Unit Title: Tension, Conflict, and Transformation

Sculpture

Colorado's District Sample Curriculum Project

INSTRUCTIONAL UNIT AUTHOR

Poudre School District
    Deborah S. Frain
    Sara M. K. Harris

**BASED ON A CURRICULUM
OVERVIEW SAMPLE AUTHORED BY**

Jefferson County R-1
    Elizabeth Buhr

Pueblo City 60
    Jennifer Doerr
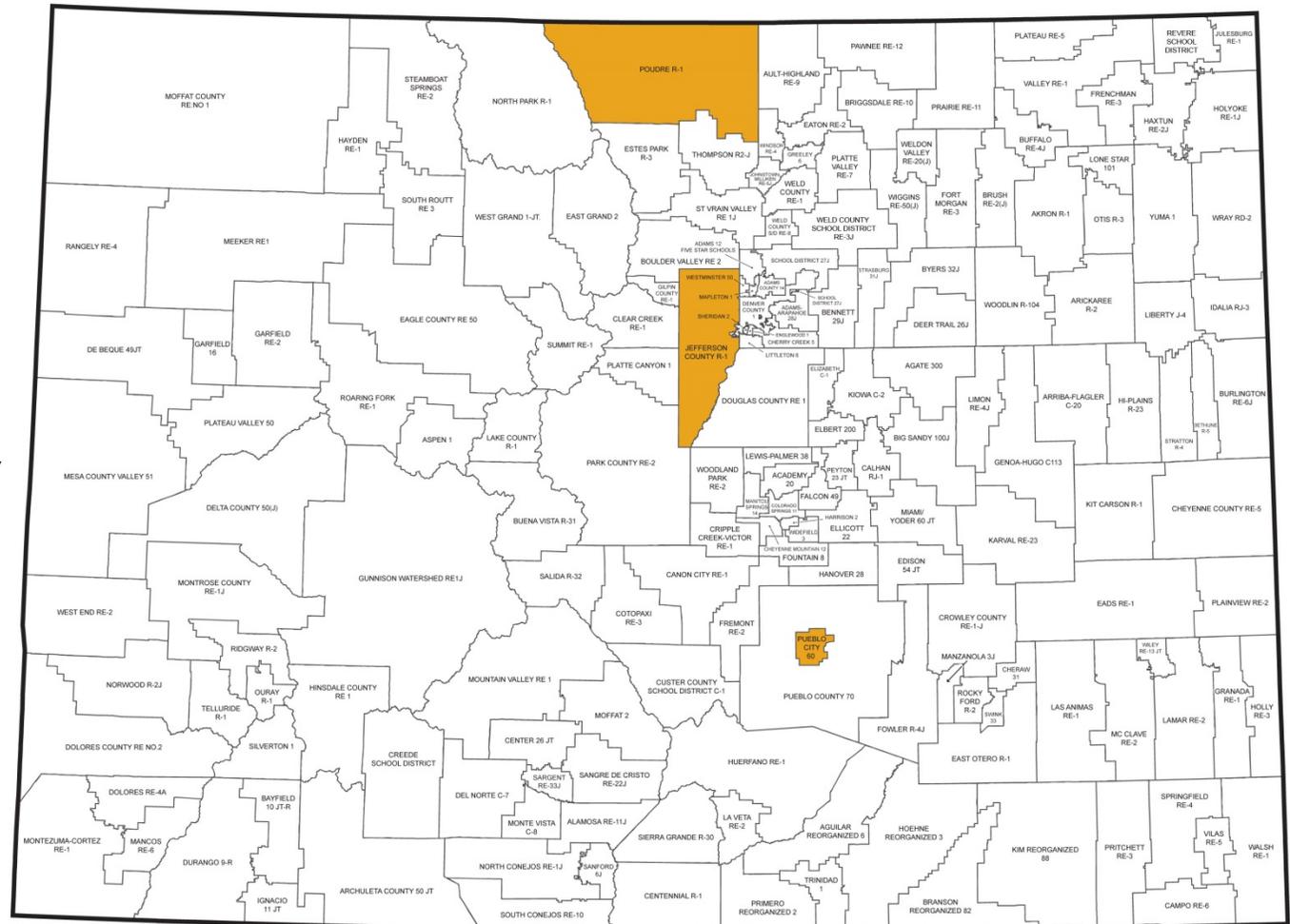
This unit was authored by a team of Colorado educators. The template provided one example of unit design that enabled teacher-authors to organize possible learning experiences, resources, differentiation, and assessments. The unit is intended to support teachers, schools, and districts as they make their own local decisions around the best instructional plans and practices for all students.

