

MADISON PUBLIC SCHOOLS

Advanced Three Dimensional

Design

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I. OVERVIEW

This course is a continuation of Three Dimensional Design and involves additive and subtractive methods of creating 3-dimensional compositions. The materials students use may include, but are not limited to: wire, plaster, wood, hand-made paper, stone, clay, and found objects. Students will be working on a larger scale with more precision, and have the opportunity to concentrate on a specific media, producing portfolio pieces. This course is for the student who has an interest in art, sculpture, architecture, industrial design, and for the student who would like to continue studying 3-dimensional art. Advanced Three Dimensional Design is predominantly studio (production) oriented and integrates aesthetics, art criticism, and art history as they relate to the various studio projects.

While students enrolled in this semester elective should have already taken Three Dimensional Design, this prerequisite may be waived pending a portfolio review, if the student has attended a pre-college summer art program or has received high-school level private art instruction.

II. RATIONALE

Advanced Three Dimensional Design will permit students to study the media further and create portfolio pieces for art and non-art majors. The course will allow students to further explore interests in architecture, industrial design, or any manner of 3 dimensional art, as well as refine skills in 3 dimensional media.

III. STUDENT OUTCOMES (Linked to New Jersey Core Curriculum Standards)

1. Students will gain historical and cultural awareness as it relates to 3 dimensional design. (Standards 1.3, 1.4)
2. Students will demonstrate effective kinesthetic and motor skills while working with 3 dimensional materials. (Standard 1.2)
3. Students will apply critical thinking skills and visual art language to class critiques and self- evaluation. (Standard 1.4)
4. Students will develop more advanced visual and verbal vocabulary in 3 dimensional design topics. (Standards 1.3, 1.4)
5. Students will demonstrate problem solving skills with each activity.
(Standard 1.2)
6. Students will understand and apply the elements and principles of design, visual and spatial aesthetics, composition and proportion to their own sculptures. (Standards 1.2, 1.3)
7. Students will apply foundation knowledge of trimming, attaching, adhering and joining to their projects. (Standards 1.1, 1.2)
8. Students will work at a more advanced level and work more independently with media previously used in Three Dimensional Design. (Standards 1.1, 1.2, 1.3)
9. Students will demonstrate mastery with each of the new media they will be utilizing in the course. (Standards 1.1, 1.2, 1.3)
10. Students will demonstrate an understanding of how to effectively utilize non-art objects in the design and creation of their own sculptures. (Standards 1.1, 1.2, 1.3)
11. Students will demonstrate advanced proficiency when utilizing necessary

- tools needed to complete each activity. (Standard 1.2)
12. Students will develop an ability to successfully communicate thoughts and ideas through their sculptures. (Standards 1.1, 1.3, 1.4)
 13. Students will create interesting and diverse yet unified sculptures “in the round”- from all viewable angles. (Standards 1.1, 1.3)
 14. Students will gain an ability to create 3 dimensional pieces that stress form over content. (Standards 1.1, 1.3)
 15. Students will be able to work within the parameters of each activity. (Standards 1.2, 1.4)
 16. Students will be able to work effectively in a studio setting. (Standard 1.2)

Materials
<p>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.</p> <p>Supplemental: List of supplemental resources can be found here: https://docs.google.com/document/d/1Xiinmlv24r_uYrT-NZJeyl6ObhQU1qOUSK28bnnHEKo/edit</p>
Resources
<p>3D Design Suggested Resources: https://docs.google.com/document/d/1Xiinmlv24r_uYrT-NZJeyl6ObhQU1qOUSK28bnnHEKo/edit</p> <p>Additional list of titles listed on final page of document.</p>
Benchmark Assessments
<p>Benchmark assessments are given at the conclusion of each unit and focus on the main ideas and anchor standards of the course.</p>

Technology Standards:

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.

Interdisciplinary Standards:

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.

Career Ready Practice/21st Century Skills:

CRP1. Act as a responsible and contributing citizen and employee

CRP6. Demonstrate creativity and innovation.

9.3.12.AR.3 Analyze the lifestyle implications and physical demands required in the arts, audio/visual technology and communications workplace.

9.3.12.AR-VIS.1 Describe the history and evolution of the visual arts and its role in and impact on society.

