

Visual Art Comprehensive I

Sample Visual Art Learning Plan

Big Idea/ Topic

Sculpture is three-dimensional art that can be created using a variety of materials and techniques. Artists throughout time challenge and redefine "What is Art?". Sculpture allows art to be accessible to the public.

Standard Alignment

CREATING

VAHSVA.CR.1 Visualize and generate ideas for creating works of art.

VAHSVA.CR.2 Choose from a range of materials and methods of traditional and contemporary artistic practices to plan and create works of art.

VAHSVA.CR.3 Engage in an array of processes, media, techniques, and technology through experimentation, practice, and persistence.

VAHSVA.CR.4 Incorporate formal and informal components to create works of art.

VAHSVA.CR.5 Reflect on, revise, and refine works of art considering relevant traditional and contemporary practices as well as artistic ideation.

PRESENTING

VAHSVA.PR.1 Plan, prepare, and present works of art for exhibition in school, virtual environment, and/or portfolio presentation.

RESPONDING

VAHSVA.RE.2 Critique personal works of art and the artwork of others, individually and collaboratively, using a variety of approaches.

CONNECTING

VAHSVA.CN.2 Develop life skills through the study and production of art (e.g. collaboration, creativity, critical thinking, communication).

Instructional Design



*This lesson has a flexible timeline and will cross over several days.

This lesson is intended to reach students in a virtual setting, whether plugged or unplugged. See bottom of lesson for list of unplugged supplies.

FOUNDATIONAL INFORMATION:

- Qualities and purposes of gesture drawing.
- Sculpture is three-dimensional art that can be created using a variety of materials and techniques.
- Form is something having three dimensions.
- The three dimensions of a sculptural form are height, width and depth.
- Modeling is a sculptural technique in which a soft material is moved around to achieve desired form.
- Actual texture is texture that is real and can be felt.

CONCEPTS:

- What was the Pop Art Movement?
- Who were some of the artists who created Pop Art sculptures?
- How do you use clay (traditional, air-dry and/or salt clay)?
- What is gesture drawing?
- What is the difference between tints and shades?
- What are some ways to create interest in a sculpture?
- Why do artists start with 2-dimensional renderings of objects before translating them into 3-dimensional sculptures?
- How does sculpture allow public access to art?

VOCABULARY:

Pop Art, gesture drawing, sculpture in the round, Imitationalism, form, texture, modeling, clay

LINKS

[Visual Art: Comprehensive Art I: Unit 5: Lesson Plan 3: Pop Art Sculpture](#)

[Visual Art: Comprehensive Art I: Unit 5: Lesson Plan 3: Sculpture, Pop Art, and Wayne Thiebaud PowerPoint](#)

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TEACHER SUPPLIES:

- Pop Art and Sculpture PPT.
- Journal Prompts
- Hand outs
- Rubric
- Variety of food (if this portion is completed in class)
- Student/teacher samples of both drawing and sculpture
- Laptop/device with camera

STUDENT SUPPLIES:

- Food as subject for gesture drawing/sculpture (though actual food for drawing/sculpture is preferable, students can do an internet search for quality images of food from different points of view)
- Sketchbook Journal or loose paper
- Pencil, black pen
- Watercolors
- Brushes
- Cup of clean water
- Paper towel
- Acrylic paint
- Clay (traditional, air-dry and/or salt clay)
- Device to take photos/record video

UNPLUGGED STUDENT SUPPLIES:

- Instructional packet with printed PowerPoint, journal prompts, handouts, rubric, etc.
- Food as subject for gesture drawing/sculpture (though actual food for drawing/sculpture is preferable, teacher may supply students with quality images of food from different points of view)
- Sketchbook journal or loose paper
- Pencil, black pen
- Watercolors
- Brushes
- Cup of clean water
- Paper towel
- Visual Verbal Journal
- Acrylic paint
- Clay (traditional, air-dry and/or salt clay)



OPENING

Before beginning the lesson, establish remote learning norms for both digital and unplugged scenarios. For students with access to technology who will be expected to participate in live class meetings, platforms that are provided by your school/county can be useful and familiar to students. If you don't currently have a platform provided, there are free apps you may choose. If students only have access to online communication through use of a cellphone, you may want to integrate both digital and unplugged options. Expectations about participation, online classroom etiquette and safe/responsible use of technology should be outlined for students. When using online resources that are not provided by your district, make sure you get approval from your administration prior to using with students. Click the link below for helpful information about digital teaching.

