

LESSON PLAN

Multi-Handbuilding & Throwing Methods/Multi-Decoration Methods to submit an AP 3D Design Studio Art Portfolio using Ceramics:

Course: AP Studio 3D Ceramics/Ceramics III & IV for AP Submission (.5 credit/1 Semester each)

Objectives:

The student will: Apply understanding of the properties of clay and various handbuilding techniques to create a portfolio.

Summer Assignment #1:

Using the information and links in this Lesson Plan, complete a journal/sketchbook describing your plans for 20 projected works (for Ceramics III & IV 10 per semester). Journal should include:

- links/resources used
- sketches of ideas
- tools needed
- glazing options

Biblical integration: Jeremiah 18:5-10

The word of the LORD came to me: "O house of Israel, can I not do with you as this potter does?" declares the LORD. "Like clay in the hand of the potter, so are you in my hand, O house of Israel. If at any time I announce that a nation or kingdom is to be uprooted, torn down and destroyed, and if that nation I warned repents of its evil, then I will relent and not inflict on it the disaster I had planned. And if at another time I announce that a nation or kingdom is to be built up and planted, and if it does evil in my sight and does not obey me, then I will reconsider the good I had intended to do for it.

Sunshine State Standards:

Standard 1: Skills and Techniques

The student understands and applies media, techniques, and processes. (VA.A.1.4)

Benchmarks:

1. uses two-dimensional and three-dimensional media, an idea or concept based on research, environment, personal experience, observation, or imagination.
2. uses tools, media, processes, and techniques proficiently, knowledgeably, and in a safe and responsible manner.
3. know how the elements of art and the principles of design can be used to solve specific art problems.
4. use effective control of media, techniques, and tools when communicating an idea in both two- dimensional and three-dimensional works of art.

Standard 2: Creation and Communication

The student creates and communicates a range of subject matter, symbols, and ideas using knowledge of structures and functions of visual arts. (VA.B.1.4)

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1. applies various subjects, symbols, and ideas in works of art.
2. understands that works of art can communicate an idea and elicit a variety of responses through the use of selected media, techniques, and processes.
3. understands some of the implications of intentions and purposes in particular works of art.
4. know how the elements of art and the principles of design can be used and solves specific visual art problems at a proficient level.

Standard 3: Cultural and Historical Connections

The student understands the visual arts in relation to history and culture. (VA.C.1.4)

Benchmarks

1. understands how social, cultural, ecological, economic, religious, and political conditions influence the function, meaning, and execution of works of art.
2. understand how recognized artists recorded, affected, or influenced change in a historical, cultural, or religious context.

Standard 4: Aesthetic and Critical Analysis

The student assesses, evaluates, and responds to the characteristics of works of art. (VA.D.1.4)

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1. understands and determines the differences between the artist's intent and public interpretation through evaluative criteria and judgment.
2. understands critical and aesthetic statements in terms of historical reference while researching works of art.
3. knows the difference between the intentions of artists in the creation of original works and the intentions of those who appropriate and parody those works.

Standard 5: Applications to Life

The student makes connections between the visual arts, other disciplines, and the real world. (VA.E.1.4)

Benchmarks

1. knows and participates in community-based art experiences as an artist or observer.

2. understand and identify the skills that artists use in various careers to promote creativity, fluency, flexibility, and elaboration within the arts and across life.
3. know how to communicate with the public, the consumer, and the artistic community about aesthetic questions, entertainment, resources, and choices in education.

Materials:

Clay

Glazes, under glazes, stains

Mixed media may be incorporated

ALL WORKS WILL BE PHOTOGRAPHED AS EACH ARE COMPLETED, AND MUST BE UPLOADED BY MAY 1st.

The projects below will fulfill the BREADTH Section of the 3D AP Portfolio through Ceramic projects. You may have other Ceramics and 3D projects that would also fit in this section. EIGHT pieces are required for BREADTH (2 views of each piece / 16 photos) demonstrating your knowledge and mastery of the Principles and Elements of 3D Design. Refer to your AP poster as we work on projects that reflect BREADTH. Work will be photographed in digital format and submitted online to AP Central.

