

**Randolph Township Schools
Randolph High School
Ceramics and Sculpture II**

“Art enables us to find ourselves and lose ourselves at the same time”

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**Randolph Township Schools
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Ceramics and Sculpture II**

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**Randolph Township Schools
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Mission Statement

We commit to inspiring and empowering all students in Randolph schools to reach their full potential as unique, responsible and educated members of a global society.

**Affirmative Action Statement
Equality and Equity in Curriculum**

The Randolph Township School district ensures that the district's curriculum and instruction are aligned to the state's standards. The curriculum provides equity in instruction, educational programs and provides all students the opportunity to interact positively with others regardless of race, creed, color, national origin, ancestry, age, marital status, affectional or sexual orientation, gender, religion, disability or socioeconomic status.

N.J.A.C. 6A:7-1.7(b): Section 504, Rehabilitation Act of 1973; N.J.S.A. 10:5; Title IX, Education Amendments of 1972

**Randolph Township Schools
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**EDUCATIONAL GOALS
VALUES IN EDUCATION**

The statements represent the beliefs and values regarding our educational system. Education is the key to self-actualization, which is realized through achievement and self-respect. We believe our entire system must not only represent these values, but also demonstrate them in all that we do as a school system.

We believe:

- The needs of the child come first
- Mutual respect and trust are the cornerstones of a learning community
- The learning community consists of students, educators, parents, administrators, educational support personnel, the community and Board of Education members
- A successful learning community communicates honestly and openly in a non-threatening environment
- Members of our learning community have different needs at different times. There is openness to the challenge of meeting those needs in professional and supportive ways
- Assessment of professionals (i.e., educators, administrators and educational support personnel) is a dynamic process that requires review and revision based on evolving research, practices and experiences
- Development of desired capabilities comes in stages and is achieved through hard work, reflection and ongoing growth

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Introduction

Creating is a diverse range of human activity in a myriad of fields. Artworks express the creator's imagination and technical skill rendered to evoke beauty or emotional power. This full year course offers students an opportunity to develop a personal style and incorporate it with previously learned skills with 3-dimensional media. Emphasis will be placed on creative problem solving and critical thinking to enhance the artist's unique experience. Ceramics and Sculpture II follows the New Jersey Core Curriculum Content Standards for Visual and Performing Arts.

**Randolph Township Schools
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Ceramics and Sculpture II
Curriculum Pacing Chart**

SUGGESTED TIME ALLOTMENT	UNIT NUMBER	CONTENT - UNIT OF STUDY
9 weeks	I	Functional Ware
9 weeks	II	Realism Interpreted
9 weeks	III	Expanded Wheel Experience
9 weeks	IV	Investigations in Sculpture

**Randolph Township Schools
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Ceramics and Sculpture II**

Unit I: Functional ware

STANDARDS / GOALS: <i>NJ Core Curriculum Content Standards - VPA</i>	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
1.1.12.D.1-Common themes exist in artwork from a variety of cultures across time and are communicated through metaphor, symbolism and allegory.	Creative solutions to problems are formed in a context of parameters and special considerations.	<ul style="list-style-type: none"> • What does a creator do when expected procedures don't work?
1.1.12.D.2- Stimuli for the creation of artworks can come from many places, including other arts disciplines.	The smallest detail can make a big difference.	<ul style="list-style-type: none"> • How do I determine if a piece is well crafted?
1.2.12.A.1- Cultural and historical events impact art-making as well as how audiences respond to works of art.	Technology affects the arts.	<ul style="list-style-type: none"> • Would my artwork be different if we had no computers?
1.2.12.A.2- Access to the arts has a positive influence on the quality of an individual's lifelong learning, personal expression and contributions to the community and global citizenship.	<p style="text-align: center;"><u>KNOWLEDGE</u> Students will know:</p>	<p style="text-align: center;"><u>SKILLS</u> Students will be able to:</p>
1.3.12.D.1- How individuals manipulate the elements of art and principles of design results in original portfolios that reflect choice and personal stylistic nuance.	Slabs can be used to create forms of varied shape including hump and slump mold, hard slab construction and combining soft and hard into one ceramic piece.	Design a form that is appropriate to its intended function.
1.3.12.D.2- Culturally and historically diverse art media, art medium, techniques and styles impact originality and interpretation of the artistic statement.	Straight sided, architectural forms can be built with leather-hard slabs.	Determine the slab type to produce a shape that meets the intended result. Prepare and store the clay so that it adapts to the task.

