



Sculpture

Course Number: 8365

Course Level: Beginner

Grade: 9 -10-11-12

Time/Credit: .5 (9-week courses)

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Central Bucks School District
20 Welden Drive
Doylestown, PA 18901
Central Bucks School District

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**Central Bucks School District
Teaching and Learning Principles**

K – 12 Art Program Learning Principles

1. All learners are capable of complex and high-quality work if the right learning conditions are established.
2. Students of art learn when modeling of products and processes are demonstrated that address appropriate learning criteria.
3. Students learn when they are focused on the objectives and actively engaged in the learning experience.
4. Students of art learn when a connection is made to prior learning and personal interests.
5. Students learn when they are provided with a safe environment where they can experiment and take creative risks.
6. Learning is most effective when differences in learners' prior knowledge, interests, and strengths are accommodated.
7. Learners succeed when they believe the task is attainable with reasonable effort.
8. Students learn when they see and demonstrate links between new learning, possibilities for future learning, and its multi-disciplinary applications.
9. Greater learning depends upon repeated performance to increase fluency and accuracy.
10. Students learn when they reflect upon and summarize the learning experience.
11. Successful learning requires the ability to reflect, self-assess and use feedback to self-adjust.
12. Various visual arts processes can foster creative thinking, providing students with an essential real-world skill.
13. Students can use the creative process to problem solve and generate new concepts for learning.
14. Students of art can use appropriate technology to enhance creative growth and creative process.

**Central Bucks School District
Enduring Understandings**

Students will understand that:

Creating (NCAS Create) — PA Visual Arts: 9.1 Production, Performance & Exhibition (Visual Arts)

- Sculpture incorporates the elements and principles of design to create balanced, meaningful three-dimensional works.
- Mastery of diverse tools, techniques, and materials allows artists to communicate ideas and solve creative challenges.
- Functional and sculptural art allow artists to explore and communicate ideas, emotions, and aesthetics through innovative forms.
- Abstract and representational sculptures provide unique opportunities to challenge traditional artistic traditions.
- The process of creating sculpture involves planning, experimentation, and refinement to address design challenges and achieve artistic intent.

Connecting (NCAS Connect) — PA Visual Arts: 9.2 Historical & Cultural Contexts (Visual Arts)

- Sculpture reflects and influences cultural, historical, and social contexts, offering insight into human experiences across time.
- Understanding the history of sculpture enhances appreciation and informs contemporary practices.
- Sculpture connects with disciplines such as architecture, industrial design, and environmental science to impact daily life and community.

Responding (NCAS Respond) — PA Visual Arts: 9.3 Critical Response (Visual Arts)

- Evaluation and critique foster growth and the ability to make informed decisions about the creative process and final work.

Presenting (NCAS Present) — PA Visual Arts: 9.1 Production, Performance & Exhibition (Visual Arts)

- Installation art and large-scale sculptures integrate diverse perspectives, materials, and spaces to create immersive experiences.

Central Bucks School District

Essential Questions

Students will consider:

Creating (NCAS Create) — PA Visual Arts: 9.1 Production, Performance & Exhibition (Visual Arts)

- How do the elements and principles of design influence the creation of three-dimensional art?
- How can tools and materials be manipulated to effectively communicate artistic ideas?
- How can functional objects become works of art without losing their purpose?
- What role does abstraction play in communicating ideas that are not representational?
- How does the creative process evolve from an initial concept to a completed sculpture?

Connecting (NCAS Connect) — PA Visual Arts: 9.2 Historical & Cultural Contexts (Visual Arts)

- How does sculpture reflect the cultural and historical context of its creation?
- In what ways do contemporary trends in sculpture build on or challenge historical traditions?
- How does sculpture intersect with other fields, such as architecture, engineering, and environmental design?

Responding (NCAS Respond) — PA Visual Arts: 9.3 Critical Response (Visual Arts)

- What role do critique and feedback play in refining a work of art?

Presenting (NCAS Present) — PA Visual Arts: 9.1 Production, Performance & Exhibition (Visual Arts)

- In what ways do installation artworks transform space and engage audiences in unique experiences?

