Visual Arts 8: Sculpture – Construction and Assemblage

Contents

Sculpture – Construction and Assemblage

The instructional hours indicated for each unit provide guidelines for planning, rather than strict requirements. The sequence of skill and concept development is to be the focus of concern. Teachers are encouraged to adapt these suggested timelines to meet the needs of their students.

To be effective in teaching this module, it is important to use the material contained in *Visual Arts 7–9: Curriculum Framework*. Therefore, it is recommended that this be frequently referenced to support the suggestions for teaching, learning, and assessment in this module.

Icons Used in this Module

Visual Arts 8: Sculpture – Construction and Assemblage (26 Instructional Hours)

Overview

Rationale

This module will introduce students to the most modern forms of sculpture: assemblage and construction. Assemblage is the construction of something new by assembling parts of old discarded objects in a new way. Construction is a sculpture built of many parts, such as pieces of wood, cardboard, or metal. Both these forms of sculpture are additive as in forms that are built up. This is in contrast to form of sculpture that is subtractive, as a carving would be.

Students will learn to observe three dimensional forms and use the language that goes into the creation of those forms: shape, light, texture, movement, space, unity, and balance. Through experimentation with shaping paper and cardboard, metal, and wire, and adding found materials, an appreciation of the problems and solutions in the realm of sculpture will be found. The materials explored will determine the emphasis – cardboard and metal lending itself to planes and shapes, wire tending toward line and movement, and assemblage lending itself to symbolism and personal content.

This module places emphasis on the use of found and recycled materials whenever possible. While some materials will need to be purchased, an awareness of the ability to make art from whatever is at hand is an essential part of this module. For example, the forms of folk art often used everyday materials, and the modern art forms of assemblage, including box art, also have that tradition. Using materials that would ordinarily go into a landfill or be recycled can give students a fresh perspective on creative ways to use objects that are usually discarded. This also adds awareness to important environmental issues.

A variety of methods for handling different materials are introduced in this module. The module stresses flexibility, as the materials at hand will vary according to the environment. Units can be adapted to take advantage of materials that are plentiful or close at hand. Organic materials such as twigs or sticks, chestnut hulls, shells, rocks, bones, etc., should not be overlooked. Nearby industries will often donate twine, baling wire, wood scraps, cardboard, and other items. These can be incorporated into the units, using the same art principles of space, mass, balance, unity, and personal expression.

Due to storage concerns, documentation of the process of creation is an integral part of this module. Documentation with a digital camera or video camera will permit students to have a record of their work and will demonstrate their growth and understanding in the medium. As well, digital documentation will allow for optimal presentation of the work in an uncluttered environment, with proper lighting.

Exploration of sculpture with construction and assemblage affords students an opportunity to appreciate the qualities of three-dimensional forms in a new way. Often the world around us can be missed because time and encouragement are needed to fully look and observe. Learning to see three dimensional forms with a new appreciation, whether it is the contours of a snow drift or the skeletal structure of a new building as it is constructed, is one of the primary goals of the sculpture module.

Outcomes

- Learners will analyse how a variety of contemporary and historical works of art across various communities and cultures communicate multiple perspectives
- Learners will create purposeful and meaningful works of art
- Learners will formulate personal responses to a variety of works of art

Teaching Tips for Success
To be effective, assessment must be part of the teaching and learning process. Teaching, learning and assessment work best when informed decisions are made based on how well students are progressing. If left to the end of a unit or at the end of this module, teachers will find themselves making subjective decisions, and students will find the actual assessment meaningless. Therefore, to be able to arrive at a final mark, teachers must include an assessment activity every day.

Unit One: Introduction to Form
(3-5 hours)

Introduction

Before engaging with the materials presented in this module, students need to take time to begin to develop an awareness of three-dimensional forms and the language related to sculpture.

In the process of exploring sculpture, students should keep a record of their own observations and explorations. This record can be used for formative and summative assessment throughout the duration of the module. A response sketchbook-journal can take a number of possible forms, including an actual sketchbook, notebook, or plain paper in a folder or binder.

Students will be sketching in their sculpture response sketchbook-journal as well as gluing in photographs and other documentation. Therefore, a sturdy and well constructed sketchbook is desirable. Some of the pages should be plain and unlined for drawing purposes, or drawings may be done separately, and glued in later.

Digital cameras will be useful for recording visual exploration. However, if no cameras are available, students can use written and sketched observations.

Images used in discussion should be located in advance. Suggested images here (coded by page) are found in the resource *3-D ABC: A Sculptural Alphabet*. These examples may also be found on the Internet, or you may prefer to use similar examples from other sources.

Learning Targets

During this module, students will:

- develop an appreciation for 3-D form and an understanding of the language used, considering visual and spatial concepts
- contribute to discussions about sculpture in a respectful and collaborative way that acknowledges the diverse reasons for making art
- engage in reflective thinking through the classroom and sketchbook activities and in discussions
- work collaboratively to explore the aesthetics of three-dimensional forms

Teaching, Learning, and Assessment Process

LESSON ONE: SEEING FORM

Materials

A minimum of one of the following for each group of four students:

- 10 clothes pins (or some other common everyday object in quantity)
- flashlight
- white Bristol board
- digital cameras
- magazines
- response journals

Place students in groups of 4 – 6. Using the digital cameras and only the clothespins, challenge the groups to take the most visually interesting photos possible. Pay attention to proper lighting from the light source. Students may use white Bristol board for a backdrop, but not as part of the construction. Lead students in a brief discussion of "ready made" sculpture, such as "Bicycle Wheel" by Marcel Duchamp. (3-D ABC, p.4)

Continue with visual examples of Claes Oldenburg's sculptures based on clothespins, cigarette butts, and other everyday objects (see also "Spoon and Cherry by Oldenburg, p. 22). During the discussion, have students consider points such as:

- Can an everyday object be turned into art? How? Why?
- What is visually interesting about a clothespin? Why might Oldenburg have chosen such an everyday item, as a starting point for his sculptures?

Use a checklist to record students who engage in the discussion in a thoughtful manner. Encourage reflective responses and inquiry.

Record students' ability to collaborate and/or have students complete a peer evaluation for each group. Consider such questions as "Were they helpful and co-operative? Did they come up with ideas related to the task?"

In their response journals, have students record their thoughts about the exercise, and what they learned or observed. Small sketches can be done of their favourite digital shots, and/or a print made for their sketchbook journals.

Exit Card: Ask students to write a question they have about sculpture on an index card or sticky-note and collect these as they leave the classroom. What do they not understand or want to know more about?

LESSON TWO: SEEING FORM IN THE ENVIRONMENT

Suggested Visuals

- Spoonbridge and Cherry by Oldenburg (p.22)
- *Concert for Anarchy* by Rebecca Horn (p.24)
- New Hoover Celebrity III by Jeff Koons (p.25)

Review the concept of seeing everyday forms in a new way. Look at and discuss artists who use everyday objects in unique ways.

Using the classroom as a starting point, have students look around for varieties of three-dimensional forms. Encourage them to forget about the practical use the shapes might have. What do they observe?

