SAN LEANDRO UNIFIED SCHOOL DISTRICT
COURSE PROPOSAL

SECTION A. COVER PAGE

1. **Course Title: Sculpture I**	7. **Action** ☐ New Course ☒ Course Revision ☐ Title Change Only
2. Date Submitted:	8. **Grade Level** ☐ 9 ☒ 10 ☒ 11 ☒ 12
3. Transcript Title/Abbreviation(s)Sculpture I	**9. Prerequisites** (Please list.) ☐ Required ☐ Recommended ☒ NONE
4. Transcript Course Code/Course Number : 6163	**10. Seeking Program Distinction?** ☐ YES (Check one below.) NO ☐ Honors ☐ AP ☐ Other
5. Subject Area Art	11. **Is this a CTE course?** ☐ YES ☒ NO **If YES, complete Section C**
6. **Department** Visual and Performing Arts	12. **Previously approved by UC?** ☒ YES ☐ NO Year approved 2013-2014 Year removed
13. UC ELIGIBILITY **Already eligible?** ☒ **YES** ☐ **NO** **a** ☐ **b** ☐ **c** ☐ **d** ☐ **e** ☐ **f** ☐ **g** ☒ **Proposing eligibility?** ☐ **YES** ☐ **NO** **a** ☐ **b** ☐ **c** ☐ **d** ☐ **e** ☐ **f** ☐ **g** ☐ Please mark one for approved eligibility or proposed eligibility.	14. **Unit Value/Course Credit/Length of Course** ☐ 0.5 (semester or half-year ☒ 1.0 (one year equivalent) ☐ 2.0 (two-year equivalent) ☐ Other
15. School Contact: Name:Golnaz Lo Phone:(510) 618-4600 ext 2106 Email:glo@slusd.us Position:Teacher	
16. Signatures: Department Chair Andy B Pe Principal:	**DISTRICT OFFICE USE ONLY** **Date approved by Board Curriculum Committee** 1-6-15 **Date approved by Board**

SECTION B. COURSE CONTENT

17. Course Description

This course is designed for the beginning student in any ability group interested in developing a foundation in Sculpture, Craft and Three-Dimensional Design. The course content involves an investigation of art fundamentals with emphasis on craftsmanship, the elements of art (Line, Shape, Form, Space Texture, Value and Color) as well as the principles of art (Balance, Emphasis, Unity, Pattern, Movement & Rhythm). This course teaches the following: creating new artistic ideas and creative work, refining artistic techniques for presentation, evaluating how the arts convey meaning, connecting how the arts are enriched with cultural and historical context, and how to relate personal experiences to make art. These are fundamental components of all instruction in the Visual Arts. Thus, the course of study is closely aligned with the California Department of Education's Visual and Performing Arts Framework, as well as the National Visual Arts Standards.

18. Course Goals and/or Major Student Outcomes

Students will be able to understand and use the Elements and Principles of art to solve three dimensional design problems. Students will be able to use Creative Expression with some degree of craftsmanship, composition and concept. Students will connect with the importance of Art & Design with an understanding of cross cultural and curricular influence.

Student outcomes will reflect:
1) Fundamental Skills: reading, writing, listening
2) Personal Qualities: responsibility, self management, perseverance, honesty and integrity
3) Thinking Skills: making decisions, solving problems, thinking creatively, knowing how to learn
4) Fundamental Knowledge: people, events, art, philosophical principles and ideas.

19. **Course Objectives (standards)**

Students will acquire and demonstrate a thorough understanding of basicart fundamental skills and concepts, focusing on the elements and principles ofart and design. Students will connect and apply learned skills and knowledge and demonstrate the following abilities according to the California State Framework

AESTHETIC PERCEPTIONStudents will recognize and discriminate among the visual characteristics of the design elements, understand and observe how the design principles are applied in composition, observe how objects and things look different under varying conditions such as light, position and motion, recognize and categorize visual and tactile characteristic in our total environment

CREATIVE ESXPRESSION

Students will use sculpture and 3-dimensional techniques to organize and depict ideas, feelings and moods, create a well organized design applying the proper and effective use of design elements and principles, as well as techniques in a variety of media. Students will recognize career opportunities and how art is used in everyday life.

