

# KINGSWAY REGIONAL SCHOOL DISTRICT



*Committed to Excellence*

<b>Course Name: Ceramics</b>	<b>Grade Level(s): 11-12</b>
<b>Department: Art Department</b>	<b>Credits: 5</b>
<b>BOE Adoption Date: September 2014</b>	<b>Revision Date(s): October 2019</b>

## **ABSTRACT**

In Ceramics, students will learn construction techniques, surface decorating treatments, glazing, proper tool usage, and safety in the ceramics studio. The major emphasis in Ceramics is placed on hand building techniques including coil, slab, pinch, and sculpture, with an introduction to wheel-throwing. By the end of the course, students will (1) use pinching technique in the creation of a sculptural vessel, (2) identify and implement the different methods of adding colors and finishes ceramic ware, (3) use the technique of slab rolling and using a mold for creating a shallow bowl inspired by nature, (4) create a vessel using a concave or convex section, (5) construct a finished piece of pottery using the wheel as a tool, and (6) demonstrate the ability to construct his/her own creative vision and artistic voice in the creation of an independent project.

Throughout the various pieces of artwork created, students will learn the cultural, historical, and traditional information that influences potters throughout the world.

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## Mission Statement

The Kingsway Regional School District believes that this school district is responsible for developing and maintaining a comprehensive educational program that will foster the academic, social, and personal growth of all students. The Kingsway Regional School District provides a secure, supportive environment. It also provides high quality resources to challenge and empower each individual to pursue his/her potential, to develop a passion for learning in a diverse and challenging world, to encourage active citizenship, and to reach a high standard of achievement at all grade levels as defined by the New Jersey Student Learning Standards (NJSLS).

## Curriculum & Instruction Goals

To ensure the District continues to work toward its mission of excellence in G.R.E.A.T. Instruction, the following curriculum and instruction goals direct the conversation:

### Goal(s):

1. To ensure students are college and career ready upon graduation
2. To vertically and horizontally align curriculum K-12 to ensure successful transition of students at each grade level
3. To identify individual student strengths and weaknesses utilizing various assessment measures (formative, summative, alternative, etc.) so as to differentiate instruction while meeting the rigor of the applicable content standards
4. To improve student achievement as assessed through multiple measures including, but not limited to, state testing, local assessments, and ongoing progress monitoring

## How to Read this Document

This curricular document contains both *pacing guides* and *curriculum units*. The pacing guides serve to communicate an estimated timeframe as to *when* skills and topics will be taught throughout the year. The pacing, however, may differ slightly depending upon the unique needs of each learner. The *curriculum units* contain more detailed information as to the content, goals, and objectives of the course well as how students will be assessed. The terms and definitions below will assist the reader to better understand the sections and components of this curriculum document.

## Terms to Know

1. **Accommodation(s): Accommodations** are adaptations that do not alter the learning goal or standards being measured; accommodations can be for all students.

2. **Differentiated Instruction (DI):** The idea of differentiating instruction to accommodate the different ways that students learn involves a hefty dose of common sense, as well as sturdy support in the theory and research of education (Tomlinson & Allan, 2000). It is an approach to teaching that advocates active planning for student differences in classrooms. Teachers can differentiate content, process, product, or environment. DI can be done according to students' readiness, interest, or learning profile.
3. **Enduring Understanding:** Enduring understandings (aka big ideas) are statements of understanding that articulate deep conceptual understandings at the heart of each content area. Enduring understandings are noted in the alongside essential questions within each unit in this document.
4. **Essential Question:** These are questions whose purpose is to stimulate thought, to provoke inquiry, and to spark more questions. They extend beyond a single lesson or unit. Essential questions are noted in the beginning of each unit in this document.
5. **Formative Assessments:** Formative assessments monitor student learning to provide ongoing feedback that can be used by (1) instructors to improve teaching and (2) by students to improve their learning. Formative assessments help identify students' strengths and weaknesses and address problems immediately.
6. **Learning Activity(s):** Learning activities are those activities that take place in the classroom for which the teacher facilitates and the students participate in to ensure active engagement in the learning process. (Robert J. Marzano, *The Art and Science of Teaching*)
7. **Learning Assignment(s):** Learning assignments are those activities that take place independently by the student inside the classroom or outside the classroom (i.e. homework) to extend concepts and skills within a lesson.
8. **Learning Goal(s):** Learning goals are broad statements that note what students "should know" and/or "be able to do" as they progress through a unit. Learning goals correlate specifically to the NJSLs noted within each unit.
9. **Learning Objective(s):** Learning objectives are more specific skills and concepts that students must achieve as they progress towards the broader learning goal. These are included within each unit and are assessed frequently by the teacher to ensure students are progressing appropriately.
10. **Modification(s):** *Modifications* are adaptations that alter the learning goals and grade-level standards. Modifications are warranted when the learner has significant needs that impede his or her ability to access grade-level concepts. They are most appropriate for appropriate some students with IEPs and some English Language Learners.

11. **Performance Assessments:** (aka alternative or authentic assessments) Performance assessments are a form of assessment that requires students to perform tasks that generate a more authentic evaluation of a student’s knowledge, skills, and abilities. Performance assessments stress the application of knowledge and extend beyond traditional assessments (i.e. multiple-choice question, matching, true & false, etc.).
12. **Standards:** Academic standards, from which the curriculum is built, are statements that of what students “should know” or “be able to do” upon completion of a grade-level or course of study. Educational standards help teachers ensure their students have the skills and knowledge they need to be successful by providing clear goals for student learning.
  - **State:** The New Jersey Student Learning Standards (NJSLSs) include Preschool Teaching and Learning Standards as well as K-12 standards for: *Visual and Performing Arts; Comprehensive Health and Physical Education; Science; Social Studies; World Languages; Technology; 21st-Century Life and Careers; Language Arts Literacy; and, Mathematics*
13. **Summative Assessments:** Summative assessments evaluate student learning at the end of an instructional time period by comparing it against some standard or benchmark. Information from summative assessments can be used formatively when students or faculty use it to guide their efforts and activities in subsequent courses.
14. **21<sup>st</sup> Century Skills & Themes:** These elements emphasize the growing need to focus on skills that prepare students to successfully compete in a global environment by focusing on the following: learning and innovation skills; information, media and technology skills; and life and career skills. These concepts are embedded in each unit of the curriculum.