New Jersey Department Core Curriculum Content Standards for Visual and Performing Arts

1.1 Creative Process

1.2 History of Arts and Culture

1.3 Performance

1.4 Aesthetic Response and Critique Methodologies

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)

IV. ESSENTIAL QUESTIONS AND CONTENT

Unit 1: Additive Form- Beyond the Armature (3-5 weeks)

Obj. 1: SWBAT choose a subject to loosely represent in a large scale additive

form. QUESTION: Where does a sculptor's inspiration come from?

Suggested Activities:

- A. Compare and contrast three sculptors: Louise Bourgeois, Alberto Giacometti and Claes Oldenberg. Discuss their choices in subject, material, surface texture and scale.
- B. In cooperative groups, research and present to the class information about certain master sculptors focusing on the question- "What influenced their work?"

- C. Walk around the school campus, observe and photograph different textures and elements of interest. Make sure to isolate just the area of interest, as this will be the inspiration for the project.
- D. Bring in photographs or objects of visual interest. Sketch ideas of how you might emulate the object with the assigned medium- paper pulp, plaster, fiber, fabric, metal sheeting, etc.

Obj. 2: SWBAT create a solid structure/armature with which they will add the assigned material to their design.

QUESTION: How do you create an armature that is supportive enough, but not so bulky that

It interferes with creating a refined sculpture?

Suggested Activities:

- A. Referencing the Wire Unit from Three Dimensional Design, students will create an armature of their design, being careful not to add too much detail, as it will detract from overlaying medium.

- B. Students will create the armature of the form using other media- such as newspaper and masking tape, dowels, styrofoam, etc.

Obj. 3: SWBAT create a large scale freestanding form that emphasizes different planes, shapes, positive/negative space, unity and composition.

QUESTION: How does one create a large scale sculpture with visual interest for the viewer with minimal visual distractions?

Suggested Activities:

- A. Using wet paper pulp, students will lay sheets over the armature created.
- B. Using plaster wrap, students will lay strips of plaster over the armature created.
- C. Using metal sheeting students will trim sheets as needed and attach by piercing and sewing seams with wire.
- D. Using fabric students will cut fabric as needed and sew seams together over armature stuffing.

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

Summative Assessment: Completed project utilizing the skills learned in the unit

Alternative Assessment: Students may choose the theme and objects to create their design project

Unit 2: Non-Traditional Media (3-5 weeks)

Obj. 1: SWBAT expand their creativity by finding an artistic purpose for non-art or scrap materials.

QUESTION: How can an artist confront issues of a consumer culture and utilize the given materials effectively and aesthetically?

Suggested Activities:

- A. 3 Dimensional Exquisite Corpse Activity- Using scrap material, students will sit in a circle, begin a sculpture and pass it on to the next student according to time frames set by teacher. By the end of the activity the student view their original sculpture transformed by the contributions of their artist peers.

B. Students will scavenge for materials with given parameters set by teacher.

Obj. 2: SWBAT create an aesthetically pleasing freestanding sculpture using found materials emphasizing unity.

QUESTION: What are the challenges an artist will face with limited materials?

Suggested Activities:

A. Sculpture Commission: Students will create a sculpture under the guise of being

“commissioned” to do so. Teacher will simulate a situation/need that the students will need to fulfill using a limited amount of materials and given a supposed site/setting.

- B. Cornell Box/Assemblage: Students will utilize readily found personal objects to create a Joseph Cornell inspired assemblage piece.

Obj. 3: SWBAT consider material's characteristics as they decide how to use the object, and be able to manipulate them with properly chosen tools, regardless of familiarity with media.

QUESTION: How can choice of materials be manipulated to achieve a predicted outcome?

Suggested Activities:

- A. Use natural found materials in an art piece depicting a given topic.
- B. Use non-reusable objects to create a freestanding form whose overall appearance masks the identity of the original object.
- C. Use non-reusable objects to create a sculpture that communicates a message about the object.

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

Summative Assessment: Completed project utilizing the skills learned in the unit

Alternative Assessment: Students may choose the theme and objects to create their design project

Unit 3: Clay (3-5 weeks)

Obj. 1: SWBAT create a clay sculpture that emphasizes form over function. QUESTION: What is the difference between form and function?

Suggested Activities:

- A. Create a non-functional slab piece emphasizing texture and its ability to be manipulated from a 2 dimensional to a 3 dimensional form.
- B. Working on a small scale, create elements that are non-functional on their own, to be later manipulated into a functional piece of jewelry.