Many shapes in the classroom will be utilitarian, but there will be some sculptural interest. Ceilings may have pipes crossing them, chairs have shapes, and architectural features can also be examined.

Do a short visual exploration with the cameras in the classroom or school environment. Have students photograph interesting views of three-dimensional forms. Encourage unusual angles and viewpoints. For example, how does the form of all the desks and chairs look like from the vantage point of the floor?

Teaching Tips for Success

- If cameras are not available in sufficient quantity, use small handheld viewers. Small rectangular windows can be constructed. Slide holders with the slide removed make an excellent "window" of about 3 cm x 2cm, for viewing. The purpose of a window, similar to the camera window, is to focus and limit the view plane.
- Students can also sketch interesting views in their sketchbooks.
- The above exercise can also be assigned as homework, with students photographing interesting views of everyday objects at home, printing out copies on their computer, and bringing them to class. This can also be done as a sketchbook journal drawing assignment.

Introduce the concepts of mass, space, line, and planes and find examples of each. Can students think of examples in everyday life? Examples might include:

- Mass: weight and substance, as seen in rocks, cars, shipping containers
- Space: frameworks that can be seen through, such as tree branches, skeletons, and building frames
- Line: Linear aspects, such as electrical wires, bicycle spokes, clothes lines
- Planes: flat surfaces such as fences, desktops, doors, walls, windows

Using magazines, have students collect their own examples of interesting forms which may be a combination of any of the above. For example, a flower might have lines, space, and planes. Forms can be organic or man-made. The interest should come from the form itself, rather than the association, content, or meaning of the form, at this point.

Have students glue pictures into response journals, and label each with the concepts.

Note the students' abilities to identify forms and assist students in looking closely and thinking about what they see. Are they thinking about the forms, or is it just a "pretty" or "cute" picture? Are they selecting forms that are three dimensional? Elicit from students what is interesting to them about the forms they are choosing.

Check journals for understanding of the basic shape concepts, as demonstrated by the collection of images chosen

Have students identify the best example of a forms they have collected and describe what they like about the shapes. Opportunity for sharing with a partner can be provided.

An exit card can determine students' comprehension of the concepts presented in this lesson.

LESSON THREE: VIEWING CONSTRUCTED SCULPTURE

Materials

- a source of examples to review previous concepts (*3-D ABC's* or other source such as the Internet)
- a source of examples of *constructed additive* sculpture (as opposed to *subtractive* sculptures which are carved, or modeled and cast pieces)

Suggested Visuals

- *The Kiss* by Brancusi (p. 14)
- *Family Group* by Moore (p. 8)
- *Bicycle Wheel* by Duchamp (p. 4)
- Double Poke in the Eye by Nauman (p. 20)
- *Nose* by Giacometti (p. 17)
- *Obus* by Calder (p. 3)

Tips for Teaching Success
Establish with the students guidelines for successful discussions, whether it is in full class or small groups. Come to a consensus about main points for evaluation. These points should be arrived at through sharing with the whole group, and could include such things as:

- Participation
- Listening to others
- Taking the subject seriously
- Respecting the artist and artwork, even if they don't understand it

Begin by reviewing the concepts of mass, space, lines, and planes. Share examples as found in the suggested visuals.

Examples of several different constructed sculptures by different artists include:

- *Ikezuke* by Butterfield (p. 11)
- *Guitar* by Picasso (p. 12)
- *Dolores James* by Chamberlain (p. 13)
- *Luminous Zag: Night* by Nevelson (p. 31)

The following provide good sources of examples:

- previous research done by students on the computer, with printed examples brought into class for sharing and discussion
- digital examples researched online during class time using a computer lab
- examples in art books
- purchased visuals or photographs enlarged and printed on a photocopier

Introduce new concepts of spatial arrangement, including unity, balance, and movement. Provide opportunities for students to respond to individual pieces, through small group discussions, pairs, or whole class discussion.

Lead students in a discussion using the following guided questions:

- What do you notice or observe about the way this sculpture is made? How is it constructed? What elements are important?
- What does the sculpture remind you of? What associations do you have?
- How has space been used? While it is very difficult to assess a sculpture from a flat picture, what is spatially interesting or intriguing about the sculpture? What do you think the artist was trying to do?
- What other details do you notice; for example, the textures or finish, the materials, location, lighting, and so forth.
- Is the size significant? How big would a person be standing beside this sculpture? Is this a small intimate piece, or a large grand effect in the landscape?
- Does anything in this sculpture remind you of any experiences you have had with form over the past few classes? Do you see this sculpture differently now, then you might have before doing the previous classes? Explain. How has your understanding of three-dimensional forms grown, or changed?

Record each student's participation in the discussions. Are they contributing in a thoughtful manner? Are their observations insightful, personal, and engaged? Are they beginning to use some of the concepts discussed so far in the class?

Encourage responses from students who have not engaged in the discussion. What do they notice? What associations do they have? Can they respond thoughtfully and respectfully, even if they do not fully understand the work?

Have students print a picture of a favourite sculpture for their journal/sketchbooks, and then reflect on what they particularly appreciate about it. They could also sketch key elements of the sculpture. Have them discuss their reasons with a partner, or in a group.

A sample rubric to assess this unit can be found in the Supporting Materials.

Tips for Teaching Success

- In this unit introducing form, students have a wide range of abilities, in terms of being able to see and analyze forms. Allow a variety of answers and responses in discussions, and if a student's observations seem unusual, assist them to clarify what is trying to be said.
- Keep questions open ended, rather than looking for a specific "right answer" and encourage exploration and discovery during discussions. Every person has their own way of viewing and describing what is seen.

Unit Two: Exploring Construction with Paper and Cardboard

(3-4 hours)

Introduction

Constructed sculpture consists of using small units that are attached to each other to create a larger coherent whole. The initial work should consist of exploring and understanding the chosen material, working with the vocabulary and art terms associated with 3-D form, and looking at and discussing the finished products.

Having several pre-constructed samples and/or photographed examples of cardboard and paper that are three-dimensional will be helpful in this unit. Examples of sculpture using flat materials such as paper, cardboard and wood can be found in the suggestion resource, *Sculpture as Experience* (Judith Peck).

Throughout this unit, students must continue using their sketchbook-journals. These journals will be used to record their work and will be useful for ongoing assessment and evaluation.

Students should have access to cameras to record their work from various angles. A photography corner should be set up with a light, plain background. If no plain wall is available, create a photo area with a white mural paper background so there are no environmental visual distractions. Equip this with a strong light source such as a desk lamp or architect's light, so students can explore lighting effects.

