3D SCULPTURE MIDDLE LEVEL ART CURRICULUM

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Abstract

This capstone project reviews literature researching art education with an emphasis on constructing a middle level 3D art sculpture curriculum. The findings from the research review suggest combining multiple frameworks would yield a strong modern curriculum as it aids in increasing student agency and encourages critical and creative thinking in the art room. The curriculum project is an attempt to move away from the traditional discipline-based models of art education and move towards a more modern approach. The frameworks utilized are Grant Wiggins' Understanding by Design (UbD), which aims to improve student achievement using a backwards curriculum design approach that focuses on isolating exactly what students need to understand, and The Studio Habits of Mind (SHoM) which is a broader nonlinear art specific framework and encourages student choice and agency. The four-unit curriculum is aligned to the National Art Standards and the PA State Standards for Arts and Humanities. Each unit also incorporates a Teaching for Artistic Behavior (TAB) concept theme. A digital portfolio to track student progress and student SHoM understanding as well as unit projects will be student self-assessed and teacher evaluated.

Keywords: Discipline Based Art Education (DBAE), Teaching for Artistic Behaviors (TAB), Studio Habits of Mind (SHoM), Critical Thinking, Student Agency, Backwards Design.

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Chapter 1: Introduction

The need for an original middle level 3D/sculpture art curriculum currently exists as school districts become more interested in student agency and move towards providing more class elective choices in the middle school experience. Traditionally, most 3D sculpture art courses were only offered at the high school level, however this is beginning to change. Thus, the aim of this Capstone Project is to create a logical curricular document that makes sense for actual use in current seventh and eighth grade middle school 3D sculpture art classrooms. This curriculum is open to flexible teaching, incorporates current technologies, meets the expectations of national and state art standards, and strives to be up to date with current art education theoretical practices and trends.

The curriculum consists of a scope and sequence that highlights content/subject matter and learning experiences. It will span one full year in a district with four units in an art classroom that meets twice in a 6 day cycle within 60 days for 45 mins. The Understanding by Design (UbD) and Studio Habits of Mind (SHoM) frameworks, currently the most up to date educational model for art education, will be followed to ensure student understanding, allow each student access to the curriculum, and enable student agency. UbD aims to improve student achievement using a backwards curriculum design approach that focuses on understanding and isolating exactly what students need to understand (Wiggins & McTighe, 2012). The Studio Habits of Mind (SHoM) framework is a broader art-based approach created by Lois Hetland, Ellen Winner, Kimberly Sheridan, and Shirley Veenema as a result of the research done through Harvard's Project Zero (Hetland, 2007). The eight SHoM they created are: (a) develop craft, (b) engage & persist, (c) envision, (d) express, (e) observe, (f) reflect, (g) stretch & explore, (h)

understand art worlds. Each habit underlines the thinking that the teachers want their students to develop and produce throughout art lessons with the end goal that students become the artists and receive a studio art experience in the art classroom, as opposed to the art experience being chosen for them (Hetland, 2007).

Teaching for Artistic Behaviors (TAB) is a broader way to understand the artist's behaviors, and where those behaviors can fit within the art making process and the SHoM framework. It will be referenced throughout as a way to integrate certain behavioral themes within each lesson, to make sure the curriculum provides students agency, and is in step with current choice-based art room educational trends. TAB is the current recommended approach for educators who are using the SHoM to help create an authentic art making experience (Hogan et al., 2020). For example, a TAB behavior might have students *pay tribute to certain times or places*, and this would result in meeting the SHoM envision or express habit. Another TAB example could be *artists make changes and adapt to problems.* By practicing this behavior in class, teachers would help students meet the criteria under the umbrella of the reflect or the stretch and explore habits of mind. The curriculum will be used only for seventh and eighth grade 3D art students.

Problem Statement

Seven years ago, a school district in Southeastern Pennsylvania created a 3D/sculpture art course for middle level students. Typically, a 3D art specific course would occur at the high school level and not the middle level because traditionally specialization of encore subject matter wouldn't happen until high school. This makes the creation of a middle level 3D/sculpture curriculum particularly useful, since very few (if any) are in existence. Currently that district has

a very basic curriculum in place which is rooted in a Discipline Based Model of Art Education (DBAE). DBAE does allow for flexible teaching, but the current curriculum is very minimal and desperately requires focus and updating. Being forged from the DBAE model leaves this curriculum lacking in some aspects of student agency/ownership, and arguably places more emphasis on overall product than the art-making process. The UbD framework and the SHoM framework guided by TAB ideals will be used to create a more succinct modern technology friendly curriculum that should meet the needs of current students.

Overall Purpose and Significance

The primary goal of creating the middle level 3D curriculum is to weave together the UbD framework for curriculum design with the targeted goals of the SHoM framework: currently the most up to date educational model for art education. To do this, TAB strategies will be used to ensure the art curriculum promotes critical thinking practices and moves towards a more modern model of art education.

DBAE created four disciplines in art education, (a) art production, (b) art criticism, (c) art history, and (d) aesthetics. It was created as a way for art education and arts curriculum to be able to stand on its own and fit better into an acceptable educational mold of its time in the 1980's (Greer, 1984). It was largely funded by the Getty Foundation for the Arts and is by far still the most widely used model of arts education today. However, arts education is constantly morphing and recently there has been a major push against DBAE. One prominent argument is that it takes away too much choice from the student and gives too much control to the teacher over the art experience thus, eliminating some of the critical thinking aspects that arts education should champion (Hathaway, 2013). It has also been argued that it focuses too much on product

and less on process. A variety of curricular approaches and theories have evolved since DBAE, and it can be very difficult to sort out what is legitimate and useful for current educators.

Since there are so many opinions, options and models currently being used, this project will fill a much needed gap to discover what might actually be a beneficial curriculum to meet the needs of current 3D/sculpture art middle level students. Secondly, it is also very rare to have a class dedicated to 3D/sculpture art at the middle level. Most 3D/sculpture curriculums begin at the high school level where students are asked to specialize their interests; these high school curriculums are not age appropriate for middle level learners. This project is quite justifiable in that it will help sort out which alternatives to DBAE are useful curricularly and will also serve as a starting point for others who may find themselves teaching a 3D sculpture curriculum at the middle level, since so few exist.

Definition of Terms

Discipline Based Art Education (DBAE): DBAE is a commonly practiced form of art education that is based on four categories: art history, art production, art critique, and aesthetics. It was created in the 1980's with funding from the Getty Institute as a way to legitimize art education. (Greer, 1984).

Teaching for Artistic Behaviors (TAB): TAB was officially founded in 2001 as a learner centered approach to art education and is a strong proposed alternative to DBAE. It is a collective grass roots movement of art educators that believe strongly in student centered teaching and often collaborate and share instructional strategies. TAB stresses the value of process over product and values artistic thinking (Hogan et al., 2020; Kirlew, 2021).

Studio habits of mind (SHoM): The eight studio habits of mind are: develop craft(a), engage & persist(b), envision(c), express(d), observe(e), reflect(f), stretch & explore(g),understand art worlds(h) These habits were the results of the studio thinking project and gave clarity and specific language defining what art teachers intend to teach (Hetland, 2007).

Understanding by Design (UbD): The three stages of UbD are (a) identify desired results, (b) determine acceptable evidence, and (c) plan learning experiences and instruction. UbD embraces the idea of learning through big ideas and being able to transfer that understanding to other places (Wiggins & McTighe, 2012).

Chapter 2: Literature Review

The need for an original middle level 3D sculpture art curriculum currently exists as school districts become more interested in student agency and move towards providing more elective choices in the middle school experience. Traditionally, most 3D sculpture art courses were only offered at the high school level, however this is beginning to change. Thus the problem posed is what is the best way to create a logical and modern curriculum that is appropriate for use in current seventh and eighth grade middle school 3D sculpture classrooms.

A review of the literature suggests that there are many avenues one can travel when creating an art curriculum and it is valuable to have an understanding of the history of changes that have occurred within the field of art education, along with an understanding of what art classes intend to actually teach students. Art education, historically, has constantly rationalized its own existence, and morphs into what the times call for. Exploring the current trends and making the aims of art education less ambiguous through research review is vital to crafting a strong modern curriculum.

The search for literature started by seeking out studies completed with a focus on middle level art curriculum. This revealed one promising source, Anglin (1993) study, but middle level art remains a fairly niche topic, thus the hunt broadened to look for research conducted in the field of art education as a whole, and various ways to craft effective curriculum. This revealed work completed on discipline based art education and thinking strategies along with research discovered through Harvard's Project Zero: including The REAP Study (1997–2000) and the Studio Thinking project (2001–2013). The Studio Habits of Mind Framework, a product of the Studio Thinking project (2001–2013) was reviewed, as well as discussions on choice-based art

techniques and teaching for artistic behaviors, a popular trend in the current field. Writing curriculum and using backwards design from the lens of Wiggins and McTighe's (2005) creation of the Understanding by Design framework will also be explored. The research findings are detailed below.

Views of Middle Level Art Curriculum and Practices

In current times, the views of middle level art curriculum are vast and can be controversial. Past views of art education expected children to create high quality artwork and teachers to instruct through a teacher-centered approach. However, current views are pushing for more of a student-centered process based approach. The following will explore research explaining past and current views of middle level art curriculum and practices.

Past Views: Discipline Based Art Education

Though research is slim on middle level art curriculum, the work conducted by Anglin (1993) was both quantitative and qualitative in that it took a three-prong approach studying content analysis of existing curriculum documents, conducted interviews with art teachers, as well as classroom observations to view the curriculum as it was implemented. The researcher studied forty middle schools in Northeastern Ohio with pre-existing written art curriculums. She created a content analysis document based on the information in the curricula and found four common content area categories consisting of media production, design elements, design principles, and art appreciation. The researcher charted the frequency that each category was used throughout the written documents and found that media production accounted for 47%, design elements 32%, design principles 7%, and art appreciation for 13%. She then completed 36 field observations and visited nine different middle schools to conduct these observations and

found that in all schools' media production accounted for 50% (Anglin, 1993). Lastly, she conducted teacher interviews that were recorded, coded and sorted. The major findings concluded that in both the written and implemented middle school curriculum there was a heavy focus on art production activities. She also concluded that typically art teachers were the authors of their curriculum, thus there was a strong connection between what was written and what was implemented (Anglin, 1993). When teachers are empowered to write their own curriculum it benefits both students and teachers because there is more connection to the written curriculum on the teacher's part. When teachers are more connected to their curriculum it can translate to more confident teaching and stronger link between what is written and implemented. This could possibly trickle down into students having more motivation and interest in the class.

The Anglin (1993) study occurred during a time when Discipline Based Art Education (DBAE) was the accepted curricular practice. DBAE was born and funded from the Getty institute as a way to make art education fit into more of a content area school subject mold. It is based on four categories: art history, art production, art critique, and aesthetics (Greer, 1984). DBAE was a move away from the child art movement and helped legitimize art in public education's eyes (Bertling & Moore, 2021). It is arguably the backbone of art education as it's known today and is still practiced, however Anglin's (1993) study shows that even in the 90's the emphasis in middle level art curriculum appeared to be more on art production and less on art history, critique, and aesthetics.

Since DBAE's inception many criticisms to the approach and alternatives have appeared. DBAE was initially criticized for not including feminist or multicultural concerns (Bertling & Moore, 2021) and most recently criticized for giving too much control to teachers and not

providing students enough choice or agency in their own art making process, thus bringing about discussion on more student centered choice based approaches (Hathaway, 2013; Hogan, Jaquith, & Gould, 2020). The theoretical article, *Smoke and Mirrors: Art Teacher as Magician,* likened the work of a DBAE teacher to that of a magician. She claims that the teacher creates the experience for the students to solve, but that overall, the end art results are too similar and argues that students should have full choice over what they are creating (Hathaway, 2013).

