

Ceramics and Sculpture II & III

Course of Study

Black Horse Pike Regional School District

Department: Fine Art

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Approved by: Glenn Smith

BLACK HORSE PIKE REGIONAL SCHOOL DISTRICT
Highland, Timber Creek, Triton
Art Department

CERAMICS AND SCULPTURE II & III
SYLLABUS

Unit 1: Visual Thinking

- Art History and Criticism
- Creative Process/Idea Generation
- Elements and Principles
- Aesthetics
- Concept versus Function
- Project Proposals
- Reflection and Critique
- Documentation
- Art Careers/Community Impact
- Connections with History Culture and Self/Personal Meaning

Unit 2: Advanced Ceramic Hand Building and Surface Manipulation

- Combining forms using slabs, coils, pinch, and wheel
- Incising, Piercing, Molds, Textures, Stamps, Modeling
- Use of tools (pin tools, incising tools, slab rollers)
- Attachments (handles, spouts, score/slip, feet)
- Craftsmanship
- Studio Practice
- Safety Procedures
- Studio Maintenance and Storage

Unit 3: Finishing Techniques

- Glazing (sgraffito, sponging, masking, layering/mixing, wax resist, dripping, splattering)
- Painting (color theory, color mixing, acrylic, watercolor, blending, layering)
- Surface Preparation (sanding, rinsing, trimming, gluing)
- Staining, Polishing
- Craftsmanship
- Studio Practice
- Safety Procedures
- Studio Maintenance and Storage

Unit 4: Sculptural Articulation

- In the Round
- Relief
- Physical and Visual Balance
- Presentation
- Craftsmanship
- Armatures
- Form and Mass
- Mixed Media Application
- Organic Versus Geometric
- Studio Practice
- Safety Procedures
- Studio Maintenance and Storage

Unit 5: Advanced Wheel Throwing

- Production Pottery
- Combine or Alter Thrown Forms
- Increased Size
- Trimming
- Craftsmanship
- Studio Practice
- Safety Procedures
- Studio Maintenance and Storage

Unit 6: Artistic Independence

- Craftsmanship
- Studio Practice
- Safety Procedures
- Studio, Kiln, and Equipment Maintenance
- Professionalism and Business Practices
- Project Proposals
- Process and Final Product Documentation
- Developing Artistic Style/Voice
- Storage
- Social and Emotional Learning Connections

Black Horse Pike Regional School District Curriculum

ENGAGING STUDENTS ● FOSTERING ACHIEVEMENT ● CULTIVATING 21ST CENTURY GLOBAL SKILLS

Course Name: Ceramics and Sculpture II & III

Course Number: 071800

CORE SKILLS

Art in school is both a body of knowledge and a series of activities. Fundamentally, learning in art has multiple major components. The goal of art education is the development of these areas:

- **Fine Art Production-** The process of making art.
- **Art Criticism-** Responding to and making judgments about the properties and qualities that exist in visual forms.
- **Art History-** Acquiring knowledge about the contributions artists and art make to culture and society.
- **Aesthetics-** Understanding the nature, meaning, and value of art.
- **Craftsmanship-** The quality of handmade works of art.
- **Studio Habits-** The artist is responsible for studio, tools, and equipment in a shared work environment.

COURSE DESCRIPTION

Ceramics and Sculpture II & III, 5 credits, GRADES 11-12

Ceramics & Sculpture II Prerequisite: 80 Average or Higher in Ceramics & Sculpture or Teacher Recommendation

Ceramics & Sculpture III Prerequisite: 85 Average or Higher in Ceramics & Sculpture II or Teacher Recommendation

This course explores advanced problems in sculptural form with the development of processes and techniques. Students will spend much of their time sculpting with clay but will also work with other materials. Students will focus on developing an individual style and a sophisticated body of work, creating pieces that are both functional and decorative. The course will challenge students to set personal goals in terms of research, art production, and reflection.

GRADING SCALE

Projects	Classwork	Homework/ Critique	Total
50%	30%	20%	=100%
<p>Total # of points earned on projects</p> <hr style="width: 20%; margin-left: 0;"/> <p># of assignments The final grades for all</p> <p>Projects are worth 50% of total grade for the Marking Period.</p>	<p>Each Week you will be given an assigned number of points per day. If you choose not to work, points will be deducted from your class work grade.</p> <p>The final Classwork grade is worth 30% of total grade for the Marking Period.</p>	<p>Total # of points earned on homework/critique</p> <hr style="width: 20%; margin-left: 0;"/> <p># of assignments</p> <p>The final homework/critique grade is worth 20% of total grade for the Marking Period.</p>	

PART I: UNIT RATIONALE

WHY ARE STUDENTS LEARNING THIS CONTENT AND THESE SKILLS?

<p>Course Unit/Title: Ceramics and Sculpture II & III Unit 1- Visual Thinking</p>	<p>Unit Summary: Students will focus on the creative process and refine the planning and preparation skills required to create thought provoking artwork. The Elements of Art and Principles of Design will be reviewed, while concentrating on their application in three dimensional art from various cultures. Students will self reflect on their artworks and participate in positive critique while discussing aesthetics and analyzing exemplary and peer artworks. Careers in art will be discussed and students will participate in a community impact project.</p>
<p>Grade Level(s): 11-12</p>	<p>Students will self reflect on their artworks and participate in positive critique while discussing aesthetics and analyzing exemplary and peer artworks. Careers in art will be discussed and students will participate in a community impact project.</p>
<p>Essential Question(s):</p> <p>How does the planning process transition to the execution of a finished piece?</p> <p>How does the application of the Elements of Art and Principles of Design effect the final piece?</p> <p>How does art differ stylistically from various cultures and time periods?</p> <p>How can an artist use critique and self reflection to continue to progress?</p>	<p>Enduring Understanding(s):</p> <p>Proper planning techniques allow artists to consider issues before they arise, while focusing on goals and outcomes prior to beginning an artwork.</p> <p>The Elements of Art and Principles of Design are the foundation on which all art is made.</p> <p>Critique is a crucial part of analyzing the technical and aesthetic aspects of artworks.</p> <p>Self reflection allows us to look back at our aesthetic choices and technical skills to improve and grow as an artist.</p> <p>Art History allows us to analyze and hypothesize the purpose of works from various artists in diverse cultures.</p> <p>Discovering careers in art allows students to pursue a variety of career paths in our evolving economy.</p>

PART II: INSTRUCTIONAL STRATEGIES AND RESOURCES
DESCRIBE THE LEARNING TARGETS.

<u>Learning Target</u>	<u>NJSLS:</u>
1. Use multiple approaches to begin creative endeavors.	1) 1.5.12prof.Cr1a
2. Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art and design.	2) 1.5.12prof.Cr1b
3. Individually and collaboratively formulate new creative problems based on student’s existing artwork.	3) 1.5.12acc.Cr1a
4. Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.	4) 1.5.12acc.Cr1b
5. Visualize and generate art and design that can affect social change.	5) 1.5.12adv.Cr1a
6. Choose from a range of materials and methods of traditional and contemporary artistic practices, following or breaking established conventions, to plan the making of multiple works of art and design based on a theme, idea or concept.	6) 1.5.12adv.Cr1b
7. Engage in making a work of art or design without having a preconceived plan.	7) 1.5.12prof.Cr2a
8. Explain how traditional and non-traditional materials may impact human health and the environment, and demonstrate safe handling of materials, tools and equipment.	8) 1.5.12prof.Cr2b
9. Collaboratively develop a proposal for an installation, artwork, or space design that transforms the perception and experience of a particular place.	9) 1.5.12prof.Cr2c
10. Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.	10) 1.5.12acc.Cr2a
11. Demonstrate awareness of ethical implications of making and distributing creative work.	11) 1.5.12acc.Cr2b
12. Redesign an object, system, place, or design in response to contemporary issues.	12) 1.5.12acc.Cr2c
13. Experiment, plan and make multiple works of art and design that explore a personally meaningful theme, idea, or concept.	13) 1.5.12adv.Cr2a
14. Demonstrate understanding of the importance of balancing freedom and responsibility in the use of images, materials, tools and equipment in the creation and circulation of creative work.	14) 1.5.12adv.Cr2b
15. Demonstrate in works of art or design how visual and material culture defines, shapes, enhances, inhibits, and/or empowers people’s lives.	15) 1.5.12adv.Cr2c
16. Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on and plan revisions for works of art and design in progress.	16) 1.5.12prof.Cr3a
17. Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision.	17) 1.5.12acc.Cr3a
	18) 1.5.12adv.Cr3a
	19) 1.5.12prof.Pr4a
	20) 1.5.12acc.Pr4a
	21) 1.5.12adv.Pr4a
	22) 1.5.12prof.Pr5a
	23) 1.5.12acc.Pr5a
	24) 1.5.12adv.Pr5a
	25) 1.5.12prof.Pr6a
	26) 1.5.12acc.Pr6a
	27) 1.5.12adv.Pr6a
	28) 1.5.12prof.Re7a
	29) 1.5.12prof.Re7b
	30) 1.5.12acc.Re7a
	31) 1.5.12acc.Re7b
	32) 1.5.12adv.Re7a
	33) 1.5.12adv.Re7b
	34) 1.5.12prof.Re8a
	35) 1.5.12acc.Re8a
	36) 1.5.12adv.Re8a
	37) 1.5.12prof.Re9a
	38) 1.5.12acc.Re9a
	39) 1.5.12adv.Re9a
	40) 1.5.12prof.Cn10a