**Proficiencies and Pacing Guide:**

**Course Title:**

**Prerequisite(s):**

Unit Title:	Duration/ Month(s)	Related Standards:	Learning Goals:	Topics and Skills:
<p><b>Unit 1:</b> Introduction to clay basics</p>	<p>6 Weeks</p> <p>September-October</p>	<p><b>Power Standards</b></p> <p>NJSLS.VPA.1.4.12.B.2 NJSLS.VPA.1.1.12.D.1 NJSLS.VPA.1.2.12.2 NJSLS.VPA.1.3.12.3</p> <p>VACr2.1.IIa VACr2.2.Ia VA:CR2.3.IIIa VA: Pr4.1.Ia</p> <p><b>Supporting Standards</b></p> <p>Science NJSLS.HS-PS2-6</p> <p>Health &amp; P.E. NJSLS.2.5.12.A.2</p> <p>Technology NJSLS.TECH.8.2.12.B4 NJSLS.TECH.8.2.12.C2</p> <p>Career Ready Practices NJSLS.CRP12</p>	<ol style="list-style-type: none"> <li>Students will understand that good craftsmanship adds value to an artwork AND be able to create artworks using good craftsmanship techniques. (2 weeks)</li> <li>Students will be able to understand basic physical properties of greenware clay to apply this knowledge to projects throughout the year. (1 week)</li> <li>Students will begin to understand basic tool usage that will allow for clay tasks to be completed. (1 week)</li> <li>Students will be able to understand the History of clay and elements and principles which are used to create a piece of artwork. (1 week)</li> <li>Students will be able to use, identify and implement the different methods of adding colors and finishes to ceramic ware. (1 week)</li> </ol>	<ol style="list-style-type: none"> <li>Recall History of the medium</li> <li>Classify stages of greenware and limitations at each stage.</li> <li>Investigate basic equipment and techniques used to complete various beginner level clay creation</li> <li>Identify, demonstrate, and summarize the care and maintenance of equipment.</li> <li>Prove skills learned through various exploratory projects.</li> <li>Investigates Elements and Principles seen/expressed through making art.</li> <li>Interpret Safety- Data Labels</li> <li>Classify the chemical make-up &amp; Reactions of glazes.</li> <li>Apply concepts of application procedures for consistent successful results.</li> </ol>

Unit Title:	Duration/ Month(s)	Related Standards:	Learning Goals:	Topics and Skills:
<b>Unit 2: Pinch Construction</b>	6 weeks  October- November	<p><b>Primary Standards Addressed:</b>            NJSLS.VPA.1.1.12.1            NJSLS.VPA.1.2.12.A2            NJSLS.VPA.1.3.12.2            NJSLS.VPA.1.3.12.5</p> <p>VA: CR1.2.IIa            VA: CR3.1            VA:CR2.3.IIIa</p> <p><b>Supporting Standards</b>            English Language Arts            NJSLS.ELA.WHST.11-12.1.D</p> <p>Math            NJSLS.HSG.MG.A3            NJSLS.HSG.GMD.B4</p> <p>World Languages            NJSLS.7.1.NH.A.3</p> <p>Health &amp; P.E.            NJSLS.2.5.12.A.2</p>	<ol style="list-style-type: none"> <li>Students will be able to use the technique of pinching and creating clay without the need for tools. (2 weeks)</li> <li>Students will use decorating techniques including texture and proper engobe usage. (1 week)</li> <li>Students will use pinching technique in the creation of a sculptural vessel. (3 weeks)</li> </ol>	<ol style="list-style-type: none"> <li>Learn, demonstrate, and show the use of the pinch method of building.</li> <li>Interpret Historical References</li> <li>Creating a design plan</li> <li>Apply Concepts of basic decoration of clay pieces.</li> <li>Design Functional creations (utilitarian)</li> <li>Modify Proper day to day storage</li> </ol>
<b>Unit 3: Slab Construction</b>	6 wks  December- January	NJSLS.VPA.1.1.12.2 NJSLS.VPA.1.4.12.A.3 NJSLS.VPA.1.4.12.B.2	<ol style="list-style-type: none"> <li>Students will be able to use the technique of the Drape Mold to create a shallow bowl inspired by nature. (2 weeks)</li> </ol>	<ol style="list-style-type: none"> <li>Define Natural Forms</li> <li>Illustrate Contour Outlines</li> <li>Create templates</li> </ol>

Unit Title:	Duration/ Month(s)	Related Standards:	Learning Goals:	Topics and Skills:
		VA:Cr1.2.IIIa VA:Pr6.1.IIa VA:Re8.1.Ia VA:Re9.1.Ia VA:Cr2.1.IIa  <b>Supporting Standards</b> English Language Arts NJSLS.ELA.WHST.11-12.1.D  Math NJSLS.HSG.MG.A3 NJSLS.HSG.GMD.B4  Technology NJSLS.TECH.8.2.12.B4 NJSLS.TECH.8.2.12.C2  Career Ready Practices NJSLS.CRP6	2. Students will use resources to research about important artists and synthesize their findings in the creation of new artwork as well as a written research paper. (4 weeks)	4. Apply Concepts of Slab Rolling  5. Apply Concepts of Hump/Slump Molds  6. Demonstrating skill of Sponging/smoothing  7. Production of Visual Communication  8. Research skills in art  9. Apply Concepts of Subtractive carving/ bas-relief  10. Using multiple glazes at once  11. Critique
<b>Unit 4: Coil Construction</b>	7 wks  February-March	<b>Primary Standards Addressed:</b> NJSLS.VPA.1.4.12.B.2 NJSLS.VPA.1.3.12  VA:Cr1.2.IIa VA:Pr.4.1.IIa VA:Re9.1.IIIa VA:Cn11.1.IIIa	1. Students will be able to use the technique of coil building to create a vessel using a concave or convex section. (5 weeks)  2. Students will be able to use coil methods and modeling to construct a vessel using a mold.	1. Recognize how movement effects visual interpretation.  2. Concave vs. Convex in Clay  3. Apply Concepts of Proper Coil rolling



Unit Title:	Duration/ Month(s)	Related Standards:	Learning Goals:	Topics and Skills:
		<p>Supporting Standards</p> <p>Math NJSLS.HSG.MG.A3 NJSLS.HSG.GMD.B4 NJSLS.HSG.GMD.B4</p> <p>Technology NJSLS.TECH.8.2.12.B4 NJSLS.TECH.8.2.12.C2</p> <p>Career Ready Practices NJSLS.CRP6</p>	<p>3. A coil drape mold. (2 weeks)</p>	<p>4. Slip/Score/Mend coil sections.</p> <p>5. Creating a Slab base</p> <p>6. Synthesize Dealing with weight and storage issues as a piece reaches a higher weight/height</p> <p>7. Differentiate Use of Red Clay vs. White Clay (glazing challenges with transparent glazes)</p> <p>8. Using coils laid into molds.</p>
<p><b>Unit 5:</b> Surface Decoration Methods</p>	<p>3 Wks  March</p>	<p><b>Primary Standards</b> NJSLS.VPA.2.1.3.12.1 NJSLS.VPA.1.3.12</p> <p>VA:Cr2.1.IIa VA: Cr1.2.IIa VA:Cn10.1.IIIa VA:Cr2.1.IIIa</p> <p><b>Supporting Standards</b> English Language Arts NJSLS.ELA.WHST.11-12.1.D</p> <p>Math NJSLS.HSG.MG.A3 NJSLS.HSG.GMD.B4</p>	<p>1. Students will learn to identify different surface decoration methods when seen (1 week)</p> <p>2. Students will be able to explore each type of surface method in an experimental way (2 weeks)</p>	<p>1. Students will identify skills and techniques used to decorate clay besides overglaze</p> <p>2. Re-visit slab rolling to create tiles</p> <p>3. Template Construction</p> <p>4. Create design plan</p> <p>5. Prove knowledge of Sgraffitto, Mishma, Sprig, slip trail, masque, wax resist.</p> <p>6. Use of underglaze decoration</p> <p>7. Critique</p>

