

Course: Pre-Ap Visual Arts**Module: 1 Lesson:1 Material as Source****Pacing: 3 weeks** **PreAP_Visual_M1_FLG.pdf** Focused Learning Guide**PLC Question: What do we want all students to know and be able to do?****Unit 1 Overview**

In this unit, students will create found-object sculptures by considering the qualities of every day materials-either manufactured or organic-that can be explored and transformed through 3-D building techniques. This unit highlights the role of material exploration and experimentation in generating and refining creative ideas: Students will gather 100 of the same material to use in their sculptures, and they will be guided in experimenting with a range of methods for attaching these components before selecting the best methods based on their own materials and purpose. Students will then examine the works of Tara Donovan, Dan Steinhilber, and Andy Goldsworthy to consider the range of ways contemporary artists create work from found materials, and they'll apply what they learned by creating found-object sculptures of their own.

Success Criteria:**See Criteria for Success on Scoring Rubric (p.5)****Grade Level Priority Standards in Unit****Visual Art Standard 1: Creative Expression Through Production: Students create, perform, exhibit or participate in the arts.**

X	FPA 11.1.A.1: Students conceptualize, create and revise original art to express ideas, experiences, and stories
X	FPA 11.1.A.2: Students envision, create, communicate experiences and ideas, and work toward artistic goals through the use of media, techniques, technologies, and processes
X	FPA 11.1.A.3: Students plan and create artistic works based on the use of design elements and principles
X	FPA 11.1.A.5: Students use art materials and tools in a safe and responsible manner
X	FPA 11.1.A.6: Students select, prepare and exhibit their artwork and explain their choice(s)

Standard 2: Aesthetic Perception: Students respond to, analyze, and make informed judgments about the arts.

X	FPA 11.2.A.1: Students observe and describe in detail the physical properties of works of art
X	FPA 11.2.A.2: Students interpret and analyze the intentions of artists through themes, subjects, and symbols. Students question and explore the implications of the artists' various purposes
X	FPA 11.2.A.3: Students state preferences for individual works of art and provide rationale for those preferences based on an analysis of artistic elements and principles

Standard 3: Historical and cultural context: Students demonstrate an understanding of the arts in relation to history, cultures, and contemporary society.	
X	FPA 11.3.A.2: Students describe the function and explore the meaning of specific art objects within varied cultures, eras, and environments
Standard 4: Artistic Connections: Students relate the arts to other disciplines, careers and everyday life.	
	FPA 11.4.A.2: Students identify artistic skills and determine how they apply to a variety of careers and recreational opportunities
X	FPA 11.4.A.3: Students analyze the contributions that art and visual artists make to their local community and contemporary society
X	FPA 11.4.A.4: Students demonstrate appropriate behavior in a variety of art settings

Supporting Standards:	
Visual Art Standard 1: Creative Expression Through Production: Students create, perform, exhibit or participate in the arts.	
	FPA 11.1.A.4: Students collaborate with others in creative artistic processes
Standard 2: Aesthetic Perception: Students respond to, analyze, and make informed judgments about the arts.	
	FPA 11.2.A.4: Students form and defend their preferences for artists, specific works and styles
Standard 3: Historical and cultural context: Students demonstrate an understanding of the arts in relation to history, cultures, and contemporary society.	
	FPA 11.3.A.1: Students differentiate among a variety of historical, environmental and cultural contexts in terms of characteristics and purposes of works of art
	FPA 11.3.A.3: Students analyze relationships of works of art to one another in terms of history, aesthetics, environment, and culture and place their work within the continuum of the visual arts
Standard 4: Artistic Connections: Students relate the arts to other disciplines, careers and everyday life.	
	FPA 11.4.A.1: Students synthesize the creative and analytical processes and techniques of the visual arts and other disciplines

Learning Progression		
Previous grade level standards	Grade level standards	Next grade level standards
Wyoming Fine and Performing Art Standards- Visual Arts	Wyoming Fine and Performing Art Standards- Visual Arts Pre-AP Crosswalk Rubrics	AP Course Skills

Student Friendly Learning Targets:

