

# Unit Title: Wabi-Sabi: The Beauty of Things Imperfect

Sculpture

## INSTRUCTIONAL UNIT AUTHOR

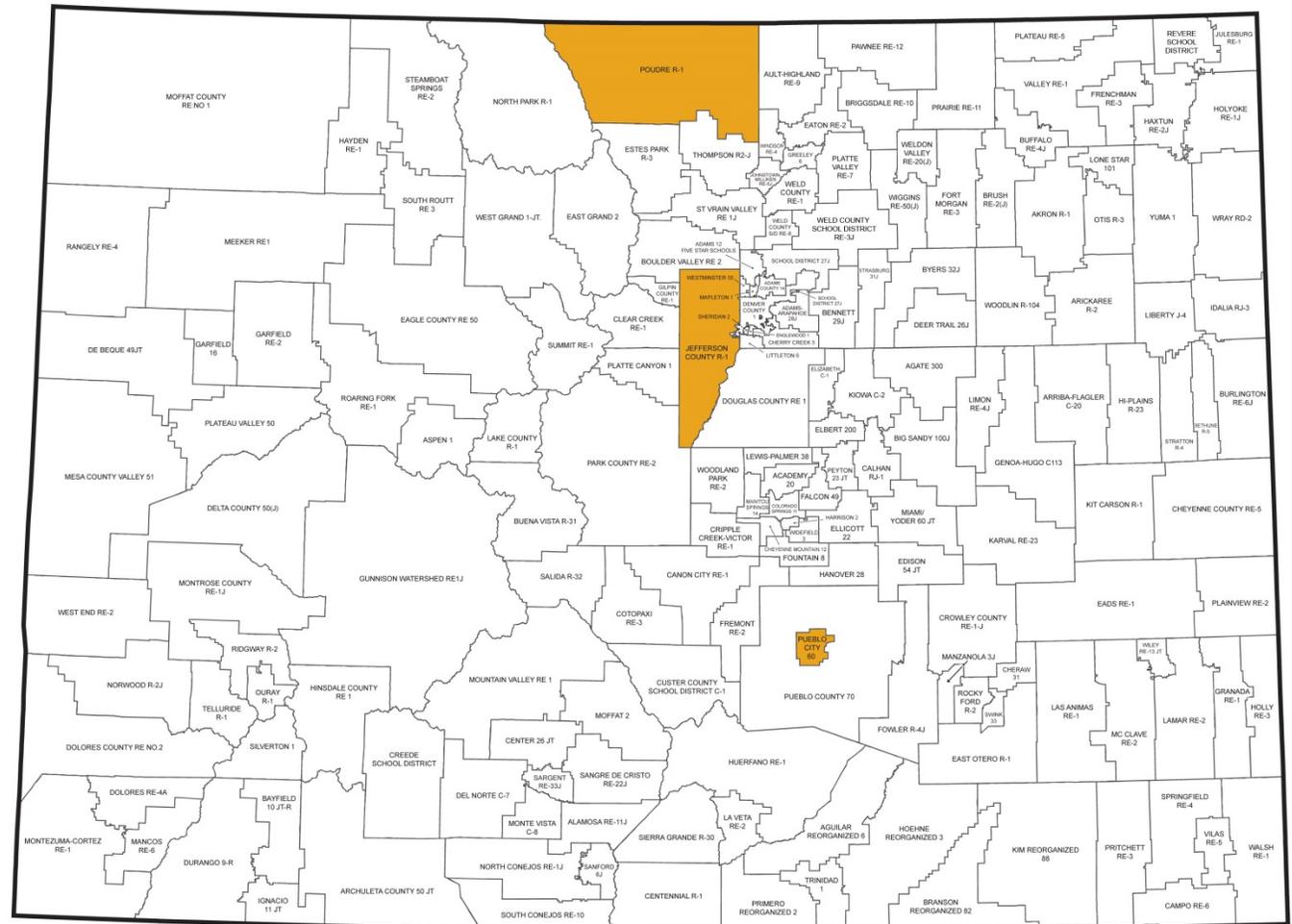
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## BASED ON A CURRICULUM

