

Ceramics- High School

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**Fair Lawn
Public Schools
Fair Lawn, NJ**

Fair Lawn School District

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Committee Credits

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Course Synopsis

The purpose of Ceramics 1 is to introduce students to the properties and techniques of hand-building, the potter's wheel, surface treatment, and the physical properties of clay and glazes, as they relate to three-dimensional design in clay.

The historical and cultural aspects of ceramics are also explored throughout the course. When appropriate, an awareness of the topic relevance to business and/or industrial applications is provided for each student. The subject matter is presented with an awareness of the National Art Education Association curriculum standards and the New Jersey Student Learning Standards.

Philosophy & Rationale

Fair Lawn District Mission

Recognizing that the "Leaders of Tomorrow Attend Fair Lawn Schools Today," it is the mission of Fair Lawn High School to afford each student the opportunity to learn, to achieve success and to become a confident and productive member of a global and technological society prepared to face the challenges of the 21st century. We believe that a major purpose of an education is to cultivate in each student a sense of wonder in the life-long process of learning. We believe that our school provides a learning environment that is student-centered, and supports the interaction of students, parents, professional staff, and the community. We believe that teachers must be empowered to develop and deliver high quality instruction, nurture students' special talents and abilities, and respond to the needs of each individual. We believe that the optimal environment is one in which students feel free to challenge themselves and have opportunities to take initiative, to articulate clearly and imaginatively, to be creative, and to learn from their inquiry and experience. We believe that an education which provides for the intellectual, aesthetic, physical, cultural, technological and social development of young people leads to their becoming productive and humane citizens who demonstrate self-discipline; responsibility and respect for others. We believe that education provides students with opportunities to access knowledge, ensuring competence and confidence in responding to the challenges of the future.

Department of Fine Art Mission Statement

The course offerings of the Fine Art Department provide all Fair Lawn High School students the opportunity to grow aesthetically; to develop and expand a critical awareness of their cultural heritage; and to acquire the skills needed to distinguish the fine from the mundane. The intent is to help students increase their perception and awareness of the environment, to encourage an imaginative and creative approach to problem solving, and to develop self-discipline and

confidence. The varied courses offered by the Fine Art Department are designed to challenge all students to achieve higher levels of performance and appreciation.

New Jersey Student Learning Standards

Visual Arts:

Standard 1.1 (the creative process) all students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre and visual arts.

Standard 1.2 (history of the arts and culture) all students will understand the role, development, and influence of the arts throughout history and across the cultures.

Standard 1.3 (performance) all students will synthesize skills, media, methods, and technologies that are appropriate to creating, performing, and/or presenting works of art in dance, music, theatre and visual art.

Standard 1.4 (aesthetic responses and critique methodologies) all students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre and visual art.

For more specific details go to: <http://www.state.nj.us/education/cccs/standards/1/index.html>

Curricula Writing: The administrators and teachers of the Fair Lawn Public Schools are committed to writing, researching, and producing curricula in all subject areas that are aligned the New Jersey Student Learning Standards and the Common Core State Standards. Curriculum is designed to be a living document – added to, edited, and enhanced at any time. Standing committees of teachers and administrators meet on a routine basis to monitor the effectiveness of our curriculum. The process used by the educators of the Fair Lawn Schools is rigorous and reflective in examining all facets of the foundational documents, upon which our curricula is based, to ensure for this alignment. In all curriculum writing, particular emphasis is given to employing the most current, research based instructional and assessment strategies available at the time. These strategies are continually updated and refined as new knowledge and pedagogy becomes widely accepted and proven successful in the field of education.

21st Century Competencies and Standards

There is ample evidence all around us of the many changes the 21st century has brought to our lives. The Fair Lawn Public Schools believe that to prepare our students for the world of tomorrow, we must enhance today's learning environments. The outcomes we want for our students are not new to the 21st century. Instead, they express knowledge and skills that are essential for life in the 21st century. Reflecting time-honored skills, taught via proved learning methods, and supported by modern learning tools, processes, and environments, the Fair Lawns Public Schools embraces the teaching of 21st Century Skills and unite these elements into a coherent set of educational objectives to ensure that all students are prepared for success. There are four 21st-Century Life and Careers standards. Standards 9.1, 9.2, and 9.3 describe life and

career skills that are integrated throughout the K-12 curriculum, while Standard 9.4 describes specialized skills that are taught in grades 9-12 as part of career and technical education programs. An overview of the four standards follows. Click on the link for more information <http://www.state.nj.us/education/cccs/standards/9>

Course Benchmarks

1. The student will be able to gain an appreciation of the origins of Ceramics, prominent works of various cultures throughout history, and how ceramics have developed over time
2. The student will be able to demonstrate an understanding of the proper use of the tools used in the Ceramics Studio, as well as proper handling of all materials.
3. The student will be able to demonstrate a basic knowledge of the pinch method of construction in clay.
4. The student will be able to demonstrate a basic knowledge of utilizing commercially prepared glazes.
5. The student will be able to demonstrate a basic knowledge of the slab method of construction in clay.
6. The student will be able to understand and utilize appropriate vocabulary in discussing, both written and verbal, their work and the work of others.
7. The student will be able to demonstrate a basic knowledge of the coil method of construction in clay.
8. The student will be able to demonstrate a basic knowledge of using the potter's wheel as a tool to create pottery.
9. The student will be able to demonstrate a basic knowledge of creating a three dimensional sculpture in clay.