Current Views

Arguably one of the most challenging issues when beginning to craft a current meaningful curriculum for middle level art is sifting through the various ways in which teachers teach and view their own practices and curriculums. A large-scale survey by Bertling & Moore (2021) collected and analyzed what curricular approaches are currently being used in art education. They sent out detailed questionnaires to 3,000 National Art Education Association members, of which they received 904 return responses, and ultimately 742 quality responses were included. They found p-values ranging from $p = .0005$ $p < .0001$, and their data findings concluded plurality and highlighted just how many approaches are now considered. A strong mix are currently being used in the field, and a close look at ten different common approaches: (a) choice based/TAB ,(b) community based ,(c) discipline based, (d) design education, (e) ecological/environmental education, (f) arts integration, (g) multicultural education, (h) social justice , (i) STEM, (j) STEAM , (k) visual material culture and discovered there are many nuances within each such as needs for social emotional learning etc. (Bertling & Moore, 2021).

On top of there being a myriad of multiple approaches available, the conversation continues to change and pivot since the onset of the Covid 19 pandemic. The question of what is

needed from art education's future curriculum in current times that are so unstable and indefinite, in particular, how advances in technology and online learning approaches have been becoming a more frequent part of the art education curricular conversation since the need for quality online art education programs has grown (Kraehe, 2020a; Song et al., 2021). Another argument has recently been raised that art education should simply 'embrace it's indiscernibility' and stop trying to fit into a universal one size fits all approach, that the dynamicness of the field and its teachers are its strength (Coats, 2020). Crafting a strong modern curriculum, like the one proposed, needs to be based on methods that have been proven to work, consider the current conversation surrounding art education, keep up with the changing technological world, as well as understand the current approaches that exist. Using thinking strategies as a focal point of the 3D middle level sculpture curriculum will help keep it open enough to meet those challenges.

Thinking Strategies in Art Education

The following will detail thinking strategies in art education and specifically focus on research completed through Harvard's Project Zero, a program that was started in 1967, and aptly named since at the time literally zero was researched about art education (Hetland, Sheridan, & Veenema, 2020). The history of the REAP (1997–2001) study and the Studio Thinking (2001–2013) study will be discussed. As well as a close look at the eight studio habits of mind that were created as a result of the Studio Thinking study.

Project Zero

Even before the Covid 19 pandemic appeared, the emergence of new technologies have grown faster than humans are able to keep up with the changes, there was a strong push towards encouraging critical thinking skills in the classroom through the use of thinking strategies

(Alhamlan et al., 2018). Project Zero, a program based through the Harvard Graduate School of Education started in 1967, is grounded on the philosophical work of Nelson Goodman, educational ideas of David Perkins, and the past assessment work of Howard Gardner. The frameworks created through studies at Project Zero wanted to offer thinking strategies with "optimal ambiguity," meaning there would be a balance between curricular structure and openness within the frameworks (Hetland, Sheridan, & Veenema, 2020). The push towards these thinking strategies being embraced in the culture of art education was largely backed due to the work of Ellen Winner, Louis Hetlnad, and numerous others who conducted large scale empirical studies over a 20 year time frame at Project Zero. Their studies included ArtsPROPEL, 1989–1995, which was a curriculum and assessment project; REAP, 1997–2001, which studied how arts knowledge transferred through subjects on nonarts achievement, and lastly Studio Thinking, 2001–2013, a theory-building study where they sought to discover what art teachers actually intend to teach students. The following sections detail the results of these studies.

REAP

Despite being from 2001, the REAP study is imperative in understanding what art knowledge transfers to other non-art subjects. It was the first time researchers sought to understand what knowledge learned from arts classes transferred to other subject areas (Hetland & Winner, 2001). Through ten analytical studies researchers concluded that listening to music equates to better spatial reasoning, that drama improved literacy, and generally a very small amount of research actually showed that the arts improved the achievement outcomes of other subjects (Hetland & Winner, 2001). The findings of REAP were controversial at the time. They proved that the age-old argument that taking art classes means one will score better on tests is not

true, and that art advocates who use this argument to validate the arts should stop due to its falsehood. Perhaps most importantly, this study concluded that not enough was actually known about what the arts teach, and more research was needed to define what is actually learned through studio art classes (Hetland, & Winner, 2001; Hetland, Sheridan, & Veenema, 2020).

Studio Thinking

Through Project Zero and with funding from the Getty Trust Winner and Hetland partnered with a research team to discover what art teachers were actually teaching since there was a lack of understanding of the benefits of arts education (Hetland, 2008). The researchers focused on the Boston area in intensive arts centered programs at the high school level and worked closely with five art teachers. Their quantitative research conducted interviews with teachers, observed classrooms and videotaped 38 visual arts classes. Those classes were divided into interaction units, there were a total of 4,179 interaction units, and through the research developed three main studio structures, and identified eight studio habits of mind. The three studio structures consist of: demonstration-lectures, students-at-work, critique and exhibition, and the eight studio habits of mind are: (a) develop craft, (b) engage & persist, (c) envision, (d) express, (e) observe, (f) reflect, (g) stretch & explore, (h) understand art worlds (Hetland, 2007). These habits gave clarity and specific language defining what art teachers intend to teach.

After the Studio Thinking research was complete the researchers put together a handbook based on the data findings to help teachers incorporate the SHoM into practical uses for the classroom. This handbook shows a variety of ways to incorporate the SHoM at different age levels. Of particular importance and relevance to this curriculum project will be the document found in Appendix F of the handbook: *Connections Between the Studio Thinking Framework*

and the National Core Arts Standards. This document connects the national core standards to the SHoM to make for an easier transfer of information (Hogan et al.,2018). This material will be used directly when writing the new proposed 3D sculpture curriculum.

The Eight Studio Habits of Mind (SHoM)

The researchers describe the eight SHoM in specific and digestible understandable terms. Developing craft is about both techniques as well as learning about the elements of art, and conveying meaning through artwork (Hetland, 2007; Hetland, 2013; Hogan et al., 2018). It is perhaps the easiest of the SHoM to incorporate through both written and implied curriculum as it is arguably the habit that is most present in art rooms already. In the engage and persist habit, intrinsic motivation must be present. Students should be getting pleasure out of what they are working on, but also be able to overcome obstacles through working with the media. In the envision habit, students need to think about the possibilities of what could be (Hetland, 2007; Hetland, 2013; Hogan et al., 2018). The ability to envision something that doesn't exist and make it into reality is a difficult task for some middle school students. Hetland explains the habit of express as the most important, and that students should be able to make meaning from their own work. The habit of observing is just as much about seeing what is there as it is about seeing what is not there. The reflection habit directly relates to questioning and explaining the process of art making. It involves thinking, speaking, writing and looking back on the process at what worked and what didn't. Stretching and exploring is all about taking risks and students being able to come up with original ideas. Lasly, understanding art worlds is learning that art takes many forms and is connected to culture and people (Hetland, 2007; Hetland, 2013; Hogan et al., 2018).

What is particularly usable about the SHoM is that they are not linear and often work together. For example, to reflect one might also have to also envision (Hetland, 2007; Hetland, 2013; Hogan et al., 2018). In the proposed 3D art curriculum students will be asked to track their SHoM through using a digital art portfolio. They will be asked to develop their craft through a variety of 3D media including but not limited to clay, paper mache, cardboard construction, wire, and everyday recyclable materials. It will plan to challenge students based on their individual level, and ask them to self-assess and evaluate their process. The portfolio is not meant solely for finished work and summative assessment. Instead, it will be used for students to be able to chart and explain their thinking using the SHoM and process.

The SHoM were created through research from high school art classes but have since been used broadly in other subject areas and in many age groups (Hogan et al., 2018). A project called Engaging Creative Minds conducted by Hunter-Doniger and Berlinksy (2017) used the SHoM to explore the effectiveness of grades 3-8 using arts based lessons to learn common core standards. About 600 students and 24 classes participated in the study with over thirty different visiting artists taking part. A Likert scale response was created to quantify data. Data was collected through classroom observations, surveys and questionnaires of teachers, artists, and administrators. The teacher surveys showed a 10.0–15.2% increase in engagement and problem-solving skills. There was also significant improvement, a 5.4–10.0% increase in attendance, motivation and academic achievement. This analysis showed that through the use of the SHoM being enacted through the Engaging Creative Minds lessons student engagement, creative thinking and problem-solving skills rose (Hunter-Doniger & Berlinsky, 2017).

In the post-secondary study of Alhamlan, et al (2018) the SHoM were also proven effective. The study conducted a meta-analysis and research review that confirmed the habits of mind correlate to the development of critical thinking skills. They selected 103 pieces of literature meeting specific criteria: (a) taking samples from post-secondary students only, (b) studies were a design or a review of an existing design, (c) studies related to the studio habit framework, and (d) and all studies were written in English. They found after careful review that envisioning resulted in a p-value of 1.76, and expressing a p-value of 1.01, which shows the models proved to be not statistically significant for single use. However, it's still noteworthy that envisioning and expressing had the highest results, while the latter habits of mind were not as significant (Alhamlan et al., 2018). The SHoM has been proven effective, has been used in various age groups, and is both nonlinear and open making it perfect for a modern middle level art curriculum. Thus, this framework will be utilized heavily within the 3D middle level sculpture curriculum.

Theoretical Student Centered/Choice Based Approach

The SHoM framework is commonly used in art education with the theoretical student-centered approach of teaching for artistic behaviors(TAB). Part of the reason they work well together is because both the SHoM and TAB focus on the thinking processes of artists, and are both nonlinear and highly adaptable in the classroom. TAB has become an increasingly popular method for teaching art as more administrators and educators are concerned with student agency. The below sections will detail TAB and outline some of the raised criticisms of using the approach.

Teaching for Artistic Behaviors (TAB)

TAB was officially founded in 2001 as a learner centered approach to art education and is a strong proposed alternative to DBAE. It is a collective grass roots movement of art educators that believe strongly in student centered teaching and often collaborate and share instructional strategies(Kirlew, 2021). Arguably, TAB is not a new thing. It can be connected back to student centered Montessori teachings and in terms of art specific connections dates back to the 70's when it was first created by two practicing elementary school art teachers, who termed it choice based art education (Kirlew, 2021).

The guiding principles of TAB focus on what artists actually do, that the child is the artist, and that the classroom should be the child's studio. TAB stresses the value of process over product and values artistic thinking (Hogan et al., 2020; Kirlew, 2021). Currently in the art education field, the SHoM framework is commonly used in concurrence with choice based/TAB classroom approach. The SHoM provides thinking strategies that help promote a more student-centered approach and gives students the language they need to articulate what they are doing and understand the thought process of artists. Through TAB, art students learn what behaviors artists embody and are encouraged to actually be the artist themselves through the creation of studio work (Hogan et al., 2020) TAB instructional practices will be woven in throughout the curriculum to ensure a student-centered modern approach.

Obstacles and Criticisms of TAB/choice based art methods

Coming from a DBAE past and adopting a TAB/choice-based art classroom has some obstacles. Since DBAE is a teacher product-based program and TAB is a student centered process program it can be difficult to manage adult expectations in terms of student artwork. Adult aesthetics and pressures on current art teachers to have students produce high quality

works is the norm (Hogan et al, 2020; Hanawalt, 2018). The Hanawalt (2018) study proved the point and looked at how new first year art teachers are impacted by the accountability system in public schools. It underlined that the need to be accepted by the administration is so high initially that certain practices that might be better for art education, like a focus on process, get trumped by the adult need to have art produced that looks high quality. For example, making displays that are filled with high quality art is placed at higher importance. Adults are expecting children to produce work at a higher level then they are naturally able to, and art teachers are pros at making this reality (Hanawalt, 2018). This shows that in order for choice-based methods to thrive administrators, parents and teachers need to be on board and past perceptions of what makes a good art teacher or good art student needs to shift to present day needs (Hogan et al., 2020).

Understanding by Design (UbD)

Moving away from the norm can be tricky, but it is clear that student center approaches and thinking strategies are key to learning and modern day art curriculum. Since the SHoM framework provides thinking strategies and a language that students need to articulate what they are doing to understand the thought process of artists, and in TAB art students learn what behaviors artists embody and are encouraged to actually be the artist themselves through the creation of studio work (Hogan et al., 2020), it only makes sense to also incorporate the UbD framework. The UbD Framework is equally student centered and was created as a way for curriculum writing and educators to move past rote memorization and towards the goal of having students actually come to understand material. The focus is on going backwards, starting with determining the goals of teaching, then creating assessments and then lastly choosing

instructional practices (Wiggins, & McTighe, 2005, 2012). Further exploration of the UbD is detailed below.