Materials Required

- various recycled forms of cardboard, including boxboard, corrugated cardboard, cardboard tubes, and egg cartons. Avoid waxed cardboard such as is used for frozen food products or milk cartons. Stiff heavy weight paper or Bristol board can also be used.
- packing tape, scotch tape, and/or double-sided tape, glue guns, 5-minute epoxy or white glue, for fastening
- strong toothpicks and bamboo skewers for suspending shapes in space
- stiff and/or textured papers for details
- tools: large sharp scissors, box cutter style knives (see safety note), single hole punches, sandpaper, glue guns, cutting boards to protect the desks, digital cameras to record work, a light source for the photography

LESSON ONE: EXPLORATION OF CARDBOARD: 3-D BOXBOARD CHALLENGE

In order to build three dimensional forms out of flat surfaces, students need to explore all possibilities. Provide each student with access to boxboard boxes (such as a cereal box). Each box should be unglued and flattened. Begin to brainstorm some shapes that could be created from flat cardboard other than the original box. Some possibilities include:

- rolled cylinders, long and thin, or short and fat
- pyramid with a base or other forms based on triangles
- small squares
- curled cardboard by rolling or pulling it into an open curve
- slotting two or more pieces, and inserting the slots into each other, and fastening

The boxboard challenge is for students to create as many different 3-D shapes (shapes that occupy space, not necessarily closed shapes) as possible, using their boxes and wasting as little as possible.

Materials Required

- scissors
- boxboard (as from cereal boxes)
- tape(s)
- cutting knives and cutting boards
- sandpaper

Tips for Teaching Success
Demonstrate some of these methods to the class and/or have examples prepared for students to examine and study.

Safety Note

Box cutters or sharp cutting knives are dangerous tools. If a class cannot be adequately supervised, *do not* use these tools. School boards vary as to the regulations concerning cutting knives or box cutters. The following safety considerations need to be taught:

- Students should never hold the material and cut toward their fingers. Knife cuts should always be in a direction away from their hands. The hand holds the work above where the knife is cutting. The knife then cuts down, away from the hand.
- Open knives should never be carried around the classroom. Knives stay on the tables until collected by the teacher.
- Cutting boards or surfaces are always placed under the cardboard being cut to avoid damaging table surfaces.
- Knife usage should be closely supervised as knives of this sharpness are capable of creating serious wounds requiring stitches.

Tips for Teaching Success

- Avoid boxboard with waxy coating, as it will repel glue or tape. Sanding the surface of the boxboard to remove shiny surfaces will help work in attaching or taping surfaces together.
- Encourage students to make shapes sturdy, well constructed, and not too large.
- Repeating a shape, such as a long straw shape, will create similar units that will create visual unity in a sculpture.
- Make sure the tape being used will hold shapes together. Tape varies greatly in stickiness and strength. Test the tape first. Staplers can also be used.
- Lightly scoring a line in the cardboard with a scissors blade will create a crisp edge that can be folded along easily. Fold away from the scoring mark.

Once students have made a variety of three-dimensional shapes, they can record their explorations in their response journals. Students should record notes on the way the materials handled, what explorations were the most successful, and which shapes they personally liked and why. For example, students may consider

- Which shapes are the sturdiest?
- What shape is the easiest to build, and why? What shapes are difficult?
- What shape might make an interesting "unit" that could be easily repeated and attached to itself many times

Small sketches of shapes can be done, as well as ideas about how the shapes could be combined to make an interesting free-standing abstract form. Share as a whole class the discoveries students made. These can be posted or listed in the classroom for future reference.

Storage Tip

Storing many small bits and pieces as well as the work in progress during a sculpture unit is a challenge. An individual student's work can be kept together in a plastic shopping bag. Write each student's name and class on the bag in indelible marker. Bags can be stored by hanging on a clothesline with clothespins. In this way, small pieces and bits can be kept under control and not wasted. At the end of the module, bags can be cleaned out and recycled, along with the unused cardboard and scraps.

Give feedback to students regarding the way they are working with the materials. Consider the following:

- Are students using the tools appropriately (see safety notes)?
- Are the shapes well constructed and holding together?
- Is there a variety of 3-d shapes and ideas?
- Is the student demonstrating problem solving individually and/or collaboratively?

Using a checklist, record student's successes with

- appropriate and respectful tool use (PR7.1)
- exploration of materials and successful construction (PR7.2)
- individual and collaborative problem solving (CM2.5)
- journal reflection on their work (PR6.2)

LESSON TWO: CARDBOARD COLLABORATION

Introduction

In this lesson, students are reminded of the concepts of mass, space, and volume. Throughout, they will have many opportunities to discuss the idea that sculpture can be seen from more than one point of view and it needs to have interest from all sides, unlike paintings or drawings.

Materials Required

- scissors
- boxboard (as from cereal boxes)
- tape of various types such as masking, scotch, packing and two sided
- cutting knives and cutting boards
- sandpaper
- cardboard tubes
- egg cartons
- other forms of cardboard
- sharp toothpicks
- bamboo skewers
- stapler
- glue gun

Working with shapes made in the previous lesson, students should work in groups or pairs to build a construction that will have interest from all sides. The constructed sculpture should be free-standing and well balanced.

Students may use new materials, such as tubes and egg cartons, but should also incorporate as many of the previously made shapes as possible.

Toothpicks and skewers can be used to float shapes in space; suspend them off the table, or away from each other.

Attaching the sculpture to a base will help to stabilize it.

Tips for Teaching Success

- Ensure an adequate period of discussion of the possibilities before any gluing or taping is done.
- Glue guns will work better than tape in some instances. Cool melt guns are recommended for safety reasons.
- An alternative to glue guns is five-minute epoxy or white glue. If slow-drying glue is used, pieces will have to be taped in place with masking tape until the glue dries, and then the tape removed.
- Encourage students to problem solve on their own and to use pieces they have already created as well as adding new ones.
- Have students view the work from different angles.
- Share solutions for attaching shapes; for example, cutting flanges, making tabs, and inserting them, and other solutions for cardboard construction. Students can record construction solutions in their sketchbooks as they work, as evidence of problem solving.

Discuss with each working group their thinking and problem-solving strategies about the use of space and shape. Are they looking at the sculpture from various angles? How well are they working together to solve problems and discuss the merits of the sculpture? Assist groups that need help with collaboration to incorporate ideas from all members. Ensure no students are left out of the process.

Have each student record the collaborative sculpture, demonstrating their understanding of multiple views and the choice of lighting to enhance the work. A camera is best for this. As students are photographing the sculpture, put a clearly typed name card at the base of the sculpture, which will allow for identification of individual photos when viewed later.

Although the sculpture is a group effort, documentation should be individually done. Students who are not taking photographs but who are finished, can work on their reflections in their response journals.

Copies of the photos can be printed to include in student's sculpture journal, which may be evaluated as a record of student growth and progress

At the end of the lesson, have groups share the merits of the sculptures. Students can begin to think about environment. What kind of setting would enhance their sculpture? How would it look in a park or public place? What materials would they choose, such as metal, wood, or concrete? What colours?

Have students record in their response journals the significant aspects of constructing their sculpture. Consider

- What have they learned?
- Did they work well collaborating throughout the process?
- Have students do a small sketch of their sculpture in a possible setting, such as a park or cityscape. Small human figures can be inserted into the sketch to indicate the scale. Explain that smaller models and drawings of sculptures are done for proposed public sites.
- Have students pick the best view of their sculpture. What other factors might they consider in locating a sculpture. What would be an ideal site in the landscape?

The above questions can also be used on an exit card, to inform what needs to be covered in subsequent classes.

A sample rubric to assess this unit can be found in the Supporting Materials.