Central Bucks School District – Course of Study Overview

Sculpture

Desired Results

This 9-week course, meeting daily for 83 minutes, immerses students in the world of three-dimensional art by exploring foundational concepts and skills across sculpture, crafts, and industrial design. Students will engage with a wide array of media, techniques, and creative approaches, while also studying the evolution and current trends of 3D design in art history. Through hands-on, exploratory projects, students will work with materials such as metal, clay, wax, wood, wire, glass, plastic, papier-mâché, plaster, fabrics, fibers, and found objects. Each unit will incorporate aspects of art history, criticism, and aesthetics to deepen understanding and appreciation of three-dimensional art.

This course requires no prerequisites and has no fee.

Course Units

- **Unit One:** Intro to 3D Art
- **Unit Two:** Functional
- **Unit Three:** Sculptural
- **Unit Four:** Abstraction
- **Unit Five:** Installation

Prerequisite: NO

Committee Members: Deb Thomas, Sam Schollenberger, Gabby Miller, Rebecca Panitch

Acceptable Evidence.

Course Grading: CBSD District Rubric

**Central Bucks School District
Sculpture – Pacing Guide**

PA Visual Arts Standards: 9.1. Production 9.2. Historical and Cultural Contexts 9.3. Critical Response 9.4. Aesthetic Response			National Core Arts: Visual Arts Standards Creating Presenting Responding Connecting		
UNITS of Study	Unit 1- Introduction to 3D ART	Unit 2 – Functional	Unit 3 Sculptural	Unit 4 – Abstraction	Unit 5 – Installation
DAY	3	10	10	11	11
NOTE: Content 1. All units of study align to the PA Visual Arts Standards, National Standards & employ the creative process, with specific, daily, and ongoing formative feedback. 2. This creative cycle is a progression that will repeat until a point of completion is determined: 1. Inspire & Research 2. Plan, Sketch and Practice 3. Envision, Create & Revise 4. Share, Reflect and Assess 3. Units of study may need to be combined & overlapped to account for studio space, equipment/materials, and teacher’s professional judgment based on differentiated student needs.					Days Total 45

Content	Days
Unit 1 - Introduction to 3D art	3
Inspire & Research: Students explore foundational 3D art concepts through examples of historical and contemporary sculptures, focusing on how artists use the elements of art and principles of design to create dynamic works. Formative Assessment Throughout Learning Cycle	.5
Plan, Sketch, and Practice: Students create preliminary sketches and maquettes to experiment with additive and subtractive techniques, developing confidence with tools and materials. Formative Assessment Throughout Learning Cycle	.5
Envision, Create & Revise:	1.5

Students construct their first 3D forms, focusing on craftsmanship and balance, while revising their work based on feedback and self-assessment.	
Formative Assessment Throughout Learning Cycle	
Share, Reflect, and Assess: Students present their completed sculptures in a class critique, reflecting on their artistic choices and the application of design principles.	.5
Formative Assessment Throughout Learning Cycle	
Employ Summative Assessment (RUBRIC) .5	
Unit 2 - Functional	10
Inspire & Research: Students analyze functional art objects from various cultures and time periods, considering how aesthetics and usability intersect in design.	1
Plan, Sketch, and Practice: Students design functional objects through detailed sketches, prototypes, and material experiments, focusing on ergonomics and utility.	1 or 2
Formative Assessment Throughout Learning Cycle	
Envision, Create & Revise: Students construct functional pieces such as pottery, lamps, or furniture, refining their designs to balance practicality and visual appeal.	7 or 8
Formative Assessment Throughout Learning Cycle	
Share, Reflect, and Assess: Students display their functional objects and explain their design process in a critique, assessing both usability and artistic quality	.5
Formative Assessment Throughout Learning Cycle	
Employ Summative Assessment (RUBRIC)	.5
Unit 3 - Sculptural	10
Inspire & Research: Students examine how artists use volume, mass, and space to create powerful sculptural works, referencing iconic pieces from different movements.	1
Formative Assessment Throughout Learning Cycle	
Plan, Sketch, and Practice: Students draft designs and build maquettes or armatures to explore form, texture, and composition before creating final sculptures.	1 or 2
Formative Assessment Throughout Learning Cycle	
Envision, Create & Revise: Students construct their sculptures using chosen materials and techniques, continually revising based on teacher and peer feedback.	7 or 8
Formative Assessment Throughout Learning Cycle	
Share, Reflect, and Assess: Students participate in a gallery walk, sharing their sculptures and receiving critique, while writing reflections on their creative journey.	.5
Formative Assessment Throughout Learning Cycle	
Employ Summative Assessment (RUBRIC) .5	.5