18. Reflect on, re-engage, revise and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.	41) 1.5.12acc.Cn10a
19. Analyze, select and curate artifacts and/or artworks for presentation and preservation.	42) 1.5.12adv.Cn10a
20. Analyze, select and critique personal artwork for a collection or portfolio presentation.	43) 1.5.12prof.Cn11a
21. Critique, justify and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.	44) 1.5.12prof.Cn11b
22. Analyze and evaluate the reasons and ways an exhibition is presented.	45) 1.5.12acc.Cn11a
23. Evaluate, select and apply methods or processes appropriate to display artwork in a specific place.	46) 1.5.12acc.Cn11b
24. Investigate, compare and contrast methods for preserving and protecting art.	47) 1.5.12adv.Cn11a
25. Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural or political beliefs and understandings.	48) 1.5.12adv.Cn11b
26. Make, explain and justify connections between artists or artwork and social, cultural and political history.	49) 9.1.12.CFR.2
27. Curate a collection of objects, artifacts or artwork to impact the viewer's understanding of social, cultural and/or political experiences.	50) 9.1.12.EG.5
28. Hypothesize ways in which art influences perception and understanding of human experiences.	51) 9.1.12.EG.6
29. Analyze how one's understanding of the world is affected by experiencing visual arts.	52) 9.1.12.FP.1
30. Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments.	53) 9.1.12.FP.2
31. Evaluate the effectiveness of visual artworks to influence ideas, feelings, and behaviors of specific audiences.	54) 9.1.12.PB.2
32. Analyze how responses to art develop over time based on knowledge of and experience with art and life.	55) 9.1.12.PB.4
33. Determine the commonalities within a group of artists or visual arts attributed to a particular type of art, timeframe, or culture.	56) 8.1.12.A.1
34. Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.	57) 8.1.12.D.1
35. Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.	
36. Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis.	
37. Establish relevant criteria in order to evaluate a work of art or collection of works.	
38. Determine the relevance of criteria used by others to evaluate a work of art or collection of works.	
39. Construct evaluations of a work of art or collection of works based on differing sets of criteria.	

40. Document the process of developing ideas from early stages to fully elaborated ideas.
41. Utilize inquiry methods of observation, research and experimentation to explore other subjects through artmaking.
42. Synthesize knowledge of social, cultural, historical, and personal life with artmaking approaches to create meaningful works of art or design.
43. Describe how knowledge of culture, traditions and history may influence personal responses to art.
44. Describe how knowledge of global issues, including climate change, may influence personal responses to art.
45. Compare uses of art in a variety of societal, cultural and historical contexts and make connections to uses of art in contemporary and local contexts.
46. Compare uses of art in a variety of societal, cultural and historical contexts and make connections to global issues, including climate change.
47. Assess the impact of an artist or a group of artists on the beliefs, values and behaviors of a society.
48. Assess the impact of an artist or group of artists on global issues, including climate change.
49. Summarize causes important to you and compare organizations you seek to support to other organizations with similar missions.
50. Relate a country's economic system of production and consumption to building personal wealth, the mindset of social comparison, and achieving societal responsibilities
51. Analyze the rights and responsibilities of buyers and sellers under consumer protection laws.
52. Create a clear long-term financial plan to ensure its alignment with your values.
53. Explain how an individual's financial values and goals may change across a lifetime and the adjustments to the personal financial plan that may be needed.
54. Prioritize financial decisions by considering alternatives and possible consequences.
55. Explain how you would revise your budget to accommodate changing circumstances.
56. Create a personal digital portfolio which reflects personal and academic interests, achievements, and career aspirations by using a variety of digital tools and resources.
57. Demonstrate appropriate application of copyright, fair use and/or Creative Commons to an original work.

Inter-Disciplinary Connections:

Math-Measuring skills applied to compositions and in making templates.

History- Discussing styles, time periods, and cultures in connection to meaning and symbolism through exposure to relevant artworks.

Intrapersonal Connections- Allowing the students to incorporate their own creativity, ideas and personality into various works of art using line and shape.

Writing- Having students write during project proposals and during formal critiques to reflect on the work they have created and justify their design decisions.

Science- Investigate how chemical changes affect the visual results of materials when they are combined or are introduced to a temperature change.

Social and Emotional Learning- Self-Awareness, Self-Management, Social Awareness, Responsible Decision Making, Relationship Skills

Students will engage with the following text:

Google Classroom postings and assignments, teacher guided slideshows, videos, handouts, and activities.

Exposure to different artists and their work through various visual aids.

Students will write:

Analyze artwork, complete critiques based on the concepts and techniques introduced. Responses to “Do Now” or “Warm up” activities reinforcing concepts and vocabulary. Complete comprehensive project proposals.

PART III: TRANSFER OF KNOWLEDGE AND SKILLS

DESCRIBE THE LEARNING EXPERIENCE.

Application of Element of Art and Principles of Design

Completion of exercises/worksheets

Final project outcome

Critique

Verbal

Written

Vocabulary- Elements of Art and Principles of Design

Self-Critique

Peer Critique

Professional Art Critique

Art History

Viewing Artwork

Discussing Artwork

Using Reference Materials

Studio Practice

Adhering to Safety procedures

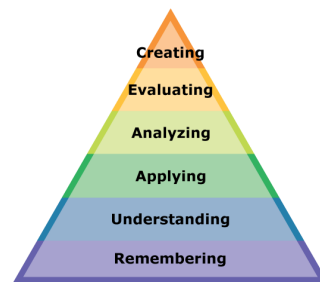
Keeping the Studio and equipment clean

Field Trip and Curricular Experiences

Museums, Galleries, Studios, and/or Sculpture Gardens

PART IV: EVIDENCE OF LEARNING

IDENTIFY THE METHODS BY WHICH STUDENTS WILL DEMONSTRATE THEIR UNDERSTANDING OF CONTENT AND THEIR ABILITY TO APPLY SKILLS.



Formative Assessments:

Completion of project, skill exercises and activities.
Teacher/Student project evaluation and conferencing
Teacher monitored progress
Management of project completion deadlines

Accommodations/Modifications:

- Use of visual aides, such as whiteboard, overhead, Smartboard, project samples
- Read the directions and/or writing prompt aloud
- Repeat and clarify directions
- Give step by step directions, outline the steps in writing
- Underline or highlight important words in the directions
- Break long assignments into parts. Set a separate due date for each part
- Reduce the total amount of work when appropriate
- Give partial credit for late or incomplete work until the students are able to complete their work on time
- Provide students with folder/binder to assist with organization
- Give students a checklist of materials which will be needed for each class
- Reinforce positive behaviors for following class rules.
- Provide activities for students during free time.
- Preferential seating near area of instruction
- Provide individual or small group instruction when possible
- Provide demonstration videos for students to reference at their own pace
- Utilize Google Classroom and Google Drive to manage work and materials

Summative Assessments:

Project Rubric (sample located on last page of curriculum)
Google Forms
Quizzes
Reflections and Critiques
Portfolio

Accommodations/Modifications:

- Use of visual aides, such as whiteboard, overhead, Smartboard, project samples
- Read the directions and/or writing prompt aloud
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- Provide demonstration videos for students to reference at their own pace
- Utilize Google Classroom and Google Drive to manage work and materials

Performance Assessments:

Project Grade- completion of projects by deadlines

Classwork Grade- working consistently and using class time

Homework/ Critique Grade- Completing materials that reinforce concepts; analyzing and evaluating artwork through written and verbal responses

Accommodations/Modifications:

- Use of visual aides, such as whiteboard, overhead, Smartboard, project samples
- Read the directions and/or writing prompt aloud
- Repeat and clarify directions
- Give step by step directions, outline the steps in writing
- Underline or highlight important words in the directions
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- Provide demonstration videos for students to reference at their own pace
- Utilize Google Classroom and Google Drive to manage work and materials

PART I: UNIT RATIONALE

WHY ARE STUDENTS LEARNING THIS CONTENT AND THESE SKILLS?