Visual Extensions

- Add details or textures to the sculpture, by adding shaped pieces of paper or cardboard and gluing them to parts of the sculpture. Corrugated cardboard has an interesting texture if one of the outer layers is stripped off revealing the corrugated inner layers.
- Add coloured components to their sculptures as a further exploration of the materials using a variety of papers, metallic foils, or other surfaces that can be easily cut and glued.
- Consider the colours and designs on the boxboard, such as the lettering and pictures, and make that a considered part of the sculpture.
- Sand the printed surfaces of the boxboard to create an aged or worn effect, to remove evidence of the images and printing before shaping the cardboard.
- All edges do not have to be cut. Some interesting shapes and edges can be created by tearing.
- Paper can be sculpted by curling, twisting, fringing, punching with a sharp object, etc. Additional details can be added to the basic cardboard sculpture, as desired, using paper details which are easier to manipulate.
- Other methods of attachment can include hole punches, brass paper fasteners, short pieces of wire, dental floss with heavy needles, and any other method students can devise to hold the cardboard

together. Methods of attaching pieces together can become part of the sculpture itself

- String, dental floss, or thread can be wound around or between shapes, to create a further sense of volume or space

Unit Three: Wire Frame Sculpture Introduction
(6 – 7 hours)

Introduction

Wire frame sculpture works with the concepts of line, space, and movement. Open structures are created with a variety of wire gauge, and with the possible additions of mesh or found pieces of metal, they can be incorporated into the sculpture. Examples of wire sculptures can be found in the recommended resources.

Materials Required

- several pounds of 16-18-gauge wire, approximately 6-10 meters per student (see "About Wire"
- needle nose pliers
- wood scraps
- nails
- staple gun
- scrap wire
- long pipe cleaners in one colour such as white or black
- aluminum screening
- wire scraps of all types
- small metal pieces such as screws, washers, etc.

Tips for Teaching Success
Develop two scrap bins, one to collect wire scraps from students, the other for small metal objects to be incorporated into finished sculptures.

Teaching, Learning, and Assessment Process

LESSON ONE: INTRODUCTION TO WIRE

Materials Required

- visual examples of wire sculptures
- needle nose pliers
- wire cutters
- length of wire (between 16-20 gauge) approximately one meter for each sculpture (more, if the wire is very light weight)
- wood scrap base (optional), masking tape, pencils
- examples of wire sculptures as found in *Sculpture as Experience.*

Examine the wire sculpture work of Alexander Calder, or other contemporary wire sculpture artists.

Discuss observations with the students

- What sculptural elements does wire sculpture display?
- What gives visual interest to the wire forms?
- Are the forms completely flat? How does he get a sense of movement? Depth?
- What do you notice about the way wire sculptures are constructed?

Have students do a few sketches in their sketchbook journals of one or two wire sculptures and/or write their observations.

Demonstrate wire sculpture techniques, such as crimping, wrapping the wire around itself, twisting to fasten. Include a safety awareness lesson on keeping the ends of the wires down and wrapped with tape on the end.

About Wire

Wire varies a great deal in how workable it is, depending on the gauge and the material it is made from. Test small quantities of the wire before purchasing large amounts. Stove pipe wire is a commonly available and relatively inexpensive wire. It is usually about 20 gauge and can be substituted for some of the heavier wire in these units. Very heavy wire will be difficult for some students to manipulate. Wire that is too light weight will not hold its shape with a single line and will require wrapping or other techniques for a shape to be held.

Tips for Teaching Success
Ends of the wire should be wrapped with masking tape in a flattened tab so wires will not be dangerous. Even so, students should sit far enough away from each other so wires will not spring up and injure the eyes or face. Students should be instructed on using caution when shaping their wires; keep ends down rather than up around the facial area.

Distribute a piece of wire (about one meter or more long, depending on the gauge), to each student. They will also need needle nose pliers and pencils for coiling wire.

Allow students to freely explore for their first wire piece. Some considerations are

- Balance: can they get the piece should stand on its own, without being attached to a base?
- Space: the work needs to have volume, and not be flat. What is the solution?
- Angle: consider interest from multiple angles. Is there a variety of twists and turns in the piece? Does it have movement?

Tips for Teaching Success

- Demonstrate how to do sharp bends using two pairs of pliers
- Explain that wire that is bent too often becomes hard and brittle, and easily breaks
- Offer pencils or dowel pieces of various sizes for doing spirals and curves in the line
- Students can begin bending wire at the end, or in the middle of the wire. For free form exploration, the starting point does not matter.
- Test wire before using it in class, for malleability.

As students work, discuss their developing sense of volume or space. Are students considering the work as being three dimensional, or are they keeping it very flat?

Wire sculpture at this exploration stage may be completed very quickly. If a student is finished, have them look at the sculpture from all angles and see if a twist here or a bend there might add more movement, space, or interest to the piece. Unlike a drawing, a wire sculpture can be easily shifted in the initial stages, and experimentation is desirable.

When finished, have students record their work in the photography corner. To shorten the time needed for photography, multiple photography areas can be set up. Each group can have a light source (even a bright flashlight will work) and a white backdrop. Groups can help each other find the best angles and hold the light and the backdrop. Include a name card with each photograph to identify the student.

Students can record in their journal or on an exit card the challenges they face when working with wire.

LESSON TWO: FIGURES IN MOTION

Materials Required

- pipe cleaners
- needle nose pliers
- wire cutters
- 1-2 meters of wire per student, depending on the gauges
- wood scrap bases (optional)

Using pipe cleaners, have students construct a number of small figures in various poses. Students can use each other as models and brainstorm a list of possible actions. Pipe cleaners provide an easy material to work with and several small figures can be created rapidly. Figures that need assistance to stand can have one foot taped or thumb tacked to a small block of wood.

Review the sculptural concepts of movement, space, and interest from multiple views. Then have students create larger figures from a heavier wire, choosing one of their favourite poses from the pipe cleaner stage to explore further. Encourage students to build on their previous knowledge and review some of the concepts before they begin.

Tips for Teaching Success

- Test various lengths of wire and predetermine the size of figures that can be obtained. Students should be able to create a figure from one piece of wire but may need some guidelines as to the approximate finished size that can result from one piece of wire.
- It may be easier to start in the middle of the wire, forming a loop for the head, and then work down the neck, out for the arms, back in for the torso, etc, to create a figure. However, encourage students to do their own problem solving.
- Encourage exploration of various poses once the figure is created. Figures that need assistance to free stand can be stapled or tacked to wooden blocks.
- Have students explore the most dynamic successful poses by repositioning figures and analyzing the best angles.

Have students work in groups so all figures combine to create a vignette or small scene with a common theme – " At the dance" or "Waiting for the bus" or "Basketball game", etc.

Elicit from students ideas for displays of groups of wire figures. What places in the school would be ideal for a themed grouping? Find a place in the school where the pieces can actually be displayed so they will not be damaged. Pose the wire figures in an environment, such as climbing a wall in the office, playing sports in a trophy case, reading in a library, etc.