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Content Area	Visual Arts		Grade Level	High School
Course Name/Course Code	Ceramics/Sculpture			

Standard	Grade Level Expectations (GLE)	GLE Code
1. Observe and Learn to **Comprehend**	1. Visual art has inherent characteristics and expressive features	VA09-GR.HS-S.1-GLE.1
	2. Historical and cultural context are found in visual art	VA09-GR.HS-S.1-GLE.2
	3. Art and design have purpose and function	VA09-GR.HS-S.1-GLE.3
2. Envision and Critique to **Reflect**	1. Reflective strategies are used to understand the creative process	VA09-GR.HS-S.2-GLE.1
	2. A personal philosophy of art is accomplished through use of sophisticated language and studio art processes	VA09-GR.HS-S.2-GLE.2
	3. Interpretation is a means for understanding and evaluating works of art	VA09-GR.HS-S.2-GLE.3
3. Invent and Discover to **Create**	1. Demonstrate competency in traditional and new art media, and apply appropriate and available technology for the expression of ideas	VA09-GR.HS-S.3-GLE.1
	2. Assess and produce art with various materials and methods	VA09-GR.HS-S.3-GLE.2
	3. Make judgments from visual messages	VA09-GR.HS-S.3-GLE.3
4. Relate and Connect to **Transfer**	1. The work of art scholars impacts how art is viewed today	VA09-GR.HS-S.4-GLE.1
	2. Communication through advanced visual methods is a necessary skill in everyday life	VA09-GR.HS-S.4-GLE.2
	3. Art is a lifelong endeavor	VA09-GR.HS-S.4-GLE.3

# Colorado 21st Century Skills
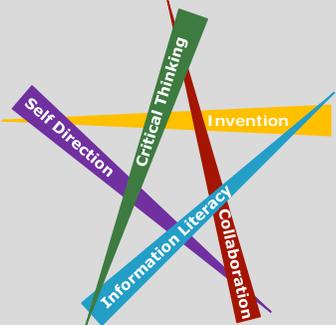
Critical Thinking and Reasoning: *Thinking Deeply, Thinking Differently*

Information Literacy: *Untangling the Web*

Collaboration: *Working Together, Learning Together*

Self-Direction: *Own Your Learning*

Invention: *Creating Solutions*
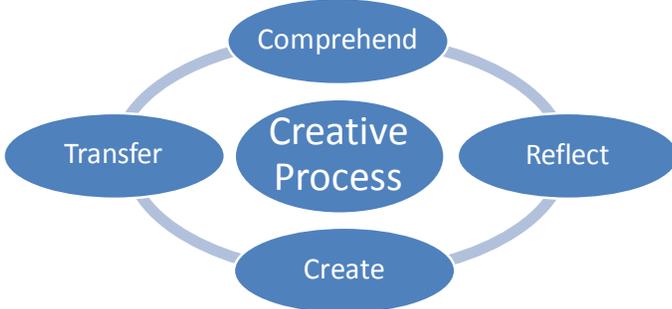
The Colorado Academic Standards for Visual Arts are not intended to be taught in a linear (checklist of coverage) fashion, but rather should be implemented as a cyclical creative process. Each unit within this sample blueprint intentionally includes standards from all four visual arts standards to illustrate this process-based philosophy.