The QUALITY Section consists of images of 5 works from the BREADTH or CONCENTRATION Section (2 views each / 10 photos). Work that addresses 2D Design issues on a 3D surface are considered 2D work and are not viewed as 3D work. The AP 3D Class consists of investigating various forms of expression and techniques using the Principles and Elements of 3D Design. You will be introduced to new potters and artists, and more advanced techniques as points of departure to create work that reflects your spirit and your vision. Copying another's work is not artistic ethics. By exploring 3D forms through clay and ceramic forms, you will be able to develop a body of work that reflects a range of problem solving and ideation. You may focus on one of the studies presented and investigated for the CONCENTRATION Section of your portfolio. We will research, keep art journals/sketchbooks, have class critiques (at the onset of a project and at the completion of a project), individual critiques (as you are working), and artistic dialogue that hopefully will inspire you as you create. There are project requirements, but the projects are open ended enough for you to develop your own style and mode of expression. Work is expected to be of high quality in thought, process, and product.

AP 3D Design Portfolio, using Clay and the Ceramic Form, Requirements:

Section I: QUALITY – Excellence demonstrated in original artwork from either your BREADTH or CONCENTRATION Sections – 5 works / 2 views each / 10 photos) – **ACTUAL WORK IS NOT SUBMITTED IN THE 3D PORTFOLIO FOR THE QUALITY SECTION.**

Section II: CONCENTRATION – An in depth personal commitment to a particular artistic concern – 12 photos / some details / **10 – 12 works**

Section III: BREADTH – A variety of experiences utilizing the Principles and Elements of 3D Design in the formal, technical, and expressive means available to an artist – 8 works / 2 views each / 16 photos, with each work reflecting the solution to a 3D problem based on the Elements and Principles of 3D Design. BREADTH may be achieved in these design projects with the use of media, technique, or with a combination of varied clay bodies and techniques.

The projects below will fulfill the BREADTH Section of the 3D AP Portfolio. Eight pieces are required. Each piece is to be photographed to show two views. (You also are to take two additional photos of the best pieces to include in the QUALITY [5 works from the BREADTH or CONCENTRATION Section / 2 views / 10slides] Section of the portfolio if needed.)

Instructional (To be done in 2 Semesters, 6 for each including a thrown vessel for each Semester.):

1. Basic Bowl Thrown on the Potter's Wheel

Homework: Visit the Empty Bowl site. <http://www.emptybowls.net>

Project: You will throw on the potter's wheel, remove and foot the bowl, and decorate.

Look at a College Bowl Assignment: <http://www.goshen.edu/art/DeptPgs/assign1.htm>

Learning to Throw: <http://www.goshen.edu/~marvinpb/throw/contents.html>

Raku: <https://www.youtube.com/watch?v=XaZbSHj23mo>

2. Pinch Pot Construction

Homework: Research Pinch Pots created by **Joyce Michaud and Kristen Donner**

<http://jmichaudgallery.hypermart.net/htdocs/Gallery.shtml>

http://pottery.netfirms.com/ppts/kris_don_files/frame.htm#slide0009.htm

Project: You will make a teapot from a two-section pinch pot that consists of a body, attached neck, spout and foot.

3. Slab Container with a drawer, texture, relief, intaglio

Homework: Research **Matisse, Picasso, and Indiana**.

Project: You will create and carve a design into soft cut medium and transfer to a tile, which will become one side of a container you will construct from clay slabs.

Explore surface by modeling, intaglio/carving decoration, relief decoration, Text (writing) may be applied.

http://www.georgetownframeshoppe.com/henri_matisse_jazz.html

http://www.galerieart.cz/picasso_vystava_tvare.htm

<http://www.kassmeridian.com/indiana/index.html>

4. Slab Organic forms/Geometric Mobile

Homework: Research **Kandinsky** -

Project: You will design your own texture stamp, and then construct a vessel inspired by Kandinsky that incorporates relief decoration, texture, and negative space.