Scope and Sequence

Marking Period 1

Unit I – Arts & Culture

The History of Ceramic Art

The student will be able to gain an appreciation of the origins of Ceramics, prominent works of various cultures throughout history, and how ceramics have developed over time

Unit II – Studio Safety

Studio Safety – Proper use of tools and materials

The student will be able to demonstrate an understanding of the proper use of the tools used in the Ceramics Studio, as well as proper handling of all materials.

Unit III –The Creative Process

The Pinch Method of Construction

The student will be able to demonstrate a basic knowledge of the pinch method of construction in clay.

Unit IV –The Creative Process

Glazing

The student will be able to demonstrate a basic knowledge of utilizing commercially prepared glazes.

Unit V – The Creative Process

The Slab Method of Construction

The student will be able to demonstrate a basic knowledge of the slab method of construction in clay.

Marking Period 2

Unit V – The Creative Process

Continuation of The Slab Method of Construction

The student will be able to demonstrate a basic knowledge of the slab method of construction in clay

Unit VI – The Elements and Principles of Design

Critical Analysis

The student will be able to understand and utilize appropriate vocabulary in discussing, both written and verbal, their work and the work of others.

Unit VII – The Creative Process

The Coil Method of Construction

The student will be able to demonstrate a basic knowledge of the coil method of construction in clay.

Unit VIII –The Creative Process

The Potters Wheel

The student will be able to demonstrate a basic knowledge of using the potter's wheel as a tool to create pottery.

Unit IX – The Creative Process

Sculpture

The student will be able to demonstrate a basic knowledge of creating a three dimensional sculpture in clay.

Unit I - Arts & Culture

The History of Ceramic Art

Goal 1: The student will be able to gain an appreciation of the origins of Ceramics, prominent works of various cultures throughout history, and how ceramics have developed over time.

Objectives / Cluster Concepts /Cumulative Progress Indicators (CPI's)

The student will be able to:

- 1.1. Understand the use of Ceramics through the ages: Prehistoric, Pre-Colombian, Ancient Egyptian, Greek and Roman, and Contemporary society (1.1,1.5)
- 1.2. Identify how history and culture effect the various periods of ceramic art. (1.5)

Essential Questions/ Sample Conceptual Understandings

Essential Questions

How have cultures used ceramic art as a means of function and expression through the ages?

What are common uses of ceramic art throughout history?

Enduring Understandings

Art and culture are reflections of historical events and influenced by each other

Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model

NOTE: The assessment models provided in this document are suggestions for the teacher. If the teacher chooses to develop his/her own model, it must be of equal or better quality and at the same or higher cognitive levels (as noted in parentheses).

Depending upon the needs of the class, the assessment questions may be answered in the form of essays, quizzes, mobiles, PowerPoint, oral reports, booklets, or other formats of measurement used by the teacher.

Instructional Tools :

PowerPoint: Introduction to Ceramics

Resources:

Text: *Art Through the Ages* by Fred S. Kleiner & Christin M. Mamiya

Learning Activities

Small group activity: Students will assemble a “collection” of art that outlines each of the time periods discussed in class, utilizing the computer as a means for research. For each piece of artwork collected, indicate the material used and function, if any, of the work of art. Each group will present their art collection to the class. (*Knowledge*)

Design assignment: Traditionally, cultures create ceramic vessels that specifically meet the needs of their society. Think of a function that you regularly take part in. Design a vessel that would serve its purpose. Keep in mind the shape as well as the surface decoration (*synthesis, application*)

Interdisciplinary Activities

Collaborate with the history department or art history program in a project that demonstrates how historical events and culture have influenced ceramics (ex. Pre-Columbian cooking vessels, Religious artifacts, building materials.). (*analysis, evaluation*)

Unit II Health and Safety

STUDIO SAFETY – PROPER USE OF TOOLS AND MATERIALS

Goal 2: The student will be able to demonstrate an understanding of the proper use of the tools used in the Ceramics Studio, as well as proper handling of all materials.

Objectives / Cluster Concepts /Cumulative Progress Indicators (CPI's)**The student will be able to:**

- 2.1. Identify daily safety measures that must be done to ensure a safe learning environment (1.2)
- 2.2. Identify the tools used in the ceramics studio and their proper functions (1.2)
- 2.3. Develop problem solving skills based on established knowledge in safe handling of equipment and materials (1.2)

Essential Questions/ Sample Conceptual Understandings**Essential Questions**

How is maintaining safe working procedures essential to the learning process?