[Digital Teaching & the Arts](#)

In a live or recorded session, discuss the assignment with students so they have a clear understanding of what the focus standards of this lesson will be. This can be reinforced in the diagnostic assessment when students critique student exemplars, through review of a standards-based rubric prior to starting the lesson and by referencing specific standards during various stages of the lesson. Creating a clear picture of what the expected outcome of the lesson will look like prior to learning will guide student performance.

A 1960's group of artists wanted to question "What is Art?" and what was considered beautiful. They made artwork about common consumer goods, movie stars, musicians, and items that were considered "popular" but not necessarily considered art. Because the subject matter was popular consumer items, they were dubbed the "Pop Artists" and they changed what was and wasn't considered art forever.

WORK SESSION

STUDENT AND TEACHER PROCEDURES:

Mini Labs:

Students view the PowerPoint independently or screen share during a live session to allow for discussion.

- Pop Art and Sculpture PPT.

-

[Visual Art: Comprehensive Art I: Unit 5: Lesson Plan 3: Sculpture, Pop Art, and Wayne Thiebaud PowerPoint](#)

- Students select exemplars from the PowerPoint for critique. This can be formal or informal. See example below as one possible approach.



Examine the image of the Pop Art sculpture and address the following:

Which elements of art are evident?

Which principles of design are evident?

What is the work communicating?

Is the work successful (regarding construction, craftsmanship, concept and presentation? Why/not?

Based on the example, what do think the criteria for this assignment are regarding construction, craftsmanship, concept and presentation?



Project instructions:

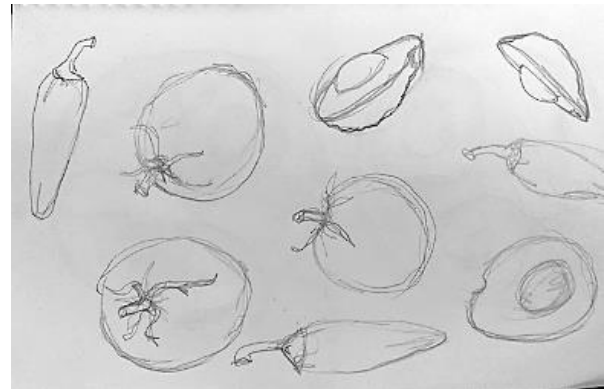
In a live or recorded session, discuss different types of sculpture and the purposes for which sculpture is made. Encourage students to identify sculpture within their own communities and locations where sculpture may be found. Discuss the role of sculpture as public art and how public sculpture and pop art both make art (or what can be viewed as art) more accessible to the mainstream.

Part 1: Gesture Drawing/Planning

In their journals, students will create a series of gesture drawings of different food items. Students who don't have access to a journal can fasten loose paper together. Ideally, these drawings will be from observation, but some students may need to rely on images. If using images, students should have pictures of each food item from multiple points of view. Explain that this assignment will prepare students for their sculptures. Warm up with several gesture drawings of individual food items. Discuss the importance of planning in their journals and why artists often create 2D renderings of objects before sculpting them. Explain that as artists observe objects, they notice their shape, color, texture, form and proportion. After practicing drawing, students will create a double page spread with a radial design of a plate with food on it. Discuss how items can be successfully composed on the plate through utilizing compositional techniques such as rule of thirds, balancing positive/negative space and activating the border (plate rim). Still life drawings should be done in pencil/pen and then finished in watercolor. Capture as many details as possible including textures, colors and form of the food. In addition to their drawings, students can take a picture of the food from at least three angles to use as a reference for the clay sculpture. This assignment will be an example of imitationalism and will need to be as accurate as possible in terms of proportion, details and colors. In the teacher example above there is a hot dog, onion rings and mustard on a red-rimmed Varsity plate. Be creative and see what details might be added to create more visual interest like a bite taken out of an item, utensils and/or napkins.



