

# Course Description

## A. COVER PAGE

<b>Date of Submission (Please include Month, Day and Year)</b>	
<b>1. Course Title</b> 3 Dimensional Design A/B	<b>9. Subject Area</b> <input type="checkbox"/> History/Social Science <input type="checkbox"/> English <input type="checkbox"/> Mathematics <input type="checkbox"/> Laboratory Science <input type="checkbox"/> Language other than English <input checked="" type="checkbox"/> Visual & Performing Arts <input type="checkbox"/> Intro <input type="checkbox"/> Advanced <input type="checkbox"/> College Prep Elective
<b>2. Transcript Title(s) / Abbreviation(s)</b> 3D Design A/B	
<b>3. Transcript Course Code(s) / Number(s)</b> VP6748   VP6749	
<b>4. School</b> Ernest Righetti High School	
<b>5. District</b> Santa Maria Joint Union High School District	
<b>6. City</b> Santa Maria, CA 93455	<b>10. Grade Level(s) for which this course is designed</b> 10, 11, 12
<b>7. School / District Web Site</b> <a href="http://www.smjuhsd.k12.ca.us">http://www.smjuhsd.k12.ca.us</a>	<b>11. Seeking "Honors" Distinction?</b> No
<b>8. School Course List Contact</b>  Name: Jim Armstrong  Title/Position: Asst. Supt. Curric/Instruction  Phone: 922-4573                      Ext.: 4211  E-mail: <a href="mailto:jarmstrong@smjuhsd.org">jarmstrong@smjuhsd.org</a>	<b>12. Unit Value</b> <input type="checkbox"/> 0.5 (half year or semester equivalent) <input checked="" type="checkbox"/> 1.0 (one year equivalent) <input type="checkbox"/> 2.0 (two year equivalent) <input type="checkbox"/> Other: _____
<b>13. Is this an Internet-based course?</b> No If "Yes", who is the provider? <input type="checkbox"/> UCCP <input type="checkbox"/> PASS/Cyber High <input type="checkbox"/> Other _____	
<b>14. Complete outlines are not needed for courses that were previously approved by UC. If course was previously approved, indicate in which category it falls.</b> <input type="checkbox"/> A course reinstated after removal within 3 years. Year removed from list? _____ Same course title? <input type="checkbox"/> Yes <input type="checkbox"/> No If no, previous course title? _____ <input type="checkbox"/> An identical course approved at another school in same district. Which school? _____ Same course title? <input type="checkbox"/> Yes <input type="checkbox"/> No If no, course title at other school? _____ <input type="checkbox"/> Year-long VPA course replacing two approved successive semester courses in the same discipline <input type="checkbox"/> Approved Advanced Placement (AP) or International Baccalaureate (IB) course <input type="checkbox"/> Approved UC College Prep (UCCP) Online course <input type="checkbox"/> Approved CDE Agricultural Education course <input type="checkbox"/> Approved P.A.S.S./Cyber High course <input type="checkbox"/> Approved ROP/C course. Name of ROP/C? _____ <input type="checkbox"/> Approved A.V.I.D. course <input type="checkbox"/> Approved C.A.R.T. course <input type="checkbox"/> Approved Project Lead the Way course <input type="checkbox"/> Other. Explain: _____	

<p>15. Is this course modeled after an UC-approved course from another school <u>outside</u> your district?      No</p> <p>If so, which school(s)? _____</p> <p>Course title at other school _____</p>
<p>16. Pre-Requisites</p> <p>Intro to Art A/B</p>
<p>17. Co-Requisites</p> <p>None</p>
<p>18. Is this course a resubmission?      Yes</p> <p>If yes, date(s) of previous submission? February 28, 2006</p> <p>Title of previous submission? 3 Dimensional Design A/B</p>
<p>19. Brief Course Description</p> <p>This one-year course will give the 3-Dimensional Design student the opportunity to develop their design, sculpture, and construction skills. The student will understand the principles and elements of design as they apply to three-dimensional forms. They will explore three-dimensional design as a means of personal expression and communication.</p> <p>This course will promote an appreciation of sculpture, theatrical sets and props, architectural forms, interior design, landscape design, and the work of the master sculptors, as well as the influence of culture on the production of three-dimensional art. Students will become aware of the historical impact of Western European art history on current trends in three-dimensional art, as well as the influence of other cultures, including China, Japan, India, Africa, and Mesoamerica.</p> <p>This course will enable students to understand and appreciate artistic expression and, where appropriate, to talk and write with discrimination about the artistic material studied.</p>

## B. COURSE CONTENT

### 20. Course Goals and Major Student Outcomes

Upon the completion of this course, students should be able to successfully demonstrate the following skills:

- Acquire a working knowledge of a variety of traditional and contemporary sculpture styles as it applies to the art history of various cultures.
- Obtain a basic knowledge of various techniques, methods, and observational processes as they apply to different sculptural problems.
- Gain a basic understanding of artistic values and critical criteria that apply to three-dimensional forms.
- Increase vocabulary and ability to analyze, understand, and articulate responses to various sculptural forms.
- Demonstrate knowledge of care of equipment, tools, and working environment.
- Demonstrate an appreciation and understanding of three-dimensional artistic expression through oral and written critiques.