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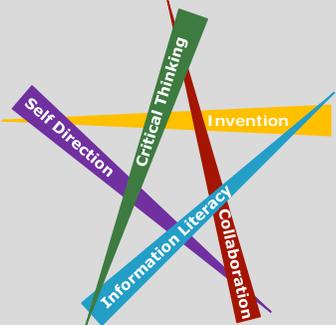


*This unit was authored by a team of Colorado educators. The template provided one example of unit design that enabled teacher-authors to organize possible learning experiences, resources, differentiation, and assessments. The unit is intended to support teachers, schools, and districts as they make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

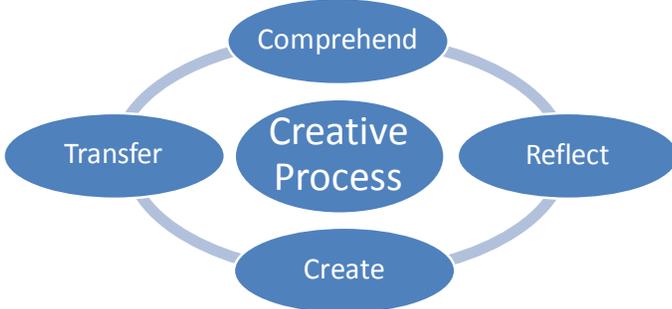
**Colorado Teacher-Authored Sample Instructional Unit**

<b>Content Area</b>	Visual Arts	<b>Grade Level</b>	High School
<b>Course Name/Course Code</b>	Ceramics/Sculpture		
<b>Standard</b>	<b>Grade Level Expectations (GLE)</b>	<b>GLE Code</b>	
1. Observe and Learn to <b>Comprehend</b>	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 <b>Reflect</b>	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 <b>Create</b>	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 <b>Transfer</b>	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 21<sup>st</sup> 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.

<b>Unit Titles</b>	<b>Length of Unit/Contact Hours</b>	<b>Unit Number/Sequence</b>
Wabi-Sabi: The Beauty of Things Imperfect	Instructor Choice	Instructor Choice

**Colorado Teacher-Authored Sample Instructional Unit**

<b>Unit Title</b>	Wabi-Sabi: The Beauty of Things Imperfect		<b>Length of Unit</b>	Quarter/Semester/Year
<b>Focusing Lens(es)</b>	Aesthetics	<b>Standards and Grade Level Expectations Addressed in this Unit</b>	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	
<b>Inquiry Questions (Engaging-Debatable):</b>	<ul style="list-style-type: none"> <li>In what way might cultural aesthetics influence how objects are created? (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)</li> <li>In art, what does it mean when something is beautiful?</li> </ul>			
<b>Unit Strands</b>	Comprehend/Reflect/Create/Transfer			
<b>Concepts</b>	Beliefs/Values, Intention, Problem Solving, Culture, Emotion, Tradition, Expressions, Design, Characteristics and Expressive Features, Function and Non-Function, Preference, Challenge			

<b>Generalizations</b> My students will <b>Understand</b> that...	<b>Guiding Questions</b>	
	<b>Factual</b>	<b>Conceptual</b>
Characteristics and expressive features of art communicate beliefs and values. (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 do artists use characteristics and expressive features to express emotions?	Why do artists feel the need to communicate?
Artistry, workmanship, and intention correlate with functional and nonfunctional artwork. (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 expressive features distinguish functional art?	Is a handmade work a work of art inherently valuable? What has greater intrinsic value, something handmade or machine-made? Explain. How might an object’s purpose influence its structure and function?
Cultural influences can inform 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)	What are examples of cultural influences in art? What are examples of aesthetic preferences in art? (wabi-sabi, beauty)	Can an artist’s culture and aesthetic preferences influence their art work?
Expression in art can communicate, examine, and challenge tradition. (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 in art of communicating, examining, and challenging the relevance of traditions?	What purpose do traditions serve? Why do traditions change over time?

