond to artistic choices via critique.</p>	<p>Participation in T.A.G. Critique: Students will participate as a whole. I will be sure to call on students to check for understanding if they do not willingly participate. I will also collect written suggestions to verify that students are participating on a level that demonstrates appropriate understanding of concepts presented.</p>	<p>1.4.8.B.1 Assessing a work of art without critiquing the artist requires objectivity and an understanding of the work's content and form.</p> <p>1.4.8.B.2 Visual fluency is the ability to differentiate formal and informal structures and objectively apply observable criteria to the assessment of artworks, without consideration of the artist.</p> <p>8.1.12.E.1 Produce a position statement about a real world problem by developing a systematic plan of investigation with peers and experts synthesizing information from multiple sources.</p>	1 lesson

Unit 3 Overview
Unit Title: Casting Techniques • <i>Expressive Hands</i>
<p>Unit Summary:</p> <p>The main goal of this unit is to introduce the technique of casting in sculpture. Since antiquity, plaster has been used to replicate art works. To this purpose a mold (negative) is taken from the object (positive). In our case, we will use our non-dominant hand. Plaster is an affordable material, it hardens quickly, and is easy for novice students to master. Students will see the chemical reaction as the plaster strips turn from a powdery, dust covered soft fabric into a hard form before their eyes. Plaster casts have been formative for many artistic movements such as Renaissance, Baroque and NeoClassicism. For centuries, casts have enabled artists to study human anatomy. <i>Casting is a great way to yield successful or “realistic” results for lesser skilled students.</i></p> <p>Next, students will synthesize meanings in artistic forms via Mehndi; the tradition of body embellishment or “tattooing.” We will look at different line art used in various cultures and how these designs are borrowed in contemporary work, graffiti, and doodles. We will note how they used a variety of line weight, symbols, organic and geometric shapes/lines, to create a design that related to themselves. Through these examples, students will see how visual art can be used to express, communicate, and capture meaning. Students will be challenged to revisit the principle of movement utilizing line in their designs as well as the principles of unity, variety and emphasis to pull all of the elements of their designs together to create a focal point. Like Mendhi, their design should be reflective of something in their life; it should tell a personal story visually. I will present successful prior student examples to clarify expectations.</p>

Suggested Pacing: Anticipated time frame is 12 classes

Learning Targets

Unit Essential Questions:

- What is a Mehndi design? And what is the purpose behind Mendhi?
- What kinds of symbols and meanings are prevalent in Mehndi designs?
- Can graphic imagery be personally symbolic or autobiographical?
- Can you think of any other form of body art that you may have seen?
- How can you create unity, variety and emphasis within a design?
- In terms of sculpture, define casting?
- What is the difference between a cast work of art and an additive or subtractive work of art?
- What are the properties of plaster as a sculptural medium?

Unit Enduring Understandings:

- Students can synthesize the difference between additive and subtractive techniques versus casting techniques.
- Students will become familiar with life-casting media, techniques and processes.
- Students understand that plaster casting served as a means of replicating.
- Students understand that a cast sculpture can be a relief or a sculpture in the round depending on what you choose to mold.
- Students can recognize the properties of plaster.
- Students can explain the difference between the principles of unity and variety.
- Students will understand that art is a means of communication and tradition.
- Students will be versed in the history of life casting from the ancient Egyptians to modern day dentistry, prosthetics, film special effects, and art restoration.
- Students will demonstrate an understanding of safe and responsible use of media and tools.

Evidence of Learning

Formative Assessments: Frequent informal assessment and feedback are provided on a daily basis by the teacher. Other forms of assessment include:

- Self-Assessment: Reflection and evaluation sheet and paragraph explaining the autobiography of graphics based on Mehndi inspirations.
- Critique: Statements and responses to work and the work of peers

Summative Assessment:

- Works produced:
 1. A well designed graphic based on Mendhi symbolism demonstrating the principles of movement, unity and variety. The design covers the full hand including fingers and wrist designs and is autobiographical.