Unit Titles	Length of Unit/Contact Hours	Unit Number/Sequence
Tension, Conflict, and Transformation	Instructor Choice	Instructor Choice

Unit Title	Tension, Conflict, and Transformation		Length of Unit	Quarter/Semester/Year
Focusing Lens(es)	Tension and Conflict	**Standards and Grade Level Expectations Addressed in this Unit**	VA09-GR.HS-S.1-GLE.1, VA09-GR.HS-S.1-GLE.2, VA09-GR.HS-S.1-GLE.3 VA09-GR.HS-S.2-GLE.1, VA09-GR.HS-S.2-GLE.2, VA09-GR.HS-S.2-GLE.3 VA09-GR.HS-S.3-GLE.1, VA09-GR.HS-S.3-GLE.2, VA09-GR.HS-S.3-GLE.3 VA09-GR.HS-S.4-GLE.1, VA09-GR.HS-S.4-GLE.2, VA09-GR.HS-S.4-GLE.3	
Inquiry Questions (Engaging-Debatable):	• How can an artwork represent tension and conflict? (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS- S.2-GLE.1,2,3) and (VA09-Gr.HS-S.3-GLE.1,2,3) and (VA09-Gr.HS-S.4-GLE.1,2,3) • How is art transformative?			
Unit Strands	Comprehend/Reflect/Create/Transfer			
Concepts	Culture, Space/Time/Energy, Emotion, Laws/Rules, Characteristics and Expressive Features, Structure and Function, Aesthetics, Transformation, Object, Artistic Intent, Relationships, Materials, Ideas, Compositional Elements			

Generalizations My students will **Understand** that…	Guiding Questions	
	Factual	**Conceptual**
The relationship of objects in space can produce tension and conflict. (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS- S.2-GLE.1,2,3) and(VA09-Gr.HS-S.3-GLE.1,2,3) and (VA09-Gr.HS- S.4-GLE.1,2,3)	Why do artists choose to work in three dimensions rather than two dimensions? Why is space considered part of the artwork when designing an instillation piece?	Why do artists choose to work in three dimensions rather than two dimensions? Explain.
Artists transform materials and ideas to create works of art and functional objects that alter perceptions about space. (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS- S.2-GLE.1,2,3) and(VA09-Gr.HS-S.3-GLE.1,2,3) and (VA09-Gr.HS- S.4-GLE.1,2,3)	What qualities are associated with transformation of an object, environment, or a person? What expressive features distinguish functional art?	How does a functional object transform space? Can functional art also be fine art? Explain. How does a work of art transform space?
Cultural and aesthetic preferences drive artistic intent. (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS- S.2-GLE.1,2,3) and(VA09-Gr.HS-S.3-GLE.1,2,3) and (VA09-Gr.HS- S.4-GLE.1,2,3)	What are examples of culture influences in art? What are examples of aesthetics preferences in art? (wabi-sabi, beauty)	Should an artist's culture and aesthetic preferences influence their art work? Explain. In what way might cultural aesthetics influence how objects are created?
Compositional elements of tension and conflict elicit emotional responses in viewers (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS- S.2-GLE.1,2,3) and(VA09-Gr.HS-S.3-GLE.1,2,3) and (VA09-Gr.HS- S.4-GLE.1,2,3)	How might compositional elements be used to create tension and conflict in a work of art?	Why use tension and conflict to elicit an emotional response(s)? How might an object's purpose influence its structure and function?