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Unit I: Functional ware

<p>1.3.12.D.4- Artists interpret/render themes using traditional art media and methodologies as well as new art media and methodologies.</p> <p>1.3.12.D.5- Two- and three- dimensional artworks can be rendered culturally specific by using the tools, techniques, styles, materials, and methodologies that are germane to a particular cultural style.</p> <p>1.4.12.B.1- Archetypal subject matter exists in all cultures and is embodied in the formal and informal aspects of art.</p> <p>1.4.12.B.2- The cohesiveness of a work of art and its ability to communicate a theme or narrative can be directly affected by the artist's technical proficiency as well as by the manner and physical context in which it is performed or shown.</p> <p>1.4.12.B.3- Art and art-making reflect and affect the role of technology in a global society.</p>	<p>Curvilinear forms can be combined with hard edges to produce unique products.</p> <p>All clay construction techniques can be employed in the fabrication of functional pottery.</p> <p>Fields outside of arts, may offer insight into design solutions within the field of ceramics.</p>	<p>Anticipate and discuss the changes the material will undergo during its creation.</p> <p>Develop a timeline to anticipate the drying of hard slabs prior to joining with soft.</p> <p>Modify over dry slabs by softening appropriately until assembly is practical.</p> <p>Recognize and explain how various ceramic structures were created.</p> <p>Determine which techniques will provide the best outcome in the most efficient time expenditure.</p> <p>Research other fields to find answers to design questions.</p> <p>Adapt concepts from non- ceramic areas to clay production.</p>
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Unit I: Functional ware

	Two-dimensional imagery can elevate 3-dimensional forms to a higher level.	Use computer technology to generate images for 3D surfaces. Employ traditional drawing and painting techniques to embellish clay vessels.
	VOCABULARY: fulcrum, hinge, tankard, silkscreen, vector image, resist, pivot, vitreous, wadding, alumina hydrate, kaolin	
<p>ASSESSMENT EVIDENCE: Students will show their learning by:</p> <ul style="list-style-type: none"> • Creating a vessel that has an attached lid that works on a fulcrum created out of clay or other material • Altering the surface of a clay form with either a hand-made or computer-generated silkscreen <p>KEY LEARNING EVENTS AND INSTRUCTION:</p> <ul style="list-style-type: none"> • Execute a conceptualized hinge system by any means necessary to create a neatly seated lid • Apply colorants other than glaze alone to elaborate the surface of a clay form • Plan and execute bowls, cups, plates, juicers, teapots, etc. that can be used in daily life 		

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Unit I: Functional ware

SUGGESTED TIME ALLOTMENT	9 weeks
SUPPLEMENTAL UNIT RESOURCES	<ul style="list-style-type: none"> - <i>Instructional Video: How to make a perfect clay slab without a roller</i> https://youtu.be/TJyY6SaIn6A - <i>Instructional Video: How to make an ordinary lid extraordinary with Adam Field</i> https://youtu.be/S0-ZxPQb86o - <i>Instructional Video: A slab-built spout with Marty Fielding</i> https://youtu.be/Mj5KzHKT64c - <i>Instructional Video: Hinge Inspiration</i> https://youtu.be/GKbwAa7GRIo - <i>Instructional Video: Hinge Inspiration2</i> https://youtu.be/eOiJLEfejK4 - <i>Instructional Video: Hinge Inspiration from Wooden Stein</i> https://youtu.be/bAL0G6PqAMw