## 21. Course Objectives

<u>Objective</u>	<u>California State Standard for the Visual Arts, Grades Nine Through Twelve</u> Proficient and Advanced
<ul style="list-style-type: none"> <li>▪ Students will demonstrate an understanding of the artistic process through the creation of their own original three-dimensional works of art.</li> <li>▪ Students will participate in regular in-class critiques of their own artwork and that of their peers, focusing on content and technique, and using art vocabulary.</li> <li>▪ Students will demonstrate proficiency in the use of the following media, applying specific techniques applicable to the creation of three-dimensional art, including: wood, clay, metal, plaster, fiber, new media, and found objects.</li> <li>▪ Students will visit a fine art gallery and assist with the planning, set up, display, and break down of a visual arts exhibition, either at school or within the community.</li> <li>▪ Students will write a research paper about a historically significant artist of their choice including: a short biography, the style and content of the artist's work, a critical analysis of the artist's work and their impact on the history of art.</li> </ul>	<p><b>2.1 Solve a visual arts problem that involves the effective use of the elements of art and the principles of design.</b></p> <p><b>4.4 Apply various art-related theoretical perspectives to their own works of art and the work of others in classroom critiques.</b></p> <p><b>2.1 Create original works of art of increasing complexity and skill in a variety of media that reflect their feelings and points of view.</b></p> <p><b>2.3 Assemble and display objects or works of art as a part of a public exhibition.</b></p> <p><b>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.</b></p>

## 22. Course Outline

3-Dimensional Design is a comprehensive design and sculpture class, with a specific goal of giving students a broad exposure to all aspects of three-dimensional art making and its applications to a variety of other art forms. Initially, it will begin with the more simple forms and move into increasing levels of complexity, allowing students' increasing skill to facilitate more complex forms of expression. Following is a roughly chronological list of skills to be taught and areas on which this course will focus over the school year.

- **Basic Three-Dimensional Forms:** introduction to the construction of the five basic three-dimensional forms- sphere, cone, cylinder, cube, and pyramid. Students build a sculpture

using these forms and discuss the variety of views possible and start thinking about the idea that sculptures are seen from multiple perspectives.

- Minimalism: a project focusing on shape, clean minimal forms, and the use of positive and negative space.
- Mold Making (clay, wax, plaster, rubber): broad unit covering a variety of mold making techniques including making plaster positives from clay negative low relief molds, plaster and rubber release molds from clay positives, lost wax molds, and the use of repetitious forms in three-dimensional art.
- Wire Sculpture: basic wire working techniques are initially focused on as students build skill. The idea of wire as three-dimensional line is applied in thumbnail drawings and in gestural wire sculptures of animals and people, using the work of Calder for examples.
- Architectural Design: a broad overview of architectural history used as a starting point for an architectural sculpture. Issues of location and function are key factors in the design of the structures.
- Found Objects: a discussion of the found objects used by Duchamp and Ernst is the starting point for a unit on the art in daily life. Sculptures will be made from found objects, as well as discussing the beauty in common objects.
- Collaborative Sculpture: creation of a collaborative sculpture that is the result of teams of students working together from the conceptual stage through the final stages of construction.
- Sculpture in other cultures: an overview of traditional forms of sculpture in non-Western cultures, as well as the impact of certain cultures on Western art history.
- Contemporary Sculpture: review of current trends on sculpture and construction of a sculpture in the style of a contemporary three-dimensional artist from *Art News* or *Sculpture* magazine.
- Digital Media & Sculpture: the use of programs such as Photoshop, iMovie, and PowerPoint to turn environments into artwork. The viewer as an active participant in environmental art is reviewed. Students will identify and describe the role and influence of new technologies on contemporary works of art.
- Kinetic Art: an evaluation of the incorporation of movement into sculpture and the use of a variety of forces to create motion including gravity, wind, water, and electricity.
- Paper Mache: the use of wire mesh armatures as supports for Paper Mache forms. Applications of the Paper Mache medium in 3D art forms.
- Installation Art: analysis of this contemporary art form and construction of mini-installations. Discussion of the sculpture as an environment for the viewer and the impact of new technologies on installation art.
- Theater Set Design: design and construct a small scale set for a specific performance. Focus on functionality and aesthetics.
- Texture: the use of texture in three-dimensional work and its visual and tactile impact on the viewer.
- Figure Sculpture: complete review and construction of all steps in figure sculpture. Focus on building armatures, bone and muscle structure in the human body, proportion and handling surface textures such as skin and hair.
- Conceptual Art: focus on the importance of the artist's concept to the overall perceived meaning of a work of art.
- Fiber Arts: use of natural materials to create works of art. Discussion of the Arts and Crafts movement and its impact on art history.
- Portfolio Shooting and Construction: basic techniques of portfolio construction, shooting, and arrangement for maximum viewer impact.
- Three-dimensional design as applied to performance art: creation and impact of environments for performance art of all forms.

