

Time Frame	Content/Topic	Observable Proficiencies/Skills	NJCCCS	Performance Benchmarks/Assessment
Ongoing	<b>UNIT 1: VISUAL JOURNAL</b>	Develop a visual journal which includes written reflections, drawings and mixed media experiments that will become a personal record of student artist's experiences, sensations and responses to his/her world Apply compositional and shading skills to create drawings based on direct observation Assemble material including newspaper articles and photos, <u>personal photos and found materials, to be used as resources</u>	1.1B1-2,1.2,1.3	Periodic submission of journal. Evaluation based on rubric.
	Art History	Demonstrate knowledge and appreciation of a variety of expressive personal journals and working drawings executed by significant artists such as Frida Kahlo, Van Gogh, Dan Eldon, Claes Oldenburg, Rodin, Louise Bourgeois, Eva Hesse, Mark di Suvero, Joseph Cornell.	1.5A.2, 3.1, 3.2, 3.4, 3.5	Active participation and discussion. Oral and/or written response.
Independent work	<b>UNIT 2: CONCENTRATION</b>	Continue to develop a body of thematically related work that demonstrates the process of exploration, discovery and growth Demonstrate ability to express an idea in visual terms and in 3 dimensions over a sustained period of time and through the production of multiple pieces Handbuilt or thrown ceramics, Sculpture, Jewelry/Metals, Fashion, Furniture, Crafts, Assemblage, Installations	1.1,1.2,1.3	Submission of 12 portfolio worthy pieces that demonstrate: Clear evidence of process of exploration of a theme/idea and media. Synthesis of form, content and technical skills. Written commentary explaining nature and development of concentration.
	Art History	Demonstrate evidence of investigation of artists with similar or inspirational concepts and techniques. Identify the work of relevant artists by main stylistic characteristics Reflect influence of several sources in own work. Discuss relationship of style, form and intent in the work of selected modern and contemporary sculptors	1.1,1.5,3.2,3.3,3.4	References included in visual journal Commonalities and distinctions among researched and/or recommended artists or styles are discussed orally or in writing
	Group Critique	Contribute to the development of a body of work by offering insights and constructive criticism of own work and that of peers. Engage in informed discussion re: formal and conceptual issues of the work. Write reflectively on own exploration and progress in concentration.	1.2, 3.2, 3.3, 4.2	Demonstrated critical analysis skill Participation in class critique Self evaluation based on rubric

12 class sessions	<b>UNIT 3: ABSTRACTION</b>	Create one or more abstract pieces utilizing the principles of repetition, rhythm, variety and unity to organize elements Utilize pre-existing objects, system or format to produce abstract works of art <i>or</i> Utilize methods for creating identical parts from a prototype such as molds, casts, templates, jigs to produce modular system. (Examples: Relief, Assemblage, Mobile, Stabile)	1.1A1-3, 1.2, 1.3	Submit journal showing evidence of research, experimentation and planning
		Create a series of art pieces showing variations in the deconstruction or perception of an object, figure or place Create a series of 3 works beginning with components of an object (chair, bicycle, etc.) and reassembling them according to sculptural fundamentals. Create a free-standing form made from multiple identical units or modules Explore relationship of parts to whole in which the product should be more than the sum of its parts (Modules: toy Block Sculpture	1.1A1-3, 1.2, 1.3	2 Completed works submitted, ready for display Sculptural fundamentals skillfully manipulated Information translated into a visual representation of that information
	Art History	Demonstrate understanding of stylistic and conceptual concerns of historical and contemporary Abstract Sculpture as an art movement: Calder, Nancy Graves, David Smith, Martin Puryear, Hans Arp, Picasso, Richard Serra, Mark di Suvero, Louise Nevelson, Louise Bourgeois, Moshe Safdie, Andy Warhol, Charles Simonds, Mike Kelley, Carl Andre,	1.1A.2-3, 1.4, 1.5A1, 3.1, 3.2, 3.3, 3.4, 3.5	Evidence of research and understanding present in journal and in work produced Active participation in discussion using appropriate terminology
	Art Criticism	Determine the value of form-based studio projects with respect to craftsmanship, originality and stated objectives	1.4B1, 1.4B2	Participation in class critique Rubric evaluation
12 class sessions	<b>UNIT 4: PRODUCT DESIGN</b>	Select, research and interpret the work of 3 artists with differing formal and stylistic approaches in the field of product design Demonstrate the ability to create harmony in the design of one or more functional objects Demonstrate ability to manipulate elements and principles to create functional dimensional products having unity, variety, rhythm, contrast, emphasis and harmony. (Furniture, Light sculptures, Tableware, Attire.)	1.2.2, 1.2.3, 1.3.1	Submit journal showing evidence of research, experimentation and planning 2 completed works submitted Written responses on exam