Unit 4 -Abstraction	11
Inspire & Research: Students study abstract art, exploring how artists simplify or distort forms to communicate ideas, emotions, or concepts. Formative Assessment Throughout Learning Cycle	1
Plan, Sketch, and Practice: Students brainstorm and sketch abstract designs, experimenting with shapes, textures, and materials to represent their chosen themes. Formative Assessment Throughout Learning Cycle	1 or 2
Envision, Create & Revise: Students build abstract sculptures, integrating symbolic elements and mixed media while refining their pieces through feedback. Formative Assessment Throughout Learning Cycle	8 or 9
Share, Reflect, and Assess: Students showcase their abstract sculptures in a critique, articulating their conceptual intentions and interpreting the meaning behind their work. Formative Assessment Throughout Learning Cycle	.5
Employ Summative Assessment (RUBRIC) .5	.5
Unit 5 -Installation	11
Inspire & Research: Students explore site-specific installation art, analyzing how artists transform spaces to engage viewers or convey messages. Formative Assessment Throughout Learning Cycle	1
Plan, Sketch, and Practice: Students collaboratively design installations through sketches, models, and material tests, considering spatial relationships and audience interaction. Formative Assessment Throughout Learning Cycle	1 or 2
Envision, Create & Revise: Students build and install their works, adjusting elements to enhance impact and engagement with the space. Formative Assessment Throughout Learning Cycle	8 or 9
Share, Reflect, and Assess: Students host an installation showcase, inviting critiques and reflecting on their work's effect on the audience and environment. Formative Assessment Throughout Learning Cycle	.5
Employ Summative Assessment (RUBRIC) .5	.5

NOTE: Additional remediation in standards/content from the grade level (or previous grade level) where the student completes this course will be provided for students when the teacher determines a student has not yet mastered that content. Enrichment opportunities will also be provided to meet the needs of students that acquire an understanding of the content faster than their class peers.

Required Texts and Software

None

Central Bucks School District – Course of Study – Sculpture

Unit1 – Introduction to 3D Art

Desired Results:

This unit introduces students to the foundational elements of three-dimensional art, focusing on basic materials, tools, and processes. Students will explore how form, balance, and proportion are applied in 3D work.

Enduring Understandings: Students will understand that...

- The principles of form, space, and proportion are fundamental to creating successful 3D artwork.
- The creative process and sketching involve conceptualizing, planning, sketching, and refining ideas before bringing them to life in three dimensions.
- Hands-on experimentation with various materials and techniques is essential for developing sculptural skills and understanding the properties of different media.
- Understanding the relationship between form and space helps students develop the ability to create cohesive and dynamic sculptural works.

Essential Questions:

- How do the principles of form, space, and proportion influence the creation of 3D art?
- What role does the creative process play in the development of a successful 3D sculpture?
- How can sketching and planning help an artist conceptualize and refine their sculptural ideas?
- What are the advantages and challenges of using different materials and techniques in sculpture?
- How does the relationship between form and space impact the way a viewer interacts with and interprets 3D artwork?

Knowledge: Students will know...

- Vocabulary:
 - Elements of Art: Line, Shape, Form, Space, Texture, Value, Color
 - Principles of Design: Balance, Contrast, Emphasis, Movement, Pattern, Rhythm, Unity
 - Three-Dimensional (3D) Art
 - Composition
 - Positive and Negative Space
 - Additive and Subtractive Techniques
 - Armature
 - Maquette
 - Medium/Media

Skills:

Students will be able to...

- Identify and apply the elements of art and principles of design in three-dimensional works.
- Sketch and plan designs for three-dimensional projects using 2D representations (e.g., drawing, schematics).

- Build a maquette or prototype to visualize a concept in 3D.
- Use additive and/or subtractive techniques to construct 3D forms.
- Safely handle and manipulate basic tools and materials used in sculpture.
- Critique their own and others' work to evaluate use of form and composition.

