

Collaborative Visual Arts Creation - Chihuly Sculpture: What If Dale Did Golden Valley?

Visual Arts Create (9-12)

The student will:

1. (K) understand the integration of the following components of visual art:
 - a.) elements, including color, line, shape, form, texture, and space;
 - b.) principles, such as repetition, contrast, or balance;
 - c.) structures, such as two-dimensional and three-dimensional;
2. (K) understand the cultural, historical, or social contexts and styles such as abstract or impressionism that influence the creation of visual art;
3. (K, S) demonstrate technical skills such as selecting and using tools and techniques of the medium, and visual arts vocabulary;
4. (P/P) create a single, complex work or multiple works in visual arts using artistic processes;
5. (R) generate and clarify (develop) an artistic intent including analysis of audience and occasion;
6. (R) revise visual art work based on artistic intent and multiple sources of critique and feedback.

Lesson Learning Goals:

1. (Knowledge, Performance/Product) Create a sketch that complements, contrasts, extends, reflects or abstracts a selected space integrating the elements and principles of visual art. (Benchmark 1a and b, Benchmark 4)

Assessments (Evidence of Student Learning)

1. Final sketch (Performance)
2. Explanation of selection of final sketch based on integration of elements and principles and use of space (Extend written response or personal communication)

2. (Knowledge, Performance/Product) Create a 3-dimensional structure that complements, contrasts, extends, reflects or abstracts a selected space integrating the elements and principles of art based on a translation of a 2-dimensional sketch. (Benchmark 1c and Benchmark 4)

Assessments (Evidence of Student Learning)

1. Three-dimensional structure (Performance)
2. Explanation of differences and similarities between integration of elements and principles and use of space in 2-dimensional sketch and 3-dimensional structure (Extend written response or personal communication)

3. (Reasoning) Develop an artistic statement that a.) explains the qualities and attributes of a selected space, b.) justifies the translation from 2-dimensional to 3-dimensional art and the 3.) explains the negotiation of the personal artistic intent in the collaboration (occasion) and consider collaborative art-making experience (occasion). (Benchmark 5)

Assessments (Evidence of Student Learning)

1. Artist Statement (Extended Written Response)
2. Summary of experience creating a collaborative sculpture (Extended Written Response)

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The Students will:

1. Participate in a teacher-led discussion of a sculpture and the space it occupies using ***Sculpture Viewing: Guide for Large Group Discussion #1***.
2. Consider the materials provided by the teacher and spaces provided for installation and select one space based on sculpture installation discussion and materials. ***Describe the space using MySpace: Description and Definition #2***
3. Meet with working partners (2) and explain choice of space using ***Sheet #2***. Negotiate which of the three spaces each of the working partners has selected will be the installation space for the group sculpture. Capture negotiation process on ***Collaboration Process Sheet #3***.
4. Experience the selected space and use ***Where Do Ideas Come From sheet #4*** to generate ideas about the space.
Imagine/Generate

The Students will:

23. Review entries on the ***Collaborative Process Sheet #3***.
24. Reflect on and discuss with partners the collaborative process relative to making art using ***Group Talking Points # 8***.
25. Summarize his/her experience of collaborating to make art into a single paragraph using ***Sheet #8*** to decide what to include in the summary and post it next to his/her artist statement by the sculpture.

The Students will:

20. Review all notes about artistic intention from reverse sides of sketches and worksheets. Write an artist statement about his/her work in creating and installing the collaborative sculpture using ***Artist Statement Sheet #7***.
21. Share artist statement with partners and ask for feedback. Make refinements as necessary after feedback session.
22. Place artist statement with partners' artist statements next to installed sculpture

The Students will:

17. Share completed 3-dimensional structure with partners and combine pieces into one, collaborative sculpture using agreed upon plan. Place in selected installation space according to plan. Consider artistic statement of completed sculpture in selected space based on intentions.
18. Try other combinations if not satisfied with original combination. Continue to consider and make notes on artistic intentions while negotiating different combinations and placement in space.
19. Determine if additional pieces(s) is necessary to make sculpture a more complete and unified whole as an artistic statement. Justify changes and additions on ***Final Installation Sheet #6***. Record negotiations on ***Collaboration Process Sheet #3***.