<p>Course Unit/Title: Ceramics and Sculpture II & III Unit 2- Advanced Ceramic, Handbuilding and Surface Manipulation</p>	<p>Unit Summary: Students will have the opportunity to master a variety of hand building ceramics techniques. The Elements of Art and Principles of Design will be applied while manipulating clay to achieve a wide range of results. Students will begin combining forms using slab, coil, pinch, and wheel techniques. Surface manipulation and building techniques that will be addressed will include: incising, piercing, molds, textures, stamps, modeling, scoring, slipping. Students will also master attachment techniques such as handles, spouts, and feet. Craftsmanship will be a main focus as students continue to refine their ceramics skills. A focus on studio maintenance, safety procedures, and proper care and storage of ceramics pieces will ensure students develop safe and efficient studio habits.</p>
<p>Grade Level(s): 11-12</p>	
<p>Essential Question(s):</p> <p>How does the construction method of a work of art affect its form and/or function?</p> <p>How can we combine multiple handbuilding techniques to create a cohesive artwork?</p> <p>How does the manipulation of a clay surface effect the final product?</p> <p>How can craftsmanship help or hinder the artist's message?</p> <p>How do artists effectively care for and maintain materials, tools, equipment, and the studio space?</p>	<p>Enduring Understanding(s):</p> <p>Working with clay combines personal expression with form and function.</p> <p>Varied characteristics, tools, and techniques that are specific to clay influence artistic interpretation and execution.</p> <p>Combining various techniques(pinch, slab, coil, and wheel) allows an artist to create more complex and interesting forms.</p> <p>Attachment techniques are essential for creating complex functional pieces, such as tea pots, or sculptural decorative artworks.</p> <p>Proper craftsmanship is fundamental when creating quality works of art.</p>

PART II: INSTRUCTIONAL STRATEGIES AND RESOURCES
DESCRIBE THE LEARNING TARGETS.

<u>Learning Target</u>	<u>NJSLS:</u>
1. Use multiple approaches to begin creative endeavors.	1) 1.5.12prof.Cr1a
2. Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art and design.	2) 1.5.12prof.Cr1b
3. Individually and collaboratively formulate new creative problems based on student’s existing artwork.	3) 1.5.12acc.Cr1a
4. Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.	4) 1.5.12acc.Cr1b
5. Visualize and generate art and design that can affect social change.	5) 1.5.12adv.Cr1a
6. Choose from a range of materials and methods of traditional and contemporary artistic practices, following or breaking established conventions, to plan the making of multiple works of art and design based on a theme, idea or concept.	6) 1.5.12adv.Cr1b
7. Engage in making a work of art or design without having a preconceived plan.	7) 1.5.12prof.Cr2a
8. Explain how traditional and non-traditional materials may impact human health and the environment, and demonstrate safe handling of materials, tools and equipment.	8) 1.5.12prof.Cr2b
9. Collaboratively develop a proposal for an installation, artwork, or space design that transforms the perception and experience of a particular place.	9) 1.5.12prof.Cr2c
10. Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.	10) 1.5.12acc.Cr2a
11. Demonstrate awareness of ethical implications of making and distributing creative work.	11) 1.5.12acc.Cr2b
12. Redesign an object, system, place, or design in response to contemporary issues.	12) 1.5.12acc.Cr2c
13. Experiment, plan and make multiple works of art and design that explore a personally meaningful theme, idea, or concept.	13) 1.5.12adv.Cr2a
14. Demonstrate understanding of the importance of balancing freedom and responsibility in the use of images, materials, tools and equipment in the creation and circulation of creative work.	14) 1.5.12adv.Cr2b
15. Demonstrate in works of art or design how visual and material culture defines, shapes, enhances, inhibits, and/or empowers people's lives.	15) 1.5.12adv.Cr2c
16. Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on and plan revisions for works of art and design in progress.	16) 1.5.12prof.Cr3a
17. Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision.	17) 1.5.12acc.Cr3a
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18. Reflect on, re-engage, revise and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.	41) 1.5.12acc.Cn10a
19. Analyze, select and curate artifacts and/or artworks for presentation and preservation.	42) 1.5.12adv.Cn10a
20. Analyze, select and critique personal artwork for a collection or portfolio presentation.	43) 1.5.12prof.Cn11a
21. Critique, justify and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.	44) 1.5.12prof.Cn11b
22. Analyze and evaluate the reasons and ways an exhibition is presented.	45) 1.5.12acc.Cn11a
23. Evaluate, select and apply methods or processes appropriate to display artwork in a specific place.	46) 1.5.12acc.Cn11b
24. Investigate, compare and contrast methods for preserving and protecting art.	47) 1.5.12adv.Cn11a
25. Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural or political beliefs and understandings.	48) 1.5.12adv.Cn11b
26. Make, explain and justify connections between artists or artwork and social, cultural and political history.	49) 9.1.12.CFR.2
27. Curate a collection of objects, artifacts or artwork to impact the viewer's understanding of social, cultural and/or political experiences.	50) 9.1.12.EG.5
28. Hypothesize ways in which art influences perception and understanding of human experiences.	51) 9.1.12.EG.6
29. Analyze how one's understanding of the world is affected by experiencing visual arts.	52) 9.1.12.FP.1
30. Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments.	53) 9.1.12.FP.2
31. Evaluate the effectiveness of visual artworks to influence ideas, feelings, and behaviors of specific audiences.	54) 9.1.12.PB.2
32. Analyze how responses to art develop over time based on knowledge of and experience with art and life.	55) 9.1.12.PB.4
33. Determine the commonalities within a group of artists or visual arts attributed to a particular type of art, timeframe, or culture.	56) 8.1.12.A.1
34. Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.	57) 8.1.12.D.1
35. Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.	
36. Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis.	
37. Establish relevant criteria in order to evaluate a work of art or collection of works.	
38. Determine the relevance of criteria used by others to evaluate a work of art or collection of works.	
39. Construct evaluations of a work of art or collection of works based on differing sets of criteria.	

40. Document the process of developing ideas from early stages to fully elaborated ideas.
41. Utilize inquiry methods of observation, research and experimentation to explore other subjects through artmaking.
42. Synthesize knowledge of social, cultural, historical, and personal life with artmaking approaches to create meaningful works of art or design.
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44. Describe how knowledge of global issues, including climate change, may influence personal responses to art.
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46. Compare uses of art in a variety of societal, cultural and historical contexts and make connections to global issues, including climate change.
47. Assess the impact of an artist or a group of artists on the beliefs, values and behaviors of a society.
48. Assess the impact of an artist or group of artists on global issues, including climate change.
49. Summarize causes important to you and compare organizations you seek to support to other organizations with similar missions.
50. Relate a country's economic system of production and consumption to building personal wealth, the mindset of social comparison, and achieving societal responsibilities
51. Analyze the rights and responsibilities of buyers and sellers under consumer protection laws.
52. Create a clear long-term financial plan to ensure its alignment with your values.
53. Explain how an individual's financial values and goals may change across a lifetime and the adjustments to the personal financial plan that may be needed.
54. Prioritize financial decisions by considering alternatives and possible consequences.
55. Explain how you would revise your budget to accommodate changing circumstances.
56. Create a personal digital portfolio which reflects personal and academic interests, achievements, and career aspirations by using a variety of digital tools and resources.
57. Demonstrate appropriate application of copyright, fair use and/or Creative Commons to an original work.

Inter-Disciplinary Connections:

Math-Measuring skills applied to compositions and in making templates.

History- Discussing styles, time periods, and cultures in connection to meaning and symbolism through exposure to relevant artworks.

Intrapersonal Connections- Allowing the students to incorporate their own creativity, ideas and personality into various works of art using line and shape.

Writing- Having students write during project proposals and during formal critiques to reflect on the work they have created and justify their design decisions.

Science- Investigate how chemical changes affect the visual results of materials when they are combined or are introduced to a temperature change.

Social and Emotional Learning- Self-Awareness, Self-Management, Social Awareness, Responsible Decision Making, Relationship Skills

Students will engage with the following text:

Google Classroom postings and assignments, teacher guided slideshows, videos, handouts, and activities.

Exposure to different artists and their work through various visual aids.

Students will write:

Analyze artwork, complete critiques based on the concepts and techniques introduced. Responses to “Do Now” or “Warm up” activities reinforcing concepts and vocabulary. Complete comprehensive project proposals.

PART III: TRANSFER OF KNOWLEDGE AND SKILLS

DESCRIBE THE LEARNING EXPERIENCE.

Application of Element of Art and Principles of Design

Completion of exercises/worksheets

Final project outcome

Critique

Verbal

Written

Vocabulary- Elements of Art and Principles of Design

Self-Critique

Peer Critique

Professional Art Critique

Art History

Viewing Artwork

Discussing Artwork

Using Reference Materials

Studio Practice

Adhering to Safety procedures

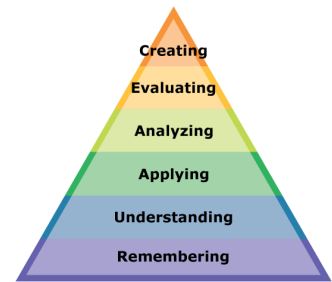
Keeping the Studio and equipment clean

Field Trip and Curricular Experiences

Museums, Galleries, Studios, and/or Sculpture Gardens

PART IV: EVIDENCE OF LEARNING

IDENTIFY THE METHODS BY WHICH STUDENTS WILL DEMONSTRATE THEIR UNDERSTANDING OF CONTENT AND THEIR ABILITY TO APPLY SKILLS.