**Randolph Township Schools
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Ceramics and Sculpture II**

Unit II: Realism Interpreted

STANDARDS / GOALS: <i>NJ Core Curriculum Content Standards - VPA</i>	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
	When creating art, many rules can be broken but some must be followed in-order to ensure success.	<ul style="list-style-type: none"> How do you determine what rules must be followed in creating ceramic works of art?
	Artists express and develop unique identities and make worldly connections.	<ul style="list-style-type: none"> How do you determine what you need to know before creating in clay or other sculptural materials?
	Culture affects self-expression whether we realize it or not.	<ul style="list-style-type: none"> How do artists determine what references are necessary when creating a work of art?
	<u>KNOWLEDGE</u> Students will know:	SKILLS Students will be able to:
	Regardless of typical practice or tradition, unique materials can be used to achieve a desired effect.	<p>Substitute unorthodox materials that might be more visually suitable than traditional art materials.</p> <p>Visualize non clay elements in a ceramic work by making alterations to the form for the addition of non-clay elements post fire.</p>
	As decades progress, mores and folkways change with the times.	Combine personal ideas with gained technical skills to share a position with the viewer.

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Unit II: Realism Interpreted

<p>1.3.12.D.5- Two- and three- dimensional artworks can be rendered culturally specific by using the tools, techniques, styles, materials, and methodologies that are germane to a particular cultural style.</p> <p>1.4.12.B.1- Archetypal subject matter exists in all cultures and is embodied in the formal and informal aspects of art.</p> <p>1.4.12.B.2- The cohesiveness of a work of art and its ability to communicate a theme or narrative can be directly affected by the artist's technical proficiency as well as by the manner and physical context in which it is performed or shown.</p> <p>1.4.12.B.3- Art and art-making reflect and affect the role of technology in a global society.</p>	<p>An individual's self- image has an impact on the statements they may make as artists.</p> <p>Realistic forms can be created by casting real objects in plaster.</p> <p>Elaboration of a realistic sculpture can often be achieved by the addition of mixed media.</p>	<p>Stretch technical aspects of the work with unique perspectives creating a personal narrative.</p> <p>Combine colors, textures and images to evoke a particular response from an audience.</p> <p>Describe how art can be used to make social or political statements.</p> <p>Create multiples of an original form by pressing clay into casts of the original object.</p> <p>Assess if complicated forms may require multiple casts to capture the whole object.</p> <p>Determine if an artist has "artistic license" to alter reality for the sake of the finished piece.</p> <p>Conceive of fabrication techniques necessary to morph realism with non-realism.</p>
	<p>VOCABULARY: Pottery plaster, plaster craft, acrylic, mixed media, found object, engobes, wax resist, epoxy, undercut, coddle boards</p>	

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Unit II: Realism Interpreted

ASSESSMENT EVIDENCE: Students will show their learning by:

- Creating a very realistic 3-D image and incorporating it with a functional form by casting or using very precise hand forming
- Applying paints or other 3-D materials to the form to increase its realistic appearance
- Combining surface treatments to enhance the image via collage, print, glaze engobes as appropriate to the base material

KEY LEARNING EVENTS AND INSTRUCTION:

- Create a cast of a body part by pouring plaster over a form and using coddle boards to contain the plaster
- Research an object, view from different angles and model clay to reflect that image as well as combine with other objects, forms or materials as needed to create a close approximation of the original
- Use color theory to achieve a realistic surface with glaze, paint or other as needed to achieve the desired effect

SUGGESTED TIME ALLOTMENT

9 weeks

SUPPLEMENTAL UNIT RESOURCES

- *Instructional Video: Making a plaster mold*
<https://www.youtube.com/watch?v=KQAOLeOwg-k>
 - *Instructional Video: Making a two piece plaster mold*
<https://www.youtube.com/watch?v=7qC2huojrk4>
 - *Instructional Video: 25 cement projects you've never seen before*
<https://www.youtube.com/watch?v=Nq1Uv-qFls8>
 - *Instructional Video: Deli Sandwiches-Polymer clay food tutorial with Toni Ellison*
https://youtu.be/D7xV1h3t9_8
- Additive Sculpture on an armature:
- *Instructional Video: Bust sculpture with simple armature*
<https://youtu.be/4R7lRC0zDfE>
 - *Instructional Video: Sculpting a dragon- Game of thrones in Monster clay*