1. Create separate practice gesture drawings from different points of view of their selected food items (3 views of 3 different items).
2. Students set up their still life on a plate. If using images, have students cut out the food items and compose them on the plate. Students should come up with 3 different compositions, taking photos of each from different points of view if possible. Students will select their best composition and use it to create a gesture drawing in pencil/pen in their journals. Finish with watercolor. *Pen under watercolor needs to be non-water soluble. Otherwise, students can watercolor over pencil and go back once watercolor is dry and go over with ink.





Part 2: Sculpture

Students will create a mini Pop Art food sculpture in clay. Using their food gesture drawings as reference, they will create a three-dimension representation of their two-dimensional gesture drawings. Sculptures will be made up of 3 items. As this work is to be an example of imitationalism, students should pay attention to texture, proportion and overall accuracy in the 3D rendering of each object. Size of individual food objects can be at the discretion of the teacher, but it is suggested that the items be large enough to give students experience with the materials and allow them to explore form and texture.

Part 3: Painting

Paint dry and/or fired clay. (If using traditional water-based clay, it needs to dry completely and be fired in a kiln. If using air-dry or salt clay, it will not be fired. It should be dry to the point that there aren't any signs of moisture. The color should be even throughout and there shouldn't be any cold spots. Salt clay can also be baked for additional strength. Once work is fired or dried completely, it is ready to be painted. Using acrylic paint, mix tints and shades to emphasize the texture and color of the sculpture. Colors should maintain accuracy to actual objects.

Part 4: Presentation

Once sculpture components are complete, photograph work using the following guidelines:

- Photograph each object individually. Photos should show full object but shouldn't include too much background. When photographing work, it should be lit well enough to capture detail and color accurately.
- Photograph a close-up of the 2 most successful areas of applied texture.
- Photograph completed composition. Be creative in the presentation. For example, consider arranging food on a paper plate, take out containers, or something else. Photograph full sculpture from a minimum of 3 different points of view. The entire sculpture should be visible in the images but try not to include too much of the area around the sculpture. Points of view can include profile from different sides and bird's eye.

*Optional: depending on which platform or apps you are using, you may have students upload or post images of their work for assessment, critique, digital exhibition, etc. See example of student presenting work using Flipgrid on the Digital Teaching & the Arts link.

Visual Verbal Journal assignments:

1. Brainstorm a list of different foods that might make interesting sculptures. Foods can be grouped based on color, texture, etc. and can be accompanied by pictures of food from magazines or an internet search.
2. Create a series of gesture drawings of everyday objects.
3. Create a series of gesture drawings of selected food items individually and composed in a still life to be used as reference for a food sculpture.



4. Research and collect images of different types of sculpture (relief, in the round, additive, subtractive, modeled, cast, etc.) and sculptural artists and record information about both.
5. Diagram a clay sculptural composition of food items including notes about creating texture through stamping/carving/applique, size, color and presentation.

CLOSING

REVIEW:

Students reflect on the sculptural process and the success of their work regarding concept, construction, craftsmanship and presentation.

Completion of the Rubric by instructor and/or student.

UNPLUGGED OPENING

Before beginning the lesson, establish unplugged remote learning norms. For students with little or no access to technology, establish a means of communication through email, phone calls, regular check-ins with counselors or other school personnel, etc. Expectations about participation and safe/responsible use of technology should be outlined for students. When using online resources that are not provided by your district, make sure you get approval from your administration prior to using with students. Click the link below for helpful information about digital teaching (there is a link for unplugged teaching).