Backwards Design Approach to Curriculum.

The seminal text for the UbD framework was created by Wiggins and McTighe (2005) as a way to improve student achievement using a backwards design approach. It forces teachers to choose content that will help get students to understand the big goal. It focuses on understanding and isolating exactly what students need to understand. Understanding goes beyond simply recall. The three stages of UbD are (a) identify desired results, (b) determine acceptable evidence, and (c) plan learning experiences and instruction (Wiggins, & McTighe, 2005, 2012). UbD embraces the idea of learning through big ideas and being able to transfer that understanding to other places (Wiggins & McTighe, 2012).

The approach is not new, but it is proven to be an effective means to craft instruction. The Rea & Román (2018) study used the UbD framework to see how it would affect foreign language learners (EFL) in high school English classes. The study completed observations, student surveys and conducted Paired t-test. In one test backwards design was utilized, and in the other it wasn't. It looked at seventy two students, half from the control group and half from the experimental group. The outcome showed that the backwards design group received better results (Rea, & Román, 2018). The UdB design clearly works, and will be interwoven with the SHoM Framework and TAB methods to create a modern 3D sculpture curriculum suitable for middle school aged learners.

Conclusion

After careful review of literature, it appears the best way to create a logical, modern curricular document for use in current seventh and eighth grade middle school 3D sculpture classrooms is to use a mix of current proven and theoretical approaches. After exploring the current trends it seems apparent that incorporating thinking based frameworks like SHoM that encourage critical thinking would be wise. Using a student-led digital portfolio that will track the use of SHoM will enable students and teachers to portray process, learning and understanding, as well as incorporating choice-based student center approaches like TAB to bolster student engagement. Working backwards to create the curricular document using the UbD framework that values understanding would be a viable logical move as it should complement the use of the arts centered frameworks.

Chapter 3: Curriculum Overview

This 3D sculpture art curriculum is tailored specifically for seventh and eigth grade students. The theoretical basis for this curriculum is taken from the constructivism approach as well as student centered art approaches that bolster engagement. The research discussed in the literature useda mixed approach and found that by blending multiple instructional frameworks like Studio Habits of Mind (SHoM), which incorporates thinking strategies, and Teaching for Artistic Behaviors (TAB) themes, which focuses on artistic behaviors, through the Understanding by Design (UbD) design framework, a template from Jay McTighe and Grant Wiggins (2011), that values understanding and is based in backwards design is a solid way to move forward to crafting a modern art curriculum. Students will be assessed formatively through brainstorms and sketching as well as summatively through the creation of their art and the use of a student-led digital portfolio. This portfolio will have students self-reflect, track their use of the SHoM, new skills acquired, and a way to portray their process, learning and understanding. Each Unit will incorporate TAB choice based themes. All units will be aligned to the National Art Standards for 7th and 8th grade.

Curriculum Summary

The curriculum is written for 7th and 8th grade 3D art students. There are four units: (a) clay and ceramics, (b) casting and mold making, (c) printmaking and fibers, (d) cardboard construction and paper arts. Each unit is linked with a different TAB, artistic behavior thinking strategy and is grounded on the Studio Habits of Mind where students become artists and are taught to observe, express, stretch and explore, engage and persist, develop craft, reflect, envision, and connect to those around them. Each unit has transfer goals, or what they should be

able to specifically do in order to use the knowledge and skills throughout the unit authentically. Students create a digital portfolio charting their SHoM progress and skill progression throughout the year as well as complete self-assessments of their projects based on teacher created rubrics. The units are not linear nor are the TAB themes, they can be interchanged to ensure flexible teaching and a variety of projects.

Scope and Sequence

This curriculum's four units were decided upon based on incorporation of the national, state, and SHoM Design thinking framework and district created list of TAB themes. Below is a table of topics and subtopics that will be covered in each unit along with suggested projects.

Unit 1: Ceramics/Clay	**Skills/ Concepts**	**Project Suggestions: 7th**	**Project Suggestions: 8th**
TAB THEME : Artist as Designers		Vessels or Clay Cakes and Pies	Clay Hands or Clay Anthropomorphic Animals
Subtopics: ● Explore and experiment clay joining techniques: Lesson 1 ● Artist connections past and present: *Discussion* - Introduce project: Lesson 2 ● Preparation of tools/materials: Lesson 3 ● Create and Build: Lesson 4 ● Glaze Work: Lesson 5	**Intro to SHoM and thinking strategies** - Review: Score, Slip, Smooth - **Basic Clay Techniques:** Pinch, Coil, Slab - Clay Types and Drying Stages - Attaching Sculptural (Additive and Subtractive) - Adding decorative textures: loop tools, x-acto knives etc. - Beveling clay edges. - Glazing Methods/Sgraffito-Creating Functional Art Creating Decorative Art		

Unit 2 **Casting/Mold Making/Found Object**		Geometric Candle Molds, Masks	Tape Sculpture /Plaster
TAB THEME: Artist as Commemorators/ Artist as Problem solvers			
Subtopics: ● Artist Connections past and present: Contemporary Art *Discussion* - Introduce project: Lesson 1 ● Preparation of Ideas/Tools/Materials: Lesson 2 ● Create and Build: Lesson 3 ● Critique - Self-Reflection: Lesson 4	-Creating various types of Molds: -Scoring and folding techniques, -Wax/Plaster Safety - Using everyday objects in art: Tape Techniques, Proper uses of hot glue and other adhesives- Upcycled Art/ Installation/Collaborative		
Unit 3: **Printmaking/FibersTextiles/Carving**		String Art	Tribute Linocut Low Relief Carving
TAB THEME : Artists as Problem solvers/ Artist as Commemorators			
Subtopics: ● Artist connections past and present: Observe and *Discuss* - Introduce project - Lesson 1 (1 day) ● Preparation for 3D Work: Drawing - Lesson 2 ● Create and Build in 3D: Lesson 3	- Low Relief sculpture -Linocuts/ Monoprints/ Wood etc. Contour line drawings, positive negative space -Threading a needle		

• Critique, Self-Reflection Lesson 4			
Unit 4: Paper Arts /Cardboard Construction		Newspaper bowls, Slot Construction, Paper quilling	Monumental Sculpture/ Paper Mache Animals
TAB THEME: Artist as Planners			
Subtopics: • Artist Connections past and present: Art *Discussion* - Introduce project - Lesson 1 • Preparation of Ideas/Tools/Materials -Lesson 2 • Create and Build: Lesson 3 • Critique: Self Reflection Lesson 4	Cardboard slot sculpture, paper joining techniques, quilling, using wire cutters and pliers safely, Various ways to build from an armature		

Curriculum Evaluation:

When analyzing the effectiveness of this curriculum it is important to note there is a difference between written curriculum and implemented curriculum. Written curriculum is what is on the page, whereas implemented curriculum is how it interacts with students and meets student needs. From a written curriculum teacher perspective, using a curriculum rubric, like the Apex Digital Curriculum Evaluator, would be very useful in just making sure that the curriculum meets basic needs in instructional design, instructional materials, assessments/ assignments, student performance expectations, academic integrity, learning management system, etc. Going

through this type of rating checklist would ensure a well-rounded document. A committee of experts in the field will also be reviewing the written curriculum before it's implementations.

Additionally, for an implemented curriculum it would be most vital to hear directly from students and collect data through observation and student surveys on each unit to see how it could be improved throughout time. Engagement is key to any successful classroom and unless you ask students directly and collect and track data throughout the process you won't be able to tell the full scope of how effective your curriculum truly is and where it might be improved.

Chapter 4: The Curriculum

Course Title: 7th and 8th Grade 3D Art

Duration of Course: 60 days / .33 credits

Course Description: The 3-Dimensional Design class provides students with the opportunity to work with their hands focusing on creating 3-Dimensionally manipulated sculpture and form improving hand building skills and thinking strategies. There are four Units: (1) Clay and Ceramics, (2) Casting and Mold Making, (3) Printmaking and Fibers, (4) Cardboard Construction and Paper Arts. Each unit is linked with a different Artistic Behavior thinking strategy and is grounded on the Studio Habits of Mind where students become Artists and are taught to Observe, Express, Stretch and Explore, Engage and Persist, Develop Craft, Reflect, Envision, and Connect to those around them. Students create a digital portfolio charting their SHoM progress and skill progression throughout the year. Classes are offered both years and they meet twice in each six day cycle for the school year (60 days total).

Stage 1 Desired Results

Transfer Goal

(Formerly 'Course Concepts')
Students will be able to independently use their learning to…

● Complete four art projects, one per unit using various thinking strategies, materials, and proper building techniques

● Create art with personal meaning

● Plan and chart progress and growth through the use of a digital portfolio

● Brainstorm, sketch, create plans and original ideas

● Understand that Artists use a variety of behaviors and thinking strategies (Studio Habits of Mind) to create in a variety of ways.

Meaning

OVERARCHING UNDERSTANDINGS *(Formerly 'Big Ideas')* *Students will understand that…*	OVERARCHING ESSENTIAL QUESTIONS (Formerly 'Essential Questions')
● Clay and Ceramics ○SHoM, Artistic Behaviors, skills and techniques can be learned, studied, and practiced. ○ Artists use tools and resources as well as their own experiences and skills to create art. ○ Artists and designers experiment with forms, structures, materials, concepts, media and a variety of art making approaches.	**● Clay and Ceramics** ○ What traits make a creative artist? ○ What factors prevent or encourage people to take creative risks?? ○ While experimenting with materials forms and structures, why is it important to learn and follow safety procedures? ○What is good craftsmanship?
● Casting and Mold Making ○ SHoM, Artistic Behaviors, elements and principles of design, skills and techniques can be learned, studied and practiced. ○ Art can be made using everyday common objects and materials and is more than simply painting or drawing ○ Art can be used to pay tribute to certain times, people, places or cultures ○ Art and technology are connected.	**● Casting and Mold Making** ○ What traits make a creative artist? ○ What is Art? Why is art considered art? ○ Who or what has had a positive impact or imprint on your life? ○ How have technologies in Art/culture changed throughout time?
● Printmaking and Fibers ○ SHoM, Artistic Behaviors, elements and principles of art, skills and techniques can be learned, studied and practiced. ○ Making art is not a singular act; it relates to everyday life as well as other educational disciplines. ○ Artists use tools and resources as well as their own experiences and skills to create art.	**● Printmaking and Fibers** ○ What traits make a creative artist? ○ How is art related to other educational disciplines? What do mathematics and art have in common? ○ Who has had a positive impact or imprint on your life?

○ Artists and designers experiment with forms, structures and materials, concepts, media and art making approaches. **● Cardboard Construction and Paper Arts** ○ SHoM, Artistic Behaviors, elements and principles of design, skills and techniques can be learned, studied, and practiced. ○ Experimentation and flexibility is an important aspect of planning. ○ Studios and independent ventures often are influenced by local collaborations. ○ Paper as a medium, is incredibly adaptable and can be used in a variety of ways to create 3D art.	○ While experimenting with materials forms and structures, why is it important to learn and follow safety procedures? **● Cardboard Construction and Paper Arts** ○ What traits make a creative artist? ○ Why is it important to be flexible when working within the structure of a plan? ○ Why is it important to receive feedback and ask questions to your peers and community? ○ What makes paper and cardboard such a highly used medium in Art? How do artists choose their mediums?

Unit/Module # 1 Title: Clay and Ceramics

Duration of Unit/Module: Class meets 2x per 6 day cycle (11 weeks, 16 days)

Standards Based Performance Task Assessment Window: N/A

Unit/Module Summary: In the 7th and 8th grade Clay and Ceramics Module, students will focus on learning overall clay hand building techniques and processes. The TAB unit theme will focus on *Artists as Designers.*

Stage 1 Desired Results

ESTABLISHED GOALS

National Art Standards

VA:Cr2.1.7a Demonstrate persistence in developing skills with various materials, methods, and approaches in creating works of art or design.