5. Plates/Bowls/Drape molding

Homework: Research designs

Project: You will use drape molds to form a plate or bowl with texture, relief, and even feet.

6. Coil Pot

Homework: RESEARCH Coil Pots - **The Origins of the Potter's Wheel by Victor Bryant** -

http://www.ceramicstoday.com/articles/potters_wheel.htm

Project: You will create a coil pot approximately 12" tall.

7. Face Vessel or Symbolic Face Vessel:

Homework: RESEARCH FACE VESSELS. Incorporate a face into the vessel design. RESEARCH GEORGE SEGAL.

Project: You will create a container that incorporates a face as part of the entire project. May be symbolic.

8. Pop Art:

Homework: Research **Pop Artists** Andy Warhol, Steve Kaufman, and Claes Oldenburg.

Project: Select a pop culture icon/object and make a ceramic sculpture inspired by **Pop Art**.

9. Figure in Clay

Homework: Whether realistic or abstracted, whimsical or symbolic, interpret a figurative form. Research the work of Mark Kostabi, George Segal, and Duane Hanson.

Project: You will create a figure in clay.

10. Proposal for Final Project – Investigate a new aspect to incorporate into the Breadth section of your portfolio. Choose a project inspired by your Texts, personal research, or class resources) Include sketches and research.

Homework: Select a project of choice after reviewing your class text. You may also use the potter's wheel and we do have an extruder in class that you can use. Be ready to discuss why you chose the project that you did and have 3 sketches that depict possible executions of your choice based on what you were inspired by in your text.

Project: Review your class text and select a project of your choice to make. **Sketch 3 variations that express your interpretation of the project to be made.**

CONCENTRATION Section

After you have completed your eight **BREADTH** pieces, you will select an area to focus on and create 10-12 works that show mastery and growth. Your work may be in the form of containers, figures, hand-built, slab, wheel thrown, draped, modeled, geometric, organic, coils, extruded, or mixed techniques, in order to express your ideas based on a central theme. Remember this is a 3D portfolio, so be sure your work focus on sculptural form as defined in the Elements and Principles of 3D design. You should allow a week to create each project. Work outside of class time is required to complete your portfolio. Teacher / student dialogue and critiques are on a weekly basis; daily if you need me to discuss problems or issues that come up. An evolution of your theme should be documented through your research, ideation, sketches, project execution, and the inspiration for the subsequent project. Your journal should reflect your research (cited) and development of ideas with sketches, process, and mini self-critiques. Work can be inspired by another artist or style of work – that is how many artist work through their personal inspiration – but work must be original and not copied work. Artistic integrity is a must for this course. Teacher / student and student / student artistic dialogue is an important facet of this process. Keep focused on your theme. My suggestion is to find something you are passionate about – then you can develop and explore as you create. You are working at a college level and your work should reflect this in quality of thought and quality of work. As you complete one piece, the next piece should follow your exploration as part of the series – not a new theme. Think of the bodies of works of the artists we have studied in the **BREADTH** Section for Ceramics. Think how the pieces correlated. This would be the same as your **CONCENTRATION**. An artistic body of work that personifies your theme is well executed (mastery of skills / techniques), and addresses issues beyond a classroom assignment, should be evident in your study.

ONLINE RESOURCES:

<http://www.vickihardin.com/links/clayartists.html>

<http://www.electroniccottage.com/clay.html>

<http://www.bigceramicstore.com/Information/links.htm>

<http://seco.glendale.edu/ceramics/gallerydirectory.html>

<http://www.goshen.edu/art/DeptPgs/CerLinks.htm#more%20links>

http://www.ceramicstoday.com/articles/potters_wheel.htm

<http://www.ceramicstoday.com/links/techniques.html>

<http://whalefishstudios.com/>

Free subscription: <http://ceramicartsdaily.org/>

Mrs. Collins' Pinterest: <http://pinterest.com/cynthiatcollins/ceramics/>

Elements of 3D Design: <http://gallery.sjsu.edu/tutorials/3Dterms.doc>

Space: distance, area, volume; physical space independent of what occupies it; absolute space.

