

**Note:** Before you plan and write art experiences; pre-assess your students based on the proposed concepts, enduring understandings, and objectives of the unit/lesson(s). You may also gather this information from (previous) teachers, by reviewing already completed art work, consulting curriculum materials, etc., to get a better understanding of what content students already know and what they will need to know to be successful.

**Pre-Assessment:**

*This will need to be done prior to teaching your lesson.* Outline the method you will use to determine the skill/knowledge level of your students based on the concepts/enduring understandings/objectives of the lesson. (Hint: turn these into questions.) Be specific in describing what you would recognize as proficient skill/knowledge.

What is *collage* and why would you use it?

What are *found objects* and how can they be used in art?

Would you consider *found-objects* to be art materials? Why or why not?

Describe *form*. What could you consider to be *formal elements*?

In previous works of art, how have you *expressed* a certain emotion or story?

**Performance:**

**What will students accomplish as a result of this lesson?** This can be presented to students in the form of a story. In this narrative the students take on a role and create a learning product about a specific topic for a certain audience. (RAFT – Role / Audience / Format / Topic)

You have been doing art your entire life and have tried just about every traditional material you can think of. So what's next, what else could there possibly be to learn? You start to think of all these objects you have collected over the years. How can those be transformed into a work of art? Assemblage! You decide you must create an assemblage sculpture that displays an important aspect of your life through the objects you've collected and how you construct found objects. This can later be added to your personal gallery of abstracted self-portraits and you can show your personal story with whoever comes to see it!

**Concepts:**

List the **big ideas** students will be introduced to in the lesson. These ideas are universal, timeless and transferrable. Examples of concepts used in art might include: Composition, Patterns, Technique, Rhythm, Paradox, Influence, Style, Force, Culture, Space/Time/Energy, Line, Law/Rules, Value, Expressions, Emotions, Tradition, Symbol, Movement, Shape, Improvisation, and Observation **Look for concepts in the standards, content specific curriculum, etc.**

Assemblage, form, symbol, expression, Dada, unity, self-portraits, artist intention.

**Enduring Understanding (s):**

Enduring Understandings **show a relationship between two or more concepts**; connected with an active verb. The best enduring understandings not only link two or more concepts; but demonstrate why this relationship is important. Like concepts, they are timeless, transferrable and universal. **Align Standards, Prepared Graduate Competencies (PGCs) and Grade Level Expectations (GLEs) to Enduring Understandings.**

Objects can be unified by formal elements or theme.

Artists can express personal interests or stories by creating art out of a variety of materials.

**Standards: (All lessons should address all standards.)**

1. Observe and Learn to **Comprehend**
2. Envision and Critique to **Reflect**
3. Invent and Discover to **Create**
4. Relate and Connect to **Transfer**

**Objectives/Outcomes/Learning Targets:**

Objectives **describe a learning experience** with a **condition** → **behavior (measurable)** → **criterion**. Aligned to: Bloom's – Standards – GLEs - Art learning and, when appropriate, Numeracy, Literacy and Technology.

**Should be written as:** Objective. (Bloom's: - Standard: - GLE: -Art learning: -Numeracy, Literacy, and/or Technology)

Given found objects, the student will be able to *create* an assemblage sculpture that expresses a personal interest or story. (Bloom's: application; Standard:create; GLE: 3.1; Art Learning: create,numeracy)

Given ideation worksheets, the student will be able to *explain* how different found objects can symbolically represent other meanings. (Bloom's:comprehension; Standard:reflect; GLE:2.3; Art Learning: observe)

Using sketchbooks, the student will be able to *plan* four different themes of personal relevance for assemblage sculptures. (Bloom's:synthesis; Standard: create; GLE: 3.1; Art Learning: envision, literacy, numeracy)

By looking at artists Louise Nevelson, Joseph Cornell, Tara Donovan, and Bartek Elsner, the student will be able to *utilize* stylistic qualities and building techniques of assemblage. (Bloom's: application; Standard:transfer; GLE: 4.1; Art Learning: connect)

By creating an artist statement at the end of the project, the student will be able to *explain* how the theme of their artwork and the process of creating influenced their final work. (Bloom's: comprehension; Standard: reflect; GLE: 2.1; Art Learning: critique, literacy)