VA:Cr2.1.8a Demonstrate willingness to experiment, innovate, and take risks to pursue ideas, forms, and meanings that emerge in the process of artmaking or designing.

VA:Re8.1.7a Interpret art by analyzing artmaking approaches, the characteristics of form and structure, relevant contextual information, subject matter, and use of media to identify ideas and mood conveyed.

VA:Re8.1.8a Interpret art by analyzing how the interaction of subject matter, characteristics of

Transfer Goal (Pulled Directly From Course Level)

(Formerly 'Unit Concepts') *Students will be able to independently use their learning to…*

- Exhibit critical thinking and problem-solving skills when faced with challenges related to working with clay.
- Create original functional or decorative artwork with personal meaning
- Expand clay hand building techniques and skills

Meaning (Pulled Directly From Course Level)

OVERARCHING UNDERSTANDINGS *(Formerly 'Big Ideas') Students will understand that…*	OVERARCHING ESSENTIAL QUESTIONS (Formerly 'Essential Questions') Make sure to match with Big Ideas.
● SHoM, Artistic Behaviors, skills, and techniques can be learned, studied, and practiced. ● Artists use tools and resources as well as their own experiences and skills to create art. ● Artists and designers experiment with forms, structures and	1. What traits make a creative artist? 2. What factors prevent or encourage people to take creative risks??

<table>
<tr>
<td>form and structure, use of media, artmaking approaches, and relevant contextual information contributes to understanding messages or ideas and mood conveyed.

PA Arts Arts and Humanity Standards

9.1.8.A Know and use the elements and principles of each art form to create works in the arts and humanities.

9.1.8.E Communicate a unifying theme or point of view through the production of works in the arts.

9.1.8.K Incorporate specific uses of traditional and contemporary technologies in furthering knowledge and understanding in the humanities.

9.1.8.H Demonstrate and maintain materials, equipment, and tools safely at work and performance spaces.

9.3.8.A Know and use the critical process of the examination of works in the arts and humanities.</td>
<td>materials, concepts, media and art making approaches.</td>
<td>3. While experimenting with materials forms and structures, why is it important to learn and follow safety procedures?

4. What is good craftsmanship?</td>
</tr>
<tr>
<td colspan="2">Acquisition (Should Be Unit Specific)</td>
</tr>
<tr>
<td colspan="2">(Formerly ‘Student Learning Objectives’) and should be written as a numbered list in ‘SWBAT’ Format

Students will be able to…

1. Review: wedging, stamping, cutting, slipping, scoring, and smoothing.

2. Create using basic clay techniques: Pinch, Coil, Slab.

3. Understand clay bodies and drying stages.

4. Show various clay attachment connection techniques: beveling clay edges, adding decorative textures: classical sculptural techniques (Additive and Subtractive).

5. Brainstorm and carry out a plan.

6. Properly use a variety of clay tools: loop tools, exacto knives exhibiting good craftsmanship, etc.

7. Paint or glaze and finish work using a variety of techniques.

8. Identify SHoM and artistic behaviors throughout the creation process.</td>
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</table>

<table>
<tr><th colspan="2">Stage 2 - Evidence</th></tr>
<tr><th>Evaluative Criteria</th><th>Summative Assessment Evidence</th></tr>
<tr><td>● For Art projects: a teacher created rubric will be used to evaluate the main concepts of the project. Common errors will be reviewed and discussed in class.

● Students will achieve 70% or higher in these assessments.</td><td>SUMMATIVE PERFORMANCE TASK(S):

1. Digital portfolio progress

2. 7th Grade: Slab/Coil/Pinch Project Self-Assessment

3. 8th Grade: Classical Sculpture: Additive and Subtractive Project Self-Assessment

4. (Optional) Preference Project Choice (for students who want to stretch and explore).</td></tr>
<tr><td></td><td>OTHER EVIDENCE:

- Daily performance tasks in class

- Formative Assessments: Brainstorm Sheets/ Sketches, Exit Tickets, Flipgrid, Nearpod lessons with instant feedback, etc.</td></tr>
<tr><th colspan="2">Stage 3 – Learning Plan</th></tr>
<tr><th colspan="2">Summary of Key Learning Events & Instruction</th></tr>
<tr><td colspan="2">● Introduction Activities: (1 day)

● Explore and experiment clay joining techniques- Lesson 1 (2 day)

○ Teacher Demonstration

○ Review proper use of equipment and materials

○ Assessment: Chart progress in digital portfolio

● Artist connections past and present: Discussion - Introduce project - Lesson 2 (1 day)

○ Brainstorm Sketch / Connect personal meaning / Make a plan: [7th: Cakes/Pies create sketches 8th Grade: Contour line hand drawing practice and experiment]

○ Sketching Tips and Tricks: 7th: sketching in 3D/ 8th proportion hand practice</td></tr>
</table>

- Assessment: Chart progress in Digital portfolio

- Preparation of tools/materials - Lesson 3 (2 days)
  - Review of new equipment materials and classroom procedure
  - Teacher Demo: Safety and classroom process
  - 7th: Students create/cut templates / 8th: Prep clay block
- Create and Build: Lesson 4 - (8 days)
  - Teacher Live and recorded Demonstrations:

    7th: (a) Roll and cut slab pieces (b) Hole and Label- Bevel Edges (c) Assemble: Scratch, Slip, and Smooth (d) SUBTRACTIVE DETAILS/ and Some Additives.

    8th: (a) Build Basic Form (b) Proportion and Smooth 1[2days] (c)Realistic Details 1 (d) Realistic Details 2 / :Pose - Pose / Finish and Label
  - Self-Reflection Assessment / Digital Portfolio Submissions.
- Glaze Work: Lesson 5 (2 Days)

- Digital citizenship will be referenced and reinforced when applicable throughout all units.

List of Unit/Module Resources

- All resources created by teacher

Unit 1 : Clay and Ceramics

Clay Cakes and Pies Project Guideline Sheet
7th Grade

Objective: Students will use clay slabs and additive and subtractive clay techniques to create a realistic cake or pie pastry of their choice..

VOCAB:

WAYNE THIEBAUD
SLAB
ADDITIVE
SUBTRACTIVE
REALISM
LOOP TOOL
FETTLING KNIFE

MUST HAVES

- Project must be properly beveled, smoothed, and blended
- Slabs must properly rolled
- Templates must be properly cut
- Must write your name and section clearly on the bottom of your project.

Cakes and Pies Steps and Time Frame for Hand Building:

Step 1: Project Intro/ Brainstorm/Draw

Step 2: COMPLETE DRAWING / cut out TEMPLATES

: Prep.ROLL Slab/ Cut Templates: pieces

Cut Pieces/ Pack up and Block extra clay

Step 3: Hole and Label- Bevel Edges

Step 4: Assemble: Scratch Slip and Smooth.

Step 5: Decoration Day (1): SUBTRACTIVE DETAILS/ Some Additives.

Step 6: Decoration Day (2) Additive and subtractive: Decorative Techniques

Step 7: Catch Up Day

Step 8 : Project Due: Submit Photo to Schoology/ Complete Self-Assessment Rubric/ Update Digital portfolio

. . . Not enjoying this project? Talk to me. You always have the option to propose your own Preference Project that meets the objective or WHY of this project.

Teacher DEMO VIDEOS created by Deb Cowherd:

Prep video: https://youtu.be/8se3wI3lM_0

Roll Slab: https://youtu.be/HnfxdsLgGvU

Cut pieces: https://youtu.be/gURQrIcOdgk

Pack-up and Block: https://youtu.be/K7M9T5AUu6k

Hole + Label: https://youtu.be/uij1rIe3GmU

Bevel Edges Rev - Clay: https://youtu.be/RUIG7yzojUA

Scratch, Slip and Smooth REV: https://youtu.be/0qUAhQ-2eo0

Day ⅝: Additive & Subtractive techniques: https://youtu.be/StYGfGPoj24

Name:_____
Section:_____

Clay Cakes and Pies Rubric

1. Creativity (2pts)	- The cake or pie is detailed on all sides. (1) - I practiced drawing my cake/ pie using reference images (1)	/2	
2. Craftsmanship (2pts)	- I paid attention to detail. (1) - The artwork is neat, not sloppy.(1)	/2	
3. Technical Skills (2pts)	-I rolled an even slab, and cut out template pieces to create the sides of my pie (.5) - I beveled my edges properly and correctly blended clay (.5) -I added realistic details (.5) -I used at least 1 Additive and 1 subtractive technique to decorate my work (.5)	/2	
4. Artistic Growth and Development (2pts)	- I had good work habits, and was on task, and was able to follow the steps of the project. (1) - I updated my digital portfolio (1)	/2	

PLEASE ANSWER THE FOLLOWING QUESTIONS . . . .

1) What was the hardest part of this project? Are you happy with the end result? Why or why not? (1pt)

2) What Studio Habits of Mind do you feel you used the most, why? Please circle all that apply and explain your answer. (1pt) *(Refer to the art making process graph for ideas if you are not sure or need a refresher on the SHoM)*

Develop Craft	Envision	Observe	Understand Art World/Making connections
Engage and Persist	Express	Reflect	Stretch and Explore

Unit 1 : Clay and Ceramics

Sculpted Hands Project Guideline Sheet: 8th Grade

Objective: Students will use classical sculpture techniques to create their own clay hand...

- Must be properly smoothed and blended
- Must properly hollow out clay hand
- Must write your name and section clearly on the bottom of your project.

Steps and Time Frame for Hand Building Plan: (click on links to view steps)

Step 1: Contour line drawings experiment / HANDS IN ART INTRO SLIDES

Step 2: Prep CLAY block/DRAW hand POSE

Step 3: Build Basic Form

Step 4: Proportion and Smooth 1

Step 5: Proportion and smooth 2

Step 6: Realistic Details 1

Step 7: Realistic Details 2/Pose

Step 8: Pose/Finish and Label

Step 9: Finish and Label/Catch Up day

Step 10: Catch Up day/ Step 11 : PROJECT DUE- Complete Self-Assessment

. . . Not enjoying this project? Talk to me. You always have the option to propose your own Preference Project that meets the objective or "WHY" of this project.

Name:_____
Section:_____

Clay Hands Rubric

1. Creativity (2pts)	- I chose a hand pose that was personal to me. (1) - I practiced drawing my hand using the contour method. (1)	/2	
2. Craftsmanship (2pts)	- I paid attention to detail. (1) - The artwork is neat, not sloppy. (1)	/2	
3. Technical Skills (2pts)	- I created fingers in proportion. (.5) - The fingers on my hand were cylindrical. (.5) - I was able to follow the steps of the project. (.5) - I correctly blended clay. (.5)	/2	
4. Artistic Growth and Development (2pts)	- I had good work habits and cleaned up and took care of materials. (1) - I updated my digital portfolio.(1)	/2	

PLEASE ANSWER THE FOLLOWING QUESTIONS . . . .

1) What was the hardest part of this project? Are you pleased with the end result? Why or why not? (1pt)

2) What Studio Habit of Mind do you think most helped you through the creation process? (1pt)

Unit/Module # 2 Title: Casting/Mold Making/Found Object Art

Duration of Unit/Module: Class meets 2x per 6 day cycle (9 weeks, 12 days)

Standards Based Performance Task Assessment Window: N/A

Unit/Module Summary: In the 7th and 8th grade Casting/Mold Making/Found Object unit, students will focus on learning how to use everyday objects and forms to create art with personal meaning. In 7th grade the Artistic behavior will focus on: *Artists as Commemorators* and students will be encouraged to make art as a form of tribute to a certain time, place, person or culture. In 8th grade the artistic behavior will focus on *Artist as Problem Solvers* as students will be challenged to use everyday materials and work with teams/partners to create a work of art using everyday objects and materials.

Stage 1 Desired Results

ESTABLISHED GOALS

National Art Standards

VA:Cn10.1.8a Make art collaboratively to reflect on and reinforce positive aspects of group identity.

VA:Re9.1.7a Compare and explain the difference between an evaluation of an artwork based on personal criteria and an evaluation of an artwork based on a set of established criteria.