[Digital Teaching & the Arts](#)

Make sure students have a clear understanding of what the focus standards of this lesson will be. This can be reinforced in the diagnostic assessment when students critique student exemplars, through review of a standards-based rubric prior to starting the lesson and by referencing specific standards during various stages of the lesson. Creating a clear picture of what the expected outcome of the lesson will look like prior to learning will guide student performance.

A 1960's group of artists wanted to question "What is Art?" and what was considered beautiful. They made artwork about common consumer goods, movie stars, musicians, and items that were considered "popular" but not necessarily considered art. Because the subject matter was popular consumer items they were dubbed the "Pop Artists" and they changed what was and wasn't considered art forever.

UNPLUGGED WORK SESSION

UNPLUGGED STUDENT AND TEACHER PROCEDURES:

Mini Labs:

- Pop Art and Sculpture PPT (see below). As this will likely be part of a packet, you may choose to include notes and other information that would be covered in a class discussion.
- Students select exemplars from the PowerPoint for critique. This can be formal or informal. See example below as one possible approach.





Examine the image of the Pop Art sculpture and address the following:

Which elements of art are evident?

Which principles of design are evident?

What is the work communicating?

Is the work successful (regarding construction, craftsmanship, concept and presentation)? Why/not?

Based on the example, what do think the criteria for this assignment are regarding construction, craftsmanship, concept and presentation?

Project instructions:

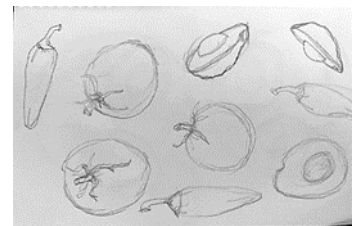
Provide students with a clear explanation of what they are to achieve with the assignment. Provide the foundational information necessary for them to successfully complete the summative assessment. At minimum, students should receive information about types of sculpture and the purposes for which sculpture is made. Encourage students to identify sculpture within their own communities and locations where sculpture may be found. Provide an explanation of sculpture as public art and prompt thinking about how public sculpture and pop art both make art (or what can be viewed as art) more accessible to the mainstream. Since students may not have the advantage of participating in a class discussion, it may be beneficial to have them address free response questions in writing:

- What are 5 different materials that sculpture can be made from?
- What are 2 ways that a sculpture is different from a painting?
- Public sculpture is sculpture that is placed in a public space (unlike artwork that's in a museum). Why do you think are some reasons for putting sculpture in public?
- What is the importance of planning artwork? Why do you think sculptors create drawings of their subject before sculpting?

Part 1: Gesture Drawing/Planning

In their journals, students will create a series of gesture drawings of different food items. Students who don't have access to a journal can fasten loose paper together. Ideally, these drawings will be from observation, but some students may need to rely on images. Students without access to internet and/or printer will need to be provided with images. Provide an explanation of how this assignment will prepare students for their sculptures.

Drawing assignment 1-Select 3 food items which will be the subject for the sculpture. Select food that has some interesting qualities such as texture and/or color. If necessary, use images of food from magazines or printed off the internet. Warm up with several gesture drawings (3 each) of these individual food items. Through observing and drawing the object they want to sculpt, artists gain a better understanding of shape, color, texture, form and proportion.



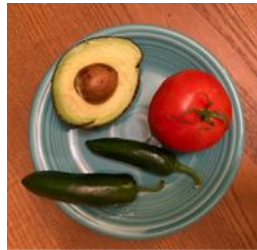
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Drawing assignment 2-Create a double page spread with a radial design of a plate with food on it. Think about how to successfully compose the food on the plate. Some ideas are by arranging items off-center, making the space between items different and having items go off the edge(rim). Do drawings in pencil/pen and then finished in watercolor. *Pen under watercolor needs to be non-water soluble. Otherwise, students can watercolor over pencil and go back once watercolor is dry and go over with ink. Capture as many details as possible including textures, colors and form of the food. If possible, take a picture of the food from at least three angles to use as reference for the clay sculpture. If using images instead of actual food, cut the pictures out and arrange them on a plate. This assignment will be an example of imitationalism and will need to be as accurate as possible in terms of proportion, details and colors. In the teacher example above there is a hot dog, onion rings and mustard on a red-rimmed Varsity plate. Be creative and see what details might be added to create more visual interest like a bite taken out of an item, utensils and/or napkins.