Unit Title:	Duration/ Month(s)	Related Standards:	Learning Goals:	Topics and Skills:
		Technology NJSLS.TECH.8.2.12.B4 NJSLS.TECH.8.2.12.C2  Career Ready Practices NJSLS.CRP6		
<b>Unit 6: Hollowing construction</b>	4 wks  April	<b>Primary Standards Addressed:</b> NJSLS.VPA.1.3.12 NJSLS.VPA.1.2.12.3 NJSLS.VPA.1.4.12.B.2  VA:Cr2.1.IIa VA:Cr2.2.IIIa VA:Cr2.3.IIIa.  <b>Supporting Standards</b> English Language Arts NJSLS.ELA.WHST.11-12.1.D  Technology NJSLS.TECH.8.2.12.B4 NJSLS.TECH.8.2.12.C2  Career Ready Practices NJSLS.CRP6  Mathematics: NJSLS.HSG.CO.D.12	<ol style="list-style-type: none"> <li>Students will learn to create 3D contour forms as a starting point for creating. (2 weeks)</li> <li>Students will demonstrate the ability to carve out forms for completion of hollowed forms. (2 weeks)</li> </ol>	<ol style="list-style-type: none"> <li>Students will properly change 2d plan into 3d form.</li> <li>Students will demonstrate past knowledge of wedging and preparing clay for working.</li> <li>Apply concepts of Hollowing</li> <li>Use “Undulating line” to make a lid</li> <li>Monitoring uniform thickness</li> <li>Drying interlocking pieces together to shrinkage and fitting.</li> <li>Use of Unit 6 “surface decorations” superimposed on forms rather than flat planes.</li> <li>Critique</li> </ol>
<b>Unit 7: Independent choice</b>	6 wks May/June	<b>Primary Standards</b> NJSLS.VPA.1.3.12.D.1	<ol style="list-style-type: none"> <li>Students will demonstrate the ability to construct his/her own</li> </ol>	<ol style="list-style-type: none"> <li>Synthesize combination of multiple techniques together</li> </ol>

Unit Title:	Duration/ Month(s)	Related Standards:	Learning Goals:	Topics and Skills:
		<p>NJSLS.VPA.1.4.12.A.2</p> <p>VA:Cr2.1.IIa VA:Cr2.2.IIIa VA:Cr2.3.IIIa VA:Cn10.1.IIIa VA:Re9.1.IIIa</p> <p><b>Supporting Standards</b></p> <p>English Language Arts NJSLS.ELA.WHST.11-12.1.D</p> <p>Technology NJSLS.TECH.8.2.12.B4 NJSLS.TECH.8.2.12.C2</p> <p>Career Ready Practices NJSLS.CRP6</p>	<p>creative vision and artistic voice in the creation of projects (1 week)</p> <p>2. Students will demonstrate the ability to problem solve using skills/techniques explored throughout the year in the construction of professional, artist quality work. (5 weeks)</p>	<p>2. Demonstration of mastery in the medium</p> <p>3. Show Responsible choice-based studio work</p> <p>4. Construction and cataloging of artistic projects into a finished portfolio.</p> <p>5. Synthesize influence from other artist's work to generate new ideas.</p>

<b>Unit 1: Introduction to Clay Basics</b>	<b>Recommended Duration: 6 weeks (September/October)</b>
<p><b>Unit Description:</b> This unit is intended to introduce student artists to the medium of clay and ceramic works. Throughout this exploratory unit students will be introduced to basic clay terminology and techniques. This unit will expose the student to the necessary methods to prepare his/her clay for working, which includes preparing the clay to be manipulated, setting up their working space, proper storage of materials and introduction to working in a studio atmosphere; including proper clean up procedures and safety.</p> <p>The student will also be exposed to the history of clay; and its usage throughout time. Students will understand its physical makeup and how this makeup changes as the water content in the clay is altered. Students will use this knowledge to quickly understand the 6 stages of clay and what stages are best to work within to achieve desired results. Basic working and attachment methods will be discussed and executed. Discussion of the process from start to finish, including the use of a Kiln will also be discussed. Students will also understand the elements and principles present in all visual works of art that help us visually digest what we see and what we create. Students will be expected to infuse these elements and principles into their work for the duration of the course.</p> <p>This unit is also intended to introduce student artists to proper methods, procedures, and safety procedures involved in glazing a piece of ceramic ware. Discussion of engobes, underglazes, and overglazes will be discussed. Chemical make-ups of glazes involving lead and food safe glazes will be discussed. Students will understand that the application of glazes and decorative elements can enhance or distract from beautiful hand built work. Choices of glaze colors, and choices should be made with great thought and artistic intent.</p>	

<b>Essential Questions:</b>	<b>Enduring Understandings:</b>
<ol style="list-style-type: none"> <li>1. How do the elements and principles of design guide the creation and understanding of visual stimuli?</li> <li>2. How do the way the elements are used (principles) allow good design decision making during the creative process.</li> <li>3. How can a material's limitations enhance or inhibit your creativity?</li> </ol>	<ol style="list-style-type: none"> <li>1. In today's day and age one must have the skills to digest and understand visual language and cues, through artwork, design, advertisement, etc. These elements and principles are the starting point for creating and understanding all works of art. One must understand and recognize their implications before meaning can be placed within the artwork.</li> <li>2. Artists and designers use the elements as a building block for artwork. The way in which someone chooses to arrange the building blocks is how an artwork is created with conscious decisions and intent.</li> <li>3. Creative intent must include choosing the right materials for its visual message. Students/artists must be able to make material choices and methods that are appropriate to the intended message. Not only is choosing a material important but</li> </ol>

Essential Questions:	Enduring Understandings:
<p>4. What type of behavior, habits, and actions are conducive to working in a studio setting?</p> <p>5. In which methods can the glaze make its way from the bottle to the piece for proper coverage?</p> <p>6. How does glaze enhance or detract from a piece?</p> <p>7. What are safety restrictions to consider using glazes?</p>	<p>understanding how it truly works allows one to make more thoughtful decisions based on knowledge of that materials limits and boundaries to make creative works.</p> <p>4. Working in a studio setting is different than a traditional classroom setting. The environment offers opportunities for collaboration, team-work. It is important to understand that a studio space is shared, which is what makes it special and also challenging. One must make appropriate decisions to protect both their own creative work and be considerate of other's work in this shared space. Proper behavior and following of procedures is essential to realize the space's full potential, this includes but is not limited to clean up, set up, storage, and respect for materials, creative work, and the space.</p> <p>5. The application of glaze is a problem solving game, students should know it takes two, sometimes three even coats. How might they apply glaze if a section of their piece is small and somewhat closed off? Students will be taught 4 methods of glaze application we have available in our setting. Students will have this knowledge to pull from to solve complex glazing scenarios.</p> <p>6. Glaze is an optional (but generally used) way to finish a piece of pottery. One must understand that it's decisions in usage, and type assist in reinforcing or detracting from the overall aesthetic message. These choices should reference a design plan to create a cohesive piece.</p> <p>7. Glazes are made of chemicals, which in turn, complete a cycle of chemical reactions. Students should learn how to properly work with chemicals and the dangers associated with each. Proper safety procedures, including disposal will be discussed</p>