VA:Pr4.1.7a Compare and contrast how technologies have changed the way artwork is preserved, presented, and experienced.

VA:Cr1.1.8a Document early stages of the creative process visually and/or verbally in traditional or new media.

VA:Pr4.1.8a Develop and apply criteria for evaluating a collection of artwork for presentation.

Transfer Goal (Pulled Directly From Course Level)

(Formerly 'Unit Concepts')
Students will be able to independently use their learning to…

- Exhibit critical thinking and problem solving skills when faced with challenges related to working with peers and new materials.
- Create original artwork with personal meaning
- Experience using everyday common objects to create a cast or mold.

Meaning (Pulled Directly From Course Level)

OVERARCHING UNDERSTANDINGS *(Formerly 'Big Ideas')* *Students will understand that…*	OVERARCHING ESSENTIAL QUESTIONS (Formerly 'Essential Questions') Make sure to match with Big Ideas.
● SHoM, Artistic Behaviors, elements and principles of design, skills and techniques can be learned, studied and practiced.	1. What traits make a creative artist? 2. What is Art? Why is art considered art?

<table>
<tr>
<td rowspan="2">VA:Cr1.2.8a Collaboratively shape an artistic
investigation of an aspect of present day life using a contemporary practice of art and design.

PA Arts Arts and Humanity Standards
9.1.8.B Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts.

9.1.8.H Demonstrate and maintain materials, equipment and tools safely at work and performance spaces.

9.2.8.B Relate works in the arts chronologically to historical events (e.g., 10,000 B.C. to present).
9.3.8.B Analyze and interpret specific characteristics of works in the arts within each art form.</td>
<td>● Art can be made using everyday common objects and materials and is more than simply painting or drawing
● Art can be used to pay tribute to certain times, people, places or cultures
● Art and technology are connected.</td>
<td>3. Who or what has had a positive impact or imprint on your life?
4. How have technologies in Art/culture changed throughout time?</td>
</tr>
<tr>
<td colspan="2">Acquisition (Should Be Unit Specific)
(Formerly ‘Student Learning Objectives’) and should be written as a numbered list in ‘SWBAT’ Format
Students will be able to…

1. Create and experiment with various types of mold making processes
2. Demonstrate proper scoring and folding techniques (7th)
3. Participate in collaboration with peers.
4. Properly use hot glue and various adhesive techniques.
5. Follow Wax/Plaster/Exacto blade Safety methods.
6. Show that art can be individual or a collaborative process.
7. Identify Contemporary Art, Installation Art and make connections that Art is not limited to Museums. It is part of everyday culture and life and changes through time.</td>
</tr>
<tr>
<td colspan="3">Stage 2 - Evidence</td>
</tr>
<tr>
<td>Evaluative Criteria</td>
<td colspan="2">Summative Assessment Evidence</td>
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<td>● For Art projects: a teacher created rubric will be used to evaluate the main concepts of the project. Common errors will be reviewed and discussed in class.

● Students will achieve 70% or higher in these assessments.</td>
<td colspan="2">SUMMATIVE PERFORMANCE TASK(S):

1. Digital portfolio progress
2. 7th Grade: Candle Project Self-Assessment
3. 8th Grade: Tape Casting Self-Assessment
4. (Optional) Preference Project Choice (for students who want to stretch and explore).</td>
</tr>
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<td></td>
<td colspan="2">OTHER EVIDENCE:

- Daily performance tasks in class</td>
</tr>
</table>

	- Formative Assessments: Teacher questions, Brainstorm Sheets/ Sketches, Exit Tickets, Flipgrid, Nearpod lessons with instant feedback, skills assessments.

Stage 3 – Learning Plan

Summary of Key Learning Events & Instruction

- Artist Connections Past and Present: Contemporary Art *Discussion* - Introduce project - Lesson 1 (1 day)
    - Observe and discuss contemporary and historical artworks as they relate to the current project
    - Go over project guideline sheet and rubric
    - Make a plan - Start Brainstorm worksheets and sketch: [7th: Candle making brainstorm Sheet / 8th Grade: Tape casting partner and collaboration]
    - Chart plan progress in Digital portfolio
- Preparation of Ideas/Tools/Materials - Lesson 2 (1 day)
    - Review of new Art terms, new equipment materials and classroom procedure
    - Teacher Demo Live and recorded: Model Steps of project
    - 7th: Students Proper folding and scoring techniques: begin to cut and assemble templates
    - 8th: Bring in possible objects/ Guess that Object Game/ Discussion/ Begin to assemble
    - Finish brainstorm sheets
- Create and Build: Lesson 3 - (8 days)
    - Review steps of project
    - Build/ Studio Work Time:

      7th: (a) Construct Paper Molds: Glue/ Tape together/ Label (2 days), (b) Wax-SAFETY / How to Mix Colors :) *Review COLOR MIXING BASICS (1 day),* (c) Mix Colors/Fill Molds: Work on last two Brainstorm designs for Clay Holders while wax dries (2 days), (d) roll and cut slab for candle holder, let get leather hard (1day), (e) Carve image into clay holder (2days),(f) After fired, Glaze work and Finish (1 day)

      8th: (a) Decide on an object to cast and apply Plastic wrap (1day), (b) Start taping small pieces to plastic wrap complete 1 layer (1 day), (c) Continue taping small pieces to plastic wrap complete 2nd layer (1 day) (d) Cut off of original form and begin to reseal (1 day), (e) Continue to reseal (2 days), (f) Catch up Day.
- Critique: Self-Reflection: Lesson 4 (1 day)
    - Discuss various ways to critique art
    - Photograph Artwork created
    - Complete Assessment / Digital portfolio and Turn In

-Digital citizenship will be referenced and reinforced when applicable throughout all units.
List of Unit/Module Resources
● All resources created by teacher

Unit 2 : Casting/Mold Making/Found Object Art

Geometric Candles and Clay Holders Guideline Sheet

The What: ***Objective:*** Students will build a card stock paper geometric mold, and create their own colorful candles with clay holders.

The Why: *Pay tribute to someone/thing *Experiment with wax color mixing *Create unique casted geometric forms!* *Experiment with clay sgraffito glaze method for slab candle holders*

Artistic Behavior: *Artists as Commemorators/ Art as a form of Tribute*

Artists sometimes make artwork to pay tribute to a certain time, place, culture or person. Candles have played an interesting role in many artworks throughout history, and were particularly important symbols in Dutch Genre Paintings. Today, they are a unique piece of outdated technology that double as a symbol: of time passing, hope, and remembrance.* ***We will design our candles and slab candle holders in honor of someone/something important to us.*

ARTISTS CONNECTIONS : *Historica*l:Dutch Genre Painter: **Gerrit Dou**

Contemporary Artists: https://www.theyellowsparrow.com/soot-and-candle-art/

Current Event: Candle Art Installation as form of Tribute: https://youtu.be/keeE0XvEz_s

Vocabulary:

Gerrit Duo:

Geometric Form:

Emphasis:

Color:

Sgraffito (Italian: *"to scratch"*):

Representational Symbols:

Nonrepresentational Symbols:

Materials: card stock molds, ruler, pencil, plastic knife, paper cups, popsicle stick, wax, color pigment, clay, underglaze, *card stock mold templates.*

Steps:

Day 1: Intro to Project: Dutch Genre Paintings Candle as a symbol: of time passing/hope/remembrance and contemporary connections. *Brainstorm Ideas for Candle Colors and Holder Images./ START BRAINSTORM SHEET COMPLETE TWO SKETCHES:*

Day 2: Paper mold Demo/ Cut out paper molds / Score

Day 3 : Construct Paper Molds: Glue/ Tape together/ Label

Day 4: Finish Paper mold construction: Glue Tape Label

Day 5: Teacher DEMO: Wax- SAFETY/How to Mix Colors/*Review COLOR MIXING BASICS*

Day 6: Mix Colors/ Fill Molds/(Work on last two Brainstorm designs for Clay Holders while wax dries)

Day 7: Teacher DEMO: CLAY HOLDER -(SGRAFFITO HOW TO)

Day 8: Roll even slab and CUT SQUARE SHAPE: STAGES OF CLAY *LET DRY TO LEATHER HARD*

Day 9: Smooth out and *UNDERGLAZE*- 3 COATS LET DRY

DAY 10: TRANSFER IMAGE AND START Sgraffito DESIGN

DAY 11: Finish SGRAFFITO Designs

DAY 12: CATCH UP DAY

Day 13: CATCH UP DAY

Day 14: Project DUE (CRITIQUE / SUBMIT TO SCHOOLOGY / AND ART PORTFOLIO)

. . . Not enjoying this project? Talk to me. You always have the option to propose your own Preference Project that meets the objective or "why" of this project.

Name:_____ Grading Criteria Sheet

Section Number:_____

Geometric Candle / Clay Holder Project

Learning Target	Description	Student Score	Teacher Score
1. Creativity and Critical Thinking:	- I made color choices with personal meaning. (1) - I understand that ART can be commemorative or act as tribute to someone/something, place or time. (1)	/2	/2
2. Craftsmanship	-I paid attention to detail; the artwork is neat, not sloppy. (1) -I carefully and safely handled the wax and color mixing process, and sealed paper molds properly. (1)	/2	/2
3. Technical Skills	- I can build a geometric paper mold. (.5) - I can mix colors. (.5) - I can roll a slab and cut a shape. (.5) - I can Sgraffito with underglaze. (.5)	/2	/2
4. Planning	- I completed the practice sheets and drew out at least 2 template "sketches." (1) - I worked carefully and submitted my work progress. (1)	/2	/2

Please Answer the Following Questions . . . .(1pt each)

1. Artists are commemorators. Who or what did you decide to honor and pay tribute to with your Candles and Holders? Why?

2. What's one thing you would change or do differently?

Symbolic Clay Candle Holder
Brainstorm Sheet

QUESTIONS you MUST ANSWER BEFORE YOU BEGIN Building: **Who or what do you want to pay tribute to with this project?** Possible Ideas . . .

A) Someone important to you: Parent, Grandparent, Aunt, Uncle, Sibling, Friend, Teacher, Coach, etc.

B) Something special to you: A place that is important to you? An activity you love?

For my clay candle holder, I will pay tribute to _____.
I choose this person/place/time because . . .

_____

_____

_____.

Now develop at least 4 image designs based on the persons or experiences you wish to pay tribute to. This image design can be representational OR more abstracted line design based.

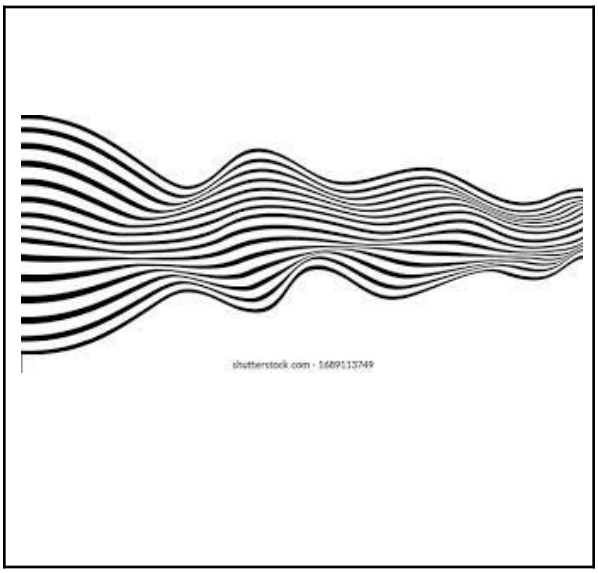
GUIDELINES:

You are encouraged to search for a reference image that will symbolize that person or experience and use it to develop your own drawing. *You may NOT USE COPYRIGHTED IMAGES*(No Logos OR Cartoon Characters) STICK WITH SIMPLE LINE DRAWINGS (NO SHADING).

Teacher Examples: My mother LOVES hummingbirds! When I see them I think of her! So, I'm going to use the hummingbird as a representational symbol to represent her on my Candle holder.