Part 2: Sculpture

Students will create a mini Pop Art food sculpture in clay. Using their food gesture drawings as reference, they will create a three-dimension representation of their two-dimensional gesture drawings. Sculptures will be made up of 3 items. As this work is to be an example of imitationalism, students should pay attention to texture, proportion and overall accuracy in the 3D rendering of each object. Size of individual food objects can be at the discretion of the teacher, but it is suggested that the items be large enough to give students experience with the materials and allow them to explore form and texture. Students not having access to clay from school, you can mix a salt clay using the recipe below. Provide students with basic information about constructing with and maintaining whichever material they use. No special tools are needed for texturing clay. Encourage students to experiment with everyday objects. In general, all unfinished work should be wrapped in plastic between work sessions.

Part 3: Painting

Paint dry and/or fired clay. (If using traditional water-based clay, it needs to dry completely and be fired in a kiln. If using air-dry or salt clay, it will not be fired. It should be dry to the point that there aren't any signs of moisture. The color should be even throughout and there shouldn't be any cold spots. Salt clay can also be baked for additional strength. Once work is fired or dried completely, it is ready to be painted. Using acrylic paint, mix tints and shades to emphasize the texture and color of the sculpture. Colors should maintain accuracy to actual objects. If students don't have access to paint, they can come up with a plan for painting their work. Students can draw a diagram of their composition and indicate where they would apply specific colors.

Part 4: Presentation

If possible, once sculpture components are complete, photograph work using the following guidelines:

- Photograph each object individually. Photos should show full object but shouldn't include too much background. When photographing work, it should be lit well enough to capture detail and color accurately.
- Photograph a close-up of the 2 most successful areas of applied texture.
- Photograph completed composition. Be creative in the presentation. For example, consider arranging food on a paper plate, take out containers, or something else. Photograph full sculpture from a minimum of 3

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different points of view. The entire sculpture should be visible in the images but try not to include too much of the area around the sculpture. Points of view can include profile from different sides and bird's eye.

- Email work to instructor for assessment.

Visual Verbal Journal assignments:

1. Brainstorm a list of different foods that might make interesting sculptures. Foods can be grouped based on color, texture, etc. and can be accompanied by pictures of food from magazines or an internet search.
2. Create a series of gesture drawings of everyday objects.
3. Create a series of gesture drawings of selected food items individually and composed in a still life to be used as reference for a food sculpture.
4. Research and collect images of different types of sculpture (relief, in the round, additive, subtractive, modeled, cast, etc.) and sculptural artists and record information about both.
5. Diagram a clay sculptural composition of food items including notes about creating texture through stamping/carving/applique, size, color and presentation.

UNPLUGGED CLOSING

REVIEW:

Students reflect on the sculptural process and the success of their work regarding concept, construction, craftsmanship and presentation.

Completion of the Rubric by instructor and/or student.

Unplugged Student Assignment Checklist

PRE-LEARNING ASSIGNMENT:

- I have picked up my Unplugged Student Packet.
- I have looked over the lesson information and have no more questions for my teacher about the assignment. If I still have questions, it is my responsibility to set up a time to call the teacher during "digital office hours."

RESEARCH AND PLANNING

- I have viewed all PowerPoints and studied vocabulary.
- I have completed all necessary research to supplement understanding of project, materials, etc.
- I have completed gesture drawings 1, 2, and 3.

PRODUCTION

- I have completed mini Pop Art food sculpture following established criteria which can be found on the rubric.
- If possible, I have painted the work to demonstrate imitationalism.
- If possible, I have thoughtfully composed and photographed work and emailed it to instructor.



Sculpture, Pop Art, and Wayne Thiebaud

7/8/2020

Printable Resources

Do you consider these items art?