Relevant Standards:	Learning Goals:	Learning Objectives:
<p><b>Content Standards:</b> <b>Primary(Power):</b></p>	<ul style="list-style-type: none"> <li>Students will understand that good craftsmanship adds value to an artwork AND</li> </ul>	<ul style="list-style-type: none"> <li>identify and explain proper use of studio space and proper working methods</li> </ul>

Relevant Standards:	Learning Goals:	Learning Objectives:
<ul style="list-style-type: none"> <li>• NJSLS.VPA.1.4.12.b.2 : Evaluate how an artist's technical proficiencies may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.</li> <li>• NJSLS.VPA.1.1.12.D.1: Distinguish innovative applications of the elements or art and principles of design in visual artworks from diverse cultural perspectives and identify specific cross cultural themes.</li> <li>• NJSLS. VPA.1.2.12.2 Access to the arts has a positive influence on the quality of an individual's lifelong learning, personal expression and contributions to a community and global citizenship.</li> <li>• NJSLS.VPA.1.3.12.3 The artist's understanding of the relationships among art media methodology and visual statement allows the artist to use expressionism, abstractionism, realism, impressionism, and other genre styles to convey ideas to an audience.</li> <li>• VA: Cr2.1.IIa Through experimentation, practice and</li> </ul>	<p>be able to create artworks using good craftsmanship techniques. (2 weeks)</p> <ul style="list-style-type: none"> <li>• Students will be able to understand the History of clay and the elements and principles which are used to create a piece of artwork. (1 week)</li> <li>• Students will understand basic physical properties of greenware clay to apply this knowledge to projects throughout the year. (1 week)</li> <li>• Students will begin to understand basic tool usage that will allow for clay tasks to be completed. (1 week)</li> <li>• Students will be able to use, identify, and implement different methods of adding colors and finishes to ceramic ware in a safe way. (1 week)</li> </ul>	<ul style="list-style-type: none"> <li>• demonstrate understating of working in each stage of clay including limitations in each stage</li> <li>• demonstrate basic working methods such as wedging and preparing clay for working</li> <li>• Demonstrate understanding of proper storage of clay day to day</li> <li>• Explain historical implications of clay.</li> <li>• Create basic clay works of art through exploratory exercises.</li> <li>• Elements and Principles seen/expressed through making art.</li> <li>• Safety- Data</li> <li>• Understanding Glaze Labels</li> <li>• Understanding the chemical make-up &amp; Reactions of glazes.</li> <li>• Proper application procedures for consistent successful results.</li> </ul>

Relevant Standards:	Learning Goals:	Learning Objectives:
<p>persistence, demonstrate acquisition of skills and knowledge in a chosen art form</p> <ul style="list-style-type: none"> <li>• VA:Cr2.2.la</li> </ul> <p>Explain how traditional and nontraditional materials may impact human health and the environment and demonstrate safe handling of materials tools and equipment.</p> <ul style="list-style-type: none"> <li>• Advanced VA:Cr2.3.IIIa</li> </ul> <p>Demonstrate in works of art or design how visual and material culture defines, shapes, enhances, inhibits, and/or empowers people's lives.</p> <ul style="list-style-type: none"> <li>• Proficient VA:Pr.4.1.la</li> </ul> <p>Analyze, select, and curate artifacts and/or artworks for presentation and preservation.</p>		

Formative Assessments	Summative Assessments:	Performance Assessments:	Major Activities/ Assignments (required):
<ul style="list-style-type: none"> <li>• Observation of working within each method</li> <li>• Wedging demonstration assessment</li> <li>• trial and error in working methods (problem solving)</li> <li>• group discussion</li> <li>• whole class discussion</li> <li>• do-now checks</li> <li>• graphic organizers</li> <li>• Note-taking</li> <li>• one-on-one conferences at desk</li> <li>• peer critiquing</li> </ul>	<ul style="list-style-type: none"> <li>• Clay Stages/ Basics Quiz</li> <li>• Written Reflections</li> </ul>	<ul style="list-style-type: none"> <li>• Critique and class Participation</li> <li>• Final Projects</li> </ul>	<ul style="list-style-type: none"> <li>• Experimental exercises in each stage of clay.</li> <li>• Wedging</li> <li>• Slip/Score activity</li> <li>• Template/slab shapes</li> <li>• Texture additions</li> <li>• Artist Signature stamp</li> </ul>

**Possible Assessment Adjustments (Modifications /Accommodations/ Differentiation):** How will the teacher provide multiple means for the following student groups to **ACCESS** the content/skills being taught?

Special Education Students	English Language Learners (ELLs)	At-Risk Learners	Advanced Learners
Frequent rest breaks -Additional time -Allow for redos/retakes -Pace long term projects -Chunk long term projects -Clarify instructions -Truncated/shortened assessment -Practice tasks/warm up tutorials -Preferential seating -Simplified/fewer criteria for assignments -Teacher Notes -Individualized teacher instruction	Provide visual instructions -Provide visual examples of project -Chunk long term projects -Clarify instructions	Individualized teacher Instruction -Use of choice menus -Peer Tutoring -Space for movement or breaks -Quiet corner of the room for assessment -Reduction of distractions -Rest breaks -Verbal and visual cues regarding directions and staying on task -Agenda book use for tracking when assessments are -Immediate feedback -Work-in-progress check	Individualized teacher Instruction -Use of choice menus -Provide examples of student work that is “above and beyond” -Encourage students to continue even after requirements are met -Provide additional art materials to inspire and add to artwork -Provide extra credit opportunities

**Instructional Strategies:** *(List and describe.)*

- Provide goals and scales
- Establish classroom routines
  - Identify critical content both verbally, written, and visually
  - Scaffolding of techniques and methods
  - Modeling using teacher guided demos
  - Provide visual student examples
  - Cooperative learning between students on techniques
- Direct instruction with individual students
- Check student progress individually and provide meaningful feedback and individualized instruction
  - Help students reflect on learning through peer and group critique
  - Help students revise knowledge through discussion
  - Provide resources and guidance for cognitively complex tasks



**Possible Instructional Adjustments (Modifications /Accommodations/ Differentiation):** *How will the teacher provide multiple means for the following student groups to ACCESS the content/skills being taught?*

Special Education Students	English Language Learners (ELLs)	At-Risk Learners	Advanced Learners
<p>Demonstrate value and respect for low expectancy students</p> <ul style="list-style-type: none"> <li>-Ask questions of low expectancy students</li> <li>-Probe incorrect answers of low expectancy students</li> <li>-Additional time for assignments</li> <li>-Review of directions</li> <li>-Provision of notes or outlines</li> <li>-Concrete examples</li> <li>-Preferential seating</li> <li>-Adjusted assignment timelines</li> <li>-Immediate feedback</li> <li>-Work-in-progress check</li> <li>-Personalized examples</li> </ul>	<ul style="list-style-type: none"> <li>-Review of directions</li> <li>-Support auditory presentations with visuals</li> <li>-Extra visual and verbal cues and prompts</li> <li>-Immediate feedback</li> <li>-Work-in-progress check</li> <li>-Personalized examples</li> </ul>	<ul style="list-style-type: none"> <li>-Demonstrate value and respect for low expectancy students</li> <li>-Ask questions of low expectancy students</li> <li>-Probe incorrect answers of low expectancy students</li> <li>-Assistance in maintaining an uncluttered space</li> <li>-Weekly home-school communications tools</li> <li>-Space for movement or breaks</li> <li>-Preferential Seating</li> <li>-Reduction of distractions</li> <li>-Alternate quiet and active time</li> <li>-Teach time management skills</li> <li>-Rest breaks</li> <li>-Verbal and visual cues regarding directions and staying on task</li> <li>-Agenda book and checklists</li> <li>-Varied reinforcement procedures</li> <li>-Immediate feedback</li> <li>-Work-in-progress check</li> <li>-No penalty for spelling errors or sloppy handwriting</li> </ul>	<p>Provide examples of student work that is “above and beyond”</p> <ul style="list-style-type: none"> <li>-Encourage students to continue even after requirements are met</li> <li>-Provide additional art materials to inspire and add to artwork</li> <li>-Provide extra credit opportunities</li> </ul>

**Unit Vocabulary:**

**Essential:** clay, slip, greenware, plastic clay, leather hard clay, bone dry clay, bisqueware, kiln, studio, wedge, score, mend, form, incising, glaze, glossy, matte, chemical reaction, minerals, silica.