Alternative Assessment:

- A perfectly cast free standing hand sculpture

Objectives (Students will be able to...)	Essential Content/Skills	Suggested Assessments	Standards (NJSLs)	Pacing
<p>Understand that art is a means of communication and tradition and has been utilized as a form of expression since Egyptian times.</p> <p>Understand the importance of historical and cultural influences in Mehndi customs as a means of personal expression and communication.</p> <p>Identify the principles of unity and variety within a design and how the element of line can be utilized to reinforce these principles.</p> <p>Identify the properties of plaster and how it transformed with the addition of warm water.</p> <p>Execute a sturdy, smooth, and realistic hand cast.</p> <p>Properly mount hand cast to a wood base for display.</p> <p>Create a decorative Mehndi inspired decorated standing hand cast.</p>	<p>Content: Utilizing the principles of design with a focus on: Unity, variety & emphasis reinforced with the element of line.</p> <p>History of the Mehndi Tradition / Henna Art. Students will synthesize meanings in artistic forms via Mehndi; the tradition of body embellishment or “tattooing.” They will look at different line art used in various cultures and how these designs are borrowed in the contemporary work, graffiti, and doodles. Students will note how a variety of line weight, symbols, organic and geometric shapes/lines were called upon to create a personal design. Students will see how visual art can be used to express, communicate, and capture meaning.</p> <p>Students will be exposed to symbols and the meanings they are associated with in Mehndi art. (Example: a butterfly is a symbol for new beginnings so perhaps a senior would use this as they are approaching a new stage in life)</p> <p><u>Casting processes:</u> Applying plaster to create a hollow plaster cast. Since antiquity, plaster has been used to replicate art works. To this purpose a mold (negative) is taken from the object (positive). In our case, we will use our non-dominant hand. Plaster hardens quickly, and is easy for novice students to master.</p> <p><u>Skills:</u> Create a hollow plaster cast by neatly and carefully applying plaster strips to a mold (student’s hand).</p> <p>Mount your hollow cast to a wood base to make it freestanding or a “sculpture in the round.”</p> <p>Embellish hand cast with Mehndi-inspired personal visual story calling upon</p>	<p>Students will view several Mehndi designs via slide-show and discuss imagery. Inquiry, questioning, and responses will determine understanding.</p> <p><u>Thumbnail sketch:</u> Draw a self-reflective Mehndi inspired design to fit within a hand. The design should cover the whole hand in 3 sections as presented: palm, fingers, wrist</p> <p>Students will write out the meaning of the symbolism depicted in their design on an index card.</p> <p><u>Hand cast:</u> Is it solid? (no weak spots) Is it smooth? Does it need repair? <ul style="list-style-type: none"> • Are there holes? • Are any fingers wobbly? • Does it look realistic? </p> <p>The hand cast is neatly mounted to a wood base. (Can stand freely without falling over)</p> <p>Hand cast and base are neatly painted with a base coat. (Typically white, but can be a color if it supports student’s Mehndi story / opens a discussion on color and it’s representation of mood.)</p>	<p>1.1.8.D.2 The study of masterworks of art from diverse cultures and different historical eras assists in understanding specific cultures.</p> <p>1.3.8.D.1 Incorporate various art elements and the principles of balance, harmony, unity, emphasis, proportion, and rhythm/movement in the creation of two- and three dimensional artworks, using a broad array of art media and art mediums to enhance the expression of creative ideas (e.g., perspective, implied space, illusionary depth, value, and pattern).</p> <p>1.3.8.D.2 Themes in art are often communicated through symbolism, allegory, or irony. There are a wide variety of art mediums, each having appropriate tools and processes for the production of artwork. Fluency in these mediums, and the use of the appropriate tools associated with working in these mediums, are components of artmaking.</p> <p>1.3.8.D.1 The creation of art is driven by the principles of balance, harmony, unity, emphasis, proportion, and rhythm/movement.</p> <p>9.3.12.AR-VIS.1 Describe the history and evolution of the visual arts and its role in and impact on society.</p>	<p>1 lesson</p> <p>1-2 class periods</p> <p>8 class periods</p>