**Colorado Teacher-Authored Sample Instructional Unit**

<b>Critical Content:</b> <b>My students will Know...</b>	<b>Key Skills:</b> <b>My students will be able to (Do)...</b>
<ul style="list-style-type: none"> <li>• The origin of wabi-sabi (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)</li> <li>• The ways in which artists experiment with ideas to order forms to communicate visions of the world. (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)</li> <li>• The potential emotional impact of functional and non-functional works of art (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)</li> <li>• Examples of 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)</li> <li>• Reasons why artists make art (e.g. to communicate, examine, and challenge traditions.)(Examples-Stacey Webber, Sebastian Martorana. Cristina Cordova, Jennifer Crupi, Theaster Gates: Renwick Gallery 40 Under Forty Craft Futures) (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)</li> </ul>	<ul style="list-style-type: none"> <li>• Identify how artists express ideas with order and forms to communicate visions of the world</li> <li>• (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)</li> <li>• Compare and contrast the emotions/expressions in functional and non-functional works of art</li> <li>• (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)</li> <li>• 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))</li> <li>• Analyze and interpret ways that artists communicate, examine, and challenge traditions (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)</li> </ul>

<p><b>Critical Language:</b> 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: <i>“Mark Twain exposes the hypocrisy of slavery through the use of satire.”</i></p>	
<p><b>A student in _____ can demonstrate the ability to apply and comprehend critical language through the following statement(s):</b></p>	<p><i>Artists create functional and non-functional art works that challenge cultural and social traditions by interpreting aesthetic values and influences.</i></p>
<p><b>Academic Vocabulary:</b></p>	<p>Aesthetic, Emotion, Examine, Critical, Challenge, Wabi-Sabi, Traditions, Order, Form, Functional, Non-Functional, Examine, Beauty</p>
<p><b>Technical Vocabulary:</b></p>	<p>Additive, Subtractive, Assemblage, Throwing on the pottery wheel, Functional, Non-functional, Hand Building, Casting, Analyze, Interpret, Identify, Vision</p>

**Colorado Teacher-Authored Sample Instructional Unit**

<b>Unit Description:</b>	In this unit students explore the concepts of personal artworks and the relationship between tradition and artmaking. Students will explore artists known for using cultural, societal, historical, and/or personal traditions as inspiration for their artwork. The unit culminates in a performance assessment that requires students to produce a final work of three-dimensional art that highlights or challenges the meaning of tradition.
<b>Considerations:</b>	This unit focuses on research, idea generation, and experimentation of media. Technical skills and various methods of three dimensional artmaking should be taught throughout the unit so students have the necessary skill sets to successfully complete the final performance assessment.
<b>Unit Generalizations</b>	
<b>Key Generalization:</b>	Expression in art can communicate, examine, and challenge traditions.
<b>Supporting Generalizations:</b>	Characteristics and expressive features of art communicate beliefs and values.
	Artistry, workmanship, and intention correlate with functional and nonfunctional artwork.
	Cultural influences can inform aesthetic preferences.

<b>Performance Assessment: <i>The capstone/summative assessment for this unit.</i></b>	
<b>Claims:</b> (Key generalization(s) to be mastered and demonstrated through the capstone assessment.)	Expression in art can communicate, examine, and challenge tradition
<b>Stimulus Material:</b> (Engaging scenario that includes role, audience, goal/outcome and explicitly connects the key generalization)	In honor of “World Heritage Day”, your local library has put out a call for local artists to create a work of three dimensional art which examines and challenges a cultural, historical, social, and/or personal tradition. Your sculptural work of art can be created in the media of your choice (clay, plaster, assemblage, found object, natural objects, etc.) and will be put on display for your community to view. Your artwork must visually reference your interpretation of cultural/personal traditions in a realistic, representational or abstract manner.
<b>Product/Evidence:</b> (Expected product from students)	Students will create a sculptural (3-D) work of art in the media of their choice (clay, plaster, assemblage, found object, natural objects, etc.). The artwork must visually reference their interpretation of cultural/personal traditions in a realistic, representational or abstract manner.
<b>Differentiation:</b> (Multiple modes for student expression)	Students may: <ul style="list-style-type: none"> <li>• Self-select materials</li> <li>• Choose the tradition they represent</li> <li>• Work in groups as needed</li> </ul>