The Students will:

5. Select one thumbnail sketch and using the drawing paper provided by the teacher, expand and elaborate the sketch adding details.
6. Consider the dominate art elements and principles of the elaborated sketch and how they relate to (contrast, reflect etc.) the selected space. Think about your use of elements and principles and artistic intent for the drawing and the use of the space. Take notes on the back of sketch. *You will use these notes later to develop an artist statement.*
7. Meet with working partners. Explain your sketch, use of the space and artistic intentions using your notes. Ask your partners to pose questions about your sketch, use of elements and principles and your intentions, but do not allow them to suggest improvements or critique strengths or weaknesses. You are simply processing and clarifying your intentions in this

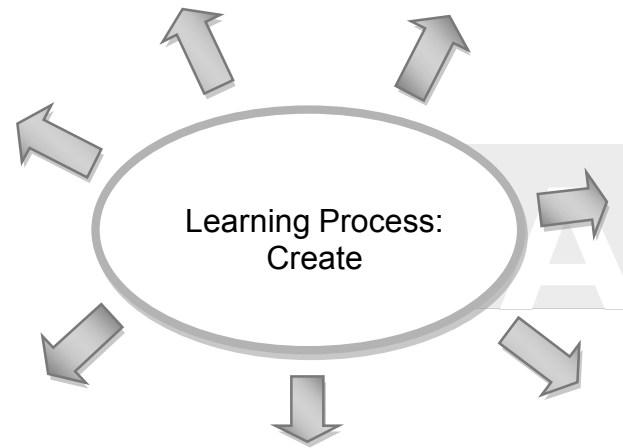
The Students will:

8. Select one portion of his/her sketch that best meets the artistic intentions he/she wants to explore in relationship to the use of the space. Draw a line around it to mark the portion and consider materials you might use to create a 3-dimensional structure of portion. Record intentions and material choices on reverse side of drawing.
9. Meet with partners. Share selected portion and reasons for choosing it.
10. Participate in a collaborative negotiation about which portions of the three sketches are strongest choices in relationship to the use of space for parts of a collaborative sculpture. If he/she agrees to select a different portion of his/her sketch to align with the portions of partners' sketches, he/she marks that portion and identifies it as *collaboratively selected portion (CSP)*. Discuss possible materials for construction of 3-dimensional translation of portions into single, collaborative sculpture. Make a tentative agreement about materials to use.
11. Record individual notes about how each portion could contribute to a collaborative sculpture and its relationship to the use of the space and how that will modify his/her individual artistic intent on back of his/her sketch after discussion. *These notes will be used later to write artistic statement.*
12. Take notes on the negotiation process of selecting portions of each sketch for the collaborative sculpture on the ***Collaboration Process Sheet #3***.

The Students will:

13. Use ***Initial Considerations for Collaborative Sculpture Sheet # 5*** to sketch his/her individual idea for combining the three portions to make a collaborative sculpture and how it will fit into the space. Take notes on reverse side of ***Sheet #5*** to explore how his/her individual artistic intention will fit into these ideas for the collaborative sculpture. *You will use these notes later to develop an artistic statement.*
14. Meet with partners to share sketch of sculpture, use of space and artistic intentions. Continue partner discussion to make all agreements necessary and record them on ***Initial Considerations for Collaborative Sculpture Sheet # 5***. Take notes on negotiation process on ***Collaboration Process Sheet #3***. Consult with teacher to explain plan for collaborative sculpture and make any adjustments to plan as needed after teacher consultation.
15. Translate his/her portion of 2-dimensional sketch into 3-dimensional structure by making additional sketches of different views (from top, all sides) as necessary. (Partners may need to meet after additional sketches are completed to adjust plan for sculpture based on difficulties in translating 2-dimensional sketches into 3 dimensional structures.)
16. Use selected materials to begin creating 3-dimensional structure to contribute to collaborative sculpture. Refine individual artistic intent as necessary during process and keep notes on changes. *These will be use later to develop artistic statement.* (Working partners may need to meet during this time to discuss changes to agreed-upon plans for structures as problems arise with translations or materials.)