**Non-Essential:** (will introduce but further discuss further in forthcoming units) slab, template, subtractive carving, underglaze, overglaze, MSDS

<b>Interdisciplinary Connections &amp; Career Ready Practices:</b>	<b>Integration of Technology:</b> <i>(Note the SAMR Model elements used and how.)</i>	<b>21<sup>st</sup> Century Themes:</b> <i>(Check and explain how the connection is made.)</i>	<b>21<sup>st</sup> Century Skills:</b> <i>(Check and explain how the connection is made.)</i>
<p>Mathematics:</p> <p>Science: NJSLS.HS-PS2-6 Communicate scientific and technical information about why the molecular- level structure is important in the functioning of designed materials.</p> <p>Health/PE: NJSLS.2.5.12.A.2 Analyze application of force and motion (weight transfer, power, speed, agility, range of motion) and modify movement to impact performance.</p> <p>WorldLanguages:</p> <p>Social Studies: 6.3 Active Citizenship in the 21<sup>st</sup> Century: All students will acquire the skills needed to be active, informed citizens who value diversity and promote cultural understanding by working collaboratively to address the challenges that are inherent in living in an interconnected world.</p> <p>Technology:</p>	<p>Technology:</p> <ul style="list-style-type: none"> <li>• You-Tube Videos</li> <li>• DVD movies</li> <li>• Phone Surveys/do-now methods</li> <li>• Website: <a href="http://www.ceramicsartsdaily.org">www.ceramicsartsdaily.org</a></li> <li>• Online Portfolio Construction</li> </ul>	<p>___ Global Awareness</p> <p>__x__ Civic Literacy</p> <p>___ Financial, Economic, Business, &amp; Entrepreneurial Literacy</p> <p>__x__ Health Literacy</p>	<p>__x__ Creativity &amp; Innovation</p> <p>___ Media Literacy</p> <p>__x__ Critical Thinking &amp; Problem Solving</p> <p>___ Life and Career Skills <i>(flexibility, initiative, cross-cultural skills, productivity, leadership, etc.)</i></p> <p>___ Information &amp; Communication Technologies Literacy</p> <p>__x__ Communication &amp; Collaboration</p> <p>__x__ Information Literacy</p>

<b>Interdisciplinary Connections &amp; Career Ready Practices:</b>	<b>Integration of Technology:</b> <i>(Note the SAMR Model elements used and how.)</i>	<b>21<sup>st</sup> Century Themes:</b> <i>(Check and explain how the connection is made.)</i>	<b>21<sup>st</sup> Century Skills:</b> <i>(Check and explain how the connection is made.)</i>
<p>NJSLS.TECH.8.2.12.B.4 Investigate a technology used in a given period of history, e.g., stone age, industrial revolution or information age, and identify their impact and how they may have changed to meet human needs and wants.</p> <p>NJSLS.TECH.8.2.12.C2 Analyze product and how it has changed or might change over time to meet human needs and wants.</p> <p>CRP12. Work productively in teams while using cultural global competence.</p>			

<b>Resources:</b>
<p><b>Texts/Materials:</b></p> <ul style="list-style-type: none"> <li>• <i>Powerpoint introduction</i></li> <li>• <i>Elements and principles powerpoint</i></li> <li>• Various nonfiction resources regarding historical context of clay</li> <li>• “Out of the Fire” clay movie</li> <li>• Ceramic Arts Monthly Magazine</li> </ul> <p><b>Materials:</b> clay, clay tools, storage boards, trash bags, sketchbooks, pencils.</p> <p><b>Major Assignments/Activities (required):</b> Experimental exercises in each stage of clay.</p> <ul style="list-style-type: none"> <li>• Wedging</li> <li>• Slip/Score activity</li> <li>• Template/slab shapes</li> <li>• Texture additions</li> <li>• Artist Signature stamp</li> </ul>

<b>Unit: 2 Pinch Construction</b>	<b>Recommended Duration: 6 weeks (October/November)</b>
<p><b>Unit Description:</b> This unit is intended to introduce student artists to the decision making process and solving design problems. Students will learn how the pinch technique is used and was the most primitive method for creating pottery as little to no tools were necessary. Students will study the history of the tea bowl and its invention/implementation in Japanese tea ceremonies. Students will study asian cultural ideas of feng shui and use these ideals in the design plan for his/her own tea bowl. Students will understand how to properly identify parts of a work of clay.</p> <p>Students will also use the pinch method in the creation of a sculpture using the same method. Unit will close with the decoration technique of using englobes as well as making the vessels food safe. Unit will close with an authentic Japanese tea ceremony.</p>	

<b>Essential Questions:</b>	<b>Enduring Understandings:</b>
<ul style="list-style-type: none"> <li>• How does creating using no tools and simply your hands impact the creation of a work of art.</li> <li>• How does the design of an object create meaning?</li> <li>• What is the point of a Japanese Tea Ceremony?</li> </ul>	<ul style="list-style-type: none"> <li>• In today's day and age many tools have been created to make our lives easier. One must be able to understand how to design and create using only bare minimum tools. These limitations allow for innovating uses for everyday things.</li> <li>• Artists and designers use the elements as a building block for artwork. Artists must always consider craftsmanship and intent foremost. The way in which someone chooses to design an object based on a theme, or historical genre or idea limits the market for those who will understand or want to use it. However, the goal here is to create something personal in which the use of the object is fully related to the artist who creates it.</li> <li>• Historically many cultures have ceremonial rituals or ways of life. Think about American “traditions” for ceremonies, (birthdays, holidays, church, weddings, funerals, etc.) Tea rituals offer respect, inner contemplation, renewal and appreciation. Thinking about rituals from multiple cultures, some overlap.</li> </ul>