	Art History	Identify, describe and interpret technical/stylistic differences from among a range of modern and contemporary sculptor/product designers presented: Ingo Maurer, Philippe Starck, Campana brothers, Charles and Ray Eames, Hans Wegner, George Nelson, Bennet Bean, Isamu Noguchi, Georg Jensen, Michael Graves, Alessi Explore the relationship between form and function in the work of at least 3 selected artists/designers	1.1A.1,1.4A2,1.5B.1	Evidence of resources used present in Journal along with written reflections
	Art Criticism	Determine the value of works of art based on craftsmanship, originality and stated objectives Articulate the relationship between form and function in your process and in the finished product.	1.4B.1,1.4B2	Timely completion of work Active participation in class critique
12 sessions	<b>UNIT 5: FIGURE</b>	Work from life to produce figurative drawings which will serve as a resource for artistic products Experiment with elements and principles to produce a unified balanced sculpture with unique visual solutions Select media and technique suitable for mood and content Produce a minimum of 3 completed works in which the figure is abstracted, animated, distorted, multiplied, and/or fragmented: Figure(s) in Motion (Boccioni) Figure(s) in Context (Duane Hanson) Figure in repose (Henry Moore)	1.2.2, 1.2.3	Observational drawings produced from multiple angles Evidence of research and experimentation present in sketchbook/journal Maquette model produced 3 Works submitted demonstrate the unique expression of an individual voice
		(For example: Create 3 figural pieces in one medium - assemblage, wire, clay or stone; or create 3 pieces in which a different mediums are used to convey a single concept)		
	Art History	Demonstrate knowledge of and appreciation for figurative art in which the subject has been stylized, distorted, abstracted or otherwise transformed - <i>Cycladic figures (c2000BC)</i> , <i>Benin reliefs</i> , <i>Indian religious sculpture</i> , <i>Rodin</i> , Brancusi, Modigliani, Marisol, Giacometti, Maillol, Segal, Moore, Bourgeois, <i>Abakanowicz</i> , <i>Kiki Smith</i> , <i>Alison Saar</i> , <i>Richard Chirambadare</i> , African Power Figures, Shonibare, Martin Kippenberger	1.1, 1.4, 1.5, 3.1, 3.2, 3.3, 3.4, 3.5	Stylistic differences among exemplars displayed are knowledgeably discussed, orally and in writing, with reference to sculptural fundamentals
	Art Criticism	Articulate strengths and offer constructive criticism of own work and that of peers according to stated objectives Articulate meaning of finished work: "This sculpture is about..."	1.4B1,1.4B2	Works completed in time for class critique Participation in class critique with rationale offered for aesthetic judgments

15 sessions	<b>UNIT 6: PORTRAIT/ SELF PORTRAIT</b>	Through research and preparatory sketches, explore and demonstrate understanding of various artistic objectives in portraiture - both traditional and metaphorical Demonstrate advanced technical skills by creating a self portrait or portrait bust in clay - or other plastic medium - reproducing those essential physical characteristics of the sitter that convey a sense of his/her personality. Demonstrate understanding of alternate artistic means of expressing the salient characteristics -physical, emotional, spiritual- - of an individual by producing a sculpture in which the medium(media), elements are manipulated and sculptural fundamentals applied to produce a unique response to the problem of portraiture.	1.1B1,1.2.1,1.2.2,1.2.3,1.3.1	Observational drawings completed,submitted <b>2</b> approaches to subject selected and executed
	Art History	Describe and interpret the unique manner in which selected artists/cultures manipulate materials and apply elements and principles of design in the genre of portraiture to convey meaning. For example: Nok culture of Nigeria, Kwakiutl masks, Olmec heads/masks, Easter Island Heads, Totem Poles of Tlingit Indians, Roman portrait busts, Michelangelo, Rodin, Carpeaux, Picasso, Calder, Arneson, Samaras, Bourgeois, David Hammons(see "Rock Head",2005)	1.4A1,1.4A2,1.5B2	Journal submitted showing evidence of research,visual references, exploration and planning Artists' work and styles identified, discussed orally or in writing
	Art Criticism	Make efficient use of class time in order to complete work by due date. Determine the value of works of art based on craftsmanship, originality and stated objectives,	1.4B1-2	Work completed by due date and available for critique Active participation in critique offering rationale for aesthetic judgments made
12 sessions	<b>UNIT 7: SPATIAL INVESTIGATION</b>	Use spatial building blocks of points, lines, planes, volumes or modules to create and organize space Consciously utilize elements and principles of design to make aesthetic and/or conceptual decisions Transform an environment or a location by introducing elements that alter perception of the location (space) and/or affect movement through the space.	1.1B1,1.2.2,1.2.3,1.3.1,1.3.2,8.1.A	Personal digital photo essay Journal submitted with evidence of research, exploration and planning (thumbnails) completed work Rubric