Formative Assessments:

Completion of project, skill exercises and activities.
Teacher/Student project evaluation and conferencing
Teacher monitored progress
Management of project completion deadlines

Accommodations/Modifications:

- Use of visual aides, such as whiteboard, overhead, Smartboard, project samples
- Read the directions and/or writing prompt aloud
- Repeat and clarify directions
- Give step by step directions, outline the steps in writing
- Underline or highlight important words in the directions
- Break long assignments into parts. Set a separate due date for each part
- Reduce the total amount of work when appropriate
- Give partial credit for late or incomplete work until the students are able to complete their work on time
- Provide students with folder/binder to assist with organization
- Give students a checklist of materials which will be needed for each class
- Reinforce positive behaviors for following class rules.
- Provide activities for students during free time.
- Preferential seating near area of instruction
- Provide individual or small group instruction when possible
- Provide demonstration videos for students to reference at their own pace
- Utilize Google Classroom and Google Drive to manage work and materials

Summative Assessments:

Project Rubric (sample located on last page of curriculum)
Google Forms
Quizzes
Reflections and Critiques
Portfolio

Accommodations/Modifications:

- Use of visual aides, such as whiteboard, overhead, Smartboard, project samples
- Read the directions and/or writing prompt aloud
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- Preferential seating near area of instruction
- Provide individual or small group instruction when possible
- Provide demonstration videos for students to reference at their own pace
- Utilize Google Classroom and Google Drive to manage work and materials

Performance Assessments:

Project Grade- completion of projects by deadlines

Classwork Grade- working consistently and using class time

Homework/ Critique Grade- Completing materials that reinforce concepts; analyzing and evaluating artwork through written and verbal responses

Accommodations/Modifications:

- Use of visual aides, such as whiteboard, overhead, Smartboard, project samples
- Read the directions and/or writing prompt aloud
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- Provide activities for students during free time.
- Preferential seating near area of instruction
- Provide individual or small group instruction when possible
- Provide demonstration videos for students to reference at their own pace
- Utilize Google Classroom and Google Drive to manage work and materials

PART I: UNIT RATIONALE

WHY ARE STUDENTS LEARNING THIS CONTENT AND THESE SKILLS?

Course Unit/Title: Ceramics and Sculpture II & III Unit 3- Finishing Techniques	Unit Summary: Students will focus on varied finishing techniques and ways the surfaces of materials can be manipulated. Students will investigate the similarities and differences between materials and how material can affect the concept of a work of art. Levels of craftsmanship will become a major component of evaluating how successful a work of art is and how the steps taken to finish a work of art can affect the outcome of the artistic process.
Grade Level(s): 11-12	
Essential Question(s): How can the surface preparation of a work of art affect how it is perceived? What can inspire the manipulation of the surface of a work of art and the overall presentation of a piece? How can artistic processes and treatment of material relate to a specific culture or time period?	Enduring Understanding(s): Varied characteristics, tools, and techniques that are specific to a material, influence artistic interpretation and execution. Working with ceramic clay involves an implementation of a concept along with form and function. Art history allows artists to utilize traditional techniques and blending them with new and developing technologies.

PART II: INSTRUCTIONAL STRATEGIES AND RESOURCES
DESCRIBE THE LEARNING TARGETS.

<u>Learning Target</u>	<u>NJSLS:</u>
1. Use multiple approaches to begin creative endeavors.	1) 1.5.12prof.Cr1a
2. Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art and design.	2) 1.5.12prof.Cr1b
3. Individually and collaboratively formulate new creative problems based on student’s existing artwork.	3) 1.5.12acc.Cr1a
4. Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.	4) 1.5.12acc.Cr1b
5. Visualize and generate art and design that can affect social change.	5) 1.5.12adv.Cr1a
6. Choose from a range of materials and methods of traditional and contemporary artistic practices, following or breaking established conventions, to plan the making of multiple works of art and design based on a theme, idea or concept.	6) 1.5.12adv.Cr1b
7. Engage in making a work of art or design without having a preconceived plan.	7) 1.5.12prof.Cr2a
8. Explain how traditional and non-traditional materials may impact human health and the environment, and demonstrate safe handling of materials, tools and equipment.	8) 1.5.12prof.Cr2b
9. Collaboratively develop a proposal for an installation, artwork, or space design that transforms the perception and experience of a particular place.	9) 1.5.12prof.Cr2c
10. Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.	10) 1.5.12acc.Cr2a
11. Demonstrate awareness of ethical implications of making and distributing creative work.	11) 1.5.12acc.Cr2b
12. Redesign an object, system, place, or design in response to contemporary issues.	12) 1.5.12acc.Cr2c
13. Experiment, plan and make multiple works of art and design that explore a personally meaningful theme, idea, or concept.	13) 1.5.12adv.Cr2a
14. Demonstrate understanding of the importance of balancing freedom and responsibility in the use of images, materials, tools and equipment in the creation and circulation of creative work.	14) 1.5.12adv.Cr2b
15. Demonstrate in works of art or design how visual and material culture defines, shapes, enhances, inhibits, and/or empowers people's lives.	15) 1.5.12adv.Cr2c
16. Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on and plan revisions for works of art and design in progress.	16) 1.5.12prof.Cr3a
17. Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision.	17) 1.5.12acc.Cr3a
	18) 1.5.12adv.Cr3a
	19) 1.5.12prof.Pr4a
	20) 1.5.12acc.Pr4a
	21) 1.5.12adv.Pr4a
	22) 1.5.12prof.Pr5a
	23) 1.5.12acc.Pr5a
	24) 1.5.12adv.Pr5a
	25) 1.5.12prof.Pr6a
	26) 1.5.12acc.Pr6a
	27) 1.5.12adv.Pr6a
	28) 1.5.12prof.Re7a
	29) 1.5.12prof.Re7b
	30) 1.5.12acc.Re7a
	31) 1.5.12acc.Re7b
	32) 1.5.12adv.Re7a
	33) 1.5.12adv.Re7b
	34) 1.5.12prof.Re8a
	35) 1.5.12acc.Re8a
	36) 1.5.12adv.Re8a
	37) 1.5.12prof.Re9a
	38) 1.5.12acc.Re9a
	39) 1.5.12adv.Re9a
	40) 1.5.12prof.Cn10a

<p>18. Reflect on, re-engage, revise and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.</p> <p>19. Analyze, select and curate artifacts and/or artworks for presentation and preservation.</p> <p>20. Analyze, select and critique personal artwork for a collection or portfolio presentation.</p> <p>21. Critique, justify and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.</p> <p>22. Analyze and evaluate the reasons and ways an exhibition is presented.</p> <p>23. Evaluate, select and apply methods or processes appropriate to display artwork in a specific place.</p> <p>24. Investigate, compare and contrast methods for preserving and protecting art.</p> <p>25. Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural or political beliefs and understandings.</p> <p>26. Make, explain and justify connections between artists or artwork and social, cultural and political history.</p> <p>27. Curate a collection of objects, artifacts or artwork to impact the viewer's understanding of social, cultural and/or political experiences.</p> <p>28. Hypothesize ways in which art influences perception and understanding of human experiences.</p> <p>29. Analyze how one's understanding of the world is affected by experiencing visual arts.</p> <p>30. Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments.</p> <p>31. Evaluate the effectiveness of visual artworks to influence ideas, feelings, and behaviors of specific audiences.</p> <p>32. Analyze how responses to art develop over time based on knowledge of and experience with art and life.</p> <p>33. Determine the commonalities within a group of artists or visual arts attributed to a particular type of art, timeframe, or culture.</p> <p>34. Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.</p> <p>35. Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.</p> <p>36. Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis.</p> <p>37. Establish relevant criteria in order to evaluate a work of art or collection of works.</p> <p>38. Determine the relevance of criteria used by others to evaluate a work of art or collection of works.</p> <p>39. Construct evaluations of a work of art or collection of works based on differing sets of criteria.</p>	<p>41) 1.5.12acc.Cn10a</p> <p>42) 1.5.12adv.Cn10a</p> <p>43) 1.5.12prof.Cn11a</p> <p>44) 1.5.12prof.Cn11b</p> <p>45) 1.5.12acc.Cn11a</p> <p>46) 1.5.12acc.Cn11b</p> <p>47) 1.5.12adv.Cn11a</p> <p>48) 1.5.12adv.Cn11b</p> <p>49) 9.1.12.CFR.2</p> <p>50) 9.1.12.EG.5</p> <p>51) 9.1.12.EG.6</p> <p>52) 9.1.12.FP.1</p> <p>53) 9.1.12.FP.2</p> <p>54) 9.1.12.PB.2</p> <p>55) 9.1.12.PB.4</p> <p>56) 8.1.12.A.1</p> <p>57) 8.1.12.D.1</p>
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40. Document the process of developing ideas from early stages to fully elaborated ideas.
41. Utilize inquiry methods of observation, research and experimentation to explore other subjects through artmaking.
42. Synthesize knowledge of social, cultural, historical, and personal life with artmaking approaches to create meaningful works of art or design.
43. Describe how knowledge of culture, traditions and history may influence personal responses to art.
44. Describe how knowledge of global issues, including climate change, may influence personal responses to art.
45. Compare uses of art in a variety of societal, cultural and historical contexts and make connections to uses of art in contemporary and local contexts.
46. Compare uses of art in a variety of societal, cultural and historical contexts and make connections to global issues, including climate change.
47. Assess the impact of an artist or a group of artists on the beliefs, values and behaviors of a society.
48. Assess the impact of an artist or group of artists on global issues, including climate change.
49. Summarize causes important to you and compare organizations you seek to support to other organizations with similar missions.
50. Relate a country's economic system of production and consumption to building personal wealth, the mindset of social comparison, and achieving societal responsibilities
51. Analyze the rights and responsibilities of buyers and sellers under consumer protection laws.
52. Create a clear long-term financial plan to ensure its alignment with your values.
53. Explain how an individual's financial values and goals may change across a lifetime and the adjustments to the personal financial plan that may be needed.
54. Prioritize financial decisions by considering alternatives and possible consequences.
55. Explain how you would revise your budget to accommodate changing circumstances.
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Application of Element of Art and Principles of Design

Completion of exercises/worksheets

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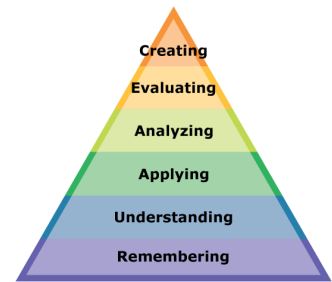
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PART IV: EVIDENCE OF LEARNING

IDENTIFY THE METHODS BY WHICH STUDENTS WILL DEMONSTRATE THEIR UNDERSTANDING OF CONTENT AND THEIR ABILITY TO APPLY SKILLS.