Critical Content: My students will **Know**…	**Key Skills:** My students will be able to **(Do)**…
• Ceramic/sculptural processes and techniques to create three dimensional shapes (such as: hand building, assemblage, throwing on the pottery wheel, casting, additive and subtractive methods, etc. (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS- S.2-GLE.1,2,3) and(VA09-Gr.HS-S.3-GLE.1,2,3) and (VA09-Gr.HS- S.4-GLE.1,2,3) • Ceramic/sculptural processes and techniques appropriate to functional and non-functional objects to transform space • (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS- S.2-GLE.1,2,3) and(VA09-Gr.HS-S.3-GLE.1,2,3) and (VA09-Gr.HS- S.4-GLE.1,2,3) • Personal cultural influences and aesthetic preferences used in creative and critical problem solving (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS- S.2-GLE.1,2,3) and(VA09-Gr.HS-S.3-GLE.1,2,3) and (VA09-Gr.HS- S.4-GLE.1,2,3) • The methods artists use to create tension and conflict in their work (such as Jeff Koons, Picasso, Rodin, Christo, David Cerny, Patricia Piccinini, and Steve Bishop) (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS- S.2-GLE.1,2,3) and(VA09-Gr.HS-S.3-GLE.1,2,3) and (VA09-Gr.HS- S.4-GLE.1,2,3) • Methods artists use that communicate, examine, and challenge the relevance of societal laws and rules (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS- S.2-GLE.1,2,3) and(VA09-Gr.HS-S.3-GLE.1,2,3) and (VA09-Gr.HS- S.4-GLE.1,2,3)	• Identify, select, and use ceramic/sculptural process and to create three dimensional shapes that are transformative (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS- S.2-GLE.1,2,3) and(VA09-Gr.HS-S.3-GLE.1,2,3) and (VA09-Gr.HS- S.4-GLE.1,2,3) • Compare and contrast functional and non-functional objects that transform space created using ceramic/sculptural processes and techniques (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS- S.2-GLE.1,2,3) and(VA09-Gr.HS-S.3-GLE.1,2,3) and (VA09-Gr.HS- S.4-GLE.1,2,3) • Engage in creative and critical problem solving methods cognizant of their personal cultural influences and aesthetic preferences (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS- S.2-GLE.1,2,3) and(VA09-Gr.HS-S.3-GLE.1,2,3) and (VA09-Gr.HS- S.4-GLE.1,2,3) • Create works of art that demonstrate tension and conflict that elicit emotional responses to challenge viewers' concepts (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS- S.2-GLE.1,2,3) and(VA09-Gr.HS-S.3-GLE.1,2,3) and (VA09-Gr.HS- S.4-GLE.1,2,3) • Create, examine, and challenge the relevance of societal laws and rules methods artist's use that communicate (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS- S.2-GLE.1,2,3) and(VA09-Gr.HS-S.3-GLE.1,2,3) and (VA09-Gr.HS- S.4-GLE.1,2,3)

Critical Language: includes the Academic and Technical vocabulary, semantics, and discourse which are particular to and necessary for accessing a given discipline. EXAMPLE: A student in Language Arts can demonstrate the ability to apply and comprehend critical language through the following statement: *"Mark Twain exposes the hypocrisy of slavery through the use of satire."*		
A student in _____ can demonstrate the ability to apply and comprehend critical language through the following statement(s):	*Artists create three dimensional works of art and functional objects that transform perceptions in a way that elicits emotional responses.*	
Academic Vocabulary:	Aesthetic, structure and function, aesthetics, transformation, tension/conflict, culture, shape, space/time/energy, emotion, laws/rules, societal, examine, elicit, influence, critical, challenge, cognizant, relevance, preference, wabi-sabi	
Technical Vocabulary:	Additive, subtractive, assemblage, throwing on the pottery wheel, functional, non-functional, hand building, casting	

Unit Description:	This unit engages students in the process of working in three dimensions, spatial transformation, and the process of challenging the viewer's perceptions about space and environment. Students analyze, compare and contrast 3D art forms in relation to environment with consideration of perception, feeling, content, and purpose through learning about installation artist and ultimately creating their own 3D installation piece.
Considerations:	This unit focuses of idea generation, research, and reflection in preface to the performance assessment. Technical skills for 3 dimensional mediums will be taught throughout so that students have the necessary skill sets to successfully complete the final performance assessment.

Unit Generalizations	
Key Generalization:	Artists transform materials and ideas to create works of art and functional objects that alter perceptions about space.
Supporting Generalizations:	The relationship of objects in space can produce tension and conflict.
	Compositional elements of tension and conflict elicit emotional responses in viewers.
	Cultural and aesthetic preferences drive artistic intent.