		<p><i>For example, create an installation (indoors or out of doors) Record human interactions with the installation and physical changes over time by producing a portfolio of digital images. Construct an architectural space (small scale model or human scale) that becomes a psychic space emotionally charged in some way to convey information or story about its implied inhabitants. Construct a small scale pavillion for a particular person based on lists of characteristics and associations. Make decisions regarding unexpected location and mode of presentation Explore the relationship (or dynamic between)of form and space by creating a kinetic sculpture or a sculpture with moving parts</i></p>		
	Art History	<p>Research Installation as an artform. Identify and describe methods and underlying concepts in the work of such artists as Calder, Oldenburg, Smithson, Serra, di Suvero, Goldsworthy, Kienholz, Gober, Simon Rhodia, Christo, Felix Gonzalez Torres, Nauman, Bourgeois (cells), Charles Simonds, Skoglund , Eliasson , Laurie Lundquist Orally and/or in writing, describe and interpret, or make reference to the individual manner in which selected artists Utilize sculptural fundamentals to affect and transform space and to express mood and content.</p>	1.4A1,1.4A2, 1.5B1, 1.5B2	Evidence of research and interpretation of selected artists' work submitted in journal. Response sheet completed and submitted.
	Art Criticism	Articulate strengths and offer constructive criticism of own work and that of peers according to stated objectives	1.4B.1,1.4B2	Participation in class critique based on rubric
15 sessions	<b>UNIT 8:</b> <b>SOCIAL COMMENTARY</b> Visual Literacy	<p>Explore the ability of a sculptural form to convey meaning (D. Collins) Plan and execute an original site specific sculpture (in relief or in the round) based on a personal belief or desire for societal change, and conveying a coherent message to the viewer. Determine and apply observed strategies in professional examples to communicate meaning relying primarily on the deliberate, conscious manipulation of materials and elements and principles of design Select and utilize media for expressive potential Demonstrate a developing personal style in a single strong 3-D construction</p>	1.1A1,1.1B1,1.2.1,1.2.2,1.3.11.3.2	<p>Participation in discussion with observations and insight demonstrating increasing visual literacy Submit thumbnails, rough draft for review Submit visual references Submit finished work for peer review and for grade</p>

	Art Criticism	Determine the value of works of art of peers based on craftsmanship, originality and stated objectives Articulate strengths and weaknesses of own work and that of peers, orally and/or in writing	1.1, 1.5, 3.2, 3.3, 3.4	Participation in class critique using appropriate terminology Work ranked using aesthetic judgment Reasons for final selection justified orally or in
1	Art History	Recognize and explain essential qualities in the work of artists whose work conveys a social or political message such as Maya Lin, Jenny Holzer, Glen Ligon, Felix Gonzalez Torres, Laurie Lundquist, Judy Chicago, Nancy Spero, Robert Gober, Mike Kelley Discuss artistic devices used to communicate meaning.	1.4A1, 1.4A2, 1.5B1, 1.5B.2	Completed response sheet/quiz
3 class sessions	<b>UNIT 9: CAREERS</b>	Be aware of college art programs, admissions requirements and career preparation for various art professions. Evaluate the relative merits of two or more art programs with respect to individual needs and objectives.	1.2.4	Attention to college presentations Participation in portfolio reviews with feedback from college reps Written evaluation
Ongoing	<b>UNIT 10: PORTFOLIO PREPARATION</b>	Effectively light and photograph work (2 views) in order to produce quality digital and slide portfolios Articulate formal and conceptual theme explored in Concentration in a coherent formal written statement Satisfy the requirements for submission of an Advanced Placement Studio Art portfolio in 3D Design	1.1.B.2, 1.4B.1,	Work produced and photographed: 5 Quality Pieces 12 Concentration Pieces (themed) with artist's statement 12 Breadth pieces Transferred to slides and CD - Presented to class
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		<a href="http://www.asu.edu/cfa/wwwcourses/art/SOACore/modules_VI_C.htm">http://www.asu.edu/cfa/wwwcourses/art/SOACore/modules_VI_C.htm</a> (D. Collins, Modular Sculpture)		