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Quizzes
Reflections and Critiques
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Performance Assessments:

Project Grade- completion of projects by deadlines

Classwork Grade- working consistently and using class time

Homework/ Critique Grade- Completing materials that reinforce concepts; analyzing and evaluating artwork through written and verbal responses

Accommodations/Modifications:

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PART I: UNIT RATIONALE

WHY ARE STUDENTS LEARNING THIS CONTENT AND THESE SKILLS?

<p>Course Unit/Title: Ceramics and Sculpture II & III Unit 4- Sculptural Articulation</p>	<p>Unit Summary: Students will be introduced to the importance of sculptural articulation. They will explore the concept of creating fluidity and continuity in their sculptures, uniting all parts of the sculpture. An articulated form clearly reveals the precise nature of its parts and their relationships to each other and to the whole. Students will experiment the use of organic versus geometric forms and determine which would be appropriate to successfully express a specific idea, feeling or concept. The understanding of sculptural articulation will be applied in the creation of 3-dimensional sculptures experimenting with various materials with a focus on final presentation. Art History and Critique will be utilized with a focus on sculptural articulation and production.</p>
<p>Grade Level(s): 11-12</p>	
<p>Essential Question(s):</p> <p>What is sculpture-in-the-round and relief sculpture?</p> <p>How is physical and visual balance used to organize and express ideas and create sculptural articulation?</p> <p>What is an armature and when is it appropriate to use in sculpture?</p> <p>Why do artists use particular tools and materials to express their ideas?</p>	<p>Enduring Understanding(s):</p> <p>Sculpture can be either sculpture-in-the-round or relief sculpture in which hard or plastic materials are worked into three-dimensional art forms. Sculpture-in-the-round is meant to be seen from all angles where a relief sculpture is flat on one side, usually meant to hang on a wall and protrude from that flat surface.</p> <p>Sculptors use space as a way to organize and express their ideas by defining the edges of the sculpture and/or defining its enclosed spaces that form hollow areas of emptiness to create physical and visual balance. It can link separate parts of the sculpture which relate to one another across space creating sculptural articulation.</p> <p>An armature is the basic form or shape of the structure of a sculpture. It is used to create a foundation for the sculpture. This is a skeletal framework built as a support onto which the sculpture is constructed.</p> <p>The materials the artist chooses can make a difference upon the idea or concept the finished piece is trying to portray. For example, using found objects or trash as the medium for a piece that is trying to express the importance of global awareness or the importance of recycling could make a bigger impact than just making it out of conventional materials.</p>

PART II: INSTRUCTIONAL STRATEGIES AND RESOURCES
DESCRIBE THE LEARNING TARGETS.

<u>Learning Target</u>	<u>NJSLS:</u>
1. Use multiple approaches to begin creative endeavors.	1) 1.5.12prof.Cr1a
2. Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art and design.	2) 1.5.12prof.Cr1b
3. Individually and collaboratively formulate new creative problems based on student’s existing artwork.	3) 1.5.12acc.Cr1a
4. Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.	4) 1.5.12acc.Cr1b
5. Visualize and generate art and design that can affect social change.	5) 1.5.12adv.Cr1a
6. Choose from a range of materials and methods of traditional and contemporary artistic practices, following or breaking established conventions, to plan the making of multiple works of art and design based on a theme, idea or concept.	6) 1.5.12adv.Cr1b
7. Engage in making a work of art or design without having a preconceived plan.	7) 1.5.12prof.Cr2a
8. Explain how traditional and non-traditional materials may impact human health and the environment, and demonstrate safe handling of materials, tools and equipment.	8) 1.5.12prof.Cr2b
9. Collaboratively develop a proposal for an installation, artwork, or space design that transforms the perception and experience of a particular place.	9) 1.5.12prof.Cr2c
10. Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.	10) 1.5.12acc.Cr2a
11. Demonstrate awareness of ethical implications of making and distributing creative work.	11) 1.5.12acc.Cr2b
12. Redesign an object, system, place, or design in response to contemporary issues.	12) 1.5.12acc.Cr2c
13. Experiment, plan and make multiple works of art and design that explore a personally meaningful theme, idea, or concept.	13) 1.5.12adv.Cr2a
14. Demonstrate understanding of the importance of balancing freedom and responsibility in the use of images, materials, tools and equipment in the creation and circulation of creative work.	14) 1.5.12adv.Cr2b
15. Demonstrate in works of art or design how visual and material culture defines, shapes, enhances, inhibits, and/or empowers people's lives.	15) 1.5.12adv.Cr2c
16. Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on and plan revisions for works of art and design in progress.	16) 1.5.12prof.Cr3a
17. Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision.	17) 1.5.12acc.Cr3a
18. Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.	18) 1.5.12adv.Cr3a
19. Demonstrate awareness of ethical implications of making and distributing creative work.	19) 1.5.12prof.Pr4a
20. Redesign an object, system, place, or design in response to contemporary issues.	20) 1.5.12acc.Pr4a
21. Experiment, plan and make multiple works of art and design that explore a personally meaningful theme, idea, or concept.	21) 1.5.12adv.Pr4a
22. Demonstrate understanding of the importance of balancing freedom and responsibility in the use of images, materials, tools and equipment in the creation and circulation of creative work.	22) 1.5.12prof.Pr5a
23. Demonstrate in works of art or design how visual and material culture defines, shapes, enhances, inhibits, and/or empowers people's lives.	23) 1.5.12acc.Pr5a
24. Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on and plan revisions for works of art and design in progress.	24) 1.5.12adv.Pr5a
25. Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision.	25) 1.5.12prof.Pr6a
26. Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.	26) 1.5.12acc.Pr6a
27. Demonstrate awareness of ethical implications of making and distributing creative work.	27) 1.5.12adv.Pr6a
28. Redesign an object, system, place, or design in response to contemporary issues.	28) 1.5.12prof.Re7a
29. Experiment, plan and make multiple works of art and design that explore a personally meaningful theme, idea, or concept.	29) 1.5.12prof.Re7b
30. Demonstrate understanding of the importance of balancing freedom and responsibility in the use of images, materials, tools and equipment in the creation and circulation of creative work.	30) 1.5.12acc.Re7a
31. Demonstrate in works of art or design how visual and material culture defines, shapes, enhances, inhibits, and/or empowers people's lives.	31) 1.5.12acc.Re7b
32. Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on and plan revisions for works of art and design in progress.	32) 1.5.12adv.Re7a
33. Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision.	33) 1.5.12adv.Re7b
34. Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.	34) 1.5.12prof.Re8a
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36. Redesign an object, system, place, or design in response to contemporary issues.	36) 1.5.12adv.Re8a
37. Experiment, plan and make multiple works of art and design that explore a personally meaningful theme, idea, or concept.	37) 1.5.12prof.Re9a
38. Demonstrate understanding of the importance of balancing freedom and responsibility in the use of images, materials, tools and equipment in the creation and circulation of creative work.	38) 1.5.12acc.Re9a
39. Demonstrate in works of art or design how visual and material culture defines, shapes, enhances, inhibits, and/or empowers people's lives.	39) 1.5.12adv.Re9a
40. Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on and plan revisions for works of art and design in progress.	40) 1.5.12prof.Cn10a

18. Reflect on, re-engage, revise and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.	41) 1.5.12acc.Cn10a
19. Analyze, select and curate artifacts and/or artworks for presentation and preservation.	42) 1.5.12adv.Cn10a
20. Analyze, select and critique personal artwork for a collection or portfolio presentation.	43) 1.5.12prof.Cn11a
21. Critique, justify and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.	44) 1.5.12prof.Cn11b
22. Analyze and evaluate the reasons and ways an exhibition is presented.	45) 1.5.12acc.Cn11a
23. Evaluate, select and apply methods or processes appropriate to display artwork in a specific place.	46) 1.5.12acc.Cn11b
24. Investigate, compare and contrast methods for preserving and protecting art.	47) 1.5.12adv.Cn11a
25. Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural or political beliefs and understandings.	48) 1.5.12adv.Cn11b
26. Make, explain and justify connections between artists or artwork and social, cultural and political history.	49) 9.1.12.CFR.2
27. Curate a collection of objects, artifacts or artwork to impact the viewer's understanding of social, cultural and/or political experiences.	50) 9.1.12.EG.5
28. Hypothesize ways in which art influences perception and understanding of human experiences.	51) 9.1.12.EG.6
29. Analyze how one's understanding of the world is affected by experiencing visual arts.	52) 9.1.12.FP.1
30. Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments.	53) 9.1.12.FP.2
31. Evaluate the effectiveness of visual artworks to influence ideas, feelings, and behaviors of specific audiences.	54) 9.1.12.PB.2
32. Analyze how responses to art develop over time based on knowledge of and experience with art and life.	55) 9.1.12.PB.4
33. Determine the commonalities within a group of artists or visual arts attributed to a particular type of art, timeframe, or culture.	56) 8.1.12.A.1
34. Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.	57) 8.1.12.D.1
35. Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.	
36. Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis.	
37. Establish relevant criteria in order to evaluate a work of art or collection of works.	
38. Determine the relevance of criteria used by others to evaluate a work of art or collection of works.	
39. Construct evaluations of a work of art or collection of works based on differing sets of criteria.	