By observing final works of art, the student will be able to *analyze* the theme or story that are displayed in the assemblage sculptures. (Bloom's: analysis; Standard: create; GLE:3.2; Art Learning: discover,. literacy)

By critiquing the final work and reading artist statements, the student will be able to *asses* the quality of peers' artwork in terms of construction and formal decisions. (Bloom's: evaluation; Standard:create; GLE:3.2; Art Learning: critique, literacy)

**Differentiation:**

Explain specifically how you have addressed the needs of exceptional students at both end of the skill and cognitive scale. Describe the strategies you will use for students who are already proficient and need growth beyond what you have planned for the rest of the class, as well as modifications for students with physical and/or cognitive challenges. **Students must still meet the objectives.**

**Differentiation:**

**Access** (Resources and/or Process)

**Expression** (Products and/or Performance)

(Multiple means for students to access content and multiple modes for student to express understanding.)	<p>Wide range of materials.</p> <p>Many options of themes to choose.</p> <p>Variation of scale of final work.</p>	<p>Students have the option to chose what material they feel comfortable working with.</p> <p>Students have options to choose a relevant theme for their works of art.</p> <p>Students have a choice in the scale they are working with.</p>
<b>Extensions for depth and complexity:</b>	<p><b>Access</b> (Resources and/or Process)</p> <p>Explain what each object symbolizes in your work of art.</p> <p>Write a short story or poem that explains the theme of your artwork.</p> <p>Create a space to display your sculpture.</p>	<p><b>Expression</b> (Products and/or Performance)</p> <p>Think thoroughly about what each object in your sculpture means and how it contributes to the overall theme of the artwork.</p> <p>Reflect on the inspiration of the work of art and write a narrative or poem to display with your work of art.</p> <p>Think about the environment the sculpture could go in.</p>

### Literacy:

List terms (vocabulary) specific to the topic that students will be introduced to in the lesson **and describe how literacy is integrated into the lesson.**

Vocabulary: Assemblage, form, found-objects, unity,

Literacy: Concept map worksheet, written formal critiques, sequential planning.

### Materials:

Must be grade level appropriate. **List** everything you will need for this lesson, including art supplies and tools. (These are the materials students will use.) **List all materials in a bulleted format.**

- cardboard
- hot glue gun
- chicken wire
- cotton balls
- steel wool
- straws

- coffee filters
- paper
- glue
- tape
- found-objects (brought from home if available)
- magazines
- scissors
- drywall sheets
- plastic eating utensils

**Resources:**

**List** all visual aids and reference material (books, slides, posters, etc. Be specific; include title, artist, etc. **Make reference to where the material can be found.** (These are the resources used by the teacher to support/develop the lesson.) **List all resources in a bulleted format.**

See slide show for specific artworks.

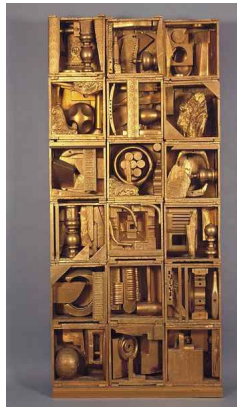
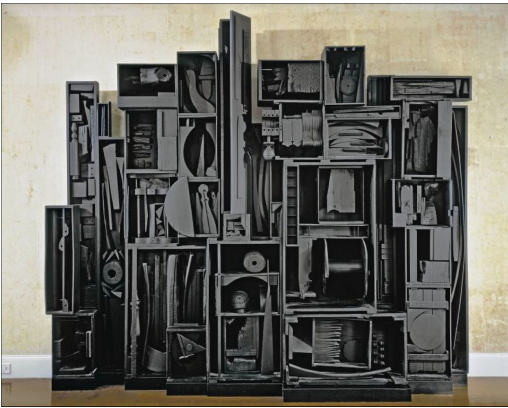
- Duchamp:



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- Rauchenburg:



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- Louise Nevelson:



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- Joseph Cornell:



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- Picasso:



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- Tara Donovan



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- Bartek Elsner:



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### Preparation:

What do you need to prepare for this experience? List steps of preparation in a bulleted format.

- Prepare slide show
- Create ideation worksheet
- Organize materials

- Create rubric
- Set up hot glue gun stations
- set up paint distribution stations

#### **Safety:**

Be specific about the safety procedures that need to be addressed with students. **List all safety issue in a bulleted format.**

- Be careful not to burn yourself or any objects around with hot glue guns.
- Be aware of materials you are using (chicken wire, steel wool).
- Cut away from hands and body when using x-acto knives.