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Unit II: Realism Interpreted

	<p>https://youtu.be/t-qCDA0jRtU</p> <ul style="list-style-type: none">- <i>Instructional Video: Sculpting a mouth</i> <p>https://youtu.be/8OESUyPhb4E</p> <p>Found object assembly:</p> <ul style="list-style-type: none">- <i>Instructional Video: How to build a metal found object</i> <p>https://youtu.be/ftY0SpH6qo8</p> <p>Film: <i>Rivers and Tides</i>- https://topdocumentaryfilms.com/andy-goldsworthys-rivers-tides/</p> <p><i>History of Sculpture from the book of knowledge</i> - Eleanor Dodge Barton</p> <p>https://www.scholastic.com/browse/article.jsp?id=3753866</p>
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Unit III: Expanded wheel experience

STANDARDS / GOALS: <i>NJ Core Curriculum Content Standards - VPA</i> 1.1.12.D.1-Common themes exist in artwork from a variety of cultures across time and are communicated through metaphor, symbolism and allegory. 1.1.12.D.2- Stimuli for the creation of artworks can come from many places, including other arts disciplines. 1.2.12.A.1- Cultural and historical events impact art-making as well as how audiences respond to works of art. 1.2.12.A.2- Access to the arts has a positive influence on the quality of an individual’s lifelong learning, personal expression and contributions to the community and global citizenship. 1.3.12.D.1- How individuals manipulate the elements of art and principles of design results in original portfolios that reflect choice and personal stylistic nuance. 1.3.12.D.2- Culturally and historically diverse art media, art medium, techniques and styles impact originality and interpretation of the artistic statement. 1.3.12.D.4- Artists interpret/render themes using traditional art media and methodologies as well as new art media and methodologies.	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
	Wheel thrown pieces can be altered from their original form.	<ul style="list-style-type: none"> Why would you use the potter’s wheel if you are going to change its shape?
	The potter’s wheel allows the artist to alter and combine work into different configurations.	<ul style="list-style-type: none"> What are the risks involved in altering and combining?
	Hand-building and wheel throwing can be used together on the same form.	<ul style="list-style-type: none"> How would an artist decide to combine techniques to assist with the final product?
	<p style="text-align: center;"><u>KNOWLEDGE</u> Students will know:</p>	<p style="text-align: center;"><u>SKILLS</u> Students will be able to:</p>
	Precision in centering on a wheel is important when throwing the clay on the wheel.	<p>Successfully center the clay on the potter’s wheel.</p> <p>Properly position their hands to quickly center the clay.</p>
	Altering of thrown forms should be done in the soft leatherhard stage.	Control the drying of thrown forms until the desired “temperature” is achieved.

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Unit III: Expanded wheel experience

<p>1.3.12.D.5- Two- and three- dimensional artworks can be rendered culturally specific by using the tools, techniques, styles, materials, and methodologies that are germane to a particular cultural style.</p> <p>1.4.12.B.1- Archetypal subject matter exists in all cultures and is embodied in the formal and informal aspects of art.</p> <p>1.4.12.B.2- The cohesiveness of a work of art and its ability to communicate a theme or narrative can be directly affected by the artist’s technical proficiency as well as by the manner and physical context in which it is performed or shown.</p> <p>1.4.12.B.3- Art and art-making reflect and affect the role of technology in a global society.</p>	<p>A considerable amount of practice is needed to successful throw on a wheel.</p> <p>Ceramic forms can be created, dissected and re-combined to alter their form and/or function.</p> <p>Hand building techniques such as coiling can be added to thrown forms to increase functionality and sophistication.</p>	<p>Simply change the shape of a single thrown form by applying even pressure from opposing sides.</p> <p>Extend technical skills of clay construction while examining possibilities and limitations.</p> <p>Distinguish between decorative, practical and conceptual approaches.</p> <p>Compile seemingly innocuous wheel thrown forms, cut them into sections and integrate the parts into a new object.</p> <p>“Throw” incomplete vessels or shapes and combine them with slabs.</p> <p>Combine slabs with wheel thrown forms to create lids, spouts, etc.</p> <p>Coils can be “thrown” onto wheel pieces in progress to create very large forms.</p>
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Unit III: Expanded wheel experience