Performance Assessment: *The capstone/summative assessment for this unit.*	
Claims: (Key generalization(s) to be mastered and demonstrated through the capstone assessment.)	Artists use three dimensional materials to transform public spaces in a manner that elicit emotional responses and challenge the viewer's interpretation of the environment.
Stimulus Material: (Engaging scenario that includes role, audience, goal/outcome and explicitly connects the key generalization)	As an artist you have been invited to transform a public space (within the school boundaries or within the community) to challenge the viewer to alter their perceptions about public spaces and consider alternate purposes to the environment.
Product/Evidence: (Expected product from students)	Students will: • Create planning documents and proposals through the use of reflections and sketchbooks • Create three dimensional sculpture using traditional and nontraditional materials in a public space • Develop and participate in the critique process
Differentiation: (Multiple modes for student expression)	Students may: • Providing oral presentations • Adjusting the size and complexity of finished works • Consider public spaces within the school setting

Texts for independent reading or for class read aloud to support the content	
Informational/Non-Fiction	**Fiction**
N/A	N/A

Ongoing Discipline-Specific Learning Experiences

1.	Description:	Think/work like an artist- Apply the expressive features and characteristics using a variety of drawing media, techniques and process to express original ideas.	Teacher Resources:	*Making Art: Form and Meaning* – Terry Barrett *Talking About Student Art* – Terry Barrett *Studio Thinking 2: The real benefits of visual arts education* – L. Hetland, E. Winner, S. Veenema, & K. Sheridan
			Student Resources:	Sketchbooks, journals, process planning, completed art work and critiques
	Skills:	Analyze and synthesize ideas, as well as knowledge of materials and process, to conceptualize about and create plans and art works.	Assessment:	Throughout the unit students will use journaling and sketchbooks to critique and evaluate the creative process utilized in all art making.

2.	Description:	Think/work like an artist using symbols; effectively applying them to observational drawing.	Teacher Resources:	N/A
			Student Resources:	Sketchbooks, journal, process planning, completed art work and critique
	Skills:	Sketchbooks, journal, process planning and art works, completed art work and critiques.	Assessment:	Throughout the unit students will: • Create art works using drawing media, techniques and process to express original ideas. • Use journaling and sketchbooks to inform their decisions in the art making process.

Prior Knowledge and Experiences

The description of the working knowledge and skills necessary for students to access the learning experiences throughout the unit. Teachers will use their professional judgment and knowledge of their students (including information gained from relevant pre-assessments) to determine the kinds of introductory learning experiences and/or reinforcement experiences that may need to be delivered prior to or within the unit.

Learning Experiences # 1 – 8
Instructional Timeframe: Teacher's Discretion

Learning Experience # 1

The teacher may take students to a public space or show images (of different scale and from multiple viewpoints) so that students can gain understanding of the 3D art forms in relation to environment with consideration of perception, feeling,

content, and purpose.		
Generalization Connection(s):	The relationship of objects in space can produce tension and conflict.	
Teacher Resources:	Teacher may research what public art is available at their location and within their community. Scholastic web site: http://art.scholastic.com/ (Anish Kapoor, working with space/art in public spaces) http://www.musee-rodin.fr/en/collections/sculptures/thinker http://christojeanneclaude.net/projects/the-pont-neuf-wrapped#.VZMAXIvF_vY http://www.pbs.org/art21/artists/ai-weiwei http://www.sandyskoglund.com/ http://artinstallation.tumblr.com/#	

Student Resources:	Scholastic magazines:
	    Ai Weiwei April/May 2015
	    Environmental Art April/May 2014
	Books available within the classroom and media center, and internet images	

Assessment:	Students will write a reflection in their sketchbooks describing their emotional experience while visiting the art or viewing the art during the introduction.	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	**Access** (Resources and/or Process)	**Expression** (Products and/or Performance)
	Student may choose to verbally express their thoughts and feelings about the artwork they experienced.	Students may choose to use pictures/photographs to help with reflection.
Extensions for depth and complexity:	**Access** (Resources and/or Process)	**Expression** (Products and/or Performance)
	N/A	Students may be required to sketch artwork viewed and write detailed descriptions.
Critical Content:	• Personal cultural influences and aesthetic preferences used in creative and critical problem solving	
Key Skills:	• Create, examine, and challenge the relevance of societal laws and rules methods artist's use that communicate	
Critical Language:	Aesthetic, structure and function, transformation, tension/conflict, culture, emotion, examine, influence, critical, challenge, cognizant, relevance, preference	

Learning Experience # 2

The teacher may introduce students to three dimensional art forms (such as sculpture, architecture and installation) and including characteristics of public art as experienced in the environment (sound, form, space, volume) so that students can gain knowledge of the similarities and differences of the expressive features and inherent characteristics.

