



Board/Authority Authorized Course Application

School District/Independent School Authority Name: School District #35 (Langley)	School District/Independent School Authority Number (e.g. SD43, Authority #432):
Developed by: Kayla Preston, Jill Steacy	Date Developed: February 19, 2018
School Name: Langley Fine Arts School	Principal's Name: Jon Bonnar
Superintendent Approval Date (for School Districts only): 	Superintendent Signature (for School Districts only):
Board/Authority Approval Date: 	Board/Authority Chair Signature:
Course Name: Visual Art Studio Explorations: Mold Making	Grade Level of Course: Grade 10
Number of Course Credits: 2-credit	Number of Hours of Instruction: Semester course; 3-hours per week

Board/Authority Prerequisite(s):

N/A

Special Training, Facilities or Equipment Required:

Teacher must be a practicing visual artist and educator.
 Students must have access to an art studio space equipped with appropriate tools and electrical outlets.

Course Synopsis:

Why make only one 3D form when you can make hundreds? Mold making is a technical and rewarding part of a sculptural practice, utilized by artists around the world. The students will learn how to make general and advanced molds, using plaster and rubber-based compounds. The students will learn the science behind mixing and preparing the materials; they will study contemporary artists and question the significance of having multiple objects vs. a one of a kind. The course has been designed to offer an exploration of materials, processes and techniques that go beyond those covered within the Visual Art Major.

Goals and Rationale:**Rationale:**

Mastering this highly technical skill gives the artist the ability to produce 3-dimensional multiples using plaster, clay, or rubber. Through learning the processes and techniques of mold making, students will learn perspective and to look at the positive and negative space of objects. Casting will include the interior space of objects.

Multiplicity is a concept particularly relevant in our contemporary society. In a culture that mass produces everything, an artist has the ability to increase the significance of an idea through the multiplication of an object. For example, Ai Weiwei used a multiple of sunflower seeds to explore the phenomenon of 'Made in China' and make his own comment on cultural exchange and economics. Students will use the knowledge gained from other artists (Ai Weiwei, Andrew Gormley, Rachel Whiteread) to inspire their own creative voice.

In studying the significance of mass production we will also explore the ability to change the message through the display of the artistic multiples (i.e. on the floor, a wall, raised, etc.).

Goals:

- Introduction to the technique of mold making
- Relevance to a contemporary art practice
- Safety in the studio and safe use of equipment related to mold making
- Recognize that the creative process is flexible and requires resilience
- Development of their own artistic voice
- Honor the history of mold making and the potential for future growth
- Develop skills that can be transferred to other artistic disciplines
- Gain satisfaction with final product(s) through a commitment to the process

Aboriginal Worldviews and Perspectives:

- The development of artistic skills supports the connection between self and others. It works to promote relationships through the creation of visuals.
- Learning the discipline(s) requires an awareness of its history and potential legacy.
- The creative process involves personal reflection and the ability to develop their own unique personal voice.
- Repurposing the story through the creation of visuals in an attempt to recreate the narrative for a contemporary audience.
- Students experience learning through contact with the materials, processes and techniques.

BIG IDEAS

Growth as a visual artist requires patience, time, reflection and exposure to a multitude of mediums.

Exposure to a wide variety of materials and processes offers unique ways of exploring ones identity and sense of belonging

The learning and refinement of skills is imperative to the development of an artist.

To create and display a body of work requires personal decision-making and ownership.

The introduction to a wide variety of techniques provides opportunities and increases future options.

Learning Standards

Curricular Competencies	Content
<p><i>Students are expected to do the following:</i></p> <p>Exploring and Creating:</p> <ul style="list-style-type: none"> • Create artistic work collaboratively and individually using imagination, observation and inquiry • Experiment with artistic possibilities with a wide range of materials, processes and technologies • Express meaning, intent, emotions and feeling through the creating of visuals • Combine materials, processes and technologies in a variety of ways • Investigate and identify ways that creating visual art allows artists to reflect on, or respond to, social and environmental issues. • Demonstrate active and disciplined engagement in creating works of art and resolving creative challenges • Demonstrate development of skill and mastery of specific techniques relevant to each artistic discipline <p>Reasoning and Reflecting:</p> <ul style="list-style-type: none"> • Evaluate and critique design choices in 3-D works • Apply critical, creative, and reflective thinking skills in the exploration, design, creation and refinement of visual art pieces • Recognize knowledge and skills from other areas of learning in the planning, creating, interpreting and analyzing of artistic creations • Develop personal answers to aesthetic questions 	<p><i>Students are expected to know the following:</i></p> <ul style="list-style-type: none"> • visual art elements, principles of design, and image development strategies, including but not limited to: <ul style="list-style-type: none"> ○ elements: line, shape, texture, colour, tone, values, form, space ○ principles of design: balance, contrast, emphasis, harmony, movement, pattern, repetition, rhythm, unity ○ image development strategies: abstraction, compression, minification, magnification, simplification, juxtaposition, fragmentation, elaboration, distortion, metamorphosis, thumbnail sketching ○ concepts related to the creation of art through the technique of mold making • the historical content and its relevance and impact on the discipline • the significance of the practice on a global scale • the usage of the specific discipline in a contemporary art practice • the safe, responsible, and careful use of tools • the process of aesthetic decision making • the meaning of cultural appropriation and plagiarism and its affect on society • the personal and social responsibility that comes with being an artist and producing visually based works

Communicating and Documenting:

- Share, research, document and appreciate a variety of artistic methods in a variety of ways and contexts
- Create works of art with an audience in mind
- Communicate ideas and express emotions through the creation of visual art works
- Demonstrate respect for self, others and place through the use of materials
- Reflect on their own choices in regards to finding and displaying their personal voice

Connecting and Expanding:

- Create personally meaningful artistic works that demonstrate an understanding of, and appreciation for, personal, social, cultural, environmental, and historical contexts
- Explore Aboriginal perspectives and knowledge, other ways of knowing, and local cultural knowledge to gain understanding through the creation of 3-D artwork
- Adapt learned artistic skills or processes for use in new contexts
- Demonstrate safe use, care and maintenance of tools, equipment, materials and work space

- the physical and/or chemical properties of the materials and the process of working with them safely
- ways of utilizing and/or recognizing the discipline within media

Recommended Instructional Components:

- Direct instruction
- Demonstrations
- Modeling
- Experiential learning
- In-class critiques
- Reflective writing
- Sketch-book work
- Research and presentation

Recommended Assessment Components:

- Assessment of the sketchbook
- Feedback and assessment of research; idea-development; and final product
- Self-assessment of process and final product
- Peer-assessment
- Rubric-based assessment of individual projects: criteria and rubrics to determine the standards met and the level of performance attained.
- Teacher assessment of the collection of student work looking for a demonstration of strengths, areas of growth, and areas for further development

Learning Resources:

N/A

Additional Information:

N/A