Suggested Artists:

- Alexander Calder: Known for his mobiles and wire sculptures, introducing balance and movement.
- Louise Nevelson: Explored assemblage art using found objects and creating monochromatic installations.
- Barbara Hepworth: Abstract and modernist sculptures focusing on form and space.
- Auguste Rodin: Classical sculpture for an introduction to mass and emotion in 3D art.
- Jean Dubuffet: Use of unconventional materials and textural surfaces.

Priority Standards:

- **PA Standards:**
 - Standard 9.1.12.A: Know and use the elements and principles of each art form to create works in the arts and humanities.
 - Standard 9.2.12.I: Identify, explain, and analyze philosophical beliefs as they relate to works in the arts.
- **National Standards:**
 - Creating, Anchor Standard 1: Generate and conceptualize artistic ideas and work.
 - Connecting, Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.

Supporting Standards:

- **PA Standards:**
 - Standard 9.1.12.C: Integrate and apply advanced vocabulary to the arts forms.
 - Standard 9.4.12.B: Analyze works of art influenced by experiences or societal values.
- **National Standards:**
 - Presenting, Anchor Standard 6: Convey meaning through the presentation of artistic work.

Acceptable Evidence:

Performance Tasks:

- Create a maquette that demonstrates understanding of the elements of art and principles of design in 3D form.
- Complete a small free-standing sculpture using additive and/or subtractive techniques, incorporating balance and harmony.

Acceptable Evidence of Learning Other than Performance Tasks:

Formative Assessment:

- Sketchbook assignments exploring 3D shapes and composition.
- Group discussions analyzing 3D art examples for design principles.
- Exit tickets describing the challenges of working in 3D versus 2D.

Summative Assessment:

- Rubric-based evaluation of maquettes and sculptures focusing on creativity, craftsmanship, and design application.

Suggested Learning Experiences and Instruction

Learning Experiences:

- Explore the elements and principles of design through hands-on activities using basic materials (e.g., clay, wire).
- Create a maquette as an introduction to additive and subtractive techniques.
- Analyze famous 3D works to identify elements and principles of design.

Instructional Strategies:

- Demonstrate basic 3D art techniques through teacher-led modeling.
- Facilitate small group discussions analyzing sculptures and their composition.
- Provide guided practice sessions for handling tools and materials safely.

Differentiation/Intervention/Enrichment Options:

- **Differentiation:** Provide templates or step-by-step guides for students needing more structure.
- **Intervention:** Provide personalized support or alternative resources to help ensure successful creation.
- **Enrichment:** Encourage advanced students to experiment with more complex forms or additional materials.

For Language Development:

- Introduce a word wall featuring vocabulary (e.g., "armature," "composition").
- Use sentence starters for critique discussions (e.g., "This sculpture uses balance because...").
- Incorporate visual aids, diagrams, and videos to reinforce key terms and concepts.

Central Bucks School District – Course of Study – Sculpture

Unit 2 – Functional

Desired Results

This unit focuses on creating utilitarian objects, and exploring the intersection of art and function.

Essential Questions:

- How can sculpture serve a functional purpose while maintaining aesthetic value?
- What role does the balance between form and function play in the design of functional sculptures?
- How do materials and techniques impact the creation of functional objects in sculpture?
- In what ways can functional sculpture address practical needs while showcasing creativity and artistic expression?
- What challenges arise when designing functional sculpture, and how can artists resolve them to create both practical and visually compelling works?

Enduring Understandings:

Students will understand that...

- Sculpture can serve a functional purpose in addition to its aesthetic value, creating objects that are both practical and beautiful.
- Successful functional sculpture requires a balance between form (the artistic elements) and function (the practical use of the object).
- The design and creation of functional objects involves a deep understanding of materials, techniques, and their suitability for practical use.
- The intersection of art and utility offers unique challenges and opportunities for creativity and innovation in sculpture.
- Functional sculpture can enhance daily life, combining craftsmanship and design to create objects that are both useful and artistically significant.

Knowledge:

Students will know...

- **Vocabulary:**
 - Functional Art
 - Utility vs. Aesthetics
 - Form and Function
 - Industrial Design
 - Craftsmanship
 - Ergonomics
 - Symmetry and Asymmetry
 - Proportion
 - Kiln (for clay)
 - Glaze

Skills:

Students will be able to...