Generalization Connection(s):	Cultural and aesthetic preferences drive artistic intent.	
Teacher Resources:	http://www.salvador-dali.org/media/visita-virtual-dali/figueres3/figueres3.html	
Student Resources:	http://www.salvador-dali.org/media/visita-virtual-dali/figueres3/figueres3.html Internet access for viewing instillation artwork and artist on multiple sites	
Assessment:	Planning: Sketches and research, note-taking and reflective classroom conversations (peers, teacher classroom discussion)	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	**Access** (Resources and/or Process)	**Expression** (Products and/or Performance)
	Peer/teacher sharing, reflective and supportive Orbital study, tiered levels, group interaction	Drawings in sketchbook or use pictures Interaction with peers in discussion
Extensions for depth and complexity:	**Access** (Resources and/or Process)	**Expression** (Products and/or Performance)
	N/A	Students may lead class discussion and share ideas based on artistic intention.
Critical Content:	• Personal cultural influences and aesthetic preferences used in creative and critical problem solving	
Key Skills:	• Compare and contrast functional and nonfunctional objects that transform space created using sculptural processes and techniques	
Critical Language:	Sculpture, architecture, installation, environment, impact, challenge, cognizant, relevance, preference	

Learning Experience # 3	
The teacher may introduce students to installation artists (Ai Weiwei, Sandy Skogland, Jean Claude and Christo) and facilitate a discussion about the artist's choice of space and how the transformation of the space changes the understanding of it so that students can make an informed decision about the importance and impact of space in installation/three dimensional art.	
Generalization Connection(s):	The relationship of objects in space can produce tension and conflict.
Teacher Resources:	http://www.musee-rodin.fr/en/collections/sculptures/thinker http://christojeanneclaude.net/projects/the-pont-neuf-wrapped#.VZMAXIvF_vY http://www.pbs.org/art21/artists/ai-weiwei http://www.sandyskoglund.com/
Student Resources:	Internet access as well as classroom and media center resources Scholastic Magazine: *Christo and Jeanne-Claude: Working with Volume*; April/May 2007
Assessment:	Students will present their ideas relating to location, the transformation of chosen space, and what they have planned to create tension in verbally or in written form.
Differentiation:	**Access** (Resources and/or Process)	**Expression** (Products and/or Performance)

(Multiple means for students to access content and multiple modes for student to express understanding.)	Peer/teacher -share, reflective and supportive Orbital study, tiered levels, group interaction	Share ideas orally or with pictures
Extensions for depth and complexity:	**Access** (Resources and/or Process)	**Expression** (Products and/or Performance)
	N/A	N/A
Critical Content:	• Personal cultural influences and aesthetic preferences used in creative and critical problem solving	
Key Skills:	• Engage in creative and critical problem solving methods cognizant of their personal cultural influences and aesthetic preferences	
Critical Language:	Aesthetic, structure and function, aesthetics, transformation, tension/conflict, culture, emotion, examine, elicit, influence, critical, challenge, cognizant, relevance, preference	

Learning Experience # 4	
The teacher may facilitate a discussion on ordinary and everyday materials that artist use and manipulate in three-dimensional and installation art so that students can begin to consider the process of transformation for their artwork.	
Generalization Connection(s):	Artists transform materials and ideas to create works of art and functional objects that alter perceptions about space.
Teacher Resources:	http://www.musee-rodin.fr/en/collections/sculptures/thinker http://christojeanneclaude.net/projects/the-pont-neuf-wrapped#.VZMAXIvF_vY http://www.pbs.org/art21/artists/ai-weiwei http://www.sandyskoglund.com/

Student Resources:	Scholastic magazines:
	    Ai Weiwei April/May 2015
	    Environmental Art April/May 2014
	    Christo and Jeanne-Claude: Working with Volume April/May 2007
	http://www.salvador-dali.org/media/visita-virtual-dali/figueres3/figueres3.html
	Books available within the classroom and media center, and internet images

Assessment:	Student choice of material for a sculpture based on the concept and the space.

Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	**Access** (Resources and/or Process)	**Expression** (Products and/or Performance)
	Scaffolding and tiered groups	Students will work one step at a time individually, or with peer/aid support when needed.
Extensions for depth and complexity:	**Access** (Resources and/or Process)	**Expression** (Products and/or Performance)

	N/A	Students may present their analysis to the class or another small group.
Critical Content:	• The methods artists use to create tension and conflict in their work (such as Jeff Koons, Picasso, Rodin, Christo, David Cerny, Patricia Piccinini, and Steve Bishop	
Key Skills:	• Being about to Identify, select, and use sculptural processes to create three dimensional shapes that are transformative	
Critical Language:	Aesthetic, structure and function,, transformation, tension/conflict, culture, shape, space/time/energy, emotion, societal, examine, elicit, influence, critical, challenge, cognizant, relevance, preference	

Learning Experience # 5

The teacher may lead a discussion on the expressive features and inherent characteristics of art relating to sculpture and installations so that students can identify how these elements work and begin to create sketches, ideas for their artwork.		
Generalization Connection(s):	Cultural and aesthetic preferences drive artistic intent.	
Teacher Resources:	http://edu.moca.org/education/curric/media/installation (MOMA Installations How To) http://www.audioh.com/press/6elements.html (6 Elements of Installation) http://www.art21.org/artists/jeff-koons (Jeff Koons Art 21 video) https://www.moma.org/visit/calendar/exhibitions/1559 (Picasso's sculptures) http://www.musee-rodin.fr/en/home (Mussé Rodin) http://christojeanneclaude.net/ (Christo and Jean-Claude) http://www.theguardian.com/travel/2012/aug/10/david-cerny-sculpture-walk-prague-city-break (David Cerny Article) http://www.patriciapiccinini.net/ (Patricia Piccinini) http://www.stevebishop.org/work.html (Steve Bishop)	
Student Resources:	N/A	
Assessment:	Students will present sketches and ideas in their sketchbook for their installation that includes reflection on their aesthetic intent through the expressive characteristics and features of art.	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	**Access** (Resources and/or Process)	**Expression** (Products and/or Performance)
	Students may be given a photographic reference of multiple sites to reference while sketching.	May work in a collaborative setting with a peer. Students may present sketches through digital medium, photographic references, etc.
Extensions for depth and complexity:	**Access** (Resources and/or Process)	**Expression** (Products and/or Performance)
	N/A	N/A.
Critical Content:	• Personal and cultural influences and aesthetics preferences used in creative and critical problem solving • The methods artist use to create tension and conflict in their work (such as Jeff Koons, Picasso, Rodin, Christo, David Cerny, Patricia Piccinini, and Steve Bishop)	

Key Skills:	• Engage in creative and critical problem solving methods cognizant of their personal cultural influences and aesthetic preferences
Critical Language:	Expressive Features and Inherent Characteristics of Art and Design – (Form, Shape, Contrast, Movement, etc.)

Learning Experience # 6

The teacher may provide examples of the artistic planning and collaboration that artists need to complete (with a range of collaboration involving government, local officials, etc.) so the students can select and defend their choice for their installation and develop a written plan for proposal.

Generalization Connection(s):	Artists transform materials and ideas to create works of art and functional objects that alter perceptions about space.
Teacher Resources:	http://christojeanneclaude.net/artworks/projects-not-realized (Jean-Claude and Christo *Projects Not Realized*) http://edu.moca.org/education/curric/media/installation (MOMA Installations How to) *Rivers and Tides* (Andrew Goldsworthy Documentary 2001) http://www.logan.qld.gov.au/__data/assets/pdf_file/0006/74076/TIPS-for-Producing-an-Effective-Exhibition-Proposal.pdf (Tips for Producing an Effective Exhibition Proposal http://www.arts.wa.gov/media/dynamic/docs/FRACTAL%20TREES%20ENDLESS%20final%202013%20(2).pdf (Creating a Public Art Proposal)
Student Resources:	N/A
Assessment:	Students will present a site specific proposal that includes sketches, ideas, concepts and local permissions needed to create an installation.

Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	**Access** (Resources and/or Process)	**Expression** (Products and/or Performance)
	N/A	Students may present in pairs or groups.