Enduring Understandings

Safety is paramount to success in any lab/studio setting

Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model

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Instructional Tools :

PowerPoint: Introduction to Ceramics

Resources:

The Potter's Dictionary of Materials and Techniques Frank Hamer, Janet Hamer

Big Book of Ceramics Joaquim Chavarria

Learning Activities

Class activity: Tour spaces of classroom where ceramics materials are stored with a discussion of safety rules for each area. (*knowledge*)

Small group activity: Each group is distributed a collection of tools. Using the text, find out what the tools are and what they are used for. Create a chart demonstrating these functions. (*knowledge, application*)

Small group activity: Each group will draw three scenarios from a deck of cards. (or play Jeopardy) Each card has a problem on it that might be encountered in class. Using the information provided in class, define a solution to the problem and, if possible, how it may have been prevented. (*application, analysis, synthesis*)

Unit III The Creative Process**The Pinch Method of Construction**

Goal 3: The student will be able to demonstrate a basic knowledge of the pinch method of construction in clay.

Objectives / Cluster Concepts /Cumulative Progress Indicators (CPI's)

The student will be able to:

- 3.1. Identify cultures that utilize the pinch method of construction and how the vessels are used (1.5)
- 3.2. Demonstrate an understanding of the processes involved in pinch construction (1.1, 1.2)
- 3.3. Demonstrate an understanding of the proper use of various hand building tools (1.1, 1.2)
- 3.4. Demonstrate an understanding of joining methods in clay construction (1.1, 1.2)
- 3.5. Distinguish various stages of drying clay, as they pertain to construction (1.1, 1.2)

Essential Questions/ Sample Conceptual Understandings

Essential Questions

What are the origins of the pinch method of construction in clay?

What are the tools involved in clay construction and how are they utilized?

What are the various methods for joining clay together?

Enduring Understandings

Form and function are influenced by the needs of a culture and/or society

Proper technique is essential in successful outcomes

Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model

NOTE: The assessment models provided in this document are suggestions for the teacher. If the teacher chooses to develop his/her own model, it must be of equal or better quality and at the same or higher cognitive levels (as noted in parentheses).

Depending upon the needs of the class, the assessment questions may be answered in the form of essays, quizzes, mobiles, PowerPoint, oral reports, booklets, or other formats of measurement used by the teacher.

Resources:

Handbuilding Techniques - Joaquim Chavarria

Big Book of Ceramics - Joaquim Chavarria

Powerpoint- Pinched Vessels (Pre-Columbian and African functional vessels)

Learning Activities:

Demonstration: Creating a pinch pot

Score/ Slip/ Secure method of joining 2 pieces of clay(*knowledge*)

Individual Learning Activity:

Guided practice- students will create two - four small pinch pots for practice, to be used later for glazing samples (*application, synthesis*)

Students will create a hand held maraca by joining two pinch pots together. Sound can be generated by adding small balls of clay to the inside of the completed sphere (wrapped in paper towel to prevent sticking) The smaller the ball, the lighter the sound. Spheres will be decorated using a carved design and decorated using texture glazes, to explore how different glazes can enhance surface designs. (*application, synthesis*)

Continuation of The Pinch Method of Construction

Brainstorming Activity:

During an interactive lecture, students will explore how line and shape can be used in design. The principles of design will be introduced to define what is “good design” (*knowledge, analysis, application*)

Students will brainstorm four different ideas for a design that will be carved into the surface of their maraca. Designs may be geometric, linear, or organic. (*synthesis*)

Assessment:

Project Grading rubric based on the following: Elements & Principles, Creativity & Originality, Effort & Perseverance, Craftsmanship/Skill, Attitude/ Responsibility

Goal 4: The student will be able to demonstrate a basic knowledge of utilizing commercially prepared glazes.

Objectives / Cluster Concepts /Cumulative Progress Indicators (CPI's)

The student will be able to:

- 4.1. Examine the differences in glazes and how they effect a surface (1.1, 1.3)
- 4.2. Demonstrate proper glazing techniques (1.1, 1.2)
- 4.3. Utilize glaze in a way to enhance surface design (1.1, 1.2, 1.3)
- 4.4. Assemble a log for recording glaze usage and outcomes (1.1, 1.4)

Essential Questions/ Sample Conceptual Understandings

Essential Questions

What is glaze?

How can glaze effect the surface decoration?

What are proper glazing techniques?

What are the problems that can arise during glazing and how can they be prevented and/or repaired?

Why is it important to record how glazes are used?

Enduring Understandings

Proper technique is essential in successful outcomes

Safety is paramount to success in any lab/studio setting

Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model

NOTE: The assessment models provided in this document are suggestions for the teacher. If the teacher chooses to develop his/her own model, it must be of equal or better quality and at the same or higher cognitive levels (as noted in parentheses).

Depending upon the needs of the class, the assessment questions may be answered in the form of essays, quizzes, mobiles, PowerPoint, oral reports, booklets, or other formats of measurement used by the teacher.