- Design functional objects that balance aesthetics and practicality.

- Construct utilitarian objects using appropriate materials and techniques (e.g., clay, wood, metal).
- Apply knowledge of ergonomics and proportion to enhance usability.
- Explore surface treatments (e.g., glazing, polishing, texturing) to enhance both function and appearance.
- Experiment with form to create visually engaging yet practical designs.
- Analyze the relationship between function and design in historical and contemporary examples.
- Reflect on and revise works based on peer and self-critique.

Suggested Artists:

- Eva Zeisel: Ceramic artist known for functional and elegant pottery designs.
- Charles and Ray Eames: Industrial designers famous for their furniture design.
- George Ohr: Known as the “Mad Potter of Biloxi,” exploring exaggerated and functional pottery forms.
- William Morris: Leader in the Arts and Crafts movement, emphasizing craftsmanship in functional art
- Ernesto Neto: Known for interactive textile installations.
- Isamu Noguchi: Sculptor and designer known for creating functional yet artistic objects like furniture and lighting.

Priority Standards:

- **PA Standards:**
 - Standard 9.1.12.E: Demonstrate the ability to analyze the principles of 3D design.
- **National Standards:**
 - Creating, Anchor Standard 2: Organize and develop artistic ideas and work.

Supporting Standards:

- **PA Standards:**
 - Standard 9.1.12.B: Recognize, compare, and apply styles from different historical periods and cultures.
- **National Standards:**
 - Responding, Anchor Standard 7: Perceive and analyze artistic work.

Acceptable Evidence:

Performance Tasks:

- Design and create a functional object (e.g., a bowl, vase, lamp) that balances aesthetics and function.
- Write a short artist statement explaining how form and function were considered in the design process.

Acceptable Evidence of Learning Other than Performance Tasks:

Formative Assessment:

- Quick design sketches focusing on proportions and utility.
- Peer critiques of draft designs and material choices.
- Journals documenting material tests and construction plans.

Summative Assessment:

- Rubric-based evaluation of the functional object, emphasizing craftsmanship, design balance, and functionality.
- Peer or self-assessment comparing initial sketches to the final product.

Suggested Learning Experiences and Instruction

Learning Experiences:

- Design and construct a functional object, such as a ceramic bowl or wire lamp.
- Explore historical and contemporary examples of functional art.
- Test and refine prototypes to ensure both aesthetic and practical success.
- Design and construct a piece of wearable art.

Instructional Strategies:

- Use think-alouds to model the design-thinking process.
- Organize peer critique sessions to evaluate the balance of form and function.
- Integrate videos or guest presentations on industrial or craft design.

Differentiation/Intervention/Enrichment Options:

- **Differentiation:** Allow students to choose from a range of functional projects suited to their skill level.
- **Intervention:** Simplify designs for struggling students, focusing on basic forms.
- **Enrichment:** Challenge advanced students to design multi-functional or modular objects.

For Language Development:

- Provide sentence frames for peer critiques (e.g., “I think this object is functional because…”).
- Use bilingual glossaries or translations for key vocabulary.
- Assign small writing tasks, such as describing the design process in simple terms.

Central Bucks School District – Course of Study – Sculpture

Unit 3 – Sculptural

Desired Results:

This unit emphasizes free-standing, representational, or expressive forms. Students will work on projects focusing on volume, mass, and space relationships.

Essential Questions:

- How do advanced sculptural techniques expand the creative possibilities for both abstract and representational sculpture?
- In what ways do materials and methods influence the final form, size, and texture of a sculpture?
- How can experimenting with form, space, and movement enhance the effectiveness of a sculpture?
- What role do technical skills play in refining a sculptor's ability to communicate ideas and emotions through their work?
- How can sculpture push the boundaries of traditional artistic practices while remaining grounded in technical mastery?

Enduring Understandings:

Students will understand that...

- Advanced sculptural techniques offer new possibilities for creating both abstract and representational artworks.
- Sculpture can vary in form, size, and texture, and the choices of material and method significantly affect the final piece.
- Mastery of technical skills in sculpture allows for greater creative freedom and exploration of new ideas.
- Form, space, and movement are key elements in sculpture that can influence the visual and emotional impact of the work.
- Experimentation with diverse materials and methods can expand students' sculptural vocabulary and artistic expression.