Line: the edge or outline of a form, the meeting of planes; linear materials include: wire, wood, metal rod, string or any materials with a long thin shape.

Plane: a flat or level surface — planar materials include foam core, cardboard, sheet metal, plastic sheets, and plywood.

Mass/Volume: closed, independent, three dimensional form—interpenetrable, completely surrounded by space—volumetric materials include blocks of plaster, wood or stone. Sometimes mass refers to a positive solid and volume refers to a negative, open space surrounded by material, as in a bowl or other vessel.

Shape: positive and negative: positive shape is the totality of the mass lying between its contours; in three-dimensional work, the visible shape or outer limit of a form changes as the viewer's position is changed. These outer limits are seen as shapes moving back and forth between major contours. Negative space is empty space defined by positive shape. Sometimes referred to as occupied and unoccupied space.

Value: light and shadows on the surface of forms; quantity of light actually reflected by an object's surface; value changes might be affected by the addition of color to the surface of a work.

Texture: the surface quality of a form—rough, smooth, weathered and so on.

Color: in 3D design, the actual color of the material being used.

Principles of 3D Design

Harmony: resolution of forces in opposition.

Contrast/ Variety: different qualities or characteristics in a form; interest generated in a work by using a variety of shapes, forms, textures and so on.

Rhythm/ Repetition: rhythm is the result of repetition; three rhythmic devices include: the duplication of the same form, two forms used alternately, and the sequential change of a form (large to small, for example.)

Emphasis: something in the work must dominate. A high point or climax occurring in the work, or the domination of a motif or design element.

Continuity: organized movement or rhythm (repetition, alteration and progression).

Balance: ordered relationship of parts. whether symmetrical or asymmetrical; equilibrium.

Symmetrical Balance: equal visual units right and left/ top to bottom of an imaginary center point.

Asymmetrical Balance: visual balance achieved by dissimilar visual units; ie, two or three small shapes on right balancing one larger shape on the left.

Proportion: elements compared, one to another, in terms of their properties of size, quantity, and degree of emphasis.

Methods For Creating Three-Dimensional Forms. The four basic methods for creating three-dimensional forms are as follows:

Subtraction: the old cliché of the sculptor seeing his "ideal form" within a rock (or other mass of material) and carving or chipping away at the excess until he finds it, or "frees" it (in critic Rosalind Krauss's words, "releas[ing] the sculptural object like surgeons assisting a birth.")

Manipulation: modeling malleable materials such as clay.

Addition: a sculptural method in which form is created by building up materials. This method encompasses many contemporary materials and techniques, such as the assemblage of objects from wood, metal, plastics, adhesives, fasteners, etc. Objects that use techniques derived from the world of furniture construction and carpentry are included in this category, as are objects welded or riveted together, or made from found materials.

Substitution: creation of a duplicate (either found or made) by making a mold of an object and casting another material into the mold to make a replica.

Vocabulary Commonly Used When Describing 3D Design

Abstract: (adjective) referring to art that simplifies, emphasizes, or distorts qualities of a real life image rather than art that tries to represent its surface details accurately. In some cases, the intent is to present the essence of an object rather than its outer form.

Abstract: (verb) to simplify, emphasize, or distort qualities of a real life image.

Amorphous: having a shape without clarity of definition/ formless, indistinct, and of uncertain dimension.

Anthropomorphic: Having qualities reminiscent of the human form; referring to the human form or human gestures.

Articulated: attached with a flexible or movable joint, as in the digits of a finger.

Assemblage: a work generated from a variety of objects and/or forms originally intended for other purposes.

Attenuate: make thinner, more slender (e.g. Giacometti's human figures are attenuated.)

Axis: a line, real or imagined, around which the material that composes an object appears to be organized.

Cantilever: a structural member, as in architecture, projecting from an upright, and unsupported at the opposite end.

Casting: a sculptural technique in which liquid materials are shaped by being poured into a mold.

Composition: an ordered relationship among parts or elements of a design.

Concave: a negative area in a plane or surface, a scooped out or indented form or area.