VISUAL ARTS HERITAGE

Students will be able to identify various cultural themes in selected works of art, describe a variety of visual art forms using the basic visual arts vocabulary, recognize and identify certain works of individual artistic periods. Students will be able to describe ways that people are involved in the arts within the community as well as the larger art community

AESTHETIC VALUE AND JUDGEMENT

Students will use design elements to describe works of art, nature and our environment as well as understand how the elements are organized. Students will be able to identify specific art media and processes, describe and identify certain concepts, moods, feelings and motifs in art. They will be able to talk about design elements when describing aesthetic characteristics in works of art, nature and the environment, distinguish the differences in artistic styles and techniques and recognize the differences between a reproduction and an original work of art.

CONNECTIONS, RELATIONS AND APPLICATIONS

Students will know how to connect and apply learned knowledge and experiences to other art forms in the community, in art-related careers and non- related fields. They will attain art literacy to connect, relate and apply art knowledge and skills to everyday life. They will be able to connect and apply appropriate art technology to art related careers and explore careers or occupations requiring art education and training.

20. Course Outline

1. Introductory Collage – self-exploration, paper sculpture, introduction to art elements and principles of design.
Lesson:
· Written description including many aspects of their personality and life.
· Visual representation of their written description through a collage paper cube

2. 2-D to 3-D Checkerboard Face – Bas Relief, Color Theory, Complimentary Colors, Analogous Colors, Monochromatic colors, Line, Shape, and Space.
Lesson:
· Color theory paintings (using the primary colors to mix the color wheel, complementary color combination, analogous color combination, and tints and shades.
· Cardboard Relief sculpture designed by the student that protrudes from the surface a minimum of three layers. Design must have personal significance.

3. Day of the Dead Skull – Papier Mache, Line, Pattern, Form, Proportion, and an understanding of the Day of the Dead Mexican Holiday including artwork by various artists.
Lesson:
· Theme development to unify the skull.
· Paper mache skull built in the Dia Day Los Muertos Style

4. Packing Tape Shoe – Form, Line, Balance, Positive and Negative Space, History of Shoes, Assemblage Art (made with found objects), and art cars.
Lesson:
· Shoe made with found objects.
· Visual representation of 3 aspects of their personality through the use of found objects. 3 qualities recorded in writing to share.

5. Adire Cloth/Tie Dye Pillow – Resist Process, Line, Pattern, Shape, Space, Symbols, Symmetry, Tie Dye techniques, West African Fabric Dying methods and aesthetics.
Lesson:
· Create a complex design/pattern using lines and shapes that have personal significance.
· Adire/Tye Dye Pillow (soft sculpture)

6. Animal Block Carving – Subtractive carving, Form, Proportion, Positive and Negative Space.
Lesson:
· Animal study drawing of three views (front, top, side).
· Foam carving dipped in plaster and then painted with acrylics.

7. Wire (Line in Space) – Line, Shape, Mass, Space, Volume, Balance in the artwork of Alexander Calder.
Lesson:
· Contour drawings of object (theme option: mode of transportation, food, or an office supply).
· 3-D Linear wire sculpture

8. Art History Book – Research an Artist and design a book with several pages of information about the Artist. Upon completion, students will choose one artwork and recreate it with their own personal touches.
Lesson:
· Research Paper on an Artist
· Creative drawing reinterpreting a famous artwork

9. Clay Mask and Pot – Theme, Form, Modeling, Style Development, and Color.
Lesson:
· Research cultural masks and sketch a minimum of 2 ideas
· Create a clay mask inspired by a culture.

21. Instructional Materials:
Board approved required text
Exploration in Design. Teacher instructional resources are provided from textbooks, reference books and lesson plans from California Art Educators Association.

Supplementary materials

Supplemental materials are magazines, videos, slides, art reproductions, andCD-ROM's. Also, Internet resources such as Artchive, eLibrary and software including Adobe PhotoShop, Bryce 3D, and Poser are used.