Knowledge:

Students will know...

- **Vocabulary:**

- Sculpture
- Free-Standing Sculpture
- Relief Sculpture (Bas-Relief and High-Relief)
- Volume
- Mass
- Armature
- Additive vs Subtractive Sculpture
- Modeling (in clay or wax)
- Casting
- Chiseling
- Texture

Skills:

Students will be able to...

- Analyze the relationships between volume, mass, and space in a sculpture.
- Construct free-standing and/or relief sculptures using additive, subtractive, and modeling techniques.
- Use armature to support larger or more intricate sculptural forms.
- Explore texture and surface treatments to add detail and enhance visual interest.
- Integrate multiple materials in the creation of a cohesive sculpture.
- Reflect on and revise works based on peer and self-critique.

Suggested Artists:

- Henry Moore: Focused on organic forms and the relationship between mass and space.
- Alberto Giacometti: Known for elongated human figures exploring texture and movement.
- Michelangelo: Classical examples of subtractive sculpture, such as David.
- Ruth Asawa: Wire sculptures emphasizing repetition, texture, and negative space.
- Richard Serra: Large-scale, industrial sculptures emphasizing space and viewer interaction.
- Claus Oldenberg: Large-scale sculptures of everyday objects
- Ursula Con Rydingsvard – large-scale sculpture utilizing natural materials
- Steve Tobin – Abstract artist utilizing mathematics and nature to create root-inspired art

Priority Standards:

- **PA Standards:**
 - Standard 9.1.12.B: Recognize, compare, and apply styles from different historical periods and cultures.
 - Standard 9.1.12.D: Analyze and evaluate the characteristics of functional vs. non-functional art.
- **National Standards:**
 - Creating, Anchor Standard 3: Refine and complete artistic work.

Supporting Standards:

- **PA Standards:**
 - Standard 9.3.12.B: Apply critical processes in the examination of works of art.
- **National Standards:**
 - Responding, Anchor Standard 9: Apply criteria to evaluate artistic work.

Acceptable Evidence:

Performance Tasks:

- Create a relief sculpture or free-standing piece that demonstrates understanding of volume, mass, and negative space.
- Incorporate texture and surface treatment to enhance the overall aesthetic and narrative of the sculpture.

Acceptable Evidence of Learning Other than Performance Tasks:

Formative Assessment:

- In-progress critiques discussing use of space and material manipulation.
- Studio exercises on creating texture and balance in sculptural forms.
- Worksheets analyzing sculptural examples for spatial relationships.

Summative Assessment:

- Rubric-based evaluation of the sculpture based on use of space, craftsmanship, and creative intent.
- Written or oral reflection connecting their work to specific elements of 3D design.

Suggested Learning Experiences and Instruction

Learning Experiences:

- Create a free-standing or relief sculpture using additive or subtractive methods.
- Experiment with texture and surface treatments to enhance visual appeal.
- Study examples of volume, mass, and negative space in sculptures.

Instructional Strategies:

- Demonstrate techniques such as modeling, carving, or assembling.
- Facilitate gallery walks to discuss classmates' works in progress.
- Use visual analysis activities to examine famous sculptures.

Differentiation/Intervention/Enrichment Options:

- **Differentiation:** Provide pre-made armatures for students who need extra support.
- **Intervention:** Pair students with peers for collaborative learning.
- **Enrichment:** Encourage independent research on advanced sculptural techniques.

For Language Development:

- Pair ELLs with peers for collaborative critique and vocabulary reinforcement.
- Incorporate labeled diagrams to explain sculptural concepts.
- Provide sentence starters for reflection, such as, "The texture in my sculpture was created by..."

Central Bucks School District – Course of Study – Sculpture

Unit 4 – Abstraction

Desired Results:

Students explore abstract design principles and techniques, focusing on non-representational art. This unit challenges students to convey meaning through color, shape, texture, and composition.