Use the following guided questions to assist you with observing the students:

- Are students considering the elements of space and movement in the creation of their figure?
- Is there some exploration of various possible poses or views?
- Are they working with the materials respectfully and in a safe manner?
- Is collaboration happening within the group? Are students working well together if a joint theme has been chosen?

Have students photograph or sketch their work and the work of others, as in the previous units.

For a product such as exploration with wire, gradations from not yet met, through developing, through met, are difficult to accurately determine. Therefore, it is better to clearly discuss with students the area to be explored and the criteria. Expectations can be set with the help of students. If the student does the exploration and participates within the criteria set, then that outcome is met.

A sample checklist to assist in assessment of student progress in this unit may be found in the Supporting Materials.

Unit Four: Wire Frame Sculpture with Mixed Materials
(4-6 hours)

Materials Required

- several pounds of wire in a variety of gauges, approximately 6-10 meters per student
- needle nose pliers
- wood scraps
- nails
- staple gun
- scrap wire
- long pipe cleaners in one colour such as white or black
- aluminum screening
- wire scraps of all types
- small metal pieces such as screws, washers, etc.
- thin craft wire on spools, for binding joints
- aluminum mesh screening
- materials from home or found objects (metal pieces
- beads from jewellery
- wire scraps etc. to add to sculpture as desired (see "Extensions Opportunity" at the end of this unit)
- visuals of sculptures, illustrations of living creatures as researched by students or provided in the classroom.
- Other materials to add visual interest, such as tissue paper and glue, metallic paper, fabric, string, and yarn
- glue guns and/or five-minute epoxy glue
- sketchbooks or drawing paper
- drawing materials

LESSON ONE: OBSERVING FORMS

Materials Required

- visual references from a variety of sources such as books and the internet
- sketchbooks or drawing paper
- drawing materials such as HB pencils and fine tip markers

Review with students what they have learned to date about sculpture. What are some of the concepts they are working with? What are key vocabulary words? What do they mean? Review the sample rubric at the end of this unit and set criteria with students using their experiences from the previous unit.

Tip for Teaching Success
Key words can be posted around the classroom with visual examples illustrating the concepts of mass, space, balance, unity, volume, and movement.

The theme for this unit is "living creatures". Photocopies from animal books, library books, nature magazines and the Internet are all possible sources for visual information. Other themes can be chosen, and the appropriate visual information provided to support student observation and expression.

Look at contemporary wire sculptures of animals, particularly those by Calder or Picasso. Note how they capture the qualities of the animal without being "realistic". Elicit in discussion how the artist captures the qualities of an animal, for example, in Calder's "Pig". What is essential?

Briefly discuss the definition of "key feature" using a familiar animal such as a giraffe. In this example, the key features would include the long neck, long legs, thin long tail, and body shape. As they are working with wire, have students focus on key features relating to shape, rather than textures of fur or patterns on animals.

Have students work in their sketchbooks on a living creature of their choice. Focus should be on the features that most define that animal and should be on shapes. Understanding key features is a necessary preparation for doing a sculpture, as the sculpture should capture some recognizable qualities of that creature.

Tips for Teaching Success

- This unit is not about creating a super realistic model of an animal, but more a gesture drawing of the animal, in wire.
- By understanding and studying the form, students can then put their drawings away, and begin to work to express that form. If students strive for too much realism, they will become frustrated. They are striving for a more abstract expression of the qualities of that animal.

LESSON TWO: WIRE SCULPTURE WITH MIXED MATERIALS

Materials Required

- several pounds of wire in a variety of gauges, approximately 6-10 meters per student
- needle nose pliers
- wood scraps
- nails
- staple gun
- scrap wire
- long pipe cleaners in one colour such as white or black
- aluminum screening
- wire scraps of all types
- small metal pieces such as screws, washers, etc.
- thin craft wire on spools, for binding joints
- aluminum mesh screening
- materials from home or found objects (metal pieces
- beads from jewellery
- wire scraps etc. to add to sculpture as desired (see "Extensions Opportunity" at the end of this unit)
- visuals of sculptures, illustrations of living creatures as researched by students or provided in the classroom.
- other materials to add visual interest, such as tissue paper and glue, metallic paper, fabric, string, and yarn
- glue guns and/or five-minute epoxy glue
- photos of wire sculptures, such as those found in *Sculpture as Experience*

In this lesson, students will build on their knowledge of wire sculpture in creating their animals. Discuss what they have learned in working with wire. What elements are important in a wire sculpture? Explain that they will be doing their creature, but they will also be adding other materials and elements, such as mesh screening, small objects like beads and perhaps wrapping some of the wires with additional materials.

Distribute the main wire to be used for form. This will be the heaviest wire (likely 16-18 gauge). For safety, wrap the ends of the wires with tape. Have baskets of additional materials, such as lighter gauge wire for wrapping, spools of wire for fastening joints, aluminum screening pieces for filling in flat areas and adding texture or features such as ears or other body parts. Include any needed tools in baskets, such as needle nose pliers, wire cutters and scissors. *Note:* Scissors used for cutting wire mesh will soon become useless for paper. Keep them separate from regular art room scissors.

Post the following steps for students to see:

- Create the basic shape of your animal using the heaviest wire first
- Add details by wrapping and using lighter weight wires
- 3. Add strength by using short pieces of wire twisted around places where wires join
- Do not try to do a super realistic "model" of your creature. Try instead to find an abstracted form that captures the spirit of your animal by focusing on only three or four key features.

The following guided questions can be used for teacher observations or for student reflection:

- Can students identify the key features they are focusing on? This should be more descriptive than "head, four legs and tail". What is really important about their animal? Is it fat, or thin? Does it have a long thin tail or a short bushy one, or some other type? Are the legs short, or long, fat, or thin? Does it have paws or hooves?
- Are students carrying over knowledge from their previous experiences with wire? Do their creatures have volume and occupy space?
- Are they working carefully and respectfully with the tools and materials?
- Students can self-assess at this point by answering the following questions:
- Does my sculpture capture some of the key large features of my creature? What key features have I expressed well? Would someone easily guess what my sculpture is if they did not know?
- Does my sculpture occupy space and have volume, or is it very flat? How could I make it have more volume?
- Is my sculpture interesting from many viewpoints?

Tips for Teaching Success

-
- Wire cannot be bent over and over. It becomes stiff and the original bends will not be easily removed. Have students think before they bend.
- Starting with the head and working down the body is usually the easiest method.
- Do not work too large or too small. Creatures can range from 20 to 30 cm. approximately.
- If wires are too loose and are not staying in place, bind the wires together, using short twisted pieces of light weight wire.
- Creatures can be mounted to pieces of wood, to help with standing.

When students have completed their basic wire sculpture of a creature, they are ready to add further materials.

Adding Small Details to the Sculpture

Encourage students to think about adding visual complexity and texture to the wire sculpture by adding additional materials. Some options might be:

- wiring on small objects such as beads, washers, screws, nails
- using pieces of cut aluminum mesh to add texture or flat planes to sections of the sculpture
- wrapping parts of the sculpture with string, yarns, pipe cleaners, or other materials
- adding small pieces of wood, or other found objects, working them into the sculpture
- adding small pieces of heavy weight tin foil (to be used as an enhancement, not as a cover)

Discuss with students what additions will add to the interest, mood, or feeling of their creature. In some cases, only a small addition may be desired, such as a bead wired on for an eye. In other cases, students will want to add a large number of details.