7/8/2020

3

Pop Art Movement

- A 1960's group of artists wanted to question what was art and what was considered beautiful.
- They made artwork about common consumer goods, movie stars, musicians, and items that were considered "popular" but not necessarily considered art.
- Because the subject matter was popular consumer items, they were dubbed the "Pop Artists" and they changed what was and wasn't considered art forever.

7/8/2020

2

Claes Oldenberg and Coojse Van Bruggen

- Pop Art husband and wife team use scale to create dramatic site sculptures out of everyday items.

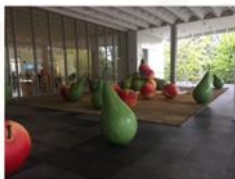


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Claes Oldenberg and Coojse Van Bruggen

- The couple's sculpture Peaches and Pears is on permanent display at Georgia's High Museum of Art



7/8/2020

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Andy Warhol

- Considered the king of the Pop Art movement.
- Used images of movie stars, musicians, and consumer items to create 2 and 3-dimensional works of art.



7/8/2020

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Roy Lichtenstien

- Used comics as the subject matter in artwork.
- Portrayed damsels in distress or war heroes.
- Paintings are large and show the Ben Day screen printing process.



7/8/2020

7

Wayne Thiebaud

- Born in 1920 in Mesa, Arizona.
- Before becoming an artist in 1947, he worked as a sign painter, cartoonist, commercial artist, illustrator, designer, and publicity manager in New York and California.



7/8/2020

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Food Still Life: 1950's-1960's



7/8/2020

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Plain made interesting through repetition:



- Thiebaud made his art interesting through REPETITION.
- Repetition- a single element or motif appears again and again.
- How did Thiebaud use repetition in this piece?

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Sweets on Display



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Interest through Balance of Composition



Identify which of these compositions is Asymmetrically balanced? (Symmetrical, Radial?)

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Student Examples

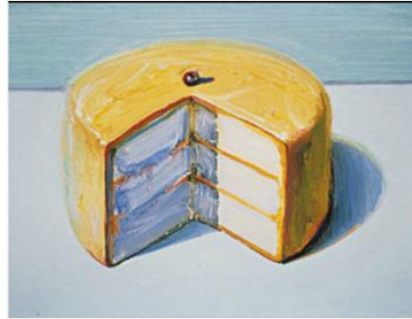
Sushi Roll



Doughnuts



Interest through Texture



- Can you see brushstrokes?
- Makes icing look real.
 - Thickness in the paint

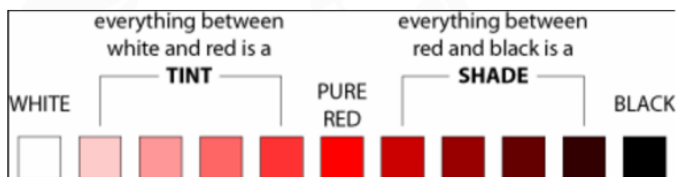
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Interest through Use of Tints and Shades



Thiebaud did not just use flat color, but added tints and shades. This creates depth and makes a work of art more interesting.

Food as Art

- Pop Artists used every day objects as the subject matter for their art. Food will be the subject of your Pop Art clay sculpture. For this project you will need to choose a meal or snack that you would like to make the subject matter of your finished artwork.



Student example- S'mores

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Student Examples

Fruit



Muffins and Fruit



Student Examples

Porky Sticky Buns



Pop Tarts



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Student Examples

Cheeseburger and Fries



Sushi



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Teacher Sample



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Teacher Sample



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COURSE: Comprehensive Art 1		UNIT #: 5	2D to 3D Vocabulary
Gesture Drawing	A gesture drawing is a loose line drawing to capture movement or action often used by sculptors to create mass for the form.		
Sculpture in the round	A sculpture in the round is a three-dimensional art form that can be viewed from all sides by the viewer.		