Essential Questions:

- What makes a sculpture abstract, and how can abstraction communicate emotions or ideas?
- How does the use of form, shape, and space in abstract sculpture affect how we experience and interpret the work?
- In what ways can abstract sculpture push the boundaries of traditional sculptural practices?
- How can abstract sculptures evoke emotional or intellectual responses from viewers without using recognizable figures or forms?

Enduring Understandings:

Students will understand that...

- What makes a sculpture abstract, and how can abstraction communicate emotions or ideas?
- How does the use of form, shape, and space in abstract sculpture affect how we experience and interpret the work?
- In what ways can abstract sculpture push the boundaries of traditional sculptural practices?
- How can abstract sculptures evoke emotional or intellectual responses from viewers without using recognizable figures or forms?

- What role do materials and techniques play in the development of abstract sculpture, and how can they influence the meaning of the work?
- What role do materials and techniques play in the development of abstract sculpture, and how can they influence the meaning of the work?

Knowledge:

Students will know...

- **Vocabulary:**
 - Abstract Art
 - Non-Representational
 - Simplification
 - Organic vs. Geometric Shapes
 - Visual Rhythm
 - Negative Space
 - Symbolism
 - Distortion
 - Mixed Media
 - Conceptual Art

Skills:

Students will be able to...

- Create non-representational sculptures that convey ideas or emotions.
- Experiment with simplifying forms to focus on essential shapes and textures.
- Incorporate symbolic and conceptual elements into abstract works.
- Use mixed media and unconventional materials to push creative boundaries.
- Analyze abstract works to interpret their meaning and the artist's intent.
- Develop original abstract sculptures that challenge traditional norms.
- Reflect on and revise works based on peer and self-critique.

Suggested Artists:

- Constantin Brâncuși: Abstract forms that simplify subjects to their essence.
- Pablo Picasso: Cubist sculptures exploring the abstraction of human and still-life forms.
- Joan Miró: Abstract works with playful, organic shapes and bold colors.
- Barbara Hepworth: Abstract sculptures with holes and spaces exploring form and balance.
- Naum Gabo: Constructivist works focusing on transparency and spatial abstraction.

Priority Standards:

- PA Standards:
 - Standard 9.1.12.A: Apply concepts of balance, contrast, and unity to create layered compositions.
- National Standards:
 - Creating, Anchor Standard 2: Organize and develop artistic ideas and work.

Supporting Standards:

- PA Standards:
 - Standard 9.2.12.J: Explore how layering and composition relate to various art traditions and techniques.
- National Standards:
 - Responding, Anchor Standard 8: Interpret intent and meaning in artistic work.

Acceptable Evidence:

Performance Tasks:

- Create an abstract sculpture using mixed media that communicates an idea, concept, or emotion.
- Present and explain the intent and interpretation of the work during a class critique.

Acceptable Evidence of Learning Other than Performance Tasks:

Formative Assessment:

- Concept sketches focusing on abstraction techniques like simplification and distortion.
- Class discussions interpreting abstract works by historical or contemporary artists.
- Progress check-ins documenting choices in materials and techniques.

Summative Assessment:

- Rubric-based assessment evaluating creativity, material use, and ability to communicate abstract concepts.
- Critique participation to assess understanding of abstract art vocabulary and peer engagement.

Suggested Learning Experiences and Instruction

Learning Experiences:

- Design and create an abstract sculpture that communicates an idea or emotion.
- Explore abstraction through simplification and distortion exercises.
- Study the works of modern and contemporary abstract artists.

Instructional Strategies:

- Facilitate brainstorming sessions to help students identify concepts or emotions for their sculptures.
- Use guided practice to experiment with non-traditional materials.
- Incorporate reflective writing to connect the artistic process with personal expression.

Differentiation/Intervention/Enrichment Options:

- **Differentiation:** Provide pre-selected themes or ideas for abstract sculptures.
- **Intervention:** Offer scaffolds, such as templates or step-by-step examples.
- **Enrichment:** Encourage students to integrate symbolic elements or mixed media.

For Language Development:

- Provide vocabulary cards with visuals for terms like "non-representational" and "simplification."
- Offer prompts for explaining abstract work (e.g., "My sculpture represents...").
- Incorporate collaborative discussions to practice using key terms.