40. Document the process of developing ideas from early stages to fully elaborated ideas.
41. Utilize inquiry methods of observation, research and experimentation to explore other subjects through artmaking.
42. Synthesize knowledge of social, cultural, historical, and personal life with artmaking approaches to create meaningful works of art or design.
43. Describe how knowledge of culture, traditions and history may influence personal responses to art.
44. Describe how knowledge of global issues, including climate change, may influence personal responses to art.
45. Compare uses of art in a variety of societal, cultural and historical contexts and make connections to uses of art in contemporary and local contexts.
46. Compare uses of art in a variety of societal, cultural and historical contexts and make connections to global issues, including climate change.
47. Assess the impact of an artist or a group of artists on the beliefs, values and behaviors of a society.
48. Assess the impact of an artist or group of artists on global issues, including climate change.
49. Summarize causes important to you and compare organizations you seek to support to other organizations with similar missions.
50. Relate a country's economic system of production and consumption to building personal wealth, the mindset of social comparison, and achieving societal responsibilities
51. Analyze the rights and responsibilities of buyers and sellers under consumer protection laws.
52. Create a clear long-term financial plan to ensure its alignment with your values.
53. Explain how an individual's financial values and goals may change across a lifetime and the adjustments to the personal financial plan that may be needed.
54. Prioritize financial decisions by considering alternatives and possible consequences.
55. Explain how you would revise your budget to accommodate changing circumstances.
56. Create a personal digital portfolio which reflects personal and academic interests, achievements, and career aspirations by using a variety of digital tools and resources.
57. Demonstrate appropriate application of copyright, fair use and/or Creative Commons to an original work.

Inter-Disciplinary Connections:

Math-Measuring skills applied to compositions and in making templates.

History- Discussing styles, time periods, and cultures in connection to meaning and symbolism through exposure to relevant artworks.

Intrapersonal Connections- Allowing the students to incorporate their own creativity, ideas and personality into various works of art using line and shape.

Writing- Having students write during project proposals and during formal critiques to reflect on the work they have created and justify their design decisions.

Science- Investigate how chemical changes affect the visual results of materials when they are combined or are introduced to a temperature change.

Social and Emotional Learning- Self-Awareness, Self-Management, Social Awareness, Responsible Decision Making, Relationship Skills

Students will engage with the following text:

Google Classroom postings and assignments, teacher guided slideshows, videos, handouts, and activities.

Exposure to different artists and their work through various visual aids.

Students will write:

Analyze artwork, complete critiques based on the concepts and techniques introduced. Responses to “Do Now” or “Warm up” activities reinforcing concepts and vocabulary. Complete comprehensive project proposals.

PART III: TRANSFER OF KNOWLEDGE AND SKILLS

DESCRIBE THE LEARNING EXPERIENCE.

Application of Element of Art and Principles of Design

Completion of exercises/worksheets

Final project outcome

Critique

Verbal

Written

Vocabulary- Elements of Art and Principles of Design

Self-Critique

Peer Critique

Professional Art Critique

Art History

Viewing Artwork

Discussing Artwork

Using Reference Materials

Studio Practice

Adhering to Safety procedures

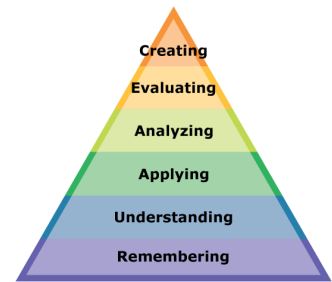
Keeping the Studio and equipment clean

Field Trip and Curricular Experiences

Museums, Galleries, Studios, and/or Sculpture Gardens

PART IV: EVIDENCE OF LEARNING

IDENTIFY THE METHODS BY WHICH STUDENTS WILL DEMONSTRATE THEIR UNDERSTANDING OF CONTENT AND THEIR ABILITY TO APPLY SKILLS.



Formative Assessments:

Completion of project, skill exercises and activities.
Teacher/Student project evaluation and conferencing
Teacher monitored progress
Management of project completion deadlines

Accommodations/Modifications:

- Use of visual aides, such as whiteboard, overhead, Smartboard, project samples
- Read the directions and/or writing prompt aloud
- Repeat and clarify directions
- Give step by step directions, outline the steps in writing
- Underline or highlight important words in the directions
- Break long assignments into parts. Set a separate due date for each part
- Reduce the total amount of work when appropriate
- Give partial credit for late or incomplete work until the students are able to complete their work on time
- Provide students with folder/binder to assist with organization
- Give students a checklist of materials which will be needed for each class
- Reinforce positive behaviors for following class rules.
- Provide activities for students during free time.
- Preferential seating near area of instruction
- Provide individual or small group instruction when possible
- Provide demonstration videos for students to reference at their own pace
- Utilize Google Classroom and Google Drive to manage work and materials

Summative Assessments:

Project Rubric (sample located on last page of curriculum)
Google Forms
Quizzes
Reflections and Critiques
Portfolio

Accommodations/Modifications:

- Use of visual aides, such as whiteboard, overhead, Smartboard, project samples
- Read the directions and/or writing prompt aloud
- Repeat and clarify directions
- Give step by step directions, outline the steps in writing
- Underline or highlight important words in the directions
- Break long assignments into parts. Set a separate due date for each part
- Reduce the total amount of work when appropriate
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- Reinforce positive behaviors for following class rules.
- Provide activities for students during free time.
- Preferential seating near area of instruction
- Provide individual or small group instruction when possible
- Provide demonstration videos for students to reference at their own pace
- Utilize Google Classroom and Google Drive to manage work and materials

Performance Assessments:

Project Grade- completion of projects by deadlines

Classwork Grade- working consistently and using class time

Homework/ Critique Grade- Completing materials that reinforce concepts; analyzing and evaluating artwork through written and verbal responses

Accommodations/Modifications:

- Use of visual aides, such as whiteboard, overhead, Smartboard, project samples
- Read the directions and/or writing prompt aloud
- Repeat and clarify directions
- Give step by step directions, outline the steps in writing
- Underline or highlight important words in the directions
- Break long assignments into parts. Set a separate due date for each part
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- Provide activities for students during free time.
- Preferential seating near area of instruction
- Provide individual or small group instruction when possible
- Provide demonstration videos for students to reference at their own pace
- Utilize Google Classroom and Google Drive to manage work and materials

PART I: UNIT RATIONALE

WHY ARE STUDENTS LEARNING THIS CONTENT AND THESE SKILLS?

Course Unit/Title: Ceramics and Sculpture II & III Unit 5- Advanced Wheel Throwing	Unit Summary: This unit is designed to provide the students an opportunity to expand on their previous experience with using the potter's wheel to create round ceramic shapes. They will refine and advance their skills by working with increased size and creating production pottery, sets of vessels that are the same size and/or shape. Students will explore combining and altering thrown pieces as well as incorporating hand built pieces to their wheel thrown vessel. Craftsmanship will be a main focus as students continue to refine their wheel throwing skills. A focus on studio maintenance, safety procedures, and proper care and storage of ceramics pieces will ensure students develop safe and efficient studio habits.
Grade Level(s): 11-12	
Essential Question(s): Why do we study Ceramics and the Potter's wheel? How can we identify wheel thrown art? How can students incorporate the potter's wheel and other hand building techniques? How was art history influenced by the invention of the potter's wheel?	Enduring Understanding(s): The potter's wheel has been a fixture in creating and perfecting round ceramic shapes since 4500 BCE. Wheel thrown ceramic vessels are round in shape and can be smooth or carved. They can be decorated through hand building techniques. They can also have the marks of the potter's fingers or hands left of the finished piece. Coils and other hand built sculptures can be added to the piece as well as combining multiple wheel thrown pieces. Many artist throw the base of a sculpture or basic shape on the potter's wheel with the intention of manipulating it to a different appearance. Early ceramics were built by the coiling method where the potter had to either turn the vessel while working on it or by walking around it while building. The earliest wheels were turned slowly by hand or by foot. This invention helped to make the production of round ceramic vessels faster and easier to produce.