<b>Texts for independent reading or for class read aloud to support the content</b>	
<b>Informational/Non-Fiction</b>	<b>Fiction</b>
<i>Tradition</i> - Edward Shils <i>The Invention of Tradition</i> - Eric Hobsbawm and Terence O. Ranger	<i>One Potato, Two Potato: The Folklore of American Children</i> - Mary Knapp and Herbert Knapp

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<i>Talking About Student Art – Terry Barrett</i> <i>Making Art: Form and Meaning – Terry Barrett</i>	<i>American Indian Myths &amp; Legends (The Pantheon Fairy Tale and Folklore Library) -</i> Richard Erdoes and Alfonso Ortiz
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**Ongoing Discipline-Specific Learning Experiences**

1.	Description:	Think/work like an artist- use the expressive features and characteristics of 3-D art.	Teacher Resources:	<i>Making Art: Form and Meaning – Terry Barrett</i> <i>Talking About Student Art – Terry Barrett</i> <i>Studio Thinking 2: The real benefits of visual arts education – L. Hetland, E. Winner, S. Veenema, &amp; K. Sheridan</i>
			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 personal art making. Identify personal aspects of their heritage, culture, and symbols to create a final art project.	Teacher Resources:	N/A
			Student Resources:	Sketchbooks, journal, process planning, completed art work and critique
	Skills:	Analyze and synthesize ideas, as well as knowledge of materials and process, to conceptualize about and create plans and art works. The ability to critique, reflect, and transfer ideas found in a works of art.	Assessment:	Throughout the unit students will use journaling and sketchbooks to analyze the use of symbolism/metaphor/analogy in personal and cultural traditions.

**Prior Knowledge and Experiences**

This unit focuses on research, idea generation, and experimentation of media. Technical skills and various methods of three dimensional artmaking should be taught throughout the unit so students have the necessary skill sets to successfully complete the final performance assessment.

**Learning Experiences # 1 – 6**  
**Instructional Timeframe: Teacher’s Discretion**

**Colorado Teacher-Authored Sample Instructional Unit**

Learning Experience # 1		
The teacher may provide students with multiple interpretations of the term tradition so that students can examine and define tradition, comparing “traditional” art to “non-traditional” artwork.		
<b>Generalization Connection(s):</b>	Expression in art can communicate, examine, and challenge tradition.	
<b>Teacher Resources:</b>	<i>Tradition</i> - Edward Shils <i>The Invention of Tradition</i> - Eric Hobsbawm and Terence O. Ranger <a href="http://dictionary.reference.com/browse/tradition">http://dictionary.reference.com/browse/tradition</a> <a href="http://www.lauramcalister.com/2013/06/04/8-great-quotes-on-tradition/">http://www.lauramcalister.com/2013/06/04/8-great-quotes-on-tradition/</a> <a href="http://www.brainyquote.com/quotes/keywords/traditions.html">http://www.brainyquote.com/quotes/keywords/traditions.html</a>	
<b>Student Resources:</b>	<a href="http://dictionary.reference.com/browse/tradition">http://dictionary.reference.com/browse/tradition</a> <a href="http://www.lauramcalister.com/2013/06/04/8-great-quotes-on-tradition/">http://www.lauramcalister.com/2013/06/04/8-great-quotes-on-tradition/</a> <a href="http://www.brainyquote.com/quotes/keywords/traditions.html">http://www.brainyquote.com/quotes/keywords/traditions.html</a>	
<b>Assessment:</b>	Student will learn and understand the meaning of the word tradition. Students will complete a page in their sketchbooks using words and/or images that demonstrate their understanding of the term tradition; relating them to traditional/non-traditional artworks.	
<b>Differentiation:</b> (Multiple means for students to access content and multiple modes for student to express understanding.)	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	Students may work in small groups or pairs to develop their own definition of tradition. Students may use the internet to find multiple representations of the term tradition.	Students will complete a page in their sketchbooks using words and/or images that demonstrate their understanding of the term tradition.
<b>Extensions for depth and complexity:</b>	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	Students may use the internet to find multiple representations of the term tradition.	N/A
<b>Critical Content:</b>	<ul style="list-style-type: none"> <li>Reasons why artists make art</li> </ul>	
<b>Key Skills:</b>	<ul style="list-style-type: none"> <li>Identify how artists express ideas with order and form to communicate visions of the world</li> </ul>	
<b>Critical Language:</b>	Tradition, expression, examine	