Resources:

Glazing Techniques - Joaquim Chavarria

Big Book of Ceramics Joaquim Chavarria

Learning Activities:

Demonstration: Proper glazing techniques, Dipping, Brushing

Explain spraying and the safety restrictions involved in the process (*knowledge*)

Small Group Activity:

Groups of four will receive a list of glazes, divided into two categories- Underglaze and Glaze

Each student at the table will divide up the glazes and glaze their pinch pots using the following technique to experiment with color mixing:

Underglaze on outside, glaze on inside, overlap glaze over half of the inside, draw detailed designs with underglaze

No two pots in each group may be the same. (*application, synthesis*)

Students will record the combinations in their journals and assess their success.

(*knowledge, evaluation*)

Unit V - The Creative Process

The Slab Method of Construction

Goal 7: The student will be able to demonstrate a basic knowledge of the slab method of construction in clay.

Objectives / Cluster Concepts /Cumulative Progress Indicators (CPI's)

The student will be able to:

- 7.1. Identify contemporary uses of slab construction (1.5)
- 7.2. Demonstrate an understanding of the processes involved in slab construction (1.1, 1.2, 1.3)
- 7.3. Demonstrate an understanding of the proper use of various hand building tools (1.1, 1.2)
- 7.4. Reinforce an understanding of joining methods in clay construction and demonstrate advanced methods of construction (1.1, 1.2)
- 7.5. Demonstrate the ability to control the drying of clay (1.1, 1.2)

Essential Questions/ Sample Conceptual Understandings

Essential Questions

What are the benefits of working in the slab method of construction?

What unique challenges are presented with the slab method of construction?

Enduring Understandings

Form and function are influenced by the needs of a culture and/or society

Proper technique is essential in successful outcomes

Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model

NOTE: The assessment models provided in this document are suggestions for the teacher. If the teacher chooses to develop his/her own model, it must be of equal or better quality and at the same or higher cognitive levels (as noted in parentheses).

Depending upon the needs of the class, the assessment questions may be answered in the form of essays, quizzes, mobiles, PowerPoint, oral reports, booklets, or other formats of measurement used by the teacher.

Resources

Handbuilding Techniques- Joaquim Chavarria

Big Book of Ceramics - Joaquim Chavarria

Learning Activities

Demonstration – Rolling Slabs and Assembly techniques for Slab Construction (*knowledge*)

Individual Activity: Students will create a themed flat slab inspired by something meaningful to them. Work must demonstrate proper slipping and scoring by including a minimum of four elements attached to their basic slab. (*comprehension, application, analysis, synthesis*)

Small Group Activity: Students will break up into small groups of four. Each group will be given an image of a painting by Vassily Kandinsky. Students are to come up with a list of traits that can be used to describe the painting, using the elements and principles of design as a guide. Students will present their summations to the class. (*knowledge, comprehension, application, analysis, evaluation*)

Continuation of The Slab Method of Construction

Individual Activity: Students will create a functional slab vessel, inspired by the work of Vassily

Kandinsky. Work may demonstrate similar design through surface decoration, shape, form, and color.
(analysis, synthesis, evaluation)

Assessment: Project Grading rubric based on the following: Elements & Principles, Creativity & Originality, Effort & Perseverance, Craftsmanship/Skill, Attitude/ Responsibility

Goal 6: The student will be able to understand and utilize appropriate vocabulary in discussing, both written and verbal, their work and the work of others.

Objectives / Cluster Concepts /Cumulative Progress Indicators (CPI's)

The student will be able to:

- 6.1. Identify appropriate ceramics vocabulary to explain individual works of pottery(1.1,1.3)
- 6.2. Identify the elements and principles of design and apply them to individual works of pottery (1.3)
- 6.3. Create a written critical analysis of a piece of ceramic art (1.1,1.3,1.4)

Essential Questions/ Sample Conceptual Understandings

Essential Questions

How does each of the elements of design support each other in a final ceramics composition?

What is the role of form and function in ceramic art?

How does having the ability to communicate about sculpture assist in creating it?

Enduring Understandings

By studying the works of the masters, we can improve our own technique

Communicating about art can increase technical skill and problem solving abilities.

Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model

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Depending upon the needs of the class, the assessment questions may be answered in the form of essays, quizzes, mobiles, PowerPoint, oral reports, booklets, or other formats of measurement used by the teacher.

Resources:

Ceramics Monthly magazine Sculpture Magazine

Learning Activities:

Distribute vocabulary sheet, to be completed by student as the terms are covered. (*knowledge*)

Class Activity:

Project an image of a piece of pottery of ceramic sculpture on the board. To the side of it, write each of the elements and principles of design, leaving a blank space next to each one. As a class, go over the definition of each one. Select one student for each term to write on the board, next to the work of art, how the element or principle is demonstrated in the work of art. (*evaluation, analysis, comprehension*)

Individual activity: Distribute a chart that outlines each of the elements and principles of design. Using brief or one word answers, students should respond to a selected work of art for each term. Using the chart as a guide, students will create a written critical analysis, in paragraph form, using the following guidelines for organization:

I. Describe

II. Analyze

III. Interpret

IV. Evaluation (*evaluation, analysis, comprehension*)

Unit VII -The Creative Process

Coil Method of Construction

Goal 5: The student will be able to demonstrate a basic knowledge of the coil method of construction in clay.