Tips for Teaching Success

- Have students look at details in finished sculptures, and notice how they do not
- distract from the sculpture, but rather add to it
- Encourage students to remember the key features of their creature and see
- how the details can enhance those key features, rather than distract from them

When the sculptures are finished, students can photograph them from a number of viewpoints, using lighting and a neutral background.

Wire sculptures can be used as an armature for other materials. The open quality of the wire sculpture can be kept in some places but closed over in others. The wires themselves can be thickened by wrapping other materials around them, or by being coated with a thick liquid such as white glue.

Material additions can include tissue paper and white glue (thinned with water), plaster bandages, sculpture fabric, cheesecloth and white glue, or any material that will adhere to a wire frame.

Students can do interesting initial explorations of a simple abstract wire frame, and then add these wet materials before adding them to a major project. If students are adding wet materials, the step above would be skipped or done at a later point.

The addition of wet materials to a wire frame necessitates that the frame be quite sturdy. Loose and floppy wires will not hold wet materials well, and the frame will fall apart. If students are going on to add wet materials, all loose joints should be wired together with small twisted joining wires, to stabilize the structure.

The previous extension would require at least one or more lessons to be added to the unit.

Using PQP (Praise, Question, Propose), have students get feedback from a partner, and give her or him feedback.

- Praise: What do you think is particularly successful? What works well in the sculpture? Be specific. Discuss the sculpture in terms of the vocabulary you have learned.
- Question: What isn't clear? What questions do you have about the materials, or the decisions they made?
- Propose: Is there anything you would recommend (one thing) that they consider, another time?

Depending on the complexity of the material covered in this unit, evaluation can be a checklist as demonstrated in the Supporting Materials or a more detailed scaled rubric. Adapt the contents to match what was covered in class. Discuss with students the criteria for each category, so they are clear about the targets.

Unit Five: Box Art Assemblage
(8-9 hours)

Introduction

Assemblage is a form of sculpture that consists of assembling disparate pieces and objects to form a coherent whole statement. The statement may be simply a surreal juxtaposition of ideas, similar to a surrealist painting. An assemblage may also have intent and communicate a message or be related to the artist's expression of their inner world. In this particular unit, the type of assemblage to be created is box art, which is a particular art form.

Box art does imply the art has to be in a "box", but the main idea is that the art be contained in some kind of fashion. The "box" might have small cubicles, such as an egg carton, or be an enclosed space of irregular shape, created by the artist. An Internet exploration of "box art" will yield contemporary examples of the art form. Most box art is by definition a form of assemblage.

It is at this point in the module that students will begin to focus on personal meaning in relation to three-dimensional forms. While form continues to be significant and the considerations of space and volume remain, a new focus is added at this time. Personal meaning, either literal or symbolic, is of significant importance in this unit.

Introducing meaning into artmaking requires support and awareness on the part of the teacher. Students often need help with clarifying their thinking and finding a personally meaningful thread to explore. However, at the same time, everything cannot be articulated and explained constantly. Room needs to be made for the random, the spontaneous and the unexpected. Students also need to be supported as they venture into the unknown territory of using metaphors and symbolism in art.

In this unit, themes should be introduced in order to help students create work with personal meaning and connections.

About Themes

The concept of themes was introduced in *Visual Arts 7* and there you will find detailed material on the relationship between themes and teaching art.

Themes are a significant means of helping students bring depth and richness to their artistic expression. A theme needs to be sufficiently general so that many students can relate to it. It should be compelling for the adolescent's stage of growth. For example, a theme of "Sports" would be too narrow, as many students might not relate to that. A broader theme might be "Ways I Use My Free Time" and then students could focus on one or more aspects of "free time".

In using a theme in the context of assemblage, there are several steps once students have looked at examples of assemblage and are familiar with the art form.

- Determine a general suitable theme or range of connected themes.
- Discuss with the class ideas and images that the theme brings to mind. This is a class brainstorming session, where the energy of the class can assist all students in coming up with ideas.
- Prepare a preliminary graphic organizer to help students focus some of their thinking.
- Have students begin to collect and assemble materials (often using found materials) that will express their relationship to the theme.
- Sketch or do a rough plan of ideas for how materials will be assembled.
- Troubleshoot with students any construction issues they may face with their assemblage concepts.
- Construct the large supports for the assemblage. In the case of box art, it would be the "container" which should have an inside and outside but be more than a "box".
- Add details, continuing to refer back to the step where students reflect on the materials that will best express their relationship to the theme. Students can continue to enrich and deepen the assemblage with further details.
- Write a reflection when the piece is done of how the work expresses the student's relationship to the theme.

Assessment should be done at each stage of the process. At these points, assessment is formative, providing feedback to students on their stage of the process and informing teaching strategies.

When students are completely finished the project, they can present evidence of all stages of thinking, as listed in the steps above.

Use ongoing observations in the classroom, including discussions with students, to record students' growth and development. These observations of growth over time can be used as part of the final summative assessment.

Materials Required

- corrugated cardboard
- papers of all sorts: wall paper, construction paper, cellophane, tissue paper, wrapping paper (note: paper can be collected as a found material from many sources, including printing outlets' trims, wallpaper stores' cast off sample books, magazines, photocopies of objects, computer images
- objects: junk of all types, collected at flea markets, yard sales, and homes. Do a "junk drive" before starting this project. Small (palm size and smaller) pieces are best for box art. Consider cast off jewellery, small toys and broken toys that can be disassembled, old calculators and technological items, and hardware such as odd plumbing and carpentry materials, seasonal ornaments and so forth.
- other: fabric, ribbon, trims of all sorts, wood scraps, and other materials left from previous three-dimensional units
- glue and fastening glue guns (cool melt), five-minute epoxy, glue sticks, and white glue, masking tape, scotch tape, double sided tape, wire, pipe cleaners
- optional special effects materials: glitter glue, markers, acrylic paint (as for toll painting) in small bottles with inexpensive small detail brushes
- tools: scissors, sharp knives, single hole punches, fancy edges scissors, cutting boards

LESSON ONE: INTRODUCING BOX ART AND THE THEME

Introduction

Box art assemblage is a type of assemblage that uses a contained space to hold the ideas. The word "box" is used loosely. The boxes should be constructed as a space that has an inside and an outside. This could be in the shape of a stage, a building with walls, a peep box, or any other form as long as it isn't just flat.

Show students several examples of box art. As the focus of this unit is personal meaning, discuss possible interpretations of the examples and what students think is being communicated by them. Choose examples clearly related to an idea so that students can see how themes are expressed in an assemblage.

While many artists use found spaces such as an antique set of shelves for their box art, part of this unit involves having students consider the size, shape, and internal and external spaces of their containers. Students need to do more than bring in a box and fill it. They need to consider the aesthetic use of internal and external space throughout the creation of their own container. The creation of the space to hold their ideas is part of the problem-solving process.