	the symbols and meanings presented.	Design: Design is VERY NEATLY applied as seen in examples. Design can be painted with a very fine brush or drawn on in sharpie or paint pen.		
Students will reflect upon and assess the characteristics and qualities of their work and the work of peers.	<p>Critique / T.A.G. format Tell: explain your work Ask: ask a question Give: an appropriate suggestion to a classmate</p> <p>Skills: Explain and respond to artistic choices via critique.</p>	Participation in T.A.G. Critique: Students will participate as a whole. I will be sure to call on students to check for understanding if they do not willingly participate. I will also collect written suggestions to verify that students are participating on a level that demonstrates appropriate understanding of concepts presented.	<p>1.4.8.B.1 Assessing a work of art without critiquing the artist requires objectivity and an understanding of the work's content and form.</p> <p>1.4.8.B.2 Visual fluency is the ability to differentiate formal and informal structures and objectively apply observable criteria to the assessment of artworks, without consideration of the artist.</p> <p>8.1.12.E.1 Produce a position statement about a real world problem by developing a systematic plan of investigation with peers and experts synthesizing information from multiple sources.</p>	1 lesson

Unit 4 Overview

Unit Title: Deconstructive Processes • *Discovering your voice in someone else's words*

Unit Summary:

This unit focus on the written word and the visuals it prompts. The main focus of this unit is to transform students' literal voices as they uncover their artistic voices. The original written word (or story) will serve as a bridge to the visual story ***merging the worlds of voice and vision***.

To transform a discarded book into a creative art work that encompasses a theme or meaning utilizes a variety of advanced media and techniques. Many techniques are introduced in this unit as we work from simple blackout poetry based on the work of Austin Kleon and move toward the more sophisticated works of artist, Tom Phillips, in the *The Humument*. Students rise to the occasion by calling upon their own instincts to uncover a new story that emerges from someone else's old story. Many of these works will adorn the lobby during the poetry festival visit in May.

(Collaboration w/ English Dept: selected pages for stylized blackout are from suggested reading list)

Students are then exposed to artist Brian Dettmer and the altered book. He is a modern day master with a mission to take discarded books and reinvent or preserve them in a new format; a sculpture. An altered book is an art form in which an existing book is reworked into a work of art. The concept is ***not destroying, but rather, reinventing***. The existing book becomes a blank canvas for the new ideas and imagery. Some words and/or images from the book are retained as a part of the new visual story.

History: Altered books are actually one of the best ways of recycling. In the 11th Century Italian monks recycled old manuscripts written on vellum by scraping off the ink and adding new text and illustrations on top of the old. This was known as "Palimpsest" (we'll use the term "remixing").

Students are asked to explore not only the form of the book, but its substance. Phillips' *Humument* is one of the best examples of this art form. Either by covering, cutting, plastering, blacking out, page folding, or adding materials the book is reinvented and saved from the recycling bin!

Suggested Pacing: Anticipated time frame is 18 classes

Learning Targets

Unit Essential Questions:

- Is there a correlation between art and poetry?
- Can a story become better once it's edited by a different author?
- Can you find your voice within someone else's words?
- If you started with a blank canvas, do you think your poem/story would be anything like the one you edited? Do you think Tom Phillips would agree?
- Explain the difference between destroying and reinventing as it applies to this project?

Unit Enduring Understandings:

- Students can assess and respond to the written word.
- Students can edit copy based on their own personal instincts and schema.
- Students can troubleshoot the ways they blackout words and notice how stylization can enhance the final visual story. (re: Phillips)
- Students can create an insightful minimal poem.
- Students will comprehend that deconstruction is a means of reinvention.
- Students will synthesize the metamorphosis of written expression into visual expression.

Evidence of Learning

Formative Assessments: Frequent informal assessment and feedback are provided on a daily basis by the teacher. Other assessments include:

- Scaffolding Activity: A Kleon-inspired Newspaper Blackout Poem
- Self-Assessment: Reflection and evaluation sheet
- Critique: Statements and responses to work and the work of peers in T.A.G. critique

Summative Assessment:

- Works produced:
 - 1. A simple Kleon-inspired newspaper blackout poem**
 - 2. A stylized Blackout Poetry visual story based on the work of Tom Phillips.**
 - 3. A Deconstructed Book inspired by the works of Brian Dettmer**
Must include blackout poetry, page folding techniques, cutting techniques, or any teacher approved means of deconstruction or reinvention.