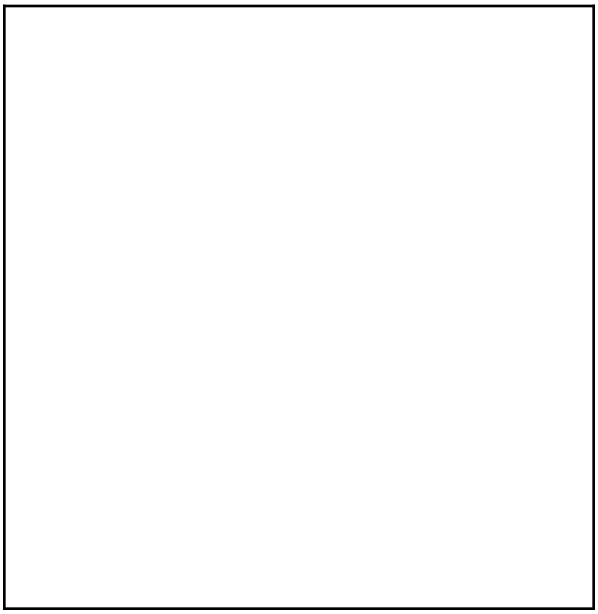
You can also Create a reference image that is nonrepresentational

My Mother has a very "Go with the Flow" personality; she doesn't let things phase her and pull her down. So, I'm going to draw and create a design using flowing lines to help represent this quality of her personality.

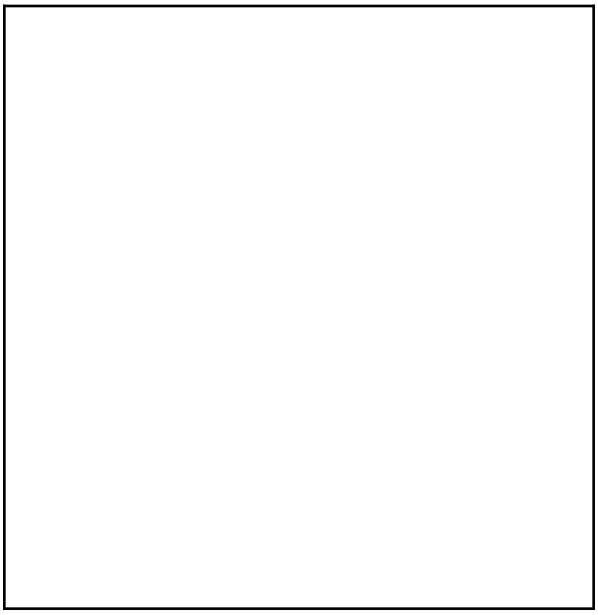


BRAINSTORM: SKETCH YOUR DESIGNS HERE For Candle Holders

1) **This is a tribute to: _____**



2) **This is a tribute to: _____**



BRAINSTORM SKETCHES For Candle Holders (continued)

3) **This is a tribute to: _____**

4) **This is a tribute to: _____**

Unit 2 : Casting/Mold Making/Found Object Art

Name:

Section:

TAPE SCULPTURE: "ART MADE WITH EVERYDAY OBJECTS!"

Objective: Working with a partner, choose an everyday object and cast that Object using Tape!

VOCABULARY:

Mark Jenkins:

Street Art Installations:

Form: (as an Element of Art)

Casting:

Steps:

1) Day 1: Watch demonstration and work with a partner to come up with object Ideas.

2) Day 2: Apply plastic wrap to object/ Start taping by adhering small pieces of packing tape to plastic wrap.

3) Day 3: Cut off of original Form/Reseal.

4) Day 4: Work ½ class (Complete Rubric / DUE AT CLASS END: TURN IN)

Guidelines: CHOOSING YOUR OBJECT: 1) Must Fit on your Shelf!!! CAN NOT BE BIGGER THAN 12INCHES

2) Must NOT have too much Detail.

3) Must be a hard surface: plastic, wood, metal, etc.

4) Can NOT have an opening Cups and bowls DO NOT WORK. Has to be a solid OBJECT.

5) DO NOT BRING IN PRECIOUS FAMILY HEIRLOOMS OR ANYTHING OF VALUE.

. . . Not enjoying this project? Talk to me. You always have the option to propose your own Preference Project that meets the objective of this project.

Below with Partner please write down and sketch possible object ideas

Name:

Section:

TAPE CASTING RUBRIC

Craftsmanship	**ADVANCED (2pts)** *Name First and Last on Front LABEL written in Sharpie *Section written on inside *Overall neatness *No large pieces of Tape sticking up.	**PROFICIENT (1.5pts)** At least 3 of the required Presentation criteria required.	**DEVELOPING (1pts**) At least 2 of the required Presentation criteria required.	**BELOW GRADE LEVEL** (**.5pts)** At least 1 of the required Presentation criteria required.	**OFF TASK (0pts)** No attempt to accomplish the presentation criteria	
Technique	**ADVANCED** (2pts) *Student carefully taped clear plastic wrap on object before applying packing tape. -Student used the appropriate size tape when Tape casting	**PROFICIENT** (1.5pts) * Student carefully taped clear plastic wrap on object before applying packing tape, with minor exceptions. -Student used the appropriate size tape when Tape casting with minor exceptions.	**DEVELOPING** (1pts) *Student hastily applied plastic wrap, and few areas are sticking out. -Student Tape was wrinkled when applied.	**BELOW GRADE LEVEL** (.5pts) *Student did apply plastic wrap well * Student did not use the correct tape size	**OFF TASK** (0pts) No attempt to tape correctly	

Creativity	(2.pts) Student was able to think in terms of FORM ONLY and brought in an object that would cast well.	(1.5pts) Student was mostly able to think in terms of FORM ONLY and brought in an object that casted fairly well.	(1pts) Student Brought in object that did not cast well	(.5pts) Student brought in Object LATE.	(0pts) Student did not bring in object	
Communication	2pts) -Student was able to work and communicate well with their partner.	(1.5pts) -Student was able to work and communicate well with their partner, with minor exception's	(1.0pts) -One partner did more of the work.	(.5pts) Students did not work well together	(0pts) Students didn't make an attempt to work together	

Please answer in COMPLETE sentences:

1. Are you pleased with your end result? Why or why not ?

2. Artists are problem solvers, so please explain the main problems or issues that arose while you were working. How did you solve them?

Unit/Module # 3 Title: Printmaking/FibersTextiles/Carving

Duration of Unit/Module: Class meets 2x per 6 day cycle (9 weeks, 12 days)

Standards Based Performance Task Assessment Window: N/A

Unit/Module Summary: In the 7th and 8th grade Printmaking/Fibers-Textiles/Carving unit, students will focus on learning carving and textile techniques to create art with personal meaning. In 7th grade the artistic behavior will focus on: *Artist as Problem Solvers* where students will be challenged to see the many connections between art and mathematics. In 8th grade, the student TAB theme will focus on *Artists as Commemorators* and students will be encouraged to make art as a form of tribute to a certain time, place, person or culture.

Stage 1 Desired Results

ESTABLISHED GOALS

National Art Standards

VA:Cr2.2.8a Demonstrate awareness of practices, issues, and ethics of appropriation, fair use, copyright, open source, and creative commons as they apply to creating works of art and design.

VA:Cr2.3.7a Apply visual organizational strategies to design and produce a work of art, design, or media that clearly communicates information or ideas.

VA:Pr5.1.7a Based on criteria, analyze and evaluate methods for preparing and presenting art.
VA:Pr6.1.8a Analyze why and how an exhibition or collection may influence ideas, beliefs, and experiences.

VA:Re9.1.8a Create a convincing and logical argument to support an evaluation of art.

VA:Cn10.1.7a Individually or collaboratively create visual documentation of places and times

Transfer Goal (Pulled Directly From Course Level)

(Formerly 'Unit Concepts')
Students will be able to independently use their learning to…

- Exhibit critical thinking and problem-solving skills when faced with challenges related to textiles and carving methods.
- Create original functional or decorative artwork with personal meaning
- Expand 3D building techniques and skills

Meaning (Pulled Directly From Course Level)

OVERARCHING UNDERSTANDINGS
(Formerly 'Big Ideas')
Students will understand that…

- SHoM, Artistic Behaviors, elements and principles of art, skills and techniques can be learned, studied and practiced.
- Making art is not a singular act; it relates to everyday life as well as other educational disciplines.
- Artists use tools and resources as well as their own experiences and skills to create art.
- Artists and designers experiment with forms, structures and materials, concepts, media and art making approaches.

OVERARCHING ESSENTIAL QUESTIONS
(Formerly 'Essential Questions') Make sure to match with Big Ideas.

1. What traits make a creative artist?
2. How is art related to other educational disciplines? What do mathematics and art have in common?
3. Who has had a positive impact or imprint on your life?

<table>
<tr>
<td rowspan="3">in which people gather to make and experience art or design in the community.

PA Arts Arts and Humanity Standards
9.4.8.A Compare and contrast examples of group and individual philosophical meanings of works in the arts and humanities

9.3.8.D Evaluate works in the arts and humanities using a complex vocabulary of critical response

9.2.8.G Relate works in the arts to geographic regions

9.1.8.A Know and use the elements and principles of each art form to create works in the arts and humanities.

9.1.8.E Communicate a unifying theme or point of view through the production of works in the arts.</td>
<td>● Artists sometimes use appropriation</td>
<td>4. While experimenting with materials forms and structures, why is it important to learn and follow safety procedures
5. When is it okay to use another person's image in your artwork?</td>
</tr>
<tr>
<td colspan="2">Acquisition (Should Be Unit Specific)</td>
</tr>
<tr>
<td colspan="2">(Formerly ‘Student Learning Objectives’) and should be written as a numbered list in ‘SWBAT’ Format
Students will be able to…

1. Recognize forms of low relief sculpture (Linocuts/ Monoprints/ Wood prints) [8th].
2. Recognize various types of textile art, and art that relates to mathematics [7th].
3. Recognize visual symbols in art.
4. Understand the difference between functional art and decorative art and Representational and nonrepresentational images.
5. Draw using proper techniques: balance, use of a ruler, contour line, and use of positive negative space.
6. Apply color knowledge to create a work of art.
7. Create art that follows classroom safety procedures.
8. Brainstorm and carry out a plan.
9. Identify SHoM and artistic behaviors throughout the creation process.</td>
</tr>
<tr>
<td colspan="3">Stage 2 - Evidence</td>
</tr>
<tr>
<td>Evaluative Criteria</td>
<td colspan="2">Summative Assessment Evidence</td>
</tr>
<tr>
<td>● For Art projects: a teacher created rubric will be used to evaluate the main concepts of the project. Common errors will be reviewed and discussed in class.

● Students will achieve 70% or higher in these assessments.</td>
<td colspan="2">SUMMATIVE PERFORMANCE TASK(S):

1. Digital portfolio progress
2. 7th Grade: String Art Wall hanging or Box Self-Assessment
3. 8th Grade: Printmaking Tribute Art Self-Assessment
4. (Optional) Preference Project Choice (for students who want to stretch and explore).</td>
</tr>
<tr>
<td></td>
<td colspan="2">OTHER EVIDENCE:</td>
</tr>
</table>

	- Daily performance tasks in class - Formative Assessments: Brainstorm Sheets/Sketches, Exit Tickets, Flipgrid, Nearpod lessons with instant feedback etc.

Stage 3 – Learning Plan

Summary of Key Learning Events & Instruction

- Artist connections past and present: Observe and *Discuss* - Introduce project - Lesson 1 (1 day)
    - Brainstorm Sketch - Connect personal meaning / Make a plan- [7th: Learn how to draw a parabolic curve: Practice Sheet A demo, Practice Sheet B demo 8th: Start symbolic sketch brainstorm sheet]
    - Assessment: Chart planning progress in Digital portfolio
- Preparation for 3D Work: Drawing - Lesson 2 (3days):
    - Teacher live and recorded demonstrations
    - 7th: (a)Learn how to use the parabolic curve drawing technique to create different angles and shapes. Complete practice sheet C (1 day), (b) Use a pencil and ruler to complete all four practice templates/ Pick one template to make a completed drawing or make up your own template. Decide which template you will make 3D and put on your Box lid. *(Template Choices 1-4 :1=easiest, 4=hardest*) (2days)
    - 8th: (a) Finish Symbolic Sketches (1 day), (b) Transfer sketch to Lino (1day), (c) Outline sketch with Sharpie: Positive/Negative Space review (1 day)
    - Assessment: Chart planning progress in Digital portfolio
- Create and Build in 3D: Lesson 3 - (7 days)
    - Teacher live and recorded demonstrations

      7th: (a) See what the Completed Yarn Activity looks like finished and then Complete the YARN PRACTICE ACTIVITY , next : Learn how to thread a needle (1 day), (b) Safely Punch out your template (1 day), (c) Construct your box Lid and Sew each angle on one at a time, make sure to **balance** your colors! (4 days), (d) catch up (1 day).