Ideas to consider in container construction that go beyond the basic shape

- internal spaces or "rooms"
- extensions to the outside, such as platforms
- levels like shelves or floors
- front and back views
- openings such as doors and windows
- peep holes or hidden areas

Once students have constructed their container, they can add additional materials to it to express the theme. Additional materials might include anything in the above list, such as photographs, pictures from magazines, special papers and textures, fabric, found objects of all sorts, small modeled items created by the student, and so forth.

As with all the sculptural projects, students need to consider the view from all sides and the interior and exterior spaces.

The following guided questions may be helpful in leading a discussion:

- How is assemblage and box art different from the work we have been doing in sculpture so far?
- Pick one of the assemblages that has a clear theme. Have students discuss the appearance, materials, and other aspects of construction. Follow this with interpretation. What does this assemblage appear to be about? Does the title give you a clue? What is the artist communicating?

Brainstorm with the class ideas that might express the theme that they will be working with. Some themes to consider are:

- being a living creature on planet earth
- memories, dreams, and reflections
- my free time and how I spend it
- inside and outside of me (what I reveal to the world and what I hide)
- what confuses me is. . .
- I feel good when. . .
- autobiography: my story
- if I were a superhero or heroine I would. . .

Discuss with students the difference between literal and symbolic ideas. For example, a literal depiction of anger would be two people fighting. A symbolic depiction might be a fist. A personal interpretation might be something completely different that would be a symbol or metaphor because the qualities of the object remind the student of that idea. Personal interpretations using symbols include colours, such as red, or black, or textures, such as ashes or sharp objects, as well as the associations to the objects themselves.

Students at this age level have varying degrees of ability in the area of the use of symbols. Some students will remain very literal, while others will revel in the idea of metaphors and the symbolic. All levels of meaning in the content can be supported.

Have students begin working on a personal graphic organizer to start their ideas. The graphic organizer can also contain motivational elements and basic information about the project.

Another way of brainstorming is to have students work on collecting images that they associate with the theme, using magazines or the internet. A Guide Sheet is contained in the Supporting Materials to assist students in brainstorming their ideas.

Tips for Teaching Success

- There are many ways to generate ideas. Some students who are not verbal may find success collecting pictures or objects from the baskets, and then doing the written work or brainstorming their ideas. Limit the class to one theme, or related themes, so that discussions and explorations around the theme can be more in depth.
- Materials for the project will generate a lot of excitement. Have a generous collection of materials but assist students in thinking about what they are doing. Some material use will end up being random, but many materials should relate to the theme being explored and ultimately students need to be able to discuss the meaning in their work
- Have students work with only a few materials at a time, otherwise they might disappear into the students' work bags, and other will not have access to them.
- Organize the materials in baskets by theme (paper, fabrics, ribbons, metals, etc.) and in centers located in specific parts of the classroom.
- Use individual plastic shopping bags to store work and limit the size of the constructions

Use cut and scored cardboard to create the container. Additional materials – wood, plexiglass, etc. – can be added as they are available. *Note*: Students should be familiar with cut and scoring methods of shaping, from doing the cardboard construction unit, earlier. Review or do a practice session on cutting and scoring, as well as reviewing safety procedures.

Fastening the shaped pieces of the container together can be done with glue guns or white glue (holding pieces in place with tape until the glue dries).

Post the following considerations:

- How enclosed will your "container" be? Will there be small openings to peek in, or doors?
- Will it have any moving parts that open and close, such as flaps?
- How will it look from all angles? How will you make the shape more than just a box?
- Will there be curves? sharp angles? triangular areas? What general shapes will you use?
- Will there be multiple compartments or levels?
- The final "box/container" should not be too large; it should fit into your plastic grocery bag for storage. If it is too small, however, you will be limited in your expression of ideas.

Tips for Teaching Success

- It is very difficult to construct a preconceived and designed "container", let alone draw it. More creative constructions will take place if students are allowed to simply construct their "boxes". Some mistakes may be made, and cardboard discarded, or students may need to do more than one attempt.
- "Boxes" or containers should have visual interest in and of themselves. They should not be just a "shoebox" style container. At this point, students should have the background necessary to consider the form of their project from all sides.
- Make sure containers are sturdy in their construction.
- Keep containers a reasonable size, as very large "boxes" will be difficult to store, be less sturdy, and more difficult to add to. Box art is an intimate art form. Finished containers should fit into a plastic grocery bag for storage. Part of the design task, therefore, needs to be that the finished "box" will fit into the plastic bag.
- If using white glue to fasten, use lots of glue, and hold the cardboard in place with masking tape. Tape can be removed in a subsequent class, once the glue is dried.

Check students' preliminary work sheets. Are they proceeding with some clear idea or focus? Support those students who are having trouble with generating ideas. Often students have ideas but are too critical and do not write them down. Stress that this is a brainstorming phase and all ideas can be recorded.

LESSON THREE: TRANSFORMING SURFACES

Before adding any objects to the "box/container", surface treatment should be considered. At this point, students can collect suitable papers, pictures, photographs, photocopies, and fabrics that connect to the mood of their theme.

Review with students the expression of meaning using symbols and metaphors. Discuss examples of the use of colours and images that relate to expressing a theme. Students can then begin to transform the cardboard surfaces of their container with the above materials.

Students can reflect in their sketchbooks or on a self-assessment sheet about the images and colours they have chosen, and the connection to the theme. They can then discuss this with a partner.

All colours and images chosen do not need to be justified or explained. Students simply need to demonstrate that some personal connections have been made to their visual choices. Some meaning in art is conscious and deliberate but some is unconscious and hidden even to the artist.

Some students will benefit from a one on one discussion, rather than a written form of analysis. Discussions can also be done with peers.

Tips for Teaching Success

- Avoid wetting large areas of cardboard with liquid white glue or paint. Corrugated cardboard will warp if it is too wet.
- All areas of the cardboard do not need to be covered but encourage students to consider the use of materials and images on multiple surfaces. Encourage good craftsmanship in the addition of these materials, as it will be difficult later to go back and repair sloppy edges or loose paper. This step can take considerable time, depending on the complexity of the container. More than one class will likely be needed.

LESSON FOUR: ADDING OBJECTS

Once the surface treatment has been finished, students are ready to glue in objects. Objects can be collected from the baskets around the room, brought in from home, or traded with other students. One person's trash is another person's treasure.

Encourage students to take what inspires them, and what they might use. At the end of class, have them return to the baskets items they know they won't use.

Before gluing (with glue guns or five-minute epoxy for most objects), students should manipulate and weigh various options for placement. Allow enough time for this exploration and some discussion with partners about their ideas and plans.

At this point you may wish to create a checklist for the process, and students can complete this as a self-assessment piece.

For your own observations, consider the following:

- Are students able to articulate some ideas about what they are putting in their box and why?
- Are they reflecting on their own creative process, asking questions, and exploring solutions?

Tips for Teaching Success

- Some of the box decorating will be random but continue to encourage students to think about expressing the theme. While all choices do not need to have symbolic meaning, the more students consider communicating about the theme with their materials choices, the more powerful the work will be. Use the exit card strategy below, to determine how clearly students are communicating meaning into the work
- Continue to help students think about viewing their work from multiple angles. The container should have no "back" or unfinished view, other than the part that sits on the table.