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Additive Sculpture	Additive sculpture is a process in which pieces of material are glued or joined together. As in modeling, assembled sculptures are built up.
Subtractive Sculpture	Subtractive sculpture is a process in which art material is taken away to create the finished piece. Carving is a subtractive process. Michelangelo used the subtractive process of carving marble.
Relief Sculpture	A low or relief sculpture refers to the only type of sculpture that is not viewed from all sides and has forms extending into space from a single plane. A relief sculpture typically would hang on a wall.
Modeling	Modeled sculpture is the building up and shaping of soft material to create a sculpture. It is both an additive and subtractive process. The Food sculpture in clay you are creating is an example of modeling in sculpture.
Casting	Casting is a process where the sculptor starts by making a mold.
Maquette	A maquette is similar to a thumbnail sketch for a drawing. It is a mini sculpture in the chosen materials to work out composition and take risks before starting with more expensive materials. It is a study for a larger sculpture.
Armature	A sculptures armature is its internal support, often used to supply strength, or to provide weight reductions by providing volume and mass.
Pop Art Movement	Pop Art was an art movement from the 1960's that was characterized by subject matter taken from popular consumer items. There are still artists today whose work is influenced by Pop Art.
Organic Sculpture	Organic sculpture relates to or is derived from living organisms. Organic objects are more flowing, usually modeled with only the fingers of the artist.
Geometric Sculpture	Geometric sculpture is based on simple geometric shapes (as straight lines, circles, or squares).

COURSE: Comprehensive Art I					
UNIT #: 5					
LESSON #: 3					
Rubric Pop Art Sculpture					
Category	20	15	10	5	0
Technical Accuracy/Effort	“Created what you see, not what you know.” Accurately created shapes, proportions, contours, and details. Sculpture is expressive and detailed. Maximum effort is visible.	Attempted to create what was seen. Attempted to make proportions correctly and there is some interest. Sculpture is expressive and somewhat detailed. Effort is visible but not pushed to the student's fullest abilities.	Somewhat created what was seen. However, proportions are not exact; student did not observe and create points of interest. Sculpture is somewhat detailed. Marginal amount of effort is displayed.	You can tell what the student was observing in the sculpture, but the proportions are incorrect. Did not observe and create any points of interest. Sculpture lacks almost all details. Very little evidence of effort.	Student did not do an observational sculpture. Sculpture has no details. No evidence of effort.



Shading/Value	Student successfully incorporated al 8-10 ranges from the value scale with smooth transitions. Student accurately observed and shaded highlights and shadows, and the direction of the light source is apparent.	Student incorporated 6-7 ranges from the value scale with smooth transitions. Student observed and shaded highlights and shadows. Viewer can see where the light source comes from.	Student incorporated 4-5 ranges from the value scale with rough transitions. Some highlights and shadows are observed, but not very accurately and they do not match the light source.	Student incorporated 2-3 ranges from the value scale with very rough transitions. Very vague representations of highlights, shadows, and light source.	Did not create value in the sculpture. No transitions. Only black and white. No highlights, shadows, or light source are drawn.
Elements of Art Composition and Principles of Design	Student understands and uses the elements (line, shape, form, space, texture, value and color) to create a successful and interesting artwork. Student has strong sense of line, both real and implied. Student understands and uses the principles of design (rhythm, movement, balance, proportion, variety, emphasis, harmony and unity) to create a strong and interesting composition. Utilized the positive and negative space extremely well in the sculpture.	Student uses the elements to create a successful artwork. Student understands the basics but has not experimented. Student uses real and implied lines. Student used the principles of design to create an interesting composition. Utilized the positive and negative space well in the sculpture.	Student attempts to use the elements. Students shows a minimal understanding of the basics of the elements. Student uses real lines. Student attempted to use principles of design to create a composition. Attempted to use the positive and negative space well in the sculpture; sculpture only takes up 1/2-3/4 of the surface.	Student unsuccessfully uses the elements; shows a very minimal understanding of the basics. Student uses real line. Student did not use the principles of design well to create an interesting composition. Did not use space well; sculpture only takes up 1/2 of the space.	The student does not understand how to use the elements. No attempt at organizing the elements. Student did not use the principles of design to create an interesting composition. Did not use the space well; sculpture is very small and/or takes up less than 1/2 of the surface.
Craftsmanship/Presentation	Artwork is created and maintained in a professional manner. No tears, smudges or stray marks and name is neatly signed on the bottom of work.	Artwork is created and maintained neatly. No tears, minimal smudges or stray marks. Name is neatly signed on bottom of work.	Artwork is created and maintained with an attempt at neatness. Artwork may be torn, smudged or have stray marks. Name is on bottom.	Artwork is poorly created and maintained. Artwork is torn, smudged, or has stray marks that distract from the image. Name is sloppily signed.	Artwork is not finished; was torn, crumpled up, ripped, folded and creased, etc. No signature on the artwork.
Use of Time	Utilized all the time provided to complete project to the best of ability.	Could have utilized time more appropriately. Project would be great if all time was used.	Could have utilized time better. Project could use work but there is evidence of work attempted.	Did not utilize time well. Rushed through project.	Time was not utilized at all. Project incomplete.