Objectives / Cluster Concepts /Cumulative Progress Indicators (CPI's)

The student will be able to:

- 5.1. Identify cultures that utilize the coil method of construction (1.5)
- 5.2. Demonstrate an understanding of the processes involved in coil construction (1.1, 1.2, 1.3)
- 5.3. Demonstrate an understanding of the proper use of various hand building tools (1.1, 1.2)
- 5.4. Reinforce an understanding of joining methods in clay construction (1.1, 1.2)
- 5.5. Demonstrate the ability to control the drying of clay (1.1, 1.2)

Essential Questions/ Sample Conceptual Understandings

Essential Questions

What are the origins of the coil method of construction in clay?

What are the tools involved in clay construction and how are they utilized?

What are the unique concerns with coil construction?

Enduring Understandings

Form and function are influenced by the needs of a culture and/or society

Proper technique is essential in successful outcomes

Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model

NOTE: The assessment models provided in this document are suggestions for the teacher. If the teacher chooses to develop his/her own model, it must be of equal or better quality and at the same or higher cognitive levels (as noted in parentheses).

Depending upon the needs of the class, the assessment questions may be answered in the form of essays, quizzes, mobiles, PowerPoint, oral reports, booklets, or other formats of measurement used by the teacher.

Resources:

Handbuilding Techniques- Joaquim Chavarria

Big Book of Ceramics - Joaquim Chavarria

Learning Activities:

Demonstration: Introduction to the Coil method of construction

Rolling out a slab base, Joining coils, Blending coils for reinforcement

Various methods for creating multiple openings (*knowledge*)

Individual Learning Activity:

Students will create a 12" tall coiled vessel that utilizes at least two openings. (*comprehension, application, analysis, synthesis*)

Assessment: Project Grading rubric based on the following: Elements & Principles, Creativity & Originality, Effort & Perseverance, Craftsmanship/Skill, Attitude/ Responsibility

Unit VIII - The Creative Process

The Potters Wheel

Goal 8: The student will be able to demonstrate a basic knowledge of using the potters wheel as a tool to create pottery.

Objectives / Cluster Concepts /Cumulative Progress Indicators (CPI's)

The student will be able to:

- 8.1. Identify the evolution of the potter's wheel (1.5)
- 8.2. Demonstrate an understanding of the processes involved in throwing on the wheel (1.1, 1.2, 1.3)
- 8.3. Demonstrate an understanding of the proper tools and body positions used on the potter's wheel (1.1, 1.2)

Essential Questions

Sample Conceptual Understandings

Essential Questions

What is the benefit of using the potter's wheel to create ceramic ware?

What are the limitations associated with working on the potters' wheel?

How has the potter's wheel and its products evolved over time?

Enduring Understandings

Form and function are influenced by the needs of a culture and/or society

Proper technique is essential in successful outcomes

The potter's wheel enables the artist to produce a vessel with uniform thickness

Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model

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Depending upon the needs of the class, the assessment questions may be answered in the form of essays, quizzes, mobiles, PowerPoint, oral reports, booklets, or other formats of measurement used by the teacher.

Resources

The Complete Potter's companion – Tony Birks

Learning activities:

Demonstration: Throwing a pot on the potter's wheel, Tools Posture Centering/ opening/ pulling up a cylinder, Clean up (*knowledge*)

Small learning activity: Peer Coaching- students will work in groups of two, helping each other maintain proper posture and guiding each other in the correct use of tools. (*comprehension, application*)

Individual Activity: Each student will create a single vessel using the potter's wheel. (*application, synthesis*)

Assessment: Students pots will be graded on the following criteria: Working critique for posture and technique Uniform thickness Thickness no greater than 1/2 “

Unit IX – The Creative Process

Sculpture

Goal 9: The student will be able to demonstrate a basic knowledge of creating a three dimensional sculpture in clay.

Objectives / Cluster Concepts /Cumulative Progress Indicators (CPI's)

The student will be able to:

Essential Questions

Sample Conceptual Understandings

Essential Questions

Enduring Understandings

Instructional Tools / Materials / Technology / Resources / Learning Activities / Interdisciplinary Activities / Assessment Model

NOTE: The assessment models provided in this document are suggestions for the teacher. If the teacher chooses to develop his/her own model, *it must be of equal or better quality and at the same or higher cognitive levels (as noted in parentheses).*

Depending upon the needs of the class, the assessment questions may be answered in the form of essays, quizzes, mobiles, PowerPoint, oral reports, booklets, or other formats of measurement used by the teacher.

Resources:

Learning activities:

Demonstration: sculpting a figure out of clay, adding and subtracting clay, air holes, etc.

Individual Activity: Students will create a predetermined monster sculpture in clay. Students will use the additive and subtractive method to create the likeness of their assigned monster to the best of their ability.