Suggested Reference Text: Understanding Art- Glencoe
Exploring Visual Design-Davis
Sculpture Techniques in Clay, Wax and Slate - Eliscu
From Ordinary to Extraordinary - Vieth Shaping Space - Zelanski and Fisher
Arts and Crafts of Mexico - Sayer
Art Talk- Glencoe

Suggested Supplemental Materials:

Videos: Elements & Principles of Design, Latino Art & Culture, Egyptian Art, AfricanAmerican Art/Affirmation Today
CD-ROMs: The Louvre & D'Orsay, Bettye Saar
Posters: Crystal Productions - The Elements and Principles of Design
Magazines: Scholastic Art, Art in America, American Artist, New American Painting

22. Key Assignments

Bas Relief/Color theory
Unit Title: Cardboard checkerboard Sculpture
Skill or Concept:
1. Color Theory
2. Bas Relief or Low Relief

Standards:
2.1 Solve a visual arts problem that involves the effective use of the elements of art and the principles of design.
2.5 Create an expressive composition, focusing on dominance and subordination.
3.3 Identify and describe trends in the visual arts and discuss how the issues of time, place, and cultural influence are reflected in selected works of art.
4.5 Employ the conventions of art criticism in writing and speaking about works of art.

Learning Objectives:
- TSWBAT paint a checkerboard pattern using complementary, analogous, or monochromatic color scheme
- TSWBAT create a design that appears to be popping out of a flat surface (minimum of three layers)

***Project Instructions posted on the white board (written and visual)
Step 1: Introduction
- Introduce the history of Bas Relief

Step 2: Instruction
- Discuss color theory and watch video clip.
- Demo on how to make grid drawing.
- Demo how to use the Xacto Knife.
- Demo how to use the spackle cardboard cutouts.
- Demo how to stack and glue pieces.

Step 3: Guided Practice
- Students are to complete their grid drawing.
- Students will paint their checkerboard pattern using one of the color relationships.
- Students will create a cardboard design that pops out a minimum of three layers.

Step 4: Critique
- Complete critique handout reflecting on their artistic experience using the elements of art vocabulary.

Adire Cloth
Skill or Concept:
1. Resist fabric dyeing – Paint on method
2. Using Lines to create complex designs

3. Using positive and negative space
Standards:
2.1 Solve a visual arts problem that involves the effective use of the elements of art and the principles of design.
2.5 Create an expressive composition, focusing on dominance and subordination.
3.3 Identify and describe trends in the visual arts and discuss how the issues of time, place, and cultural influence are reflected in selected works of art.
4.5 Employ the conventions of art criticism in writing and speaking about works of art.
Materials Needed
1. 14 x 14 inch piece of paper
2. 14 x 14 inch piece of cotton fabric
3. Pencils
4. Rulers
5. Small paintbrushes
6. Resist paste: alum, flour, cold water, food coloring
7. Palettes
8. Sharpies
9. Newspaper
10. Masking tape
11. Blue fabric paint on dye (versatex)
12. Plastic spoons

Tasks before class:
1. Make examples of each step
2. Display examples of Adire Cloth
3. Prepare a handout for students about the history and process of resist dyeing in west Africa
4. Make paste at home
5. Create critique/reflection handout
6. Cut 50 yards of fabric into 14 x 14 inch squares
7. Measure paper into 14 x 14 inch squares

Learning Objectives:
· TSWBAT complete a fabric resist process
· TSWBAT create a design with various types of lines
· TWWBAT use personal symbols in their designs

Step 1: Introduction
· Introduce the history of Adire cloth in West Africa
Step 2: Instruction
· Demo on how to make grid designs.
· Demo how to paint with paste.
· Demo how to use the fabric paint.
Step 3: Guided Practice
· Students are to complete their grid design.
· Students will paint paste on their fabric.
· Students will paint on the dye.
Step 4: Critique
· Complete critique handout

23. Instructional Methods and/or Strategies

1.) Teacher Practice: Lecture, demonstration, modeling, exemplars, individual instruction, critique, guided practice, observation, build on previous knowledge, and make connections to the larger community.

2.) Student learning activities: Project based activities, class critique, reflective writing, periodic writing, and creative writing. Self-evaluation through: reflections, writing assignments, and rubric.

3.) Technology: PowerPoint presentations, Internet Research, Poser

4.) Integrated Curriculum: It is suggested that curriculum be integrated whenever possible with each unit; reading, writing, math, science, and or history.