Have students complete an Exit Card. Before students leave the classroom, ask if they understand the use of symbols or ideas that express the theme in their work. If the answer is yes, have them list their best examples of expressing the theme with the ideas they have chosen. If they are confused, ask them to write questions about their confusion. For example, a question might be "Does every single thing I put on the box need to have meaning?" Or "What is a symbol?"

LESSON FIVE: FINISHING TOUCHES AND REFLECTION

The final step is adding special materials. Paint or glitter glue can highlight significant objects or areas. Small details such as beads or trim can add finishing touches. Raw edges can be finished by colouring with a marker to make a black or coloured finished edge, rather than a cut cardboard look. Reflection and self assessment are part of this final lesson as well.

Have students add to their initial "ideas" sheet additional ideas they have discovered as they completed the process. By having them complete a dated list, you will be able to see how the process developed and how it affected their critical thinking and problem-solving strategies.

Students should complete a final self-assessment in which they consider the following:

- How successful were you in considering your container from multiple viewpoints? Explain.
- What was your interpretation of the theme?
- How did you express personal meaning in your container?
- What did you think was most successful about this art piece?
- What is the least successful part of this art piece, in your opinion? What might you consider doing differently if you were to do it again?

Supporting Materials

Unit 1: Introduction to Form

Name_____ Class_____

Expectations (Criteria)	Working on It	Developing	Got it!	Comments
Incorporates visual, spatial, and temporal concepts in creating artworks	- Needs to consider the ideas of mass, planes, lines or space, or other concepts presented in class - Working on demonstrating understanding of spatial concepts in sketchbook/journal	- Beginning to show some understanding of 3-D spatial concepts - Sketchbook/ journal demonstrates developing use of spatial concepts	- Clearly understands the 3-D spatial concepts and demonstrates that understanding - Demonstrates understanding in sketchbook/journal	
Works co-operatively and collaboratively	Working on collaborating with group members in exploring or inventing ideas	Explores and invents ideas in a group setting	Contributes ideas to the group exploration and is focused on invention with others.	
Engages in critical reflective thinking as part of the decision-making and problem-solving process	Completing sketchbook work is a challenge. Beginning to show they are thinking about the concepts	Reflections are completed, showing some ability to explore the ideas discussed in class. Demonstrates beginning understanding of the concepts.	Reflections are thoughtful and show a developing understanding of the ideas discussed in class. Concepts are clearly understood.	

Unit 2: Exploring Construction with Paper and Cardboard

Name_____ Class_____

Expectations (Criteria)	Working on It	Developing	Got it!	Comments
Successful exploration of form using line, planes, and spatial relationships in a collaborative environment.	Beginning to explore spatial relationships with limited 3-D qualities	Explored line, planes, and spatial relationships, and shows developing understanding of those concepts	Shows strong consideration of the elements chosen. Clear understanding of 3-D concepts. Excellent exploration of form and function.	
Collaborated in a group setting on problem solving with the sculptures.	Beginning to work collaboratively. Working to be more productive.	Worked well with the group and contributed to the problem solving.	Worked well in a group setting. and Was a leader in helping the group to solve problems.	
Used all tools and materials in a safe manner, as instructed in class.	Beginning to use tools and materials appropriately.	Tools and materials were used appropriately, as instructed.	Tools and materials were always used appropriately, as instructed.	
Reflected on their work, individually or with the group.	Trying to build reflection skills	Oral or written reflections were completed. More content is needed.	Clearly engaged with the reflection process and responses were detailed and thorough.	
Work done by self or others is critiqued in a constructive manner	Needs to work on being positive towards their own work or work of others.	Constructive and helpful in critiques of their own work or that of others. Comments are well phrased.	Very positive and helpful in their response to others work. Able to realistically evaluate own work.	

Unit 3: Wire Frame Structure Introduction

Name_____Class_____

Expectations (Criteria)	Met	Not yet met	Comments: I noticed. . .
Work shows understanding of the use of line and space. Figure is more than flat, and it occupies space.			
Work of contemporary artists has been observed, discussed, and/or reflected upon, as a basis for creating wire figures.			
Wire sculptures are clearly figures and represent people doing some kind of action, which the student has chosen to depict.			
Demonstrates the awareness of proper safety procedures in relation to wire in the classroom.			
Wire sculpture stands and is well constructed as a figure. It holds together and is balanced. Note: some difficult poses may require supports, but that understanding, and execution is part of the outcome.			
Student comment:			

Unit 4: Wire Frame Sculpture with Mixed Materials

Name_____ Class_____

Expectations (Criteria)	Met	Not yet met	Comments: I noticed. . .
Animal sculpture shows a development in skills and complexity. There is detail and student has considered key animal features.			
Animal figure is more than flat, it occupies space and also deals with line qualities.			
Animal key features have been considered in the sculpture and planned for in the sketchbook.			
Safety practices have been followed with using wire in the classroom			
Discussions and reflections have taken place in a constructive manner			
Work has been developed in consultation with peers and/or the teacher, and feedback has been considered.			
Student comments:			

Box Art

In class, we have been looking at assemblages. Now it is your turn to create a BOX ART assemblage, using the theme we have been discussing. Before you start, brainstorm, or collect as many ideas as you can. Use this sheet and the pictures you collect, to help you as you construct your box.

Main Idea		
What objects or ideas would express the theme? Think of pictures and actual objects you would collect or make and include in your box. This is a brainstorm, so you do not have to use all your ideas!	What colours fit well with your ideas? What colours do you associate with the theme?	What shapes, textures or other elements also express the theme for you?

Unit 5: Box Art Assemblage

Name_____ Class_____

Expectations (Criteria)	Working on It	Developing	Got it!	Comments
▪ Explore various art media and their ability to convey messages and meaning ▪ Explore a variety of materials provided and the materials chosen relate to the expression of the theme. The box clearly communicates ideas chosen.	Working to choose a variety of materials in order to explore more options. Materials needed to express the theme more clearly or fully.	Artwork explores the theme. Several ideas relating to the theme and assemblage begin to express and communicate meaning. A suggestion for improvement is:	Several materials have been explored and the art form is a complex assemblage that communicates meaning. Material use carefully selected.	
▪ Engage in critical reflective thinking and problem solving ▪ Identify and discuss source of ideas ▪ Written or oral reflections were made on the work, as it proceeded and upon completion.	Working on connecting reflection to finished work. More evidence of thinking is needed.	Reflections relate to the ideas in finished work and demonstrate some problem solving.	Reflections are relevant and related to the problem-solving process.	
▪ Use content from personal, social, cultural, and physical environments ▪ Develop concepts and imagery based on personal ideas and experiences	Content appears random or incomplete. Needs more thought into the contents of the assemblage and relationship to the theme.	Demonstrates ability to make art with some personal meaning. Content is related to the theme. A suggestion for improvement is:	Assemblage expresses the theme using personal ideas. The art has the ideas are well thought out. Clearly thought about the theme and used personal content in a variety of ways based on own ideas.	

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