Assessment: Project Grading rubric based on the following: Elements & Principles, Creativity & Originality, Effort & Perseverance, Craftsmanship/Skill, Attitude/ Responsibility

Assessment

How to Critique and Write about Art

The following steps—description, analysis, interpretation and evaluation— are the steps in a formal critique. It is called the Feldman method. It is an established critique method that has been used by students and professionals alike for over 50 years.

Please respond to the following sections in paragraph form, using complete sentences. Use the questions provided as a guide to provide you with information for your paragraphs.

Describe (first paragraph)

This stage is like taking inventory. You want to come up with a list of everything you see in the work. Stick to the facts. Imagine that you are describing the artwork to someone over the telephone.

LIST

Name of artist, title of project, or material used to define the project.

Since this is an in-class critique of another student's work, simply list their name.

For example, "This is a critique of Judy Blume's glass fused final project"

NOTE FIRST IMPRESSION

Make a note of your first spontaneous reaction to the artwork. By the end of the process you may understand your first impression better or you may even change your mind. There are no wrong answers.

Analyze (second paragraph)

Try to figure out what the artist has done to achieve certain effects. You should refer to your first impressions and try to explain how the artwork achieves that reaction.

Q. Use the vocabulary you learned in class. For example, fusing, slumping, jump ring, contrast, positive and negative space, etc.

Q. How are the elements of art (color, shape, line, texture, space, form, value) and the principles of design (balance, contrast, emphasis, movement/rhythm, unity, variety) used in this artwork?

Q. What do you notice about the artist's choice of materials?

Q. What grabs your attention in the work? Refer to your first impression.

Interpret (third paragraph)

Try to figure out what the artwork is about. Your own perspectives, associations and experiences meet with "the evidence" found in the work of art. All art works are about something. Some art works are about color, their subject matter, and social or cultural issues. Some art works are very accessible — that is, relatively easy for the viewer to understand what the artist was doing. Other works are highly intellectual, and might not be as easy for us to readily know what the artist was thinking about.

Q. What is the theme or subject of the work? What mood or emotions does the artwork communicate?

Q. What is the work about; what do you think it means?

Q. Why do you think that artist created this work? (in this case, why did they choose this subject?)

Q. What do you think the artist's view of the world is?

Judgement/Evaluate (fourth paragraph)

This is a culminating and reflecting activity. You need to come to some conclusions about the artwork based on all the information you have gathered and on your interpretations. Evaluate the craftsmanship and technique.

Q. Does the work communicate an idea?

Q. Are you moved by the work?

Q. Have your thoughts or feelings about the artwork changed since your first impression?

If so, how? What made you change your mind?

Q. If not, can you now explain your first reaction to the work?

Q. What have you seen or learned from this work that you might apply to your own art work or your own thinking?

Idea Sketch

After critiquing and evaluating this artwork, create several idea sketches and chose one to illustrate what the student could do to improve their work if they were to recreate it from start to finish. You are essentially resolving any problems with the project by redesigning the piece, keeping what you thought was strong in the piece and changing anything you thought was weak or suggesting another option on how to improve the piece or simply to do it differently. Your sketch must clarify the new direction and label areas where you might suggest using any non-traditional materials. Think about some of the other projects you saw during our class critique for inspiration.

Your sketch must have your name and period in the top left corner on a blank piece of paper. The illustration must be detailed, in color, that would show the visual changes on the entire piece. You may write descriptive words with arrows pointing to your sketch of materials or techniques you would use to help explain your idea. Use colored pencils to add color to your design, and color neatly as if you were going to present your work to the MoMA store catalogue trying to sell your idea to be produced professionally.

Refer to the rubric to determine expectations for 100% grade.

Appendix 1:

Category	Written Critique Criteria				
	6	7	8	9	10
Description	Descriptions are not detailed or complete.	Makes a detailed description of some of the subject matter and/or elements seen in a work.	Makes a detailed description of most of the subject matter and/or elements seen in a work.	Makes a complete and detailed description of the subject matter and/or elements seen in a work.	Detailed description of the subject matter and/or elements seen in a work are above and beyond requirements.
Analysis	Student has difficulty identifying the dominant elements.	Describes some dominant elements and principles used by the artist, but has difficulty describing how these relate to the meaning or feeling of the artwork.	Accurately describes a couple of dominant elements and principles used by the artist and accurately relates how these are used by the artist to reinforce the theme, meaning, mood, or feeling of the artwork.	Accurately describes several dominant elements or principles used by the artist and accurately relates how they are used by the artist to reinforce the theme, meaning, mood, or feeling of the artwork.	Accurately describes many dominant elements or principles used by the artist and accurately relates how they are used by the artist to reinforce the theme, meaning, mood, or feeling of the artwork.
Interpretation	Student has difficulty interpreting the meaning of the work.	Student expresses how the work makes him/her feel personally.	Student identifies the literal meaning of the work.	Forms a somewhat reasonable hypothesis about symbolic or metaphorical meaning and is able to support this with evidence from the work.	Forms an incredible hypothesis about symbolic or metaphorical meaning and is able to support this with evidence from the work.
Evaluation	Evaluates work as good or bad based on personal taste with little to no supporting details.	Tries to use aesthetic criteria to judge artwork, but does not apply the criteria accurately.	Uses 1-2 criteria to judge the artwork.	Uses 3-4 criteria to judge the artwork, such as composition, expression, creativity, design, medium, communication of ideas.	Uses more than 4 criteria to judge the artwork, such as composition, expression, creativity, design, medium, communication of ideas.
Mechanics and word usage	Grammar, Spelling, word usage is inappropriate; Several errors that severely detract from meaning. Little to no use of elements & principles of design terminology.	Grammar, Spelling, word usage is mostly appropriate; Few errors that do not detract from meaning. Some use of elements & principles of design terminology.	Grammar, Spelling, Word Usage, is appropriate; Little to no errors. Use of elements & principles of design terminology.	Grammar, Spelling, Word Usage, is appropriate; No errors. Good use of elements & principles of design terminology.	Grammar, Spelling, Word Usage, is above expectations; No errors. Incredible use of elements & principles of design terminology.
Total					