Develop/Make





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MySpace: Description and Definition (#2)

Directions: Take notes about your space to support your choice of it and prepare you to explain it to your working partners.

1. Describe the attributes and qualities of the space as you see them.

2. Define how the space makes you feel; what about it appeals to you and makes it an attractive space to work around and in?



3. Describe the dominate art elements and principles that are incorporated or related to the space. How do you see it as an “inspiration” for sculpture?

4. Any other comments related to your choice of space?

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Collaboration Process Sheet (#3)

Directions: After each negotiation or collaboration activity, record your thoughts on the process including how compromises were made, who offered what (trade-offs and stand-offs) and how final decisions were reached.

1. Installation Space Collaboration/Negotiation:

2. Portions of Sketches Collaboration/Negotiation:



3. Initial Considerations of Intention for Sculpture Collaboration/Negotiation:

4. Final Assembly and Installation Collaboration/Negotiation:

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Where Do Ideas Come From? (#4)

Directions: Get acquainted with the selected space. Study its attributes and qualities from all angles—experience it from above, from below (lie down and look up), from inside, from a distance. Get to know the space as completely as possible using as many of your senses as you can. Touch the surfaces. Listen to the space. Smell the space.

	Complements to the space	Contrasts to the space	Extensions of the space	Reflections of the space	Abstractions of the space
Words that describe the space in each of these categories or as many as you can generate (examples: angular, lacy, smooth, bold, delicate, earthy)					
Thumbnail sketches of images for each of the categories or as many as you can generate					

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Initial Considerations for Collaborative Sculpture Sheet (#5)

1. Do a rough sketch of your idea for combining the three portions into a single, collaborative sculpture and how to place it into the selected space here:

2. Record your artistic intentions for the collaborative sculpture and use of space and how these ideas fit with your individual artistic intentions on the reverse side of this sheet.

When you have completed 1 and 2 above, MEET WITH YOUR PARTNERS

3. Share the individual sketches and **chose one** or select ideas from individual sketches to **create a new combination** of the three portions into a single collaborative sculpture. ***Remember: each portion of an individual sketch must remain complete and whole.*** If you create a new combination, sketch it and how it will fit into the selected space here:

4. Negotiate a statement about the dominant art elements and principles for the collaborative sculpture and its placement in the space. Record your agreement here:

Elements:

Principles:

5. Of the materials provided, decide which one(s) to use for constructing the 3-dimensional translations of the individual portions of each sketch into a single, collaborative sculpture. Record your decisions here:

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Proposed Plan for Combining & Installing Sheet (#6)

Directions: Now that the 3-dimensional structures are completed, you may have new and different ideas about how they might be combined and installed in the space. Consider the three structures—you may want to lift them, move them around physically in relationship to each other and the space—and sketch what you think would be the best way to combine them and install them below. Also take notes on the reverse side of this paper to document your reasons for assembling them and installing the completed sculpture in this way. You will use them for writing your artists statement.



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Final Installation Sheet (#7)

1. The original plan for combination of 3-dimensional structures
a.) was strong and worked well for these reasons:

b.) weak and need strengthening for these reasons:

2. We made changes to the combination of 3-dimensional structures because:



3. We added pieces (describe them) to the final, collaborative sculpture because:

4. The original plan for installation of sculpture in space
a.) was strong and worked well for these reasons:

b.) weak and need strengthening for these reasons:



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Artist Statement (#8)

Name _____

Portion of Sculpture contributed _____

1. What I believe to be the attributes and qualities of this space:

2. How I translated my 2-dimensional sketch to a 3-dimensional object and what I learned by doing that:



3. Where my personal artistic intent is seen in this collaboration:

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Group Talking Points (#9)

1. How well and in which ways does the sculpture express the individual ideas expressed on the different artist statements?

2. How does this collaborative process nurture or inhibit **creativity** during the art making process:

Fluency (generating **many differing ideas** throughout the art making process):

Flexibility (**changing and adapting ideas** throughout the art making process):

Elaboration (**extending and expanding ideas** throughout the art making process):

Originality (**developing new and creative ideas** throughout the art making process):

3. What about the process was inspiring?

4. What about the process was limiting?

5. How did you negotiate the trade-offs between inspiration and limitation?