Relevant Standards:	Learning Goals:	Learning Objectives:
<p><b>Content Standards:</b>  <b>Primary(Power):</b>            1. NJSLS.VPA.1.1.12.1            Common themes exist in artwork from a variety of cultures across time and are communicated through metaphor, symbolism and allegory.</p> <p>2. NJSLS.VPA.1.2.12.A.2            Justify the impact of innovations in the arts on socialite norms and habits of mind in various historical eras.</p> <p>3. NJSLS.VPA.1.3.12.2            Culturally and historically diverse art media, art mediums, techniques, and styles impact originality and interpretation of the artistic statement.</p> <p>4. NJSLS.VPA.1.3.12.5 Two and Three dimensional artworks can be rendered culturally specific by using the tools, techniques, styles, materials, and methodologies that are germane to a particular cultural style</p> <p>VA: CR1.2.IIa - choose from a range of materials and methods of transitional and contemporary artistic practices to plan work of art and design.</p>	<ol style="list-style-type: none"> <li>1. Students will be able to use the technique of pinching and creating clay without the need for tools. (2 weeks)</li> <li>2. Students will use decorating techniques including texture and proper engobe usage. (1 week)</li> <li>3. Students will use pinching technique, as a building method, in the creation of a sculptural vessel. (3 weeks)</li> </ol>	<ol style="list-style-type: none"> <li>1. Demonstrate and explore the use of the pinch method of building.</li> <li>2. Understand and Historical References of clay in the asian culture.</li> <li>3. Create /Follow a design plan stemming from a theme.</li> <li>4. Complete Basic decoration of clay pieces using Engobes (And creating food safe ware)</li> <li>5. Engage in functional creation</li> <li>6. Proper day to day storage of materials/clay</li> <li>7. Critique methods</li> <li>8. Balance in construction</li> </ol>

Relevant Standards:	Learning Goals:	Learning Objectives:
<p>VA: CR3.1.IIa- 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.</p> <p>VA:CR2.3.IIIa - Demonstrate inn works of art or design how visual and material culture defines, shapes, enhances, inhibits, and empowers people’s lives.</p> <p><b>Supportive (Secondary)</b>  NJSIS.VPA.1.3.12  All students will synthesize those skills, media, methods and technologies appropriate to creating , preforming and presenting works of art.</p>		

Formative Assessments	Summative Assessments:	Performance Assessments:	Major Activities/ Assignments (required):
<ul style="list-style-type: none"> <li>• Observation of working with methods/materials.</li> <li>• Design plan submission</li> <li>• trial and error in working methods (problem solving)</li> <li>• group discussion</li> <li>• whole class discussion</li> <li>• do-now checks</li> <li>• Note-taking</li> <li>• one-on-one conferences at desk</li> <li>• Note taking vs. hand-on activities, individual work</li> </ul>	<ul style="list-style-type: none"> <li>• Written Reflections/ Self-Evaluations</li> <li>• Written Benchmark Assessment #1</li> </ul>	<ul style="list-style-type: none"> <li>• Critique and class Participation</li> <li>• Final Projects</li> </ul>	<ul style="list-style-type: none"> <li>• Wedging</li> <li>• Creation of Tea Bowl</li> <li>• Creation of vessel made of tea- bowls</li> </ul>

**Possible Assessment Adjustments (Modifications /Accommodations/ Differentiation):** How will the teacher provide multiple means for the following student groups to **EXPRESS** their understanding and comprehension of the content/skills taught?

Special Education Students	English Language Learners (ELLs)	At-Risk Learners	Advanced Learners
<ul style="list-style-type: none"> <li>• Do-nows (written/oral/group)</li> <li>• re-explanation of instructions/expectations in multiple ways.</li> </ul>			

**Unit Vocabulary:**

**Essential:** score, mend, design plan, pinch method, loop tool, boxwood, tool, foot, lip, belly, feng shui, vessel. Non-

**Essential:** texture, carve, balance

Interdisciplinary Connections & Career Ready Practices	Integration of Technology:	21 <sup>st</sup> Century Themes:	21 <sup>st</sup> Century Skills:
<p>Mathematics: NJSLS.HSG.MG.A3 Apply geometric methods to solve design problems.</p> <p>NJSLS.HSG.GMD.B4 Identify the shapes of two-dimensional cross-sections of three-dimensional objects, and identify three-dimensional objects generated by rotations of two-dimensional objects.</p> <p>Science:</p> <p>Health/PE: NJSLS.2.5.12.A.2 Analyze application of force and motion (weight transfer, power, speed, agility, range of motion)</p>	<p>Technology: You-Tube Videos Phone Surveys/do-now methods Website: <a href="http://www.ceramicsartsdaily.org">www.ceramicsartsdaily.org</a> - Online Portfolio construction - Online test taking</p>	<p><input checked="" type="checkbox"/> Global Awareness</p> <p><input checked="" type="checkbox"/> Civic Literacy</p> <p><input type="checkbox"/> Financial, Economic, Business, &amp; Entrepreneurial Literacy</p> <p><input checked="" type="checkbox"/> Health Literacy</p>	<p><input checked="" type="checkbox"/> Creativity &amp; Innovation</p> <p><input type="checkbox"/> Media Literacy</p> <p><input checked="" type="checkbox"/> Critical Thinking &amp; Problem Solving</p> <p><input type="checkbox"/> Life and Career Skills (<i>flexibility, initiative, cross-cultural skills, productivity, leadership, etc.</i>)</p> <p><input type="checkbox"/> Information &amp; Communication Technologies Literacy</p> <p><input checked="" type="checkbox"/> Communication &amp; Collaboration</p> <p><input checked="" type="checkbox"/> Information Literacy</p>

Interdisciplinary Connections & Career Ready Practices	Integration of Technology:	21 <sup>st</sup> Century Themes:	21 <sup>st</sup> Century Skills:
<p>and modify movement to impact per World Languages: NJSLS.7.1.NH.A.3 Recognize some common gestures and cultural practices associated with target culture(s).</p> <p>English Language Arts: NJSLS.ELA.WHST.11-12.1.D Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing. formance.</p>			

Resources:
<p><b>Texts/Materials:</b>  <i>Powerpoint introduction</i>  <i>Elements and principles powerpoint</i>            Various nonfiction resources regarding historical context of clay            “Out of the Fire” clay movie            Ceramic Arts Monthly Magazine</p> <p><b>Materials:</b> clay, clay tools, storage boards, trash bags, sketchbooks, pencils. <b>Major</b></p> <p><b>Assignments/Activities (required):</b>            Experimental exercises in each stage of clay. Wedging            Slip/Score activity Template/slab shapes Texture additions Artist            Signature stamp</p>



<b>Unit: 3 Slab Method</b>	<b>Recommended Duration: 6 Weeks; December-January</b>
<p><b>Unit Description:</b> The purpose of this unit is to explore multiple modes for slab construction. Slab construction begins as a flat piece of clay, one can create many things out of flat slabs, including 3d forms. Students will learn methods for creating drape molds involving natural forms. Students will have choices about design and follow-through. Students will also learn how to pull ideas from nature, and historical artists as influence in creating a new piece of artwork. Students will also have the opportunity for appropriation through the exploration of historical artists and their work. Students will synthesize their findings in the creation of a new piece of artwork.</p>	

<b>Essential Questions:</b>	<b>Enduring Understandings:</b>
<ul style="list-style-type: none"> <li>How does one find influences from other people and or life and infuse it in a new way through personal artwork?</li> <li>How can students create a visual message that tells a story or explains information</li> </ul>	<ul style="list-style-type: none"> <li>New innovating works of art, design, engineering, and entrepreneurial spirit is met by creating new ideas/works out of combinations of past experiences and ideas. One must learn how to innovate fresh new concepts by building off of the past; avoiding copying. Creating “new” is difficult, but essential to be intuitive in doing so.</li> <li>Students must learn multiple ways of explaining and displaying information besides writing. Writing components are important to hash out ideas and display finalized facts. However, in today's digital/visual age, one must be able to display messages in a visual way as well using effective communication through imagery.</li> </ul>