#### **Action to motivate/Inquiry Questions:**

Describe how you will begin the lesson to **stimulate student's interest**. How will you pique their curiosity and make them interested and excited about the lesson? **What inquiry questions will you pose?** Be specific about what **you will say and do** to motivate students and get them thinking and ready to participate. Be aware of the varying range of learning styles/intelligences of your students. Some ideas might include: telling a story, posing a series of questions, role-playing, etc.

When thinking of big moments in your life, what are the more memorable ones? What emotions were you experiencing? What environment were you in, what was around you? What objects remind you of that event?

Is there anything that you are really passionate about? When you think of it, what imagery come to mind?

Are there any objects you have at your home that you have no use for anymore? How can you transform those objects into useful or aesthetically pleasing works of art?

#### **Ideation/Inquiry:**

Ideation is the creative process of generating, developing, and communicating new ideas, where an idea is understood as a basic element of thought that can be visual, concrete or abstract. List and describe inquiry questions *and* processes you will engage students in to help them develop ideas and plans for their artwork.

Research worksheet on the history of 'Assemblage'.

Concept map of ideation of themes for your project.

Worksheet to brainstorm the objects students can potentially use in their projects.



**Instruction:**

Give a detailed account (in bulleted form) of what you will teach. Be sure to include approximate time for each activity and instructional methodology: skills, lecture, inquiry, etc. Include motivation and ideation/inquiry where appropriate; including what student will understand as a result of the art experience

<p>Day 1: Maroon Day</p>	<p><b>Instruction</b> - The teacher will... (Be <b>specific</b> about what concepts, information, understandings, etc. will be taught.) <b>Identify instructional methodology. KNOW (Content) and DO (Skill)</b></p> <p><u>Note: Some students finished early with the last project, so a general summary of the project was given to the class before day 1. Several students started the ideation worksheet already as well as their sketches.</u></p> <ol style="list-style-type: none"> <li>1. Before students come in, a pile of found objects and tape will be placed on each table. In their groups of 2 to 3, students will collaborate to create a freestanding sculptures with only the supplies on their table. The only requirement is that the sculpture must be free standing and ALL objects in the bag must be used. There is only fifteen minutes to build.</li> <li>2. After students finish creating their sculptures, the class will have a gallery walk and group discussion. Would you consider these sculptures to be art? Why or why not? Have you seen any art before that is not made of traditional mediums? What did you think about them? Was it easy to create sculptures with this material? As a group?</li> <li>3. Power point presentation about the history of assemblage. Introduce Dadaism, found object art, and artists:             <ol style="list-style-type: none"> <li>a. Louise Nevelson</li> <li>b. Joseph Cornell</li> </ol> </li> </ol>	<p><b>Learning</b> - Students will... i.e.: explore ideation by making connections, comparing, contrasting; synthesize possibilities for each painting technique; etc. (Be <b>specific</b> about what will be the <b>intended result</b> of the instruction as it relates to learning.) <b>UNDERSTAND</b></p> <ol style="list-style-type: none"> <li>1. Generating or assessing solutions.</li> <li>2. Comparing analogous situations: transferring insights to new contexts.</li> <li>3. Reasoning dialogically: evaluating perspectives, interpretations or theories. Listening critically; the art of silent dialogue.</li> </ol>	<p><b>Time</b></p> <p>9:35</p> <p>9:50</p> <p>9:55</p>
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	<p>c. Tara Donovan</p> <p>After going over the history, students will be introduced to the assignment and expectations. The theme of the project is to create an assemblage sculpture that is a “self-portrait”. This could be represented by a personal interest, a hobby, a memory, a goal, or anything else that accurately represents them.</p> <p>4. Students will be given time to plan their themes and ideas. Students will have a worksheet that allows them to create a concept map on the “taxonomy of themselves” to help think about the most important aspects of their lives. After deciding on the final theme, students can begin sketching. Students must complete four different sketches on how to execute their final concept.</p> <p>5. Demonstration on how to construct the shadow box. Make sure the main points are hit:</p> <ol style="list-style-type: none"> <li>Measurements four sides of box.</li> <li>Hot glue procedures.</li> <li>Three-dimensional art takes ALL SIDES into consideration.</li> <li>Not all shadow boxes have to be square or rectangle. Be creative!</li> </ol> <p>6. Clean up! All found objects must be placed in the Sculpture II cabinet. Glue guns should be unplugged until cool, then placed in back into the supply cabinet. Any sketches and worksheets can be placed in the M2 drawer or taken home to work on. Any other materials</p>	<p>4. Exploring thoughts underlying feeling and feeling underlying thoughts.</p> <p>5. Developing confidence in reason. Developing criteria for evaluation: clarifying values and standards.</p> <p>6. Exercising fair-mindedness.</p>	<p>10:05</p> <p>10:35</p> <p>10:58</p>
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	students may want to use can be brought in throughout the building period.		
Day 2: Maroon Day	<ol style="list-style-type: none"> <li>1. Class will begin with a quick recap on the expectations for the assignment. Clarify any questions.</li> <li>2. Work time the rest of the day. If students need to finish ideation worksheet or four sketches, this is the last day we will have in class to work on those. Start to assemble objects that will go in box or start on shadow box. If students need hot glue guns, they will have to work at stations that have plugs. Make sure that space is covered with newsprint so that no glue gets on counter space or worktables.</li> <li>3. Clean-up. Any artworks that have been constructed can be placed in the Sculpture II cabinet. Sketches and ideation worksheets can be placed in the M2 drawer or taken home to work on. Return all objects to designated area either on the front table or on the counter. If students used messy material, wipe down tables with the yellow spray bottle and return dirty rags to proper bin.</li> </ol>	<ol style="list-style-type: none"> <li>1. Reasoning dialogically: evaluating perspectives, interpretations or theories.</li> <li>2. Generating and assessing solutions.</li> <li>3. Exercising fair-mindedness.</li> </ol>	<p>9:35</p> <p>9:40</p> <p>9:50</p> <p>10:58</p>
Day 3: Maroon Day	<ol style="list-style-type: none"> <li>1. Today will be a work day. If there are any questions at the beginning of class, they can be addressed before we start working. Students should be constructing their projects the entire</li> </ol>	<ol style="list-style-type: none"> <li>1. Generating and assessing solutions.</li> </ol>	<p>9:35</p>