- C. Create an asymmetrical pinch pot with the surface cut into to reveal light from the opposing sides.

Obj. 2: SWBAT push experience of clay further by considering and applying surface design and/or other external elements.

QUESTION: How many different ways can the surface of clay be manipulated?

Suggested Activities:

- A. Utilize natural elements to create impressions in clay.

- B. Incorporate non-clay materials into design of a piece while taking care to create a unified form.

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

Summative Assessment: Completed project utilizing the skills learned in the unit

Unit 4: Book Arts (3-5 weeks)

Obj. 1: SWB AT create a freestanding sculptural book utilizing previous book structure knowledge from Three Dimensional Design.

QUESTION: How does one meet the challenge of creating a sculptural book form that can be viewed, picked up and handled by the public, put back down, and still remain standing?

Suggested Activities:

- A. Students are given size parameters and must not go above or below measurements in creation of book.
- B. Practice making book maquettes to see which structures and methods suit the assignment.

Obj. 2: SWBAT incorporate non-traditional materials in book.

QUESTION: How can students apply experience from Unit 2, “Non-Traditional Media”, and combine that with prior knowledge of book arts to their own hand-made book?

Suggested Activities:

- A. Collect non-traditional materials and make samples of different combinations of materials. Record what types of themes could be communicated through use of these material combinations.
- B. Sketch ideas for structure building of book using above materials.

Obj. 3: SWBAT create a book that addresses unity by considering structural design and imagery/content.

QUESTION: How can one create a unified work, such as a book, with so many varied elements?

Suggested Activities:

- A. Research book artists to gain an understanding of the variety in the field of book arts. Plan and complete a unique book arts piece.
- B. Digital presentation of book artists emphasizing variety of themes and materials. Plan and complete a unique book arts piece.

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

Summative Assessment: Completed project utilizing the skills learned in the unit

Alternative Assessment: Students may choose the theme and objects to create their design project

Unit 5: Visual Literacy (3-5 weeks)

Obj. 1: SWBAT create a sculpture emphasizing communication and intent, where the student is to work from idea to medium, rather than medium to idea.

QUESTION: How does art evoke a feeling without words to assist the viewer?

Suggested Activities:

A. Illustrate words, phrases, songs or other literal references given by teacher in a 3 dimensional format.

B. View sculptures and record word associations with the art piece.

Obj. 2: SWBAT successfully create in sculptural form a predetermined thought through any combination of media learned thus far.

QUESTION: What media would best communicate an idea?

Suggested Activities:

A. Use one material and change its appearance multiple times. Observe how different manipulations of the same material can change the viewers perception of the artist's thought.

B. Working in cooperative groups, illustrate a word with given materials. Groups will try to guess each others' word.

Obj. 3: SWBAT explore chosen media further to enhance experience with material and create a 3 dimensional portfolio piece based on a literal idea.

QUESTION: What materials might you want to work with in a new and innovative way to expore a topic you may have already addressed?

Suggested Activities:

A. Illustrate in 3 dimensional form a favorite nursery rhyme.

B. Illustrate a topic students are currently studying in other academic courses, such as english, history or mathematics.

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

Summative Assessment: Completed project utilizing the skills learned in the unit

VI. EVALUATION

Evaluations and assessments allow a teacher to analyze his/her students' present levels of knowledge, skill and understanding of the visual arts; its content, processes, techniques and meanings. This process assesses the individual's growth and development as a student and an artist. Grades are a means of communication with students and parents - letting them know what is expected in the course and where they stand in relation to achieving those expectations. Evaluations, critiques and grades should be seen as a means to expand one's growth, not a goal. Grades should not interfere with spontaneity and experimentation. Emphasis should be placed on the intrinsic reward of the art process, not on using grades as rewards. Rather, evaluations should be used to reveal progress to the student and help the teacher guide them to further growth. As art is a fluid and ever changing activity with different types of objectives and outcomes, it demands different evaluative techniques or combinations of techniques. The following areas are all to be considered when engaging in the process of evaluation or assessment::

- Knowledge: Can students articulate, in writing or verbally, concepts or facts using the correct visual arts terminology?
- Skill: Does the student demonstrate a mastery of the media and techniques in the way he/she creates his/her artworks? Is the student able to employ certain effects in a new and novel way?
- Work Habits/Attitude: Is the student committed to his/her work? Does he/she work diligently? Does the student contribute to a positive classroom environment? Does the student create artwork that represents his/her absolute best effort?
- Growth: Has the student grown as an artist in the course? Does the student internalize and implement revisions based on constructive criticism from both the instructor and peers?