PART II: INSTRUCTIONAL STRATEGIES AND RESOURCES
DESCRIBE THE LEARNING TARGETS.

<u>Learning Target</u>	<u>NJSLS:</u>
1. Use multiple approaches to begin creative endeavors.	1) 1.5.12prof.Cr1a
2. Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art and design.	2) 1.5.12prof.Cr1b
3. Individually and collaboratively formulate new creative problems based on student’s existing artwork.	3) 1.5.12acc.Cr1a
4. Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.	4) 1.5.12acc.Cr1b
5. Visualize and generate art and design that can affect social change.	5) 1.5.12adv.Cr1a
6. Choose from a range of materials and methods of traditional and contemporary artistic practices, following or breaking established conventions, to plan the making of multiple works of art and design based on a theme, idea or concept.	6) 1.5.12adv.Cr1b
7. Engage in making a work of art or design without having a preconceived plan.	7) 1.5.12prof.Cr2a
8. Explain how traditional and non-traditional materials may impact human health and the environment, and demonstrate safe handling of materials, tools and equipment.	8) 1.5.12prof.Cr2b
9. Collaboratively develop a proposal for an installation, artwork, or space design that transforms the perception and experience of a particular place.	9) 1.5.12prof.Cr2c
10. Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.	10) 1.5.12acc.Cr2a
11. Demonstrate awareness of ethical implications of making and distributing creative work.	11) 1.5.12acc.Cr2b
12. Redesign an object, system, place, or design in response to contemporary issues.	12) 1.5.12acc.Cr2c
13. Experiment, plan and make multiple works of art and design that explore a personally meaningful theme, idea, or concept.	13) 1.5.12adv.Cr2a
14. Demonstrate understanding of the importance of balancing freedom and responsibility in the use of images, materials, tools and equipment in the creation and circulation of creative work.	14) 1.5.12adv.Cr2b
15. Demonstrate in works of art or design how visual and material culture defines, shapes, enhances, inhibits, and/or empowers people’s lives.	15) 1.5.12adv.Cr2c
16. Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on and plan revisions for works of art and design in progress.	16) 1.5.12prof.Cr3a
17. Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision.	17) 1.5.12acc.Cr3a
	18) 1.5.12adv.Cr3a
	19) 1.5.12prof.Pr4a
	20) 1.5.12acc.Pr4a
	21) 1.5.12adv.Pr4a
	22) 1.5.12prof.Pr5a
	23) 1.5.12acc.Pr5a
	24) 1.5.12adv.Pr5a
	25) 1.5.12prof.Pr6a
	26) 1.5.12acc.Pr6a
	27) 1.5.12adv.Pr6a
	28) 1.5.12prof.Re7a
	29) 1.5.12prof.Re7b
	30) 1.5.12acc.Re7a
	31) 1.5.12acc.Re7b
	32) 1.5.12adv.Re7a
	33) 1.5.12adv.Re7b
	34) 1.5.12prof.Re8a
	35) 1.5.12acc.Re8a
	36) 1.5.12adv.Re8a
	37) 1.5.12prof.Re9a
	38) 1.5.12acc.Re9a
	39) 1.5.12adv.Re9a
	40) 1.5.12prof.Cn10a

18. Reflect on, re-engage, revise and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.	41) 1.5.12acc.Cn10a
19. Analyze, select and curate artifacts and/or artworks for presentation and preservation.	42) 1.5.12adv.Cn10a
20. Analyze, select and critique personal artwork for a collection or portfolio presentation.	43) 1.5.12prof.Cn11a
21. Critique, justify and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.	44) 1.5.12prof.Cn11b
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PART III: TRANSFER OF KNOWLEDGE AND SKILLS

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Application of Element of Art and Principles of Design

Completion of exercises/worksheets

Final project outcome

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Verbal

Written

Vocabulary- Elements of Art and Principles of Design

Self-Critique

Peer Critique

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Discussing Artwork

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Studio Practice

Adhering to Safety procedures

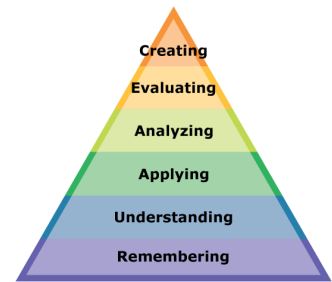
Keeping the Studio and equipment clean

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PART IV: EVIDENCE OF LEARNING

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- Give students a checklist of materials which will be needed for each class
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- Provide activities for students during free time.
- Preferential seating near area of instruction
- Provide individual or small group instruction when possible
- Provide demonstration videos for students to reference at their own pace
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Google Forms
Quizzes
Reflections and Critiques
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- Utilize Google Classroom and Google Drive to manage work and materials

Performance Assessments:

Project Grade- completion of projects by deadlines

Classwork Grade- working consistently and using class time

Homework/ Critique Grade- Completing materials that reinforce concepts; analyzing and evaluating artwork through written and verbal responses

Accommodations/Modifications:

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- Provide individual or small group instruction when possible
- Provide demonstration videos for students to reference at their own pace
- Utilize Google Classroom and Google Drive to manage work and materials

PART I: UNIT RATIONALE

WHY ARE STUDENTS LEARNING THIS CONTENT AND THESE SKILLS?

Course Unit/Title: Ceramics and Sculpture II & III Unit 6- Artistic Independence	Unit Summary: This unit is designed to prepare students as independent artists in and out of the classroom. Students will follow studio maintenance practices, safety procedures, and proper care and storage of ceramics pieces that will ensure the development of safe and efficient studio habits. Students will address the development of an artistic identity through project proposals and professional artistic business practices. Students will maintain all studio equipment and will follow the safety standards of a studio space.
Grade Level(s): 11-12	
Essential Question(s): What are the business habits of independent artists? What are safe and efficient studio habits? Why is it important for an artist to develop a unique style?	Enduring Understanding(s): The practices of a successful artist are connected directly to the practices of a successful artistic business endeavor. The artist becomes the key factor of the business, as the success of the business relies on the artist's ability to meet community expectations, develop an artistic identity, and communicate a vision to patrons. Maintaining a studio space requires procedures and safety standards to boost productivity and prevent damage to the space, equipment, or persons inside the studio. Developing a unique style is vital for professional artists to distinguish their work from that of others and find a place in visual culture. Artists' styles often develop and change throughout their career to stay relevant.

PART II: INSTRUCTIONAL STRATEGIES AND RESOURCES
DESCRIBE THE LEARNING TARGETS.

<u>Learning Target</u>	<u>NJSLS:</u>
1. Use multiple approaches to begin creative endeavors.	1) 1.5.12prof.Cr1a
2. Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art and design.	2) 1.5.12prof.Cr1b
3. Individually and collaboratively formulate new creative problems based on student’s existing artwork.	3) 1.5.12acc.Cr1a
4. Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.	4) 1.5.12acc.Cr1b
5. Visualize and generate art and design that can affect social change.	5) 1.5.12adv.Cr1a
6. Choose from a range of materials and methods of traditional and contemporary artistic practices, following or breaking established conventions, to plan the making of multiple works of art and design based on a theme, idea or concept.	6) 1.5.12adv.Cr1b
7. Engage in making a work of art or design without having a preconceived plan.	7) 1.5.12prof.Cr2a
8. Explain how traditional and non-traditional materials may impact human health and the environment, and demonstrate safe handling of materials, tools and equipment.	8) 1.5.12prof.Cr2b
9. Collaboratively develop a proposal for an installation, artwork, or space design that transforms the perception and experience of a particular place.	9) 1.5.12prof.Cr2c
10. Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.	10) 1.5.12acc.Cr2a
11. Demonstrate awareness of ethical implications of making and distributing creative work.	11) 1.5.12acc.Cr2b
12. Redesign an object, system, place, or design in response to contemporary issues.	12) 1.5.12acc.Cr2c
13. Experiment, plan and make multiple works of art and design that explore a personally meaningful theme, idea, or concept.	13) 1.5.12adv.Cr2a
14. Demonstrate understanding of the importance of balancing freedom and responsibility in the use of images, materials, tools and equipment in the creation and circulation of creative work.	14) 1.5.12adv.Cr2b
15. Demonstrate in works of art or design how visual and material culture defines, shapes, enhances, inhibits, and/or empowers people's lives.	15) 1.5.12adv.Cr2c
16. Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on and plan revisions for works of art and design in progress.	16) 1.5.12prof.Cr3a
17. Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision.	17) 1.5.12acc.Cr3a
	18) 1.5.12adv.Cr3a
	19) 1.5.12prof.Pr4a
	20) 1.5.12acc.Pr4a
	21) 1.5.12adv.Pr4a
	22) 1.5.12prof.Pr5a
	23) 1.5.12acc.Pr5a
	24) 1.5.12adv.Pr5a
	25) 1.5.12prof.Pr6a
	26) 1.5.12acc.Pr6a
	27) 1.5.12adv.Pr6a
	28) 1.5.12prof.Re7a
	29) 1.5.12prof.Re7b
	30) 1.5.12acc.Re7a
	31) 1.5.12acc.Re7b
	32) 1.5.12adv.Re7a
	33) 1.5.12adv.Re7b
	34) 1.5.12prof.Re8a
	35) 1.5.12acc.Re8a
	36) 1.5.12adv.Re8a
	37) 1.5.12prof.Re9a
	38) 1.5.12acc.Re9a
	39) 1.5.12adv.Re9a
	40) 1.5.12prof.Cn10a