	<p>class. No painting will be allowed during this work day.</p> <p>2. Clean-up. Any artworks that have been constructed can be placed in the Sculpture II cabinet. Sketches and ideation worksheets can be placed in the M2 drawer or taken home to work on. Return all objects to designated area either on the front table or on the counter. If students used messy material, wipe down tables with the yellow spray bottle and return dirty rags to proper bin.</p>	<p>2. Exercising fair-mindedness.</p>	<p>10:58</p>
<p>Day 4: Maroon Day</p>	<p>1. Full work day number 2. If there are any questions at the beginning of class, they can be addressed before we start working. Students should be constructing their projects the entire class. Painting will be available to the students who are finishing the construction of their pieces. As with the last lesson, paint will be distributed on in 3oz cups. Students should only pour one color in each cup and save the remaining paint by writing their name on them and storing them in the Sculpture II cabinet. If using paint, make sure that newspaper is covering the tables before starting.</p> <p>2. Clean-up. Any artworks that have been constructed can be placed in the Sculpture II cabinet. Sketches and ideation worksheets can be placed in the M2 drawer or taken home to work on. Return all objects to designated area either on the front table or on the counter. If</p>	<p>1. Generating and assessing solutions.</p> <p>2. Exercising fair-mindedness.</p>	<p>9:35</p> <p>10:58</p>

	students used messy material or paint, wipe down tables with the yellow spray bottle and return dirty rags to proper bin. Paints can be stored in the Sculpture II cabinet.		
Day 5: Maroon Day	<ol style="list-style-type: none"> <li>1. Final full workday. If there are any questions at the beginning of class, they can be addressed before we start working. Students should be constructing their projects the entire class. Painting will be available to the students who are finishing the construction of their pieces. As with the last lesson, paint will be distributed on in 3oz cups. Students should only pour one color in each cup and save the remaining paint by writing their name on them and storing them in the Sculpture II cabinet. If using paint, make sure that newspaper is covering the tables before starting.</li> <li>2. Clean-up. Any artworks that have been constructed can be placed in the Sculpture II cabinet. Sketches and ideation worksheets can be placed in the M2 drawer or taken home to work on. Return all objects to designated area either on the front table or on the counter. If students used messy material or paint, wipe down tables with the yellow spray bottle and return dirty rags to proper bin. Paints can be stored in the Sculpture II cabinet.</li> </ol>	<ol style="list-style-type: none"> <li>1. Generating and assessing solutions.</li> <li>2. Exercising fair-mindedness.</li> </ol>	<p>9:35</p> <p>10:58</p>
Day 6: Wizard Day	<ol style="list-style-type: none"> <li>1. Critique Day! Work should be completed. Students will set up artworks at their tables or</li> </ol>	<ol style="list-style-type: none"> <li>1. Analyzing or evaluating actions or policies.</li> </ol>	<p>9:36</p>