Content: the substance of a work of art, including emotional, intellectual, symbolic, thematic, and narrative connotations.

Contour: the outline of an object

Convex: a protrusion, or outwardly pushing form like a nipple or breast.

Craftsmanship: aptitude, skill, or quality workmanship in use of tools and materials.

Disparate: separate, distinct, dissimilar (often applied to objects or elements placed together in a composition).

Dominant: refers to elements in a composition; the dominant volume is the largest element in a group, the most interesting and dramatic in character.

Elegant: with respect to design (or mathematics): ingeniously simple and effective, free of extraneous detail.

Elevation: in orthographic projection, the front, back, and side views of an object or architectural structure.

Fabrication: the action or process of manufacturing or constructing something.

Form: The organization or arrangement of visual elements that develop a unity; the totality of a work of art.

Found object: any object incorporated into a piece of art but not actually "made" by the artist (e.g. Duchamp's urinal thing from the "real" world transformed into a piece of art by the artist's declaring it as art and placing it in a museum.)

Frontal/frontality: composition of volumes entirely from the front view.

Gesture: a sense of direction or movement suggested by the arrangement of elements in a work of art

Geometric: mechanical, human made shapes (square, circle, triangle,) with regular edges.

Intheround: the allusion to tri-dimensionality

Joinery: the system that connects two or more parts of a thing; usually refers to connections between pieces of wood.

Juxtaposition: placement side by side; relationship of two or more elements. in a composition.

Kinetic: construction that contains moving elements set in motion by air, motors or gravity.

Linear: involving or consisting of lines, looking like a line, narrow and elongated.

Malleable, malleability: the capability of being molded, taking shape or being made to receive desired form.

Maquette: a small, scale model for a work intended to be enlarged.

Medium, media (pl): The material(s) and tool(s) used by the artist to create the visual elements perceived by the viewer.

Minimal: in art, characterized by the use of simple or primary forms, structures, etc., often geometric and massive.

Modular: involving the systematic use of a single unit of design, repeated and varied in position, angle, or combinations creating larger forms or units.

Object: anything that is visible or tangible and stable in form. A thing.

Organic: free forms representing living things that have irregular edges. Also, biomorphic.

Perforated: pierced with a hole or holes (like Swiss cheese, for example.)

Planar: made of, or dealing with, planes (as opposed to lines or volumes.)

Platonic solids: each of the five regular polyhedra (tetrahedron, cube, octahedron, dodecahedron, icosahedron).

Polyhedron: a solid figure or object with many (usually more than six) plane faces.

Radial: compositions that have the major images or design parts emanating from a central location.

Relief: sculpture which forms project from a background, usually mounted on a wall. It is classified according to the degree it is raised from the surface:

high relief - forms moving out from the surface; **low relief** - forms remaining close.

Representational: presenting a subject (person or object) in a way that reminds viewer of "real" people or objects.

Scale: the relationship between the size of an object and the size of its surroundings.

Sculpture: the art of expressive shaping of three-dimensional materials.

Serial: things in succession or installment, which vary from one another but belong together through form or content.

Subdominant, subordinate: refers to the "lesser" elements that complement or support the role of the "dominant" element in a composition.

Style: the specific artistic character and dominant trends of form noted during periods of history and art movements. Style may also refer to artists' expressive use of media to give their works individual character.

Stylization: The simplification of a form to emphasize its design qualities. Also, referring to remembered "representations" of an object as opposed to what is actually present.

Symbol: something used for or regarded as representing something else, as in signs, emblems or tokens.

Tactile: perceptible to touch; that which is tangible.

Three-dimensional: having height, width, and depth; a thing existing in space

Translucent: allowing light to pass through, but not defined objects.

Transparent: a form or plane that can be seen through, such as glass.

Void: a hollow, concavity, or unoccupied space within a solid object or mass.