Extensions for depth and complexity:	**Access** (Resources and/or Process)	**Expression** (Products and/or Performance)
	N/A	Students may utilize various technology platforms (Prezi, PowerPoint, etc.) to present their ideas.

Critical Content:	• Methods artists use that communicate, examine, and challenge the relevance of societal laws and rules
Key Skills:	• Create works of art that demonstrate tension and conflict that elicit emotional response to challenge viewers' concepts • Create, examine, and challenge the relevance of societal laws and rules methods artist's use that communicate
Critical Language:	Expressive characteristics and features of art, aesthetic, proposal

Learning Experience #7

The teacher may demonstrate a variety of sculptural media (plaster, found object, clay, etc.) so that students can experiment with the media and the spaces of their choice.

Generalization Connection(s):	Artist transform materials and ideas to create works of art and functional objects that alter perceptions about space.
Teacher Resources:	http://www.artshow.com/resources/sculpture.html (Sculpture techniques)
Student Resources:	Site specific written plan for proposal
Assessment:	Students will experiment and create small scale sculptures with the media(s) demonstrated to inform their process for a larger installations. Students will document the processes in using ceramic/sculptural materials in their sketchbooks utilizing reflection, problem solving and sketches.

Differentiation: **(Multiple means for students to access content and multiple modes for student to express understanding.)**	**Access (Resources and/or Process)**	**Expression (Products and/or Performance)**
	Students may use a familiar media to complete their studies.	Student may choose to work in one medium. Students may document their process through photographic references.

Extensions for depth and complexity:	**Access (Resources and/or Process)**	**Expression (Products and/or Performance)**
	N/A	Students may experiment with combining not traditional and traditional media.

Critical Content:	• Ceramic/Sculptural process and techniques to create three dimensional shapes (such as: hand building, assemblage, throwing on the pottery wheel, casting, additive and subtractive methods, etc. • Ceramic/sculptural process and techniques appropriate to functional and nonfunctional objects to transform space
Key Skills:	• Identify, select, and use ceramic/sculpture process to create three dimensional shapes that are transformative • Compare and contrast functional and nonfunctional objects that transform space created using ceramic/sculptural process and techniques
Critical Language:	Ceramics, sculpture, hand building, assemblage, throwing on the pottery wheel, casting, additive and subtractive methods, compare/contrast, functional, nonfunctional

Learning Experience #8

The teacher may facilitate reflection during the creation of their sculpture installations so that students can actively evaluate and defend their decision making, process, and choices in the creation of the final product.

Generalization Connection(s):	Artist transform materials and ideas to create works of art and functional objects that alter perceptions about space.
Teacher Resources:	https://www.youtube.com/watch?v=A1ax7SD8wk4 (NOVA documentary on artist creating installation art) http://www.pbs.org/art21/artists/sarah-sze (Art 21 - *Sarah Sze*) http://www.pbs.org/art21/artists/el-anatsui (Art 21 - *El Anatsui*) https://artsedge.kennedy-center.org/educators/how-to/tipsheets/student-critique.aspx (Kennedy Center - *How to Critique Art*) http://blog.art21.org/2011/04/13/rethinking-the-critique-possibilities/#.VZmIZPlVi4o (Art 21 - *Rethinking the Critique possibilities*)

Student Resources:	Sketches and proposals	
Assessment:	After receiving feedback from the teacher regarding the compositional arrangements of their experimental sculptures, students will create a final installation work at their chosen site. Student installations will convey a site specific message of transformation, tension/conflict, and aesthetic preferences using the media of their choice.	
Differentiation:	Access (Resources and/or Process)	Expression (Products and/or Performance)
(Multiple means for students to access content and multiple modes for student to express understanding.)	Students may work in a familiar media.	Students may work in pairs or groups.
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may experiment with combining not traditional and traditional media (sound, lighting, interactive, performance, etc.).
Critical Content:	• Personal cultural influences and aesthetic preferences used in creative and critical problem solving	
Key Skills:	• Engage in creative and critical problem solving methods cognizant of their personal cultural influences and aesthetic preferences	
Critical Language:	Traditional and nontraditional media, aesthetic	