	<p>somewhere around the room so that all sides of their sculpture are displayed. Instructions for the gallery walk will be given.</p> <ol style="list-style-type: none"> <li>Students will get a small amount of sticky notes. We will do a class gallery walk. Next to at least 10 artworks, the students will write down on the sticky note what they think the theme of the artwork was and what makes them think that. After analyzing ten different works of art, students will return to their seats.</li> <li>Brief group discussion about the responses from peers. <ol style="list-style-type: none"> <li>Where peoples' interpretations accurate about your work of art?</li> <li>What do you feel you were successful in and why?</li> <li>What would you change if you could?</li> <li>What could have better communicated your theme or artist intention?</li> </ol> </li> <li>Students will fill out self-evaluation forms to answer the following questions: <ol style="list-style-type: none"> <li>Were peoples' intentions of your work of art accurate to your intention? What were some similar themes suggested? What were some different themes that came up?</li> <li>What did you feel successful with?</li> <li>What would you change if you could? What was frustrating?</li> <li>Would you work with this material again? Why or why not?</li> </ol> </li> </ol>	<ol style="list-style-type: none"> <li>Reasoning dialectically: evaluating perspectives, interpretations, or theories.</li> <li>Reasoning dialogically; comparing perspectives, interpretations, or theories.</li> <li>Analyzing or evaluating arguments, interpretations, beliefs, or theories.</li> </ol>	<p>9:45</p> <p>10:00</p> <p>10:05</p>
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	5. Turn in work! Students must make sure that they include their ideation worksheet, four sketches, final project, self-evaluations, and sticky notes from their peers.	5. Exercising fair-mindedness.	10:19
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**Student reflective/inquiry activity:**

Sample questions and activities (i.e. games, gallery walk, artist statement, interview) intended to promote deeper thinking, reflection and refined understandings precisely related to the grade level expectations. How will students reflect on their learning? A participatory activity that includes students in finding meaning, inquiring about materials and techniques and reflecting about their experience as it relates to objectives, standards and grade level expectations of the lesson.)

1. Gallery Walk: Next to an artwork, write on a sticky note what you think the theme of their artwork is and why? Then, talk as a group about how people interpreted their artwork:
  - a. Where peoples' interpretations accurate about your work of art?
  - b. What do you feel you were successful in and why?
  - c. What would you change if you could?
  - d. What could have better communicated your theme or artist intention?
2. Self-evaluation: Fill out the self-evaluation form and answer the following questions:
  - e. Were peoples' intentions of your work of art accurate to your intention? What were some similar themes suggested? What were some different themes that came up?
  - f. What did you feel successful with?
  - g. What would you change if you could? What was frustrating?
  - h. Would you work with this material again? Why or why not?

<b>Post-Assessment (teacher-centered/objectives as questions):</b> Have students achieved the objectives and grade level expectations specified in your lesson plan?	<b>Post-Assessment Instrument:</b> How well have students achieved the objectives and grade level expectations specified in your lesson plan? Include your rubric, checklist, rating scale, etc.
Given found objects, was the student able to <i>create</i> an assemblage sculpture that expresses a personal interest or story? Given ideation worksheets, was the student will be able to <i>explain</i> how different found objects can symbolically represent other meanings? Using sketchbooks, was the student able to <i>plan</i> four different themes of personal relevance for assemblage sculptures?	See attached rubric.

By looking at artists Louise Nevelson, Joseph Cornell, Tara Donovan, and Bartek Elsner, was the student able to *utilize* stylistic qualities and building techniques of assemblage?