	VOCABULARY: Bat, Plaster bat, Giffin Grip, slurry, shammy, throwing stick, pin tool, chattering, lip, foot, body, undercut, compression, S-crack, collaring, caliper	
<p>ASSESSMENT EVIDENCE: Students will show their learning by:</p> <ul style="list-style-type: none"> • Completing a thrown form beyond a simple cylinder • Combining coils or slabs with a thrown form, evident by throwing marks • Attaching multiple thrown forms by cutting and removing or cutting and repositioning parts <p>KEY LEARNING EVENTS AND INSTRUCTION:</p> <ul style="list-style-type: none"> • Participate in a teacher led demonstration involving a nearly perfect centering of clay on the wheel • Explore throwing disparate forms and rebuilding into one cohesive piece • Discover how different techniques are applied to the same form through exploration 		
SUGGESTED TIME ALLOTMENT	9 weeks	
SUPPLEMENTAL UNIT RESOURCES	<p>Teacher demonstration (ongoing)</p> <ul style="list-style-type: none"> - <i>Instructional Video: Throwing flower shaped altered pottery bowls</i> https://www.youtube.com/watch?v=qz667FhL9-M - <i>Instructional Video: Throwing a two-piece large jar with David Frith</i> https://www.youtube.com/watch?v=wODuaUce71Y - <i>Instructional Video: How to turn a wheel thrown pot into a lighter than air sculpture with Jennifer McCurdy</i> https://www.youtube.com/watch?v=XFOTUio2NtE 	

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Unit III: Expanded wheel experience

	<ul style="list-style-type: none">- <i>Instructional Video: Coil throwing</i> with Bryan Yerian https://www.youtube.com/watch?v=23F_xPxDuRw- <i>Instructional video: Making a teapot using slabs and the wheel</i> with Denise McDonald https://youtu.be/RbVS_FtdsaQ- <i>Instructional Video: Throwing and altering a rectangular bowl</i> with John Skelton https://www.youtube.com/watch?v=fTYwU9_uCRQ
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Unit IV: Investigations in Sculpture

STANDARDS / GOALS: <i>NJ Core Curriculum Content Standards - VPA</i>	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
1.1.12.D.1-Common themes exist in artwork from a variety of cultures across time and are communicated through metaphor, symbolism and allegory.	Sculptural forms have ceremonial significance in many cultures.	<ul style="list-style-type: none"> Are there ceremonial sculptures in use in 21st Century America?
1.1.12.D.2- Stimuli for the creation of artworks can come from many places, including other arts disciplines.	Sculptures play a significant role in town parks, business complexes and in homes throughout the world.	<ul style="list-style-type: none"> What is the function of a statue or monument?
1.2.12.A.1- Cultural and historical events impact art-making as well as how audiences respond to works of art.	Installations such as those by Andy Goldsworthy and Christo can be monumental and subject to time and tide.	<ul style="list-style-type: none"> Does art have to be permanent?
1.2.12.A.2- Access to the arts has a positive influence on the quality of an individual's lifelong learning, personal expression and contributions to the community and global citizenship.	For thousands of years sculpture has filled many roles in human life.	<ul style="list-style-type: none"> What came first, drawing or sculpture?
1.3.12.D.1- How individuals manipulate the elements of art and principles of design results in original portfolios that reflect choice and personal stylistic nuance.	<p style="text-align: center;"><u>KNOWLEDGE</u> Students will know:</p>	<p style="text-align: center;">SKILLS Students will be able to:</p>
1.3.12.D.2- Culturally and historically diverse art media, art medium, techniques and styles impact originality and interpretation of the artistic statement.	Art can have a purpose within a culture or just be "art for art's sake".	Design and implement sculptures of small or large scale. Compose a work that is designed to question, honor, inspire or amuse.