Objectives (Students will be able to...)	Essential Content/Skills	Suggested Assessments	Standards (NJSLs)	Pacing
Students can assess and respond to the written word and edit copy based on their personal instincts and schema.	Content: <u>Video: The Oklahoman Kleon contest</u> Introduction to the written word as an art form.	Discuss the underlying concept via essential question: <i>What is the difference between editing and uncovering?</i>	1.1.8.D.2 The study of masterworks of art from diverse cultures and different historical eras assists in understanding specific cultures.	2 lessons

<p>Students can troubleshoot the ways they blackout words and notice how stylization can enhance a final visual story. (re: works of Phillips)</p> <p>Students can create an insightful minimal poem.</p> <p>Students will comprehend that deconstruction is a means of reinvention.</p> <p>Students will synthesize the metamorphosis of written expression into visual expression.</p> <p>Students will first produce a newspaper blackout, and later, a stylized blackout based on the work of Tom Phillips. (Although it is in a different way, it is a subtractive process)</p> <p>Students will produce a deconstructed book project loosely based on the work of Brian Dettmer and any technique they have learned throughout the semester.</p>	<p>Students will be able to explain the term, blackout poetry from the simplest form to the most complex.</p> <p><u>Big Idea: Kleon TedTalk</u> Students will synthesize that “no art is completely original.” They will understand that new ideas come from “remixing” what came before.</p> <p>Phillips work can be called: Visual Writing</p> <p>PROCESS 1: Students will create a newspaper “blackout” inspired by the work of Austin Kleon.</p> <p>PROCESS 2: Students will create a complex stylized “blackout” work of art on canvas inspired by the work of Tom Phillips.</p> <p>PROCESS 3: Students will create a deconstructed / altered book inspired by the work of Brian Dettmer.</p> <p>*utilize Madison school district discarded books</p>	<p>Participation in discussion following the Kleon Ted Talk</p> <p>Create and share a simple newspaper Blackout.</p> <p>Create a more complex “stylized” blackout based on the works of Tom Phillips. Connect words in the manner of Phillips.</p> <p>Final work produced: A deconstructed or altered book utilizing any format, page folding technique, or assemblage presented. Deconstruction, altering, or manipulation should be tied to the content of the book. Exit Question: Students must be able to explain /</p> <p><i>What is the difference between deconstruction and destroying?</i></p>	<p>1.1.12.D.1 Common themes exist in artwork from a variety of cultures across time and are communicated through metaphor, symbolism, and allegory</p> <p>1.1.12.D.2 Stimuli for the creation of artworks can come from many places, including other arts disciplines.</p> <p>1.3.2.D.4 Knowledge of visual art media necessitates an understanding of a variety of traditional and nontraditional tools, applications, possibilities, and limitations.</p> <p>1.3.8.D.6 The visual possibilities and inherent qualities of traditional and contemporary art materials (including digital media) may inform choices about visual communication and artmaking techniques</p> <p>9.3.12.AR-VIS.1 Describe the history and evolution of the visual arts and its role in and impact on society.</p> <p>8.1.12.E.1 Produce a position statement about a real world problem by developing a systematic plan of investigation with peers and experts synthesizing information from multiple sources.</p> <p>CRP6. Demonstrate creativity and innovation.</p>	<p>1 class period</p> <p>6 class periods</p> <p>8 class periods</p>
<p>Students will reflect upon and assess the characteristics and qualities of their work and the work of peers.</p>	<p>Critique / T.A.G. format Tell: explain your work Ask: ask a question Give: an appropriate suggestion to a classmate</p> <p>Skills: Explain and respond to artistic choices via critique.</p>	<p>Participation in T.A.G. Critique: Students will participate as a whole. I will be sure to call on students to check for understanding if they do not willingly participate. I will also collect written suggestions to verify that students are participating on a level that demonstrates appropriate understanding of concepts presented.</p>	<p>1.4.8.B.1 Assessing a work of art without critiquing the artist requires objectivity and an understanding of the work’s content and form.</p> <p>1.4.8.B.2 Visual fluency is the ability to differentiate formal and informal structures and objectively apply observable criteria to the assessment of artworks, without consideration of the artist.</p> <p>NJSLSA.W4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</p>	<p>1 lesson</p>