By creating an artist statement at the end of the project, was the student able to *explain* how the theme of their artwork and the process of creating influenced their final work?

By observing final works of art, was the student able to *analyze* the theme or story that are displayed in the assemblage sculptures?

By critiquing the final work and reading artist statements, was the student able to *asses* the quality of peers' artwork in terms of construction and formal decisions?

#### **Self-Reflection:**

*After the lesson is concluded* write a brief reflection of what went well, what surprised you, and what you would do differently. Specifically address: (1) To what extent were lesson objectives achieved? (Utilize assessment data to justify your level of achievement.) (2) What changes, omissions, or additions to the lesson would you make if you were to teach again? (3) What do you envision for the next lesson? (Continued practice, reteach content, etc.)

Overall, the lesson was a success. The students were especially engaged because they were able to create artworks that were relevant to their personal interests. There was a really nice variety of ideas and materials. I changed some criteria along the way to create a more challenging assignment, for example, no shadow boxes could be in squares or rectangles, but had to be interesting shapes that complimented the theme and objects on the inside of the work.

A couple things to do differently next time are use of materials. Students did not use the provided found objects as much, so maybe requiring a minimum number of objects that were built instead of filling the space with objects that were already made would be helpful. Also, there were some issues with students not bringing in any of the materials until after the project was done. Maybe having a specific deadline for when majority of objects are in would be helpful. Finally, the students did not have much experience with an in-class critique. For some groups, there was not much discussion and answers were not as in-depth as they could have been. Perhaps providing examples of good and bad responses would be helpful so students see examples of how to answer questions.

This is a project I plan to do in the future, as students were generally focused during the length of the project.



## Assemblage

Assemblage	Advanced - 5	Proficient - 4	Partially Proficient - 3	Developing - 2	Basic - 1
<b>Standard 1: <i>See It</i></b>  1. Understanding of medium 2. Observational and Historical Understanding	1. Found-objects are successfully assembled and any signs of construction are not evident on final work. 2. Work shows a strong understanding of historical concepts discussed and material demonstrations.	1. Found-objects are assembled well and any signs of construction are not evident on final work. 2. Work shows good understanding of historical concepts discussed and material demonstrations.	1. Found-objects are somewhat successfully assembled and any signs of construction are slightly evident on final work. 2. Work shows some understanding of historical concepts discussed and material demonstrations.	1. Found-objects are poorly assembled and any signs of construction are not evident on final work. 2. Work shows little understanding of historical concepts discussed and material demonstrations.	1. Found-objects are successfully assembled and any signs of construction are not evident on final work. 2. Work shows no understanding of historical concepts discussed and material demonstrations.
<b>Standard 2: <i>Think It</i></b>  1. Creative Problem Solving 2. Development of Artist Intention 3. Critique 4. Student-Reflective Activity	1. All ideas have successfully been executed. Strong effort in manipulation of medium. 2. Ideas are well thought out before creating. 3. Ten works of art have been strongly analyzed and evidence was used to successfully explain interpretations. 4. The artwork has been strongly self-assessed effectively. Weaknesses, successes, and material assessment have been communicated well.	1. All ideas have been executed well. Good effort in manipulation of medium. 2. Good ideas are thought out before creating. 3. Ten works of art have been analyzed well and good evidence was used to successfully explain interpretations. 4. The artwork has been self-assessed effectively. Weaknesses, successes, and material assessment have been communicated well.	1. All ideas have successfully been executed. Strong effort in manipulation of medium. 2. Ideas are somewhat thought out before creating. 3. Ten works of art have been analyzed and some evidence used to somewhat explain interpretations. 4. The artwork has been self-assessed somewhat effectively. Weaknesses, successes, and material assessment have been communicated.	1. All ideas have successfully been executed. Strong effort in manipulation of medium. 2. Little idea is thought out before creating. 3. Most works of art have been analyzed and little evidence used to explain interpretations. 4. The artwork has self-assessed a little. Weaknesses, successes, and material assessment were not communicated.	1. All ideas have successfully been executed. Strong effort in manipulation of medium. 2. Ideas are not thought out before creating. 3. Ten works of art have been analyzed and evidence used to successfully explain interpretations. 4. The artwork has not been self-assessed.
<b>Standard 3: <i>Create It</i></b>  1. Competency in material 2. Unique Concept 3. Technical Requirements 4. Process 5. Professional Polish	1. Skills are strongly demonstrated in proper use of materials. Found-objects are successfully assembled. 2. Artwork shows strong imagination with theme and execution with of project. The form and the material compliments theme of project. 3. The sculpture is at least 15in by 15in. Materials cover or fill the entire space successfully. Successfully communicates personal theme. 4. Process was executed to its	1. Skills are demonstrated well in proper use of materials. Found-objects are assembled well. 2. Artwork shows good imagination with theme and execution with of project. The form and the material compliments theme of project. 3. The sculpture is at least 15in by 15in. Materials cover or fill most of the space successfully. Mostly communicates personal theme. 4. Process was executed to its	1. Skills are somewhat demonstrated in proper use of materials. Found-objects are assembled with some error. 2. Artwork shows some imagination with theme and execution with of project. The form and the material somewhat compliments theme of project. 3. The sculpture is at slightly smaller than 15in by 15in. Materials cover or fill most of the space successfully. Somewhat communicates personal theme.	1. Skills are demonstrated a little in proper use of materials. Found-objects are assembled with many errors. 2. Artwork shows little imagination with theme and execution with of project. The form and the material attempts to compliment the theme of project. 3. The sculpture is smaller than 15in by 15in. Materials cover or fill some the space successfully. Attempts to communicate personal theme. 4. Some steps of the process	1. Skills are not demonstrated in proper use of materials. Found-objects are not stable or attached to the shadow box. 2. Artwork shows no imagination with theme and execution with of project. The form and the material are not relevant to the theme of project. 3. The sculpture is much smaller than 15in by 15in. Materials hardly cover or fill the entire space successfully. Does not communicates