<b>Relevant Standards:</b>	<b>Learning Goals:</b>	<b>Learning Objectives:</b>
<p><b>Content Standards:</b> <b>Primary(Power):</b></p> <ul style="list-style-type: none"> <li>NJSLS.VPA.1.1.12.2 Stimuli for the creation of artworks can come from many places, including other arts disciplines</li> <li>NJSLS.VPA.1.4.12.A.3 Develop informed personal responses to an assortment of artworks across the four arts disciplines, using historical significance, craftsmanship, cultural context, and originality as criteria for assessing value to the works.</li> <li>NJSLS.VPA.1.4.12.B.2 Evaluate how an artist's technical proficiency may effect the creation or presentation of a work of art, as well as how the</li> </ul>	<ul style="list-style-type: none"> <li>Students will be able to use the technique of slab rolling and using a mold for creating a shallow bowl inspired by nature. (2 weeks)</li> <li>Students will use resources to research about important artists and synthesize their findings in the creation of new artwork. (4 weeks)</li> </ul>	<ul style="list-style-type: none"> <li>Identify and create <i>Natural Forms</i> vs geometric.</li> <li>Use <i>Contour Outlines</i> to create templates.</li> <li>Demonstrate proper <i>Slab Rolling</i> including proper uniform thickness.</li> <li>Identify the difference between a Hump and a slump Mold</li> <li>Sponging/smoothing to enhance craftsmanship</li> <li>Discover methods of <i>Visual Communication</i></li> <li>Use tools to demonstrate research skills in art</li> </ul>

Relevant Standards:	Learning Goals:	Learning Objectives:
<p>context in which a work is preformed or shown may impact perceptions of its significance/meaning</p> <ul style="list-style-type: none"> <li>• <b>VA:Cr1.2.IIIa</b> 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 ad design based on a theme idea or concept.</li> <li>• <b>VA:Pr6.1.IIa</b> Make explain and justify connections between artists or artwork and social, cultural and political history.</li> <li>• <b>VA:Re8.1.Ia</b> Interpret an artwork of collection of works supported by relevant and sufficient evidence found in the work and its various contexts.</li> <li>• <b>VA:Re9.1.Ia</b> Establish relevant criteria in order to evaluate a work of art or collection of works.</li> <li>• <b>VA:Cr2.1.IIa</b> Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.</li> </ul> <p><b>Supportive (Secondary):</b> Visual and Performing Arts: AR9-12.1.3.12 All students will synthesize those skills, media, methods and technologies appropriate to creating, preforming and presenting works of art.</p>		<ul style="list-style-type: none"> <li>• Use group collaboration in the construction of a message.</li> <li>• Subtractive carving/ bas-relief</li> <li>• Using multiple glazes at once</li> <li>• Use of underglazes</li> </ul>

Formative Assessments	Summative Assessments:	Performance Assessments:	Major Activities/ Assignments (required):
<ul style="list-style-type: none"> <li>• Observation of working with methods/materials.</li> <li>• Design plan submission</li> </ul>	<ul style="list-style-type: none"> <li>• Artist Research Information (paper)</li> <li>• Written Reflections/ Self-Evaluations</li> </ul>	<ul style="list-style-type: none"> <li>• Critique and class Participation</li> <li>• Final Projects</li> </ul>	<ul style="list-style-type: none"> <li>• Wedging</li> <li>• Creation of Drape Mold using Slabs (choice of hump or slump mold)</li> <li>• Artist inspired Bas-Relief Tile.</li> </ul>

Formative Assessments	Summative Assessments:	Performance Assessments:	Major Activities/ Assignments (required):
<ul style="list-style-type: none"> <li>• trial and error in working methods (problem solving)</li> <li>• group discussion</li> <li>• whole class discussion</li> <li>• do-now checks</li> <li>• Note-taking</li> <li>• one-on-one conferences at desk</li> </ul>	<ul style="list-style-type: none"> <li>• Benchmark #2</li> </ul>		<ul style="list-style-type: none"> <li>• Art History Paper</li> </ul>

**Possible Assessment Adjustments (Modifications /Accommodations/ Differentiation):** *How will the teacher provide multiple means for the following student groups to EXPRESS their understanding and comprehension of the content/skills taught?*

Special Education Students	English Language Learners (ELLs)	At-Risk Learners	Advanced Learners
<ul style="list-style-type: none"> <li>• Small Group work to solve problems collaboratively</li> <li>• Note taking vs. hand-on activities</li> <li>• individual work</li> <li>• Do-nows (written/oral/group) re-explanation of instructions/expectations in multiple ways</li> <li>• sample completed tasks/projects</li> <li>• additional time to complete tasks/projects</li> <li>• Oral vs. Written quizzes</li> <li>• Multiple attempts/ Retry on projects and written assessments.</li> </ul>			

**Instructional Strategies:** *(List and describe.)*

- scaffolding of techniques and methods
- modeling using teacher guided demos
- cooperative learning between students on techniques
- direct instruction with individual students
- comparing/contrasting successes vs. failures to construct paths moving forward.
- Design construction/ visual representation of ideas.
- monitoring individual students for progress against learning goals

<b>Unit Vocabulary:</b>
<b>Essential:</b> hump mold, slump mold, drape mold, slab rolling, needle tool, natural form, contour outline, sponging, bas-relief. <b>Non-Essential:</b> level foot, tile.

<b>Interdisciplinary Connections &amp; Career Ready Practices</b>	<b>Integration of Technology:</b> <i>(Note the SAMR Model elements used and how.)</i>	<b>21<sup>st</sup> Century Themes:</b> <i>(Check and explain how the connection is made.)</i>	<b>21<sup>st</sup> Century Skills:</b> <i>(Check and explain how the connection is made.)</i>
<p>Mathematics: NJSLS.HSG.MG.A3 Apply geometric methods to solve design problems.</p> <p>NJSLS.HSG.GMD.B4 Identify the shapes of two-dimensional cross-sections of three-dimensional objects, and identify three-dimensional objects generated by rotations of two-dimensional objects.</p> <p>Science:</p> <p>English Language Arts: NJSLS.ELA.WHST.11-12.1.D Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</p> <p>World Languages:</p> <p>Social Studies:</p> <p>Technology:</p>	<p>Technology:</p> <ul style="list-style-type: none"> <li>• Phone Surveys/do-now methods</li> <li>• Internet/Phone usage for reference materials, and idea generation.</li> <li>• Music as motivation</li> <li>• Online Portfolio Generation</li> <li>• Library/Online research paper writing tools (easy bib, google drive, etc)</li> </ul> <p>Website: <a href="http://www.ceramicsartsdaily.org">www.ceramicsartsdaily.org</a></p>	<p><input checked="" type="checkbox"/> Global Awareness</p> <p><input checked="" type="checkbox"/> Civic Literacy</p> <p><input type="checkbox"/> Financial, Economic, Business, &amp; Entrepreneurial Literacy</p> <p><input type="checkbox"/> Health Literacy</p>	<p><input checked="" type="checkbox"/> Creativity &amp; Innovation</p> <p><input checked="" type="checkbox"/> Media Literacy</p> <p><input checked="" type="checkbox"/> Critical Thinking &amp; Problem Solving</p> <p><input checked="" type="checkbox"/> Life and Career Skills (<i>flexibility, initiative, cross-cultural skills, productivity, leadership, etc.</i>)</p> <p><input checked="" type="checkbox"/> Information &amp; Communication Technologies Literacy</p> <p><input checked="" type="checkbox"/> Communication &amp; Collaboration</p> <p><input checked="" type="checkbox"/> Information Literacy</p>