Salt Clay recipe

Like traditional water-based clay that you would fire in a kiln, salt clay will dry out if left unwrapped. Make sure you are finished working with the clay before you leave it out to dry. Salt clay has a short shelf life. It is made from ingredients that ferment, so left over time, it will become dry and unworkable, and may also start to mold if wrapped up over long periods of time.

Ingredients

- 2 cups all-purpose flour*(do NOT use self-rising flour)
- 1 cup salt
- 1 cup water

Instructions

1. In a large mixing bowl, stir together the flour and salt.
2. Gradually add water while stirring and mixing to form a dough with a Play-Doh like consistency.
3. Form the dough into a ball and knead for approximately 5 minutes, adding a bit more flour if the dough is too sticky or a bit more water if it's too dry.

How Long to Bake Salt Clay

If you want to bake your salt dough, place it on a baking sheet in a 150-degree oven. Turn frequently so that it dries evenly. Baking time will vary depending on the size and thickness of your work, so just keep a close eye on it.

*Gluten-Free Salt Clay

If you have a gluten sensitivity, substituting your favorite gluten-free flour one for one will work well in this recipe.

****If using salt clay, it is suggested that the instructor experiment with the material in advance as to gain a better understanding of the limitations and possibilities of the medium.**

Evidence of Student Success

Diagnostic

- Students do a series of practice gesture drawings of small objects in their surroundings to demonstrate depth of understanding of technique
- Critique of student exemplars of previous student work to help demonstrate understanding of qualities that make successful Pop Art sculpture.

Formative

- One-on-one or group in-process critiques of student work. This can be done through uploaded photos of student work (completed and/or in process) or using platforms such as Flipgrid that will allow students to discuss and comment on their work and the work of their peers, as well as allow for teacher feedback.

Summative

- Standards based rubric

Georgia Department of Education

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- Student Reflection which can be written or oral using district/teacher selected platform, email, etc.

Student Learning Supports

INCREASED RIGOR:

Students needing an extra challenge can create a three-course meal or add a dessert to their original meal. Students should be sure that the dessert “matches” the meal. For example, you probably wouldn’t have crème Brule with a hot dog and fries.

ADAPTED ASSIGNMENT:

Students requiring a simplification can use just one food item to create their Pop Art sculpture.

Engaging Families

Materials included to support unplugged learners:

Step-by-step instructions with photo examples for unplugged scenario, lesson checklist, “Sculpture, Pop Art, and Wayne Thiebaud” PowerPoint slides (hard copy), vocabulary, standards based rubric outlining project outcomes, salt clay recipe.

Optional materials to support learning not included:

blank paper/sketchbook for note taking and project planning, drawing materials (pencil, black pen), watercolor paints, clay, acrylic paints, etc., as available.

*****All activities and resources should be previewed prior to student use. Adjustments should be implemented to provide for individual abilities, needs and safety.***