	<p>entirety. All the space has been thought out to enhance the final project.</p> <p>5. Artwork strongly displays professionalism. No signs of construction are evident on artwork. Sculpture as a whole is complete.</p>	<p>entirety. Most of the space has been thought out to enhance the final project.</p> <p>5. Artwork shows good professionalism. Few signs of construction are evident on artwork. Sculpture as a whole is complete.</p>	<p>4. Most steps in the process were completed. Some of the space has been thought out to enhance the final project.</p> <p>5. Artwork somewhat displays professionalism. Several signs of construction are evident on artwork. Sculpture as a whole is mostly complete.</p>	<p>were executed. Some of the space has been thought out to enhance the final project.</p> <p>5. Artwork shows little professionalism. Many signs of construction are evident on artwork. Sculpture as a whole is somewhat complete.</p>	<p>personal theme.</p> <p>4. Process was not executed to its entirety. None of the space has been thought out to enhance the final project.</p> <p>5. Artwork shows little or no professionalism. Poorly constructed and theme is not communicated.</p>
<p><b>Standard 4: <i>Live It</i></b></p> <p>1. Communication of Artist Intention</p> <p>2. Experimentation and Risk Taking</p> <p>3. Professional Polish</p>	<p>1. Theme is strongly executed through the construction and planning of the final artwork.</p> <p>2. Strong experimentation is evident in process and final work. Unique use of found objects.</p> <p>3. Artwork strongly displays professionalism. No signs of construction are evident on artwork. Sculpture as a whole is complete.</p>	<p>1. Theme is executed well through the construction and planning of the final artwork.</p> <p>2. Good experimentation is evident in process and final work. Variety of use with found objects.</p> <p>3. Artwork shows good professionalism. Few signs of construction are evident on artwork. Sculpture as a whole is complete</p>	<p>1. Theme is somewhat executed through the construction and planning of the final artwork.</p> <p>2. Some experimentation is evident in process and final work. A little risk use of found objects.</p> <p>3. Artwork somewhat displays professionalism. Several signs of construction are evident on artwork. Sculpture as a whole is mostly complete.</p>	<p>1. Theme is executed a little through the construction and planning of the final artwork.</p> <p>2. Little experimentation is evident in process and final work. No risk with use of found objects.</p> <p>3. Artwork shows little professionalism. Many signs of construction are evident on artwork. Sculpture as a whole is somewhat complete.</p>	<p>1. Theme is not executed through the construction and planning of the final artwork.</p> <p>2. No experimentation is evident in process and final work. Only basic building skills were used.</p> <p>3. Artwork shows little or no professionalism. Poorly constructed and theme is not communicated.</p>