24. Assessment Methods and/or Tools

Rubric Evaluation, direct observation, expressive measures, monitoring participation, self-evaluation, class critique, portfolio (selective or process), Reflective writing assignments.

Rubric:

5
Highest level of thought, technique and imagery combine to form an art piece that is "portfolio ready". Risk taking or experimentation is evident and successful. The work produced is visually arresting and of the highest quality.

4
The work satisfies the scope and criteria of the assignment to a very high degree. Understanding of the elements and principles of design is evident and used successfully. The work is excellent in technique and visual imagery.

3

The artwork satisfies the scope and criteria of the assignment with much success. Understanding of the elements and principles of design is evident, though may be met with uneven success. The work demonstrates competency, technically.

2
The work shows some evidence reflecting the scope and criteria of the assignment. There is some evidence reflecting the elements and principles of design. The work is technically unsatisfactory.

1
There is very little evidence of the work reflecting the scope and criteria of the assignment. Very little, if any, understanding of the elements and principles of design is apparent. There is little or no use of demonstrated techniques.

Rubric for Bas Relief:

Painting Technique
· Were the squares painted in consistently (no color change)?
· Were the squares painted neatly inside the lines?
· Was there a complementary color scheme used in the checkerboard pattern?
· Was the entire cardboard painted completely with clear effort?
· Were the grid lines drawn accurately to create a 1-inch by 1-inch grid (consistent size squares)?

Creativity
· Did the student add two layers to their checkerboard pattern?
· Were the top two layers creative/inventive?
· Were they cut out and painted cleanly demonstrating effort?

Art Critique
· Did the student take time to reflect on the work that they created?
· Were all of the questions on the Art critique handout filled out?
· Did the students use complete sentences and put thought into their responses?
· Did the student take pride in their artwork?

Adire Cloth – Grading Checklist

Final Drawing – 10 points
· The student created a detailed drawing using patterns and symbols.
· Very little negative space was included in the design. (No blank space)
· A minimum of 8 different designs was used in the 16 square grid.
· Student used sharpie to color in the positive space.
· Student erased all visible pencil lines to create a clean drawing.
· Student accurately measured a 1-inch border with 3-inch squares.

Adire Cloth – 20 points
· The student created a 3-inch grid similar to the Adire cloth we studied from Africa.

· The cloth represents the designs that students created in the final drawing.
· Students painted the resist paste on very carefully to obtain clean white lines once the fabric is dyed.
· Students applied the paint on fabric dye correctly. (Noticeable in end results)
· Students scrapped off excess paste from the fabric.

Tie-Dyed Cloth – 10 points
· The student successfully tie-dyed fabric using one of the methods demonstrated in class.
· At least two different colors were used in the dipping process.

Construction/Reflection – 10 points
· Student was able to use the running stitch to sew their pillow shut.
· Student submitted pattern handout demonstrating their experimentation with creating designs. All 12 boxes must be filled in.
· Student submitted art critique showing that they have answered all questions in complete sentences and reflected on their artwork, and the process it took to create it.

25. Grading Policy

Points are given for all assignments, as well as participation. All students are graded equally as to completion; however, each student is graded as to his/her capabilities. Each time you do not turn in a project, you receive 0 points. The only way to fail is to not do anything!

Grading Scale:
A = 90 – 100%
B = 80 – 89%
C = 70 – 79%
D = 60-69%
F = 0 – 59%

Breakdown of Grade:
Participation – 20%
Class work/Projects – 80%

SECTION C

26. Context for Course (optional)

REQUIRED FOR CTE COURSES

NOTE: In order to understand the context for a new course, sometimes it is helpful to understand the broader educational program and/or reform efforts of the school. How does this course fit into broader departmental and/or pathway structure? How does it fit into the overall school restructuring plans? Is the course intended to be a core course or supplemental? What are the student/school/community needs met by this course?

27. History of Course Development (optional)

REQUIRED FOR CTE COURSES

NOTE: Likewise, it is sometimes helpful know the origins of a course and who was involved in its development. Was this course modeled after another course at another school? If so, is that course UC approved? How does the course being submitted differ from the course after which it was modeled? Has this course received any special recognitions, designations or awards? Has it been articulated to local community colleges or universities?