Learning Experience # 2		
The teacher may lead the students through a guided discussion to create a list so that students can identify traditional practices/ideals in a variety of cultures and time periods (e.g., man as provider, woman as mother/home maker, rites of passage in various cultures, birth/death traditions); considering the impact of these traditions on art.		

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<b>Generalization Connection(s):</b>	Cultural influences can inform aesthetic preferences.	
<b>Teacher Resources:</b>	<a href="http://www.internations.org/usa-expats/guide/16303-culture-shopping-recreation/festivals-and-traditions-in-the-us-16302">http://www.internations.org/usa-expats/guide/16303-culture-shopping-recreation/festivals-and-traditions-in-the-us-16302</a> (List and origins of various American traditions) <a href="https://www.globalcitizen.org/en/content/13-amazing-coming-of-age-traditions-from-around-th/">https://www.globalcitizen.org/en/content/13-amazing-coming-of-age-traditions-from-around-th/</a> (Coming of age traditions from around the world) <a href="http://www.internationalstudent.com/study_usa/way-of-life/american-culture/">http://www.internationalstudent.com/study_usa/way-of-life/american-culture/</a> (Present-day American customs)	
<b>Student Resources:</b>	N/A	
<b>Assessment:</b>	Students will participate in a class discussion about traditions. Students will then construct a journal/sketchbook entry describing traditional practices/customs/ideals of various cultures and time periods. Teachers may wish to provide students with a template (e.g., a word/semantic web template) for the entry. <a href="http://www.abcteach.com/free/p/port_26pt_line_story.pdf">http://www.abcteach.com/free/p/port_26pt_line_story.pdf</a> (Blank, lined paper with space for illustrations) <a href="http://www.worksheetworks.com/miscellanea/graphic-organizers/tchart.html">http://www.worksheetworks.com/miscellanea/graphic-organizers/tchart.html</a> (T-Chart Graphic Organizer)	
<b>Differentiation:</b> (Multiple means for students to access content and multiple modes for student to express understanding.)	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	Students may use a template to complete their journal/sketchbook.	N/A
<b>Extensions for depth and complexity:</b>	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	N/A	N/A
<b>Critical Content:</b>	<ul style="list-style-type: none"> <li>The ways in which artists experiment with ideas to order forms to communicate visions of the world.</li> </ul>	
<b>Key Skills:</b>	<ul style="list-style-type: none"> <li>Analyze and interpret ways that artists communicate, examine, and challenge traditions</li> </ul>	
<b>Critical Language:</b>	Traditions, customs, culture, cultural influence	