AP STUDIO 3D

SUMMER ASSIGNMENTS

Summer Assignment #2. See Lesson Plan Document for Summer Assignment #1:



Objectives:

To explore students' ideas of what sculpture can be. Choosing from a variety of techniques, media, styles and size/scale, students will create a sculpture that is to be worn. The piece does not have to make sense unless it is seen on a person - the more outrageous the better! Where it is worn, what it is made of is all up to the artist. Remember this is not just clothing and accessories; it is sculpture that you wear!

Let's discuss risk taking and its role in art making. Look at artworks by Nora Fok (*Bubble Bath* series), Colette Hazelwood (*Hearing Aid* and *Squash Gobstopper*), Elizabeth Galton (*King Dragon* waist piece and *Orchid Gem* for Swarovski "Runway Rocks"), Shaun Leane (*Parrot Fan* feather earrings), Anna Osmer Anderson (*Belt Pom-Pom*), Vannetta Seecharran (*Sleeve* and *Cuff*). A book called *New Directions in Jewellery* contains these pieces and many more examples. How have artists taken risks and thought of adornment of the figure in more sculptural terms than traditional jewelry allows?

Links:

Pinterest: [cynthiacollins](#) *see my ART BOARD and CERAMICS BOARD
www.thisisthat.com THIS WEBSITE HELPS YOU KNOW WHICH BONDING AGENT TO USE FOR WHAT MEDIUM!
New Directions in Jewellery, Jivan Astfalck, Caroline Broadhead and Paul Derrez, Black Dog Publishing, 2005/2006
New Directions in Jewellery II, Lin Cheung, Beccy Clarke and Indigo Clarke

http://izismile.com/2009/06/11/live_sculptures_in_urban_spaces_22_pics.html

<https://www.youtube.com/watch?v=z-yJ6SdNADg>

<https://www.youtube.com/watch?v=1KFSzfjLo2s>

* <https://www.youtube.com/watch?v=fYUEOPhsXto>

<http://www.gmanetwork.com/news/story/301806/lifestyle/the-art-of-being-a-live-mannequin>

Supplies:

Found objects - ribbon, bamboo, metal, wire, chicken wire, fabric, glass, paper towels, cans, clay...

Biblical integration:

God made the first garments/coverings with the first animal sacrifice, foreshadowing the final and perfect sacrifice of His Son as our spiritual garment/covering to cover our sin:

Genesis 3:21 The LORD God made garments of skin for Adam and his wife and clothed them.

There are spiritual references to garments/coverings:

Isaiah 61:1-3 The Spirit of the Sovereign LORD is on me, because the LORD has anointed me to proclaim good news to the poor. He has sent me to bind up the brokenhearted, to proclaim freedom for the captives and release from darkness for the prisoners, to proclaim the year of the LORD's favor and the day of vengeance of our God, to comfort all who mourn, and provide for those who grieve in Zion—to bestow on them a crown of beauty instead of ashes, the oil of joy instead of mourning, and a garment of praise instead of a spirit of despair.

God has control over clothing:

Deut. 29:4-5 But to this day the Lord has not given you a mind that understands or eyes that see or ears that hear. Yet the Lord says, "During the forty years that I led you through the wilderness, your clothes did not wear out, nor did the sandals on your feet.

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Instructional

Sketch four to five ideas of wearable sculpture, noting possible materials and engineering issues. How will the piece go on and come off of the person who wears it? What kind of clasps will you need; how will they work? What is the strongest way to hold the piece together - rivets, soldering, welding, glue? What is the best media choice for what you are trying to make? How heavy will the piece be? Will there be balance issues? If so, how can you address them? Will the piece fit snugly against the body or flow free? If gluing is the only way to attach pieces, make sure the correct bonding agent is used for what is being attached.

Construct the piece, checking often to make sure it fits properly to where it will be worn.

Have a group discussion and "fashion show." How did the project go? What problems did you encounter and what were your solutions? If problems were not resolved, what are possible solutions? Look at and discuss the structural integrity of the pieces. How did the sculptures fill the space in relation to the figure? Discuss the idea of risk taking and identify how the risk taking undertaken in this project may be applied to future work.

Fill out self-assessment forms. Grading criteria include: integration of sculpture and the figure, use of appropriate materials, technical skills, engineering success, and innovation.