18. Reflect on, re-engage, revise and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.
19. Analyze, select and curate artifacts and/or artworks for presentation and preservation.
20. Analyze, select and critique personal artwork for a collection or portfolio presentation.
21. Critique, justify and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.
22. Analyze and evaluate the reasons and ways an exhibition is presented.
23. Evaluate, select and apply methods or processes appropriate to display artwork in a specific place.
24. Investigate, compare and contrast methods for preserving and protecting art.
25. Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural or political beliefs and understandings.
26. Make, explain and justify connections between artists or artwork and social, cultural and political history.
27. Curate a collection of objects, artifacts or artwork to impact the viewer's understanding of social, cultural and/or political experiences.
28. Hypothesize ways in which art influences perception and understanding of human experiences.
29. Analyze how one's understanding of the world is affected by experiencing visual arts.
30. Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments.
31. Evaluate the effectiveness of visual artworks to influence ideas, feelings, and behaviors of specific audiences.
32. Analyze how responses to art develop over time based on knowledge of and experience with art and life.
33. Determine the commonalities within a group of artists or visual arts attributed to a particular type of art, timeframe, or culture.
34. Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.
35. Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.
36. Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis.
37. Establish relevant criteria in order to evaluate a work of art or collection of works.
38. Determine the relevance of criteria used by others to evaluate a work of art or collection of works.
39. Construct evaluations of a work of art or collection of works based on differing sets of criteria.

- 41) 1.5.12acc.Cn10a
- 42) 1.5.12adv.Cn10a
- 43) 1.5.12prof.Cn11a
- 44) 1.5.12prof.Cn11b
- 45) 1.5.12acc.Cn11a
- 46) 1.5.12acc.Cn11b
- 47) 1.5.12adv.Cn11a
- 48) 1.5.12adv.Cn11b
- 49) 9.1.12.CFR.2
- 50) 9.1.12.EG.5
- 51) 9.1.12.EG.6
- 52) 9.1.12.FP.1
- 53) 9.1.12.FP.2
- 54) 9.1.12.PB.2
- 55) 9.1.12.PB.4
- 56) 8.1.12.A.1
- 57) 8.1.12.D.1

40. Document the process of developing ideas from early stages to fully elaborated ideas.
41. Utilize inquiry methods of observation, research and experimentation to explore other subjects through artmaking.
42. Synthesize knowledge of social, cultural, historical, and personal life with artmaking approaches to create meaningful works of art or design.
43. Describe how knowledge of culture, traditions and history may influence personal responses to art.
44. Describe how knowledge of global issues, including climate change, may influence personal responses to art.
45. Compare uses of art in a variety of societal, cultural and historical contexts and make connections to uses of art in contemporary and local contexts.
46. Compare uses of art in a variety of societal, cultural and historical contexts and make connections to global issues, including climate change.
47. Assess the impact of an artist or a group of artists on the beliefs, values and behaviors of a society.
48. Assess the impact of an artist or group of artists on global issues, including climate change.
49. Summarize causes important to you and compare organizations you seek to support to other organizations with similar missions.
50. Relate a country's economic system of production and consumption to building personal wealth, the mindset of social comparison, and achieving societal responsibilities
51. Analyze the rights and responsibilities of buyers and sellers under consumer protection laws.
52. Create a clear long-term financial plan to ensure its alignment with your values.
53. Explain how an individual's financial values and goals may change across a lifetime and the adjustments to the personal financial plan that may be needed.
54. Prioritize financial decisions by considering alternatives and possible consequences.
55. Explain how you would revise your budget to accommodate changing circumstances.
56. Create a personal digital portfolio which reflects personal and academic interests, achievements, and career aspirations by using a variety of digital tools and resources.
57. Demonstrate appropriate application of copyright, fair use and/or Creative Commons to an original work.

Inter-Disciplinary Connections:

Math-Measuring skills applied to compositions and in making templates.

History- Discussing styles, time periods, and cultures in connection to meaning and symbolism through exposure to relevant artworks.

Intrapersonal Connections- Allowing the students to incorporate their own creativity, ideas and personality into various works of art using refined skills.

Writing- Having students write during project proposals and during formal critiques to reflect on the work they have created and justify their design decisions.

Science- Investigate how chemical changes affect the visual results of materials when they are combined or are introduced to a temperature change.

Business- Creation of business and marketing plans as it relates to the arts.

Social and Emotional Learning- Self-Awareness, Self-Management, Social Awareness, Responsible Decision Making, Relationship Skills

Students will engage with the following text:

Google Classroom postings and assignments, teacher guided slideshows, videos, handouts, and activities. Exposure to different artists and their work through various visual aids.

Students will write:

Analyze artwork, complete critiques based on the concepts and techniques introduced. Responses to “Do Now” or “Warm up” activities reinforcing concepts and vocabulary. Complete comprehensive project proposals.

PART III: TRANSFER OF KNOWLEDGE AND SKILLS

DESCRIBE THE LEARNING EXPERIENCE.

Application of Element of Art and Principles of Design

Completion of exercises/worksheets

Final project outcome

Critique

Verbal

Written

Vocabulary- Elements of Art and Principles of Design

Self-Critique

Peer Critique

Professional Art Critique

Art History

Viewing Artwork

Discussing Artwork

Using Reference Materials

Studio Practice

Adhering to Safety procedures

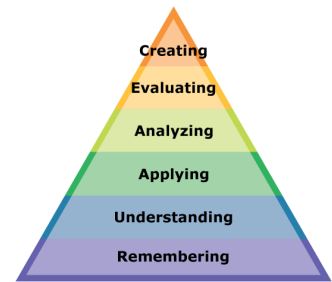
Keeping the Studio and equipment clean

Field Trip and Curricular Experiences

Museums, Galleries, Studios, and/or Sculpture Gardens

PART IV: EVIDENCE OF LEARNING

IDENTIFY THE METHODS BY WHICH STUDENTS WILL DEMONSTRATE THEIR UNDERSTANDING OF CONTENT AND THEIR ABILITY TO APPLY SKILLS.



Formative Assessments:

Completion of project, skill exercises and activities.
Teacher/Student project evaluation and conferencing
Teacher monitored progress
Management of project completion deadlines

Accommodations/Modifications:

- Use of visual aides, such as whiteboard, overhead, Smartboard, project samples
- Read the directions and/or writing prompt aloud
- Repeat and clarify directions
- Give step by step directions, outline the steps in writing
- Underline or highlight important words in the directions
- Break long assignments into parts. Set a separate due date for each part
- Reduce the total amount of work when appropriate
- Give partial credit for late or incomplete work until the students are able to complete their work on time
- Provide students with folder/binder to assist with organization
- Give students a checklist of materials which will be needed for each class
- Reinforce positive behaviors for following class rules.
- Provide activities for students during free time.
- Preferential seating near area of instruction
- Provide individual or small group instruction when possible
- Provide demonstration videos for students to reference at their own pace
- Utilize Google Classroom and Google Drive to manage work and materials

Summative Assessments:

Project Rubric (sample located on last page of curriculum)
Google Forms
Quizzes
Reflections and Critiques
Portfolio

Accommodations/Modifications:

- Use of visual aides, such as whiteboard, overhead, Smartboard, project samples
- Read the directions and/or writing prompt aloud
- Repeat and clarify directions
- Give step by step directions, outline the steps in writing
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Performance Assessments:

Project Grade- completion of projects by deadlines

Classwork Grade- working consistently and using class time

Homework/ Critique Grade- Completing materials that reinforce concepts; analyzing and evaluating artwork through written and verbal responses

Accommodations/Modifications:

- Use of visual aides, such as whiteboard, overhead, Smartboard, project samples
- Read the directions and/or writing prompt aloud
- Repeat and clarify directions
- Give step by step directions, outline the steps in writing
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Sample Visual Art Grading Rubric

	Level 1 -Incomplete -No planning -Materials/ equipment used inappropriately -Poor communication of ideas	Level 2 -Partially complete and lack of understandin g -Little planning -Inadequate use of materials and equipment - Unoriginal ideas	Level 3 -Complete and meeting minimal requirements -Satisfactory planning -Adequate use of materials/ equipment -Has some unique features	Level 4 -Average understanding of elements & principles -Some detail and care -Original ideas -Appropriate use of materials/ equipment	Level 5 -Above average understanding of elements & principles -Neat, clean, pristine. -Could push concepts/ originality further -Appropriate use of materials/ equipment	Level 6 -Professional level understanding of elements & principles -Neat, clean, pristine. -Advanced understanding of concepts/ originality -Appropriate use of materials/ equipment
Visual Elements & Principles of Design Careful planning, effective use of elements and principles						
Craftsmanship & Neatness Neat, Clean, Pristine. Project is detailed and carefully made						
Creativity & Originality Design is unique. Experimentation and risk taking						
Use of Materials Shows respect for materials and facility						