<b>Learning Experience # 3</b>		
The teacher may show images that represent a variety of cultural and historical traditions so that students can examine and explain how cultural traditions have influenced artistic expression throughout history.		
<b>Generalization Connection(s):</b>	Expression in art can communicate, examine and challenge tradition.	
<b>Teacher Resources:</b>	<a href="http://www.nationalgallery.org.uk/paintings/jan-van-eyck-the-arnolfini-portrait">http://www.nationalgallery.org.uk/paintings/jan-van-eyck-the-arnolfini-portrait</a> (National Gallery reference & summary of The Arnolfini Portrait) <a href="http://haleyhasler.com/home.html">http://haleyhasler.com/home.html</a> (Website of artist Haley Hasler) <a href="https://www.youtube.com/watch?v=LjNdZLZ0fo">https://www.youtube.com/watch?v=LjNdZLZ0fo</a> (Sun Koo Yuh video on process & sculpture) <a href="http://art.uga.edu/about/faculty-and-staff-directory/yuh-sunkoo">http://art.uga.edu/about/faculty-and-staff-directory/yuh-sunkoo</a> (Bio & portfolio of sculpture artist Sun Koo Yuh) <a href="http://mic.com/articles/82015/these-young-women-are-using-incredible-art-to-turn-gender-roles-on-their-head">http://mic.com/articles/82015/these-young-women-are-using-incredible-art-to-turn-gender-roles-on-their-head</a> (female artists challenging gender roles)	

**Colorado Teacher-Authored Sample Instructional Unit**

<b>Student Resources:</b>	N/A	
<b>Assessment:</b>	<p>Students will construct a journal/ sketchbook entry that provides details about artists who focus on tradition as inspiration for their artmaking.; describing how tradition creates meaning in examples provided (see teacher resources) and how an artist’s cultural and social traditions informs his or her work. Teachers may wish to provide students with a template (e.g., a word/semantic web template) for the entry.</p> <p><a href="http://www.abcteach.com/free/p/port_26pt_line_story.pdf">http://www.abcteach.com/free/p/port_26pt_line_story.pdf</a> (Blank, lined paper with space for illustrations)  <a href="http://www.worksheetworks.com/miscellanea/graphic-organizers/tchart.html">http://www.worksheetworks.com/miscellanea/graphic-organizers/tchart.html</a> (T-Chart Graphic Organizer)</p>	
<b>Differentiation:</b> (Multiple means for students to access content and multiple modes for student to express understanding.)	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	<p>Students may work in small groups or pairs to develop their journal /sketchbook entry.</p> <p>Students may use graphic organizer or template to complete journal entry.</p>	<p>Students may use visual images/ printed pictures to complete the journal entry (using the graphic organizer).</p> <p>Students may present interpretations verbally (one-on-one to the teacher or in peer groups).</p> <p>Students may use provided images and arrange them to create journal/sketchbook entry.</p>
<b>Extensions for depth and complexity:</b>	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	N/A	N/A
<b>Critical Content:</b>	<ul style="list-style-type: none"> <li>• Examples of personal cultural influences and aesthetic preferences used in creative and critical problem solving</li> <li>• Reasons why artists make art</li> <li>• The ways in which artists experiment with ideas to order forms to communicate visions of the world</li> </ul>	
<b>Key Skills:</b>	<ul style="list-style-type: none"> <li>• Identify how artists express ideas with order and forms to communicate visions of the world</li> <li>• Engage in creative and critical problem solving methods cognizant of their personal cultural influences and aesthetic preferences</li> <li>• Analyze and interpret ways that artists communicate, examine, and challenge traditions</li> </ul>	
<b>Critical Language:</b>	Aesthetic, emotion, culture, traditions, order, form	

<b>Learning Experience # 4</b>	
<p>The teacher may provide students with guiding questions such as “In what cultural, personal, or social traditions have you taken part” so that students can create a concept map that links physical icons/objects that symbolize these traditions and experiences and identify how they are and have been represented in art.</p>	
<b>Generalization Connection(s):</b>	Cultural influences can inform aesthetic preferences.
<b>Teacher Resources:</b>	<p><a href="http://www.pbs.org/wnet/finding-your-roots/for-educators/tradition-identity-lesson-plan/">http://www.pbs.org/wnet/finding-your-roots/for-educators/tradition-identity-lesson-plan/</a>  <a href="http://www.otis.edu/library/concept-mapping">http://www.otis.edu/library/concept-mapping</a></p>