Graded Skills	Art work Criteria				
	6	7	8	9	10
Elements & Principles	Project incomplete or complete but shows no evidence of understanding elements/ principles, no planning	Project complete but shows little evidence of planning or understanding elements/principles	Project shows adequate understanding of elements/principles, evidence of some planning	Project planned carefully, several preliminary sketches, used elements/ principles effectively to create successful composition	Project planned carefully, multiple preliminary sketches, used elements/ principles effectively to create strong composition
Creativity & Originality	Project incomplete or finished with no evidence of experimentation, originality or creativity expressed	The student tried an idea but it lacked originality; substituted "symbols" for personal observation; unoriginal or copied.	The student tried 2-3 ideas before selecting one; or based his or her work on someone else's idea; solved the problem in a logical way.	The student explored several choices before selecting one; generating many ideas; tried unusual combinations or changes on several ideas; demonstrated understanding problem solving skills.	The student explored many choices before selecting one; generating multiple ideas; tried unusual combinations or changes on several ideas; demonstrated understanding problem solving skills. Above and beyond expectations.
Effort & Perseverance	Project unfinished or completed only after many prompts/ ideas/physical help & solutions from others	Project finished with minimum effort/met minimum requirements with no extra effort	Project finished with hard work but some details lacking	Project finished with maximum effort.	Project finished with maximum effort, went well beyond requirements
Craftsmanship /Skill	Project finished with no attention to details, quickly thrown together	Project finished but somewhat messy	Project finished with most details, minor flaws present	project beautifully/ carefully made	project beautifully/ carefully made, above and beyond expectations
Attitude /Responsibility	Student off task, lack of thought for materials, sought ways to avoid work	Student completed minimal work, often off task	Student worked consistently, assisted with preparation and cleanup	Student worked consistently and enthusiastically toward project, mature behavior	Student worked consistently and enthusiastically toward group goals, mentored others needing help, mature behavior
Total					

Interdisciplinary Connections and Alignment to Technology standards

New Jersey Student Learning Standards

The units in this curriculum reflect the integration of the New Jersey Language Arts/Literacy, Mathematics, Science, Social Studies, Technology Literacy, and 21st-Century Life and Careers Core Curriculum Content Standards.

These integrated standards are:

Language Arts/Literacy – NJSLS 3.1.E 1-5; 3.1.F 1-2; 3.1.H 1-7; 3.2.A 1-13; 3.2B 8-10; 3.2.C 1-5, 7, 9; 3.2.D 2, 4, 12; 3.3.A 1-3, 5; 3.3.B 5-6; 3.3.C 1-3; 3.4, 3.5.A 1-8; 3.5.B 1-7; 3.5.C 1-4

Mathematics – NJSLS 4.2: 4.4.A 1-3; 4.4 B 1-2; 4.4 C 1; 4.5 E 1-3

Science – NJSLS 5.2.P.A.1; 5.2.8.A.3; 5.2.4.B.1; 5.2.12.C.2

Social Studies – NJSLS 6.1.P.D.1,2,3,4; 6.1.12.D.3.e; 6.1.12.D.8.b; 6.1.12.D.14.f

Technology Literacy – NJSLS 8.1; 8.2

21st-Century Life and Careers – NJSLS 9.1; 9.2

21st-Century Life and Careers – NJSLS 9.1; 9.2

The Standards set requirements not only for English language arts (ELA) but also for literacy in history/social studies, science, and technical subjects. Just as students must learn to read, write, speak, listen, and use language effectively in a variety of content areas, so too must the Standards specify the literacy skills and understandings required for college and career readiness in multiple disciplines. Literacy standards for grade K-5 and above are predicated on teachers of ELA, history/social studies, science, and technical subjects using their content area expertise to help students meet the particular challenges of reading, writing, speaking, listening, and language in their respective fields. It is important to note that the K-5 literacy standards in history/social studies, science, and technical subjects are not meant to replace content standards in those areas but rather to supplement them. States may incorporate these standards into their standards for those subjects or adopt them as content area literacy standards.