Central Bucks School District – Course of Study – Sculpture

Unit 5 – Installation

Desired Results:

This unit focuses on creating immersive 3D environments or site-specific works that engage viewers.

Essential Questions:

- What makes installation art different from traditional sculpture or painting?
- How can an artist transform a space and engage the viewer through installation art?

- How does the use of site-specificity and materials in installation art affect its meaning and interpretation?
- How do viewers interact with installation art, and how does that interaction influence their perception of the work?
- In what ways can installation art challenge traditional notions of what art is and where it can be placed?

Enduring Understandings:

Students will understand that...

- Installation art transforms a space by creating immersive, site-specific works that engage the viewer's senses and emotions.
- The meaning of installation art is shaped by the interaction between the artwork, its environment, and the materials used.
- Installation art offers a unique experience for the viewer, shifting the focus from the object itself to the overall spatial experience and viewer engagement.
- Understanding the history, techniques, and evolution of installation art deepens our appreciation of how space, context, and materials communicate meaning.

Knowledge:

Students will know...

- Vocabulary
 - Installation Art
 - Site-Specific Art
 - Immersive Experience
 - Audience Interaction
 - Environmental Art
 - Scale
 - Context
 - Assemblage
 - Found Objects
 - Spatial Relationships

Skills:

Students will be able to...

- Design and construct site-specific installation art that transforms space.
- Plan and arrange materials to create an immersive or interactive experience.
- Consider spatial relationships, scale, and context when designing installations.
- Integrate found objects and unconventional materials into installation projects.
- Could collaborate with peers to create large-scale or multi-faceted works.
- Reflect on the impact of their installation, including audience interaction and environmental considerations.
- Reflect on and revise works based on peer and self-critique.

Suggested Artists:

- Yayoi Kusama: Known for immersive environments with repetition and scale.
- Christo and Jeanne-Claude: Large-scale environmental installations engaging with space and audience.
- Cornelia Parker: Installation art focusing on destruction and reconstruction.
- Kara Walker: Site-specific installations exploring storytelling and social themes.

- Olafur Eliasson: Interactive installations that explore light, color, and natural phenomena.

Priority Standards:

- **PA Standards:**
 - Standard 9.1.12.B: Experiment with abstraction techniques, breaking down forms and exploring imagination.
 - Standard 9.4.12.C: Analyze and interpret the use of abstraction in art and its impact on the viewer.
- **National Standards:**
 - Creating, Anchor Standard 3: Refine and complete artistic work.

Supporting Standards:

- **PA Standards:**
 - Standard 9.1.12.C: Analyze how artists use imagination and abstraction to communicate.
- **National Standards:**
 - Connecting, Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Acceptable Evidence:

Performance Tasks:

- Design and install a site-specific artwork that transforms the space and engages the viewer.
- Collaboratively create an installation addressing a cultural, social, or environmental theme.

Acceptable Evidence of Learning Other than Performance Tasks:

Formative Assessment:

- Group brainstorming sessions to develop installation concepts.
- Planning sketches or 3D models showing spatial relationships and material use.
- Feedback loops on installation arrangements and audience interaction strategies.

Summative Assessment:

- Rubric-based evaluation of the installation for spatial transformation, thematic connection, and audience engagement.
- Post-installation reflection analyzing how the piece functioned in its environment and the viewers' responses.

Suggested Learning Experiences and Instruction

Learning Experiences:

- Plan, design, and install a site-specific artwork that engages viewers.
- Explore spatial relationships and audience interaction through mock installations.
- Study environmental and social themes in contemporary installation art.
- Projects could include large scale works or interactive installations.

Instructional Strategies:

- Use collaborative planning sessions to design installations.
- Provide scaffolds, such as spatial diagrams and templates, to aid in planning.

- Facilitate guided critiques that focus on the relationship between materials, space, and audience.

Differentiation/Intervention/Enrichment Options:

- **Differentiation:** Allow students to choose between individual and group installations.
- **Intervention:** Provide smaller-scale projects for students needing additional support.
- **Enrichment:** Encourage exploration of digital components (e.g., video or sound) in installations.

For Language Development:

- Use sentence frames for critique, such as “This installation interacts with space by...”
- Incorporate visual planning tools, like annotated sketches or diagrams.
- Provide bilingual labels and prompts for installation components.