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	<a href="http://www.inspiration.com/visual-learning/concept-mapping">http://www.inspiration.com/visual-learning/concept-mapping</a>	
<b>Student Resources:</b>	<a href="http://www.otis.edu/sites/default/files/lib-risdtutorial.pdf">http://www.otis.edu/sites/default/files/lib-risdtutorial.pdf</a> <a href="http://bakewellgreenfestival.org/wp-content/uploads/2015/06/concept-map-template-hkymuts.jpg">http://bakewellgreenfestival.org/wp-content/uploads/2015/06/concept-map-template-hkymuts.jpg</a>	
<b>Assessment:</b>	Students will create a concept map that links traditions they have participated in to physical icons/objects that symbolize these traditions and experiences.	
<b>Differentiation:</b> (Multiple means for students to access content and multiple modes for student to express understanding.)	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	Students may use a concept map template created by the teacher to organize their own ideas.	Students will create a concept map that links traditions they have participated in to physical icons/objects that symbolize these traditions and experiences.
<b>Extensions for depth and complexity:</b>	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	Students may use multiple media to create their concept map including 3-D media.	Students will create a concept map that links traditions they have participated in to physical icons/objects that symbolize these traditions and experiences.
<b>Critical Content:</b>	<ul style="list-style-type: none"> <li>• Examples of personal cultural influences and aesthetic preferences used in creative and critical problem solving</li> </ul>	
<b>Key Skills:</b>	<ul style="list-style-type: none"> <li>• Identify how artists express ideas with order and forms to communicate visions of the world</li> <li>• Engage in creative and critical problem solving methods cognizant of their personal cultural influences and aesthetic preferences</li> </ul>	
<b>Critical Language:</b>	Examine, culture, traditions, symbolize	

<b>Learning Experience # 5</b>	
The teacher may create multiple media centers so that students can explore and choose media appropriate to realize their specific concept (e.g., clay wheel-throwing or hand-building construction, collage or assemblage construction).	
<b>Generalization Connection(s):</b>	Artistry, workmanship, and intention correlate with functional and non-functional artwork.
<b>Teacher Resources:</b>	<i>The Complete Metalsmith: An Illustrated Handbook</i> - Tim McCreight <i>Metal Craft Discovery Workshop</i> - Linda O'Brien <i>Objects of Reflection: A Soulful Journey Through Assemblage</i> - Annie Lockhart <a href="http://www.anothermag.com/art-photography/3318/top-10-collage-artists-hannah-hoch-to-man-ray">http://www.anothermag.com/art-photography/3318/top-10-collage-artists-hannah-hoch-to-man-ray</a> (Examples of collage artists) <a href="http://www.lakesidepottery.com/HTML%20Text/Methods%20of%20Handbuilding.htm">http://www.lakesidepottery.com/HTML%20Text/Methods%20of%20Handbuilding.htm</a> (Hand-building clay techniques) <a href="http://www.contemporary-art-dialogue.com/assemblage-art.html">http://www.contemporary-art-dialogue.com/assemblage-art.html</a> (Definition and examples of found object assemblage art)
<b>Student Resources:</b>	<a href="https://www.google.com/search?q=found+art+images&amp;tbm=isch&amp;tbo=u&amp;source=univ&amp;sa=X&amp;ei=4p8cU7KDGdOyqQHxpYDQCg&amp;ved=0CCcQsAQ&amp;biw=1045&amp;bih=660">https://www.google.com/search?q=found+art+images&amp;tbm=isch&amp;tbo=u&amp;source=univ&amp;sa=X&amp;ei=4p8cU7KDGdOyqQHxpYDQCg&amp;ved=0CCcQsAQ&amp;biw=1045&amp;bih=660</a> (Found art images) <a href="http://www.youtube.com/watch?v=K9Wtx5-OjDs">http://www.youtube.com/watch?v=K9Wtx5-OjDs</a> (You Tube video on found object sculpture) <a href="https://www.youtube.com/watch?v=M9-hAJ8IrmU">https://www.youtube.com/watch?v=M9-hAJ8IrmU</a> (Wheel-throwing step-by-step demonstration video)