      8th: (a) Carving Safety and practice: How to use a bench hook and carve properly (1day), (b) Carving (2days (c) Make prints (3days), (d) catch up (1 day)
- Critique, Self-Reflection Lesson 4 (1day)
    - Discussion, Self -Assessment, Digital portfolio submissions.

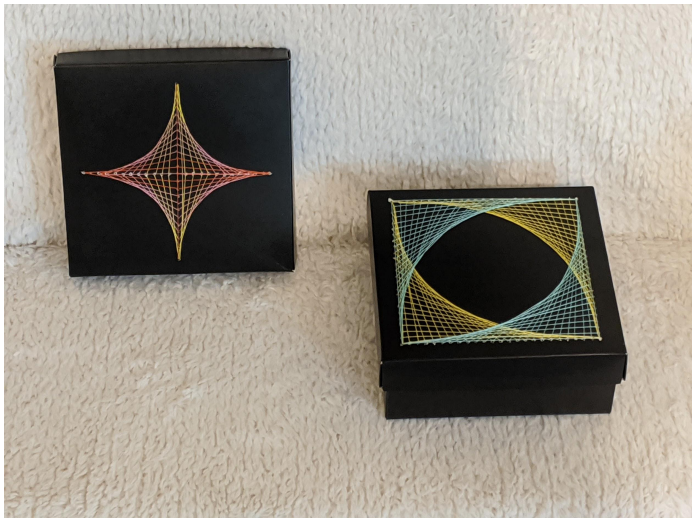
-Digital citizenship will be referenced and reinforced when applicable throughout all units.

List of Unit/Module Resources

- All resources created by teacher

String Art Project

The What: *Objective:* Create a Functional String Art box or Decorative String Art Wall Hanging.



The Why: Create Functional or Decorative Art and Understand that Math and Art are often connected. Know that straight lines can be used to create curved ones and know how to make smart color choices to create one-of-a-kind designs!

ARTISTS CONNECTIONS : "8 Contemporary Artists Taking String Art to the Next Level"

https://mymodernmet.com/string-art/

Vocabulary:

Functional Art:

Decorative Art:

Sketching vs. Drawing:

Balance:

Parabolic/Bézier Curve:

Materials: Ruler, Pencil, String Art KIT

Practice Worksheets:* *PRACTICE SHEET A*, *PRACTICE SHEET B*, *PRACTICE SHEET C

Steps: CLICK ON THE BLUE HYPERLINKS TO SEE THE ART DEMONSTRATIONS

1. (DAY 1) Learn how to draw a parabolic curve (Practice Sheet A DEMO, Practice Sheet B DEMO)

2. (Day 2) Learn how to use the parabolic curve drawing technique to create different angles and shapes. (Practice Sheet C, Part A Demo / Practice Sheet C, Part B Demo)

3. (Day 3/4) Use a pencil and complete all four practice templates/ Pick one template to make a completed drawing.(I.e. add shading or color) CLICK HERE TO SEE TEMPLATES, Template 1 Square DEMO, Template 2 Cross DEMO . . .OR If you find this too easy and what an EXTRA CHALLENGE: MAKE UP YOUR OWN TEMPLATE Decide which template you will make 3D and put on your Box lid. *(Template Choices 1-4 :1=easiest, 4=hardest*)

4. (DAY 5) See what the Completed Yarn Activity looks like finished and then Complete the YARN PRACTICE ACTIVITY , next: Learn how to thread a needle.

5. (DAY 6) Safely Punch out your template

6. (Day 7, 8, 9, 10, 11, 12, 13) Construct your box Lid and Sew each angle on one at a time, make sure to **balance** your colors!

7. DAY 13: Can begin to Submit to Schoology

8. Day 14/15: Catch Up days

Timeline: Project Due no later than DAY 15 at class end.

. . . Not enjoying this project? Talk to me. You always have the option to propose your own Preference Project that meets the WHY of this project.

Name:_____ Grading Criteria Sheet

Section Number:_____

String Art Rubric

Learning Target	Description	Student Score	Teacher Score
1. Creativity and Critical Thinking:	☐ I balanced my colors well and made smart contrasting color choices. (1pt) ☐ I understand that math and art have connections. (1pt)	/2	/2
2. Craftsmanship	☐ I paid attention to detail; the artwork is neat, with no loose lines, and is not sloppy. (1pt) ☐ I carefully and safely punched out my template. (1pt)	/2	/2
3. Technical Skills	☐ I can thread a needle (1pt) ☐ I can make a drawing and turn it into a 3d object (1pt)	/2	/2
4. Planning	☐ I completed the practice sheets and drew out at least 2 template “sketches”(1pt) ☐ My submitted drawing was well done worked carefully and submitted my work progress to my digital portfolio.(1pt)	/2	/2

Please Answer the Following Questions . . . .

1. What kind of curves did we create with our string art designs? (1pts)

2. What problems did you encounter and have to solve or overcome through the making of this project? (1pts)

Printmaking – Tribute Art

Objective: Create a low relief 'linocut' and make prints that pay tribute to someone positive in your life.

Vocabulary:
Low relief:

Linocut:

Hokusai: (1829–1833) – Artist who painted the ***"The Great Wave":*** *- part of Thirty Six Views of Mt Fuji:*

1. What Mountain is portrayed in "The Great Wave"

2. How much would it cost in 1830 to own a print of the Great Wave?

3. What kind of Wave is shown on this print?

4. What does this "The Great WAVE" print **symbolize**?

Steps:

1) **Learn about Hokusai and The Great Wave.**
2) **Complete Art Tribute Sheet and make four practice "Symbol Sketches" ***Your Symbol sketch CANNOT HAVE TEXT - BE A LOGO - OR A CARTOON CHARACTER.****
3) **Draw good copy image.**
4) **Transfer good copy drawing to Linocut.**
5) **Outline Drawing with Sharpie.**
6) **Use a bench hook, and Carve AROUND black Sharpie with a thin gouger.**
7) **Carve rest of design out with thick gouger.**
8) **Make Prints ☺**

Printmaking Timeline:

Day 0: Intro : Brainstorm sketches

Day 1: Finish Symbolic Sketches

Day 2: Transfer sketch to Lino

Day 3: Outline sketch with Sharpie: Positive/Negative Space review

Day 4: Carving Safety: How to use a bench hook and carve properly

Day 5: Carving 1

Day 6: Carving 2

Day 7: Make prints Day 1

Day 8: Make prints Day 2

Day 9: Make Prints Day 3

. . . Not enjoying this project? Talk to me. You always have the option to propose your own Preference Project that meets the WHY of this project.

Grading Criteria Sheet

Name:_____

Section:_____

Printmaking – Tribute Art

Learning Target	Description	Student Score	Teacher Score
1. Creativity and Critical Thinking:(2pts)	- I sketched at least 4 different possible symbols, and my symbol pays tribute to someone who has had a positive impact on me. (1pt) - I made a good copy sketch that had thick lines. (1pt)	/2	/2
2. Craftsmanship(2pts)	-I paid attention to detail; the artwork is neat, not sloppy: lines go in a purposeful direction. (1pt) - The sketch was transferred. (1pt)	/2	/2
3. Technical Skills (2pts)	- I correctly used gougers and bench hooks. (.5) - I properly layered my linocut with ink (.5) - I was able to make multiple successful prints! (.5) - I was able to sign my prints appropriately and successfully. (.5)	/2	/2
4. Art History (2pts)	- I understand that artists can make Art as a tribute to a culture, a time, or another person. (1pt) - I can tell you one fact about Hokusai "Great Wave" woodcut print and understand what a Low Relief sculpture is. (1pt)	/2	/2

1. **In the space below, please write and example of an Artwork that was made as a Tribute: (1pt)**

2. **Are you pleased with your end results, why, or why not? (1pt)**

Art Tribute Brainstorm Sheet

Sometimes artists make art that pays tribute to another person.

*** **Brainstorm:** Think of a person who has had a positive impact on you personally. It could be a parent, aunt, uncle, teacher, sibling, etc. Now search for a reference image that could symbolize that person. Make detailed practice drawings in each space below (you should pick different images and symbols for each person). Your symbol CANNOT BE A logo or Cartoon Character!

Unit/Module # 4 Title: Cardboard Construction and Paper Arts

Duration of Unit/Module: Class meets 2x per 6 day cycle (11 weeks, 16 days)

Standards Based Performance Task Assessment Window: N/A

Unit/Module Summary: In the 7th and 8th grade Cardboard Construction and Paper Arts unit, students will focus on various paper and cardboard joining and building techniques. The Artistic behavior theme will focus on: *Artist as Environmentalist, Artists as planners and artists as problem solvers* as students will be challenged to create their own original paper-based artworks.

Stage 1 Desired Results

ESTABLISHED GOALS

National Art Standards

VA:Cn10.1.7a Individually or collaboratively create visual documentation of places and times in which people gather to make and experience art or design in the community.

VA:Re.7.1.8a Explain how a person's aesthetic choices are influenced by culture and environment and impact the visual image that one conveys to others

VA:Pr5.1.7a Based on criteria, analyze and evaluate methods for preparing and presenting art.

VA:Cr2.3.7a Apply visual organizational strategies to design and produce a work of art, design, or media that clearly communicates information or ideas.

VA:Cr2.1.8a Demonstrate willingness to experiment, innovate, and take risks to pursue ideas, forms, and meanings that

Transfer Goal (Pulled Directly From Course Level)

(Formerly 'Unit Concepts')
Students will be able to independently use their learning to…

- Exhibit critical thinking and problem-solving skills when faced with challenges related to working with peers and new materials.
- Construct and carry out a plan of action.
- Recognize the importance of a strong foundation and use of balance within a work of freestanding sculptural art.
- Create artwork with personal meaning

Meaning (Pulled Directly From Course Level)

OVERARCHING UNDERSTANDINGS *(Formerly 'Big Ideas')* *Students will understand that…*	OVERARCHING ESSENTIAL QUESTIONS (Formerly 'Essential Questions') Make sure to match with Big Ideas.
● SHoM, Artistic Behaviors, elements and principles of design, skills, and techniques can be learned, studied and practiced. ● Experimentation and flexibility is an important aspect of planning. ●Studios though sometimes independent ventures often are influenced by local collaborations.	1. What traits make a creative artist? 2. Why is it important to be flexible when working with the structure of a plan? 3. Why is it important to receive feedback and ask questions to your peers and community ?

<table>
<tr><td rowspan="2">emerge in the process of artmaking or designing.

PA Arts Arts and Humanity Standards

9.1.8.B Recognize, know, use, and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts.

9.3.8.A Know and use the critical process of the examination of works in the arts and humanities.</td><td>●Paper as a medium is incredibly adaptable and can be used in a variety of ways to create 3D art.</td><td>4. What makes paper and cardboard such a highly used medium in art? How do artists choose their mediums?</td></tr>
<tr><td colspan="2">Acquisition (Should Be Unit Specific)
(Formerly ‘Student Learning Objectives’) and should be written as a numbered list in ‘SWBAT’ Format
Students will be able to…
1. Plan an idea
2. Create using paper building techniques: slot, quilling, folding, paper mache, etc.
3. Use tools properly and safely: utility blades, wire cutters and pliers, etc.</td></tr>
<tr><td colspan="3">Stage 2 - Evidence</td></tr>
<tr><td>Evaluative Criteria</td><td colspan="2">Summative Assessment Evidence</td></tr>
<tr><td>● For art projects: a teacher created rubric will be used to evaluate the main concepts of the project. Common errors will be reviewed and discussed in class.