- On-going art history units including the use of video, the Internet, lectures, and *Scholastic Art Magazine*.
- Artist Research Paper: Students will write a research paper about a historically significant artist of their choice including: a short biography, the style and content of the artist's work, a critical analysis of the artist's work and their impact on the history of art. One research paper required for each semester for a total of two per academic year.

### 23. Texts & Supplemental Instructional Materials

Living With Art

Scholastic Art Magazine

Sculpture Magazine

Instructional materials to be assigned accordingly to students as needed. This would include such materials as pencils, papers, X-Acto knives, adhesives, clay, plaster, wood, wax, various hand tools, wire, string, natural fibers, pigments, and Internet access.

### 24. Key Assignments

<u>Focus</u>	<u>Assignment</u>
<ul style="list-style-type: none"> <li>▪ Mold construction</li> <li>▪ Positive vs. Negative forms</li> <li>▪ Mold making materials</li> <li>▪ Mold casting materials</li> <li>▪ Historical use of molds and casting in art</li> <li>▪ Use of high and low (bas) relief</li> <li>▪ Function of repetition in art</li> </ul>	<p>Mold Making (clay, wax, plaster, rubber): broad unit covering a variety of mold making techniques including making plaster positives from clay negative low relief molds, plaster and rubber release molds from clay positives, lost wax molds, and the use of repetitious forms in 3 dimensional art.</p>
<ul style="list-style-type: none"> <li>▪ Human anatomy</li> <li>▪ Accurate proportion</li> <li>▪ Bone structure</li> <li>▪ Muscle attachment</li> <li>▪ Visual vs. actual balance</li> <li>▪ Texture and its impact on realistic sculpture</li> <li>▪ Working from life</li> <li>▪ Capturing natural poses</li> </ul>	<p>Figure Sculpture: complete review and construction of all steps in figure sculpture. Focus on building armatures, bone and muscle structure in the human body, proportion and handling surface textures such as skin and hair. Students work from live models to create accurate, proportional, expressive sculptures of the human form.</p>
<ul style="list-style-type: none"> <li>▪ Review of historically significant artists</li> <li>▪ Impact of cultural perceptions</li> <li>▪ Perceived artistic value of given artist to art history</li> <li>▪ Impact on the work of other artists</li> <li>▪ Visual appeal vs. content of a work</li> </ul>	<p>Students will write a research paper about a historically significant artist of their choice including: a short biography, the style and content of the artist's work, a critical analysis of the artist's work and their impact on the history of art. One research paper required for each semester for a total of two per academic year.</p>

## **25. Instructional Methods and Strategies**

Students will receive direct instruction via lectures, participation in class discussions, videos, and field trips. Demonstration of every required skill, followed by activities in the form of lessons designed to develop the student's ability to construct three-dimensional forms that are realistic and from their imagination. The successful completion of a portfolio and participation in critiques to further develop oral vocabulary and analytical skills.

Students will utilize all current technology to access information pertaining to all areas within the course.

## **26. Assessment Methods and Tools**

- The completion of all assigned work.
- The organization and presentation to class of a portfolio of class assignments for each grading period.
- Students will select and present two pieces of work from scheduled art showings: school and community.
- Oral and written tests from Scholastic Art Magazine articles, class art videos and other visual arts materials.
- Evaluation of research project produced with PowerPoint and/or Hyper studio as it relates to three-dimensional form.
- Participation in class wide and/or individual critiques of both in-progress and completed assigned work.

### **C. HONORS COURSES ONLY**

Not Applicable

### **D. OPTIONAL BACKGROUND INFORMATION**

None