**Colorado Teacher-Authored Sample Instructional Unit**

<b>Assessment:</b>	Students will experiment with a variety of media and compile at least three artifacts that demonstrate their understanding of media in order to determine which medium (or multiple mediums) is best suited for the creation of their own unique project idea.	
<b>Differentiation:</b> (Multiple means for students to access content and multiple modes for student to express understanding.)	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	Students may experiment with media in small groups / pairs to develop a better understanding of each medium and to gain different perspectives on the versatility of each medium.	Students may submit collaborative artifacts in small groups/pairs.
<b>Extensions for depth and complexity:</b>	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	Students may experiment with nontraditional materials (found object, assemblage, recycled materials, etc.).	Students may create a variety of maquettes to further explore the materials and how they might be successfully implemented in their final project.
<b>Critical Content:</b>	<ul style="list-style-type: none"> <li>The ways in which artists experiment with ideas to order forms to communicate visions of the world (such as: hand-building, assemblage, throwing on the pottery wheel, casting, additive and subtractive methods, etc.).</li> </ul>	
<b>Key Skills:</b>	<ul style="list-style-type: none"> <li>Engage in creative and critical problem solving methods cognizant of their personal cultural influences and aesthetic preferences</li> </ul>	
<b>Critical Language:</b>	Additive & subtractive methods, assemblage, wheel-throwing, hand-building construction methods, non-functional artwork	

<b>Learning Experience # 6</b>		
The teacher may review student ideation so that students can implement their ideas into their final three-dimensional composition.		
<b>Generalization Connection(s):</b>	Expression in art can communicate, examine, and challenge tradition.	
<b>Teacher Resources:</b>	Example of Sculpture Advanced Studies Project Proposals	
<b>Student Resources:</b>	Google Search for: sketch for a sculpture proposal, this will give examples of how to sketch a 3-D form, and important things to include in final sketches of a sculpture. Examples: <a href="http://www.dominicsnow.com/wp-content/uploads/Moon-sculpture-cross-section-sketch.jpg">http://www.dominicsnow.com/wp-content/uploads/Moon-sculpture-cross-section-sketch.jpg</a> , <a href="https://s-media-cache-ak0.pinimg.com/originals/6c/96/75/6c96750afcf3e194b0f95f9d2dca80df.jpg">https://s-media-cache-ak0.pinimg.com/originals/6c/96/75/6c96750afcf3e194b0f95f9d2dca80df.jpg</a>	
<b>Assessment:</b>	After receiving feedback from the teacher, the students will submit their plan for their project including the media chosen for their sculptural art piece, the tradition they have chosen to examine, represent, and/or challenge, and sketches of the final project.	
<b>Differentiation:</b> (Multiple means for students to access content and multiple modes for student to express understanding.)	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	Sketches can be completed in a sketchbook or through the use of other materials (clay, cardboard, etc.) to create a simplified 3-D sketch of the project. Students can present their idea to the teacher orally.	Visual or verbal representation of idea for final project

**Colorado Teacher-Authored Sample Instructional Unit**

<b>Extensions for depth and complexity:</b>	<b>Access</b> (Resources and/or Process)	<b>Expression</b> (Products and/or Performance)
	N/A	N/A
<b>Critical Content:</b>	<ul style="list-style-type: none"> <li>• The ways in which artists experiment with ideas to order forms to communicate visions of the world. (Such as: hand building, assemblage, throwing on the pottery wheel, casting, additive and subtractive methods, etc.)</li> <li>• The potential emotional impact of functional and non-functional works of art</li> <li>• Reasons why artists make art</li> <li>• Examples of personal cultural influences and aesthetic preferences used in creative and critical problem solving</li> </ul>	
<b>Key Skills:</b>	<ul style="list-style-type: none"> <li>• Engage in creative and critical problem solving methods cognizant of their personal cultural influences and aesthetic preferences</li> <li>• Analyze and interpret ways that artists communicate, examine, and challenge traditions</li> </ul>	
<b>Critical Language:</b>	Aesthetic, emotion, examine, challenge, traditions, functional, non-functional, beauty, identify, vision, interpret	