● Students will achieve 70% or higher in these assessments.</td><td colspan="2">SUMMATIVE PERFORMANCE TASK(S):

1. Digital portfolio progress
2. 7th Grade: Paper Project Self-assessment checklist format for ease of use: possible project examples: Magazine bowls, slot sculpture animals, paper mache, origami.
8th Grade: Paper Project Self-assessment: possible project examples Monumental sculpture/ paper mache animals or pinatas/ cardboard letters.</td></tr>
<tr><td></td><td colspan="2">OTHER EVIDENCE:

- Daily performance tasks in class
- Formative Assessments: Teacher questions, Brainstorm Sheets/ Sketches, Exit Tickets, Flipgrid, Nearpod lessons with instant feedback, Skills assessments.</td></tr>
<tr><td colspan="3">Stage 3 – Learning Plan</td></tr>
<tr><td colspan="3">Summary of Key Learning Events & Instruction</td></tr>
<tr><td colspan="3">● Artist Connections past and present: Art Discussion - Introduce project - Lesson 1 (1 day)
○ Observe and discuss contemporary and historical artworks as they relate to the current project</td></tr>
</table>

- Go over project guideline sheet and rubric
- Make a plan - Start Brainstorm worksheets and sketches
- Chart plan progress in digital portfolio

- Preparation of Ideas/Tools/Materials -Lesson 2 (2 day)
  - Review of new Art terms, new equipment materials and classroom procedures
  - Teacher 5 minute live and recorded demonstrations: steps of possible projects.
  - Finish brainstorm sheets and make your plan.
- Create and Build: Lesson 3 - (12 days)
  - Review steps of project
  - Build/ Studio Work Time
  - Critique/Collaboration check
  - Chart plan progress in digital portfolio
- Critique: Self Reflection Lesson 4 (1 day)
  - Review various ways to critique art, Engage in Critique of work
  - Photograph Artwork created
  - Complete Assessment / Digital portfolio and Turn In.

-Digital citizenship will be referenced and reinforced when applicable throughout all units.

Stage 4 – Resources

List of Unit/Module Resources

- All resources created by teacher

Newspaper Pottery

Artistic Behavior focus: “Artist as Environmentalist”

Recycled Art


OBJECTIVE: Students will recycle old paper to create a one of a kind Paper Pottery vessel.

Artist Spotlight:

Chie Hitotsuyama : https://youtu.be/iXLbPmW5KSs

ART Topics/Vocab:

Element of Art: FORM

Paper Coils

Vessel

Lip

PROJECT BREAKDOWN BY DAY:

DAY 1: Intro to Hybrid/ THEME “Artists As Environmentalists”

Tasks : Collect Materials and Paper for next class.

DAY 2: NEWSPAPER POTTERY Project Guideline Sheet Intro :)

Watch the whole Process: *Newspaper pottery VIDEO FROM YOUTUBE*

- Scissor Skills Review=SHARK vs GOLDFISH/ Prep for and start cutting strips.

DAY 3: Continue or Start to Cut newspaper strips (or magazine or construction paper) with a ruler as your stencil. You are not measuring-you are using the width of the ruler as your guide making sure all strips are the same width)

VIDEO DEMO 1: HOW TO CUT PAPER STRIPS

Materials needed: Newspaper/ Magazines/ Ruler/ scissors/ pencil/ clips

DAY 4: Continue to cut strips and build CORE

VIDEO DEMO 2: How to build CORE

DAY 5: Make your FOUR INCH PUCK.

VIDEO DEMO 3: HOW TO BUILD YOUR 4 INCH PUCK WORKDAY: CONTINUE TO BUILD PUCK- must be at least 4 inches

DAY 6: MAKE YOUR NAME LABEL: NAME (First and LAST in black pen) / Section NUMBER (LETTER DAYS + CLASS PERIOD) . .AND Gently push the puck out until it has a "POT" shape.

DAY 7: WORKDAY BY classes end you should have at least a 4 inch PUCK.

DAY 8 Seal with Elmer's glue & water so it keeps its shape (make a mixture of half water & half glue and brush on)

You don't need a brush for this. You can dab it on a rolled-up paper towel as your brush.

Video DEMO 5: How to seal with Elmer's GLUE

DAY 9 : SUBMISSION DAY- Project DUE at class end: Submit Photo to Schoology.

. . . Not enjoying this project? Talk to me. You always have the option to propose your own Preference Project that meets the WHY of this project.

GRADING CHECKLIST

NEWSPAPER POTTERY:

10 Points:

- ☐ 2 points: Made a tight 4-inch or larger puck from the newspaper, magazines, construction paper or a combination of strips
- ☐ 1 Points: All strips are the same width
- ☐ 1 Points: A bowl or pot shape made (symmetrical, stable shape): strips are pushed out evenly
- ☐ 1 Points: Stands on its own- rim is even
- ☐ 1 Points: Finished with glue & water- inside and outside: Looks Finished (can add strips or paper strips for more color)
- ☐ 2 Points the LIP of the pot was considered/ decorated with images that describe you or quote added etc.
- ☐ 2 points: Schoology submission photo: Is taken with a blank background and an up-close view of the vessel like the example shown in class.

***** Make sure to add each day's progress to digital portfolio, along with final bowl photo*****

MONUMENTAL SCULPTURE

"Artist as Environmentalist"

Objective: Working with a partner, choose an everyday object and create a monumental sculpture . . . using everyday objects!

VOCABULARY

Claes Oldenburg:

Monumental Sculpture:

Proportion:

Steps:

1. Choose two possible objects that would fit into the palm of your hand/ Sketch out and measure.
   (Objects with simple shapes will be easier).
2. Multiply the objects measurements by at least 10 or 20
3. Make a plan. What are the basic shapes that make up your object? What materials will you need?

Possible Material Options: Cardboard/Newspapers/Paper Mache/Masking Tape, etc.

Grading Criteria Sheet

Name:_____

Grade:_____

MONUMENTAL SCULPTURE (10)

1.Creativity and Critical thinking	- I chose an everyday object and made it monumental. (1pt) - I made a careful plan and wrote out what materials I would need to create my sculpture. (1pt)	**/2**	
2. Craftsmanship	-I paid attention to detail; the artwork is neat, not sloppy.	**/2**	
3. Technical Skills	- I measured my object and multiplied it by at least 5, 10 or 20 to keep my object in **proportion**. (1pt) - I carefully constructed and painted my Object. (1pt)	**/2**	
4. Artistic Growth and Development	- I took good care of the art room and its materials. (1pt) I understand the art vocabulary. (1pt)	**/2**	

PLEASE ANSWER THE FOLLOWING QUESTIONS . . .

1. What is a monumental sculpture? (1pt)

2. How did the creation process go for you? Did your plan turn out how you thought it would? Explain (1pt)

Name:

Table Number:

Everyday Object 1	Everyday Object 2

Actual Measurements:

Height: Width:

H X 10 or 20 =

W X 20 =

Monumental Sculpture Size:

Basic Shapes:

Actual Measurements:

Height: Width:

H X 10 or 20 =

W X 20 =

Monumental Sculpture Size:

Basic Shapes:

What Materials can I use to build this object? How am I going to do this?

Examples:

Object: Lego (Basic Shape) rectangle

Material: Cardboard box measured to size _____

Card stock circles (for top connector pieces) or maybe yogurt containers

Paint /tape

- I will need to first find or cut cardboard boxes to the right size, then cut and tape the top circles onto the box and lastly I will need to paint.

Object: Hershey Kiss (Non-Basic Shape)

Material: Newspaper, Tape, Paper Mache, Paper for top detail, Paint

- I will need to first build an armature of newspaper . . .maybe use paper towel tubes and cardboard to hold paper together. Tape newspaper to armature and tape it together. . . Paper Mache to seal everything. . . .and then cut and draw out on paper the top label detail. Lastly, I'll need to cover with aluminum foil.

Your Object:

Materials:

Plan of Action:

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Appendix A

Art Making Process

Studio Habits of Mind	Description	Art Step	How?
1. Observe	I can learn to look more closely & see things that may otherwise not be seen.	Feldman Model of Art Criticism/ Research	Pay attention to the world around you. Look closely and get curious!
2 Make Connections	I can learn about art history and learn to interact as an artist with other artists.		Describe, Analyze, Interpret, and Judge artworks. Learn about the artist's life and the context in which they made their work through research.
3. Envision	I can imagine what cannot be seen and learn to mentally picture the next steps in my work.	Plan	Create a plan that shows your vision for your artwork.
4. Develop Craft	I can learn to use tools & materials and the practices of an art form.	Skill Building and Practice	Learn how to use materials, practice new ways to use materials you have already used.
5. Engage and Persist	I can learn to embrace problems of importance & develop focus within my work.	Creating / Art Making	Do not give up! Great work sometimes comes with frustration because it's never been done before. Stay with it!
6. Express	I can learn to create works that convey an idea, a feeling or a meaning.		What is the purpose of your art? What is it trying to communicate?
7. Stretch and Explore	I can learn to reach beyond my capacity and embrace the opportunity to learn from my mistakes.		"Mistakes are proof you're learning". Making mistakes helps you use your creativity to overcome problems and sometimes makes your art even better!
8. Reflect	I can learn to talk about the process of working and honestly assess my work/process.	Analyze, Reflect, Artist Statement (ARA)	Look back at your artwork with critical eyes. Did you accomplish what you set out to do? What was successful about your art? How could you make it better?

* Art Making Process Chart created by Julie Dimino *

Appendix B

List of Possible TAB Themes

1 artist as an **environmentalist.**
2 artists as **documentarians**.
3 artists as **storytellers**.
4 artists as **social commentators**.
5 artist as one who **pays tribute** (memoriam) to a person, place, idea or thing.
6 artists as **historians**.
7 artists as **collaborators.**
8 artists as an **observer.**
9 artists as an **advocate of cultural awareness.**
10 artists are **self-expressive.**
11 artists as **business people.**
12 artists as an **inventor.**
13 artists as **researchers.**
14 artists as **explorers.**
15 artists as **problem solvers.**
16 artists as **designers.**
17 artists as **communicators.**
18 artists are **reflective.**

Created collectively by art teachers within the district

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Bachelor of Science, Education, 2009
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08/17 – Present **ART TEACHER**
Downingtown Area School District, Exton, PA
Lionville Middle School, (1.0) 7th and 8th Digital Design, General Art, and 3D Sculpture

08/13- 6/15 **ART TEACHER**
Bethel School District, Eugene Oregon
Meadow View School (.5), Willamette High School (.17)
- Developed 3rd, 6th, 7th and 8th Grade Curriculum
  Taught High School Ceramics levels 1 and 2
- Effectively managed large class sizes of 35-53 students

03/13- 06/13 **LTS ART TEACHER**
Springfield School District, Hamlin Middle School, Eugene Oregon

03/13- 08/14 **WHEEL THROWING INSTRUCTOR**
Maude Kerns Art Center, Eugene, Oregon

08/11 – 08/12 **ART TEACHER**
Downingtown Area School District, Exton, PA
Lionville Middle School (.4) East High School (.2)

03/2011 – 06/2011 **ART TEACHER LONG TERM SUBSTITUTE**
Mary C. Howse Elementary School, West Chester, PA

12/2011 - 03/2011 **LONG TERM SUBSTITUTE TEACHERS AID**
Rise Program, Child and Career Development Center, Coatesville, PA
- Taught and tutored Algebra I and II to High School students.

09/2010 - 11/2010 **LONG TERM SUBSTITUTE INSTRUCTIONAL AID**
CCIU – Unionville Elementary School, Unionville, PA
- Aided an eight year old boy with Tuberous Sclerosis in MDS classroom.
- Guided student using hand over hand assistance and PEC symbols.

06/2008 – 08/2008 **STONE SCULPTOR**
Indian Arts, Gujarat, India,
- Apprenticed under Sculptor Pramod Bi in the town of Dhrangadhra.