

CBE

Competency-Based Education

COURSE OUTLINE

COURSE NO.: **20-08-55**

REVISED: February/1990

TITLE: **SCULPTURE**

DEPARTMENT: Adult Academic Instruction (Art)

CREDITS: 5

HOURS: 60

ADULT EDUCATION COURSE NO.: 02.024.113

COURSE DESCRIPTION:

This competency-based course contains exploratory and experimental activities in sculpture with an emphasis on the use of a variety of materials, including clay, stone, metal, and plastic. This course includes basic mastery of tools for each material and the development of design and composition relevant to three dimensional art.

PREREQUISITES:

None

Not recommended for concurrently enrolled students.

After a student has completed this course he/she may not be allowed to re-enroll in the course.

LOS ANGELES UNIFIED SCHOOL DISTRICT
Division of Adult and Career Education
Instructional and Counseling Services Unit
Adult Curriculum Office

A MESSAGE to COMPETENCY-BASED COURSE OUTLINE USERS

This competency-based course outline is for use by students, teachers, counselors and school administrators, advisory committees, and all others having interest in the course.

Before enrolling, students can read the course competencies listed to help them decide whether or not the course will meet their needs. After enrolling, a copy of the competencies can help a student track his/her progress through the course.

Teachers can use competency-based areas and statements to gain an overview of the course. The competencies can be used to develop lesson plans and teaching strategies. The Instructional Materials and Other Resources page provides teachers with instructional support in the form of textbook titles, media and technology options, as well as the names of advisory personnel. Many course outlines provide sample lesson plans written by experienced teachers of the course.

Counselors can use the course outline to explain course purpose, goals and content to students. Sharing competency lists with students will make them aware of the minimal skills and knowledge they need to demonstrate after taking the course. This process can identify potential candidates for a course.

Principals can scan the competency-areas and statements to decide if the content of a course should be offered at their school in order to meet the needs of the community which it serves.

Competencies can be used to generate relevant questions and items for tests. The writing of individualized instructional contracts also needs to reflect the competency-based course outline components.

Clearly defined competency-based areas, statements, and minimal competencies are the points upon which curriculum, instruction, and assessment focus.

THE DEVELOPMENT of a COMPETENCY-BASED COURSE OUTLINE

Every approved CBE course outline is written by Los Angeles Unified School teachers who teach the course. All teacher/writers have been inserviced and certified by the Adult Curriculum Office to learn about competency-based education and the outline format.

New courses and course revisions are initiated by school and/or central office subject area departments. The schools and the subject area departments share the responsibility for approving the subject content, hours, credits, etc. Teacher/writers submit their first draft to the appropriate central office subject area supervisor, specialist, consultant or adviser.

Course outline draft copies are next submitted to the curriculum office. There all information required by the District and the State is verified. The outlines are edited and entered into the course outline computer data base. One formatted copy of an outline, with every page stamped "Draft Copy Only", is either approved by the curriculum office or returned for clarification or improvement.

Once signed off by the curriculum office an outline is routed back to the department that submitted it. When approved there, it is routed to the office of the Director of Instructional Services and finally to the Division's Assistant Superintendent for approval. The curriculum office then requests the required approvals by the LAUSD Board of Education.

The curriculum office sends master file copies of every approved CBE outline to principals of all Community Adult Schools and Employment Preparation Centers. These masters are used to produce copies for counselors and teachers. Students, community members, and other interested parties may also request copies. The curriculum office maintains a limited inventory of all outlines for additional distribution.

Changing needs are reflected in the constant development and revision of course outlines. It is an ongoing process designed to support the various demands of students, teachers, and the communities we serve.

TOM CALDERON
Adult Curriculum Office
Instructional and Counseling Services

CBE
COMPETENCY-BASED EDUCATION

Course Outline Competency-Based Component Definitions

Course descriptions state the major emphasis and content of the course.

Competency areas are units of instruction based on related competencies.

Competency statements are competency area goals that together define the framework and purpose of the course.

Competencies fall on a continuum between goals and performance objectives and denote outcome of instruction.

Competency-Based Philosophy Overview

Competency-based instruction tells a student before instruction what skills, or knowledge he/she will demonstrate after instruction.

A competency is stated as a minimum. This is the least a student has to demonstrate or know to be judged as competent. Stating competencies as minimums does not mean minimum instruction. Activities and opportunities should be provided for students to achieve maximum potential.

Competency-based education provides instruction which enables each student to attain individual goals as measured against pre-stated standards.

CBE instruction provides immediate and continual repetition and remediation. A student repeats tasks until achieving competence.

In competency-based education the curriculum, instruction, and assessment share common characteristics based on clearly stated competencies.

Curriculum, instruction and assessment in CBE are: explicit, known, agreed upon, integrated, performance-oriented, and adaptive.

ACKNOWLEDGMENTS

Special thanks to LEONARD POTESHMAN for his contribution to the development of this course outline.

Thanks to PORTIA LEE and CARLYNN HUDDLESTON for editing and preparing this course outline as competency based.