Connections to the Pre-AP Arts Framework

Essential Knowledge	Proficient Learning Objective
EK 2.2A-VA: Artists experiment with tools and media.	Students will be able to document several new possibilities for working with a particular tool or medium.
EK 2.2B-VA: Artists improvise and explore the possibilities of particular techniques and processes.	Students will be able to document multiple experiments with several techniques and processes, either familiar or unfamiliar.
EK 3.1A-VA: Artists use the physical world, including the work of other artists, as source material to inform their own art making.	Students will be able to identify ways that artists draw from and reinterpret aspects of the physical world.
EK 3.2B-VA: Artists manipulate materials, techniques, ideas, and contexts to convey meaning.	Students will be able to deliberately use an understanding of materials, techniques, processes, and contexts to explore and express ideas of personal interest.
EK 5.1A-VA: Artists revise and improve their work by considering the ways that individual parts relate to and strengthen one another.	With guidance, students will be able to experiment with removing, combining, rearranging, or reworking one or more parts of a work of art to better align with the overall intent of the piece.

Essential Vocabulary:

Artistic Literacy
Ephemeral art
Found objects
Manufactured
Organic
Metaphor
Tilting

PLC Question: How will we know when students have learned?

Assessment Evidence

Supporting Evidence

- Sketchbook, notes, and visual journaling
- Digital Portfolio

Classroom Assessment and Evidence:

- Daily Work
- Exit Tickets
- Checklists and observation

Student Self Assessment:

- Digital Portfolio and Online Assessment

Formative:

- *Open-ended questions*
- *Brainstorming*
- *Class discussions*
- *Observations*
- *Skill practice activities*
- *Self-assessments*
- *Peer-assessments*
- *Exit tickets*
- *Technical skills*
- *Creativity*

Summative Art Project:

- *Found Object Sculpture*

Priority Standard Proficiency Scale:

Scoring Rubric

Student-Selected Work				
Criteria for Success	Related Learning Objective	Strong Evidence	Sufficient Evidence	Limited Evidence
<p>Student work exhibits evidence of experimentation with materials, tools, and processes of artistic production.</p>	<p>2.2A-VA (Proficient): Document several new possibilities for working with a particular tool or medium.</p> <p>2.2B-VA (Proficient): Document multiple experiments with several techniques and processes, either familiar or unfamiliar.</p>	<p>Process documentation demonstrates that student developed and purposefully selected strategies from a range of options for expressive use of artistic tools, materials, and compositional options.</p>	<p>Process documentation demonstrates that student explored a range of options for manipulating artistic materials and tools, as well as compositional choices.</p>	<p>Process documentation includes few or no examples of student trying multiple approaches with selected materials or tools.</p>
<p>The source material is evident in final work; it has also been transformed from its original state.</p>	<p>3.1B-VA (Proficient): Collect source material for studio work by recording aspects of the world from observation and adapting or interpreting the work of others.</p>	<p>Student has significantly manipulated specific aspects of the form and content of the source material in order to explore and express ideas of personal interest.</p>	<p>Source material is evident in final work and has been purposefully modified in one or more ways (form, medium, process, composition, etc.).</p>	<p>Source material is not clearly evident in the final work, or purposeful changes to the form, composition, or presentation of the source have not been made.</p>
<p>Student work has been purposefully refined and revised over the course of its creation.</p>	<p>5.1A-VA (Proficient): With guidance, experiment with removing, combining, rearranging, or reworking one or more parts of a work of art to better align with the overall intent of the piece.</p>	<p>Process documentation includes ongoing evidence of student removing, combining, rearranging, and/or reworking several aspects of their work to better align with their artistic intent.</p>	<p>Process documentation includes evidence of removing, combining, rearranging, or reworking one or more elements of the work over time.</p>	<p>Process documentation presents little or no evidence of revision over time.</p>