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Unit IV: Investigations in Sculpture

<p>1.3.12.D.3- The artist's understanding of relationships among art media, methodology and visual statement allows the artist to use expressionism, abstractionism (nonobjective art), realism/naturalism, impressionism, and other genre styles to convey ideas to an audience.</p> <p>1.3.12.D.4- Artists interpret/render themes using traditional art media and methodologies as well as new art media and methodologies.</p> <p>1.3.12.D.5- Two- and three- dimensional artworks can be rendered culturally specific by using the tools, techniques, styles, materials, and methodologies that are germane to a particular cultural style.</p> <p>1.4.12.B.1- Archetypal subject matter exists in all cultures and is embodied in the formal and informal aspects of art.</p> <p>1.4.12.B.2- The cohesiveness of a work of art and its ability to communicate a theme or narrative can be directly affected by the artist's technical proficiency as well as by the manner and physical context in which it is performed or shown.</p> <p>1.4.12.B.3- Art and art-making reflect and affect the role of technology in a global society.</p>	<p>A sculpture can project from the façade of a building, stand in a courtyard or take up temporary residence in a field or on a mountain.</p> <p>Any material can be formed into a work of art.</p> <p>Historical sculpture employed subtractive carving from stones, marble and Ivory. Later building in clay and wax then casting with Bronze was employed and continues today.</p>	<p>Hypothesize the efficacy of the materials they have chosen when determining the eventual placement of said sculpture.</p> <p>Produce a small-scale installation that can be located within the confines of our school community.</p> <p>Interpret an existing sculptural work with unconventional materials.</p> <p>Substitute a traditional sculpture material with a non-traditional one that has a better visual appeal.</p> <p>Construct a sculpture that uses no man-made materials.</p> <p>Reduce a solid mass into a conceived work of art.</p> <p>Build a solid clay form prior to casting in plaster to replicate its detail.</p>
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Unit IV: Investigations in Sculpture

	VOCABULARY: façade, lost wax casting, Bas relief, monumental, installation, Andy Goldsworthy, armature, assemblage	
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ASSESSMENT EVIDENCE: Students will show their learning by:

- Producing a sculpture by the reduction of material to create a subtractive form.
- Composing a sculpture that combines disparate materials.
- Designing a sculpture that replicates forms by employing a casting.
- Creating a sculpture using unconventional materials.

KEY LEARNING EVENTS AND INSTRUCTION:

- Sculpt in clay with or without an armature
- Explore the reduction of an obelisk of foam, plaster or Crea-stone to produce a recognizable image
- Assemble disparate parts to create a unified design
- Explore molding and/or attaching metals to create an interesting sculpture

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Unit IV: Investigations in Sculpture

SUGGESTED TIME ALLOTMENT	9 weeks
SUPPLEMENTAL UNIT RESOURCES	<p>Additive Sculpture on an armature:</p> <ul style="list-style-type: none"> - <i>Instructional Video: Bust sculpture with simple armature</i> https://youtu.be/4R7lRC0zDfE - <i>Instructional Video: Sculpting a dragon- Game of thrones in Monster clay</i> https://youtu.be/t-qCDA0jRtU - <i>Instructional Video: Sculpting a mouth</i> https://youtu.be/8OESUyPhb4E <p>Found object assembly:</p> <ul style="list-style-type: none"> - <i>Instructional Video: How to build a metal found object</i> https://youtu.be/ftY0SpH6qo8 <p>Film: <i>Rivers and Tides</i>- https://topdocumentaryfilms.com/andy-goldsworthys-rivers-tides/ <i>History of Sculpture from the book of knowledge</i> - Eleanor Dodge Barton https://www.scholastic.com/browse/article.jsp?id=3753866</p>