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CBE
Competency-based Education

COMPETENCY-BASED COMPONENTS
for the Fine and Applied Arts/Sculpture Course

COMPETENCY AREAS
AND STATEMENTS

MINIMAL COMPETENCIES

A. INTRODUCTION

Understand the scope and purpose of the course, and develop an appreciation of the art and craft of sculpture.

(10 hours)

1. Describe various multicultural and historical influences in sculpture.
2. Describe various sculptural techniques.
3. Observe design and composition in sculptures of various materials.
4. Observe and describe various finishing techniques of sculpted pieces.
5. List considerations in choosing a sculpting medium for a project.
6. Describe a sculpting project for completion during the course.
6. Discuss class safety rules and regulations.

B. DESIGN AND COMPOSITION

Understand the role of design and composition, media, and method in completion of a sculpting project.

(10 hours)

1. Differentiate among various materials used in sculpting: such as, clay, wood, plastics, and plaster and paper mache.
2. Differentiate among various methods of sculpting: such as modeling, carving, molding and casting, and constructing.
3. Describe the function and construction of an armature.
4. Describe various media used for covering an armature.
5. Discuss design and composition principles used in sculpture.
6. Apply principles in planning a sculpting project.

C. TECHNIQUES USING CLAY

Understand the use of clay in creating a sculpture.

(10 hours)

1. Describe variety and composition of differing clay bodies.
2. Describe the use of fillers and supports.
3. Differentiate among methods and techniques used for various clays.
4. Explain armature and mold use.
5. Describe various finishing techniques.

D. TECHNIQUES USING WOOD

Use wood in sculpture and know various construction techniques.

(5 hours)

1. Differentiate among various sculptural woods.
2. Explain various wood construction techniques.
3. Describe various wood carving techniques.
4. Describe various wood treatments, such as curing and drying.
5. Evaluate various wood finishes.

E. PROPERTIES OF PLASTICS

Understand how to use plastics in sculpture.

(5 hours)

1. Describe health hazards of plastics and protective measures to employ in working with them.
2. Describe resins and catalysts.
3. Evaluate sculptural use of plastics.
4. List various types of resins and molding compounds.
5. Describe applications for various types of resins and molding compounds.

F. PLASTER AND PAPER MACHE

Understand the use of plaster and paper mache in sculpture.

(5 hours)

1. Compare/contrast plaster and paper mache as surface media.
2. Describe appropriate armatures to use with plaster or paper mache.
3. Describe various decorative finishing techniques.
4. Describe various protective finishing techniques.

G. MOLDS AND CASTS

Understand mold making and techniques for casting.

(10 hours)

1. Explain principles of molding and casting.
2. Compare various casting methods.
3. Describe lost wax casting.
4. Describe various alloys and casting materials.
5. Describe safe use of casting techniques and equipment.

I. ENHANCING PERCEPTION

Develop aesthetic/critical perspective of sculpture.

(5 hours)

1. Create and critique an original sculpture.
2. Share personal interpretation of class project.
3. Critique an original sculpture made by a colleague.
4. Discuss how the evaluative process enhances personal growth.

SUGGESTED INSTRUCTIONAL MATERIALS AND OTHER RESOURCES

TEXTBOOKS

Hitchcock, Howard. Out of the Fiery Furnace: Casting Sculpture from Ceramic Shell Molds. Los Altos, CA: W. Kaufman, 1985.

Lanteri, Edovard . Modeling and Sculpting Animals. New York, NY: Dover, 1985.

Orchard, David. The Techniques of Wood Sculpture. Cincinnati, OH: Northlight, 1984.

Andrews, Oliver. Living Materials: A Sculpturer's Handbook. Berkeley, CA: University of California Press, 1983.

Beecroft, Glynis. Carving Techniques. 1982.

Irving, Donald J. Sculpture: Material and Process. New York, NY: Van Nostrand, 1981.

Padovano, Anthony. The Process of Sculpture. Garden City, NY: Doubleday, 1981.

Zelanski, Paul, and Mary Pat Fisher. The Art of Seeing. Englewood Cliffs, NJ: Prentice Hall, 1988.

OTHER PUBLICATIONS

Sculpture Magazine International Sculpture Center
1050 Potomac Street, NW
Washington, DC 20007
(202) 965-6066

MULTIMEDIA

Clay Figures (filmstrip). Imperial Film Co., 1966.

How Sculpture Is Made (filmstrip). Stamford, CN: Educational Dimensions Group, 1979.

Teacher prepared slides, films, transparencies, and instructional packages.

Refer to the Catalog of Films, Videocassettes, and Videodiscs for Secondary and Adult Levels, 1991, and the 1994 Supplement. Los Angeles Unified School District: Publication No. SC-967-1991.

RESOURCE PERSONS

Subject area supervisor

TEACHING STRATEGIES AND EVALUATION

METHODS AND PROCEDURES

Lecture, discussion, and demonstration

Multi-sensory presentation

Hands-on classroom activities

Visual aids

Student projects

EVALUATION

Safety test, passed with 100% accuracy

Class participation

Self and peer evaluation

Statement for Civil Rights

All educational and vocational opportunities are offered without regard to race, color, national origin, gender, or handicap.