METHODS OF EVALUATION & ASSESSMENT

Observation - The instructor can observe the student at work to assess his/her confidence, self-reliance, ability to work collaboratively, attitude, application of knowledge, commitment to the task, skill, and work habits.

Individual Critiques - This kind of dialogue between the instructor and the student allows the instructor to assess the student's intentions and compare it with the possible results. This process allows the instructor to give the student feedback before the project is completed allowing the student the opportunity to make changes. Through one-on-one discussion, the instructor can assess the student's ability to

verbally communicate information about their artwork in a coherent and logical manner. This process is important as it allows the teacher to have a clear idea of the student's needs, strengths and weaknesses.

Portfolio Assessment - This can be a series of reflective activities that encourage students and teachers to compare and contrast a sequence of works. This encourages recognition of the evaluation of a student's work over time. Whenever possible this type of review is recommended.

Written Evaluations - Students will have the opportunity to write critiques of their own work and the work of their peers using the appropriate visual arts terminology. Students will also have the opportunity to write critiques of works generated by professional artists.

Group Critiques - This involves a class discussion of an assignment or project upon its completion. This process is invaluable because it allows the student to see their work in the context of the entire class. An important goal in this process is to build a sense of community and build collaborative relationships between student artists. The students will review the problem (assignment), discuss possible solutions (brainstorming), discuss why a particular solution was chosen (intention), discuss if design decisions were successful (achievement of objectives), discuss any revisions that could be made (improvement), discuss what each student would do differently (reflect on lessons learned).

Behavior Assessment - This involves both the instructor and the students identifying and demonstrating behaviors that reflect a feeling for the dignity and worth of other people, including those of other ethnic, cultural, linguistic and economic groups.

Self/Peer Evaluation - Rubrics will be used to enable students to evaluate themselves and others during the process of completing a project. Rubrics will also provide students with an understanding of their strengths and weaknesses.

VII. SUGGESTED INSTRUCTIONAL RESOURCES Principles of

Three-Dimensional Design, Stephen Luecking, Prentice Hall

Understanding Three Dimensions, Jonathan Block and Jerry

Leisure, Prentice Hall

Art in the Round, Harold Stevens, Reinhold Book Corporation

Sculpture as Experience, Judith Peck, Krause Publications

The Art of 3D Design, Louis Wolchonok, Harper & Brothers Publishers

Sculpture in Paper, Nicholas Roukes, Davis Publications

Sculptural Bookmaking, Ann Ayers and Ellen McMillan, Davis Publications

Cover to Cover, Shereen LaPlantz, Lark Books

Creative Metal Design, Ullrich/Klante, Reinhold Publishing

Wire Sculpture and Other Three Dimensional Construction, Gerald F. Brommer, Davis Publications

Sculpting Clay, Leon I. Nigrosh, Davis Publications

Clay Modeling for Everyone, Edited by Peter D. Johnson, Search Press

The Encyclopedia of Sculpture Techniques, John Mills, Watson Guphill Publications

Visual Literacy, Judith Wilde, Watson Guphill Publications

VIII. SCOPE AND SEQUENCE:

The Units and Objectives are intended to provide the instructor with guidelines and parameters as they deliver the curriculum for this course. The time allocated for each Unit of Study is expressed as a variable ie: (3 - 5 weeks). This flexibility has been designed into this course to allow each instructor to adapt the curriculum to the needs of the learners. It is also intended to allow the instructor to adjust for varying time needed for certain studio projects. The “Suggested Activities” listed under each Unit of Study are intended inspirational examples that demonstrate how an instructor might accomplish a given objective. The “Suggested Activities” are not intended to be a limiting framework. Each instructor is encouraged to use their creativity to develop projects that accomplish the objectives for each Unit of Study.

Unit 1: Additive Form (3-5 weeks)

Unit 2: Non-Traditional Materials (3-5 weeks)

Unit 3: Clay (3-5 weeks)

Unit 4: Book Arts (3-5 weeks)

Unit 5: Visual Literacy (3-5 weeks)