New Jersey Student Learning Standards (Literacy/Math)

The Standards set requirements not only for English language arts (ELA) but also for literacy in history/social studies, science, and technical subjects. Just as students must learn to read, write, speak, listen, and use language effectively in a variety of content areas, so too must the Standards specify the literacy skills and understandings required for college and career readiness in multiple disciplines. Literacy standards for grade K-5 and above are predicated on teachers of ELA, history/social studies, science, and technical subjects using their content area expertise to help students meet the particular challenges of reading, writing, speaking, listening, and language in their respective fields. It is important to note that the K-5 literacy standards in history/social studies, science, and technical subjects are not meant to replace content standards in those areas but rather to supplement them. States may incorporate these standards into their standards for those subjects or adopt them as content area literacy standards.

Modifications for ELL, Special Education, Students at Risk, Gifted

What is an accommodation? An accommodation is an alteration in environment or equipment. Accommodations are changes in material or assessment administration and response format (e.g., setting, timing/scheduling, presentation, or response) that are not intended to alter in any significant way what the material or test measures but may influence the interpretation of assessment results. Accommodations do not change the curriculum so the same grading scale

can be used. Due to the complexity of learning a second language, some students may require combining various types of accommodations to fully meet their linguistic needs. Appropriate accommodations should reduce the impact of language on the assessment but not give the English learner (EL) an “unfair advantage” over students not receiving accommodations.

What is a modification? A modification is a change in the curriculum or an alteration in what is being measured. Modifications are considered substantial changes in the way an assignment or a test (assessment) is given or taken (e.g. extended time on a speed test for reading fluency, spell checker on a spelling test, calculator on test of computation of basic four operations). Modifications of materials change the content or amount of content in the material.

ELs Accommodations and Modification in the Classroom:

Modification of *materials* includes

- decreasing the amount of work presented or required;
- using videos, illustrations, pictures, and drawings to explain or clarify.

Modification of *instruction* includes

- teaching key aspects of a topic. Eliminate nonessential information.
- tutoring by peers;
- taping classroom lectures;
- having peers take notes or providing a copy of the teacher’s notes;
- providing study guides.

Special Education Accommodations, Modifications, Strategies, and Supplementary Aids

Accommodations refer to the teaching supports and services that the student may require to demonstrate learning. Accommodations do not lower grade level expectations, but rather provide opportunities for the student to access the curriculum and equalize the opportunity for learning.

Modifications are changes made to curricular expectations. Modifications lower grade level expectations by changing or modifying classwork or tests, or altering grading expectations.

Strategies refer to skills or techniques that a teacher uses to assist learning.

Supplementary aids and services are supports that help student to be educated in the LRE (least restrictive environment) with typical peers.

Accommodations, modifications, strategies, and supplementary aids and services should be individualized for optimum student success.

Examples of accommodations:

preferential seating

use of computer for written assignments
provide notes
allow student to orally clarify test responses
extended time for tests (up to 50%)
extended time for homework assignments (up to 50% or 100%)
test in small group or alternate setting
read/clarify test questions as needed
use private cue to refocus attention
provide written directions and benchmarks for long term assignments and projects
use alternative form for student to demonstrate course mastery (ex: narrative tape instead of written journal)

Examples of modifications:

Adjust length or complexity assignments to functional/instructional level of student
Modify test to reduce demands on memory (use word banks, multiple choice vs. fill-in)
Pass/fail grading
Examples of teaching strategies
Emphasize multi-sensory presentation of data
Provide verbal as well as written directions
Emphasize mnemonics and memory tricks
Monitor homework planner
Encourage student to paraphrase to check comprehension
Give directions that are short and specific
Provide positive reinforcement

Examples of supplementary aids and services:

FM Unit
Assistive Technology (laptop, software, IPAD, IPOD, etc.)
1:1 paraprofessional
Enlarged keyboard
Books on tape
Enlarged print
Augmentative communication device

Students at Risk Accommodations and Modification in the Classroom:

Student differences are studied as a basis for planning

Assessment is ongoing and diagnostic to understand how to make instruction more responsive to learner need

Focus on multiple forms of intelligence is evident

Multi-option assignments are frequently used

Time is used flexibly in accordance with student need

Multiple materials are provided

Multiple perspectives on ideas and events are routinely sought

The teacher facilitates students' skills at becoming more self-reliant learners

Students help other students and the teacher solve problems

Students work with the teacher to establish individual learning goals

Students are assessed in multiple ways

Gifted Students Accommodations and Modification in the Classroom:

Focus on and be organized to include more elaborate, complex, and in-depth study of major ideas, problems, and themes that integrate knowledge within and across systems of thought

Allow for the development and application of productive thinking skills to enable students to re-conceptualize existing knowledge and/or generate new knowledge

Enable students to explore constantly changing knowledge and information and develop the attitude that knowledge is worth pursuing in an open world

Encourage exposure to, selection, and use of appropriate and specialized resources

Promote self-initiated and self-directed learning and growth

Evaluations should stress higher level thinking skills, creativity, and excellence in performance.