Written Reflection				
Criteria for Success	Related Learning Objective	Strong Evidence	Sufficient Evidence	Limited Evidence
The written reflection uses discipline-specific terms to describe the materials, techniques, and compositional aspects of the final work.	<p>3.2A-VA (Proficient): As part of developing a work of art, identify key stylistic, technical, or expressive choices they wish to experiment with or incorporate into the work.</p> <p>3.2B-VA (Proficient): Deliberately use an understanding of materials, techniques, processes, and contexts to explore and express ideas of personal interest.</p>	Student presents a thorough description of the source material, material and processes of the work, and specific compositional decisions in its planning and presentation, using discipline-specific terms.	Student describes the materials and processes used in their work, as well as at least one design or compositional decision made in its production.	Student presents a basic but incomplete or inaccurate description of the media, techniques, and processes associated with their work.
The written reflection describes how the source material was transformed through the use of materials, techniques, and processes.	4.1A-VA (Proficient): Engage in discussion of material, technical, and compositional choices as they align with their expressive intent, or with the problem to be solved, in creating a work of art.	Student describes how specific material, technical, and compositional choices altered both the form and the meaning of the source material.	Student describes how artistic choices changed (manipulated) specific qualities or features of the source material.	Student may describe choices that affect the overall appearance or visual effect of the finished work, but may not link this to the idea of transformation.
The written reflection describes alternate choices that could be made in a new iteration of this work.	4.2A-VA: Decide how to refine formal or conceptual aspects of their work in order to plan for a new work.	Student proposes a specific change to their selected material, process, or content, and is able to articulate how that change affects the meaning or overall effect of the work.	Student identifies a change in their work's material, process, or content that could become the basis of a new work.	Student does not describe potential changes to their work or describes changes in vague or general terms.

PLC Question: How will teachers facilitate the learning?

Key curriculum resources and instructional strategies:

Supporting resources and instructional strategies:

Pre-AP Visual Arts Teacher Resources, College Board, 2021.

Donovan, Tara. Untitled (Plastic Cups). Stacked plastic cups.

Donovan, Tara. Untitled (Styrofoam Cups). 2008. Styrofoam cups and glue.

[Tara Donovan | Pace Gallery](#)

Goldsworthy, Andy. Sycamore leaves edging to the roots of a sycamore tree. 2013. Sycamore leaves, dirt, and other organic materials. [Andy Goldsworthy's Ephemeral Works: Artwork that is a testament to passing time | The Independent](#)

Steinhilber, Dan. Untitled. 2005. Cardboard boxes and hand trucks. [Dan Steinhilber | Joan Mitchell Foundation](#)

Additional Lessons:

Serra, Richard. *Verblast*. 1967-68. Pencil on two sheets of paper. [Richard Serra. Verb List. 1967 | MoMA](#)

PLC Question: What will we do with students who have not learned?

Tier 2 Interventions:

If the student ...	You might ...
struggled to articulate their artistic choices and the impact on the final work	encourage them to revisit their process documentation and sketchbooks. Remind them that they have been keeping a record of their work over the course of the learning cycle. Have them revisit these notes or photos and ask them to describe moments when they encountered challenges or success and how that redirected their making. Encourage them to write down their notes on the single-paragraph outline before revising them to sentence form.
develops a final work that demonstrates a limited range of experimentation	review experimentation guidelines either individually or as a whole class before the next learning cycle. Invite students to share how experimentation with limited constraints helped them to focus their work or find solutions to challenges. Alternatively, require them to submit a specific number of prototypes as a formative checkpoint before starting work on the final piece. This will encourage them to try a range of approaches and select the methods that best suit their intent.

Tier 3 Interventions:

- **Special Education Students**
 - Extended time for revisions
 - Opportunity to identify and develop areas of personal interest
 - Skill modification allowance or alternate assessment
- **English Language Learners**
 - Encourage creative expression and thinking by allowing students to choose how to approach a problem or assignment
- **504 Students**
 - Extended time for revisions
 - Opportunity to identify and develop areas of personal interest
- **Acutely Struggling Students**
 - Checklists and timelines
 - Extended time for revisions
 - Opportunity to identify and develop areas of personal interest
 - Skill modification allowance or alternate assessment

PLC Question: What will we do with students who have learned?

Enrichments:

- **Advanced Students**

- Invite students to explore different perspectives on a topic of study and compare work from different cultures or time periods
- Encourage creative expression and thinking by allowing students to choose how to approach a related problem or assignment
- Encourage students to explore more advanced skills
- Students act as a classroom leader and model assignments

PLC Reflections:

How will we increase our instructional competence?

TEACHER REFLECTION

As you reflect on student work and in-class participation, consider the following questions:

- Were students readily able to find multiple approaches to joining their materials and building their sculptures?
- Which resources (including peer discussion, tools like Serra's *Verblast*, and more open-ended material exploration) seemed to be the most useful as students developed their work? How could these strategies be used throughout your course?

How will we coordinate our efforts as a collaborative team?