<b>Interdisciplinary Connections &amp; Career Ready Practices</b>	<b>Integration of Technology:</b> <i>(Note the SAMR Model elements used and how.)</i>	<b>21<sup>st</sup> Century Themes:</b> <i>(Check and explain how the connection is made.)</i>	<b>21<sup>st</sup> Century Skills:</b> <i>(Check and explain how the connection is made.)</i>
<p>NJSLS.TECH.8.2.12.B.4 Investigate a technology used in a given period of history, e.g., stone age, industrial revolution or information age, and identify their impact and how they may have changed to meet human needs and wants.</p> <p>NJSLS.TECH.8.2.12.C2 Analyze product and how it has changed or might change over time to meet human needs and wants.</p> <p>Career Ready Practice NJSLS.CRP6 Demonstrate creativity and innovation.</p>			

<b>Resources:</b>
<p><b>Texts/Materials:</b>  <i>Powerpoint introduction</i>  <i>Visual exemplars (plans, student/teacher samples)</i>            Various nonfiction resources regarding time periods in art.</p> <p><b>Materials:</b> clay, clay tools, storage boards, trash bags, sketchbooks, pencils, library (for research), mold forms, slip, underglazes</p> <p><b>Major Assignments/Activities (required):</b>            Benchmark #2            Design Plan            Drape Mold            Artist's research project            *Additional collaborative projects as time allows.</p>

<b>Unit: 4 Coil Construction</b>	<b>Recommended Duration: 7 Weeks; February- March</b>
<p><b>Unit Description:</b> The purpose of this unit is to explore the construction of a clay piece using the coil method. Students will be exposed to proper rolling methods; creating each coil by hand. Students will learn how stacking the coils at different angles will create concave or convex sections respectively. Students will need to consider a design plan that suggests movement through coil planning. The idea of this project is that the size requirement and design showing movement proves an interesting challenge worthy of problem solving. This will also be a long term major project where students will need to very closely monitor moisture content and challenges that arrive when clay becomes very heavy while working. Clay as a career will be discussed, giving monetary and personal worth to clay works of art.</p>	

<b>Essential Questions:</b>	<b>Enduring Understandings:</b>
<ul style="list-style-type: none"> <li>• How can one evoke visual movement without using words?</li> <li>• How can one meet the demands of building with materials that over time might alter themselves due to weight/gravity.</li> <li>• How does one put a value to a piece of artwork/object.</li> </ul>	<ul style="list-style-type: none"> <li>• The idea of movement can be seen and felt due to repetition in lines, shapes, and other elements. Although we understand that something is moving or that there is a starting or ending point to this movement, how can we get others to see the same thing, or message we are seeing? Students will learn how to design to make others see a sense of motion in the way in which he or she intends.</li> <li>• Coil building offers many unique challenges. One of which is time building a large structure. As we know clay dries as we use it so how can students ensure that the clay is not drying out too fast and cracking? We understand that anything that is wet, carries the weight of not only the object but also of the water present within. We also know that gravity constantly wants to pull things downward. How can students prevent building materials from cracking due to weight or too much water as well? Innovative supports and timing will be essential to master.</li> <li>• Artwork's value isn't always monetary. Artwork can move people in certain ways. Sometimes visual cues in a piece can remind people of certain times or events in one's life. Do these emotional resonances make a piece more valuable? Understand this value might not be seen by others therefore one might "pay more" to own one. How can these emotional attachments denote a price or "value" how much does intent vs. skill level and craftsmanship merge together to create value?</li> </ul>

<b>Relevant Standards:</b>	<b>Learning Goals:</b>	<b>Learning Objectives:</b>
<p><b>Content Standards:</b> <b>Primary(Power):</b></p> <ul style="list-style-type: none"> <li>• NJSL.VPA.1.4.12.B.2</li> </ul>	<ul style="list-style-type: none"> <li>• Students will be able to use the technique of coil building to create a vessel using a concave or convex section. (5 weeks)</li> </ul>	<ul style="list-style-type: none"> <li>• Understanding how movement effects visual interpretation.</li> <li>• Understand and create concave vs. convex in clay</li> </ul>

Relevant Standards:	Learning Goals:	Learning Objectives:
<p>Evaluate how an artist's technical proficiency may effect the creation or presentation of a work of art, as well as how the context in which a work is preformed or shown may impact perceptions of its significance/meaning</p> <ul style="list-style-type: none"> <li>• NJSLS.VPA.1.3.12</li> </ul> <p>All students will synthesize those skills, media, methods and technologies appropriate to creating, preforming, and or presenting works of art in dance, music, theatre and visual arts.</p> <p>•VA:Cr1.2.IIa-Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.</p> <p>•VA:Pr.4.1.IIa-Analyze, select, and critique personal artwork for a collection or portfolio presentation</p> <p>•VA:Re9.1.IIIa</p> <p>Construct evaluations of a work of art or collection of works based on differing sets of criteria.</p> <p>•VA:Cn11.1.IIIa</p> <p>Appraise the impact of an artist or a group of artists on the beliefs, values, and behaviors of a society.</p> <p><b>Supportive (Secondary):</b></p> <ul style="list-style-type: none"> <li>• NJSLS.VPA.1.4.12.A.4</li> </ul> <p>Evaluate how exposure to various cultures influences individual, emotional, intellectual and kinesthetic responses to artwork.</p>	<ul style="list-style-type: none"> <li>• Students will be able to use coil methods and modeling to construct a vessel using a slump mold. (2 weeks)</li> </ul>	<ul style="list-style-type: none"> <li>• Execute and build using proper coil rolling (avoiding flattening or uneven coils) Understanding the way this method limits and offers freedom at the same time.</li> <li>• Slip/Score/Mend coil sections.</li> <li>• Create a <i>Slab</i> base (<i>building off of Unit 4</i>)</li> <li>• Deal with weight and storage issues as a piece reaches a higher weight/height</li> <li>• Use of Red Clay vs. White Clay (glazing challenges with transparent glazes)</li> <li>• Using coils pressed into a slump mold</li> </ul>

Formative Assessments	Summative Assessments:	Performance Assessments:	Major Activities/ Assignments (required):
<ul style="list-style-type: none"> <li>• Observation of working with methods/materials.</li> <li>• Design plan submission</li> <li>• trial and error in working methods (problem solving)</li> <li>• group discussion</li> <li>• whole class discussion</li> <li>• do-now checks</li> <li>• Note-taking</li> <li>• one-on-one conferences at desk</li> <li>• peer critiquing</li> </ul>	<ul style="list-style-type: none"> <li>• Written Reflections/ Self-Evaluations</li> </ul>	<ul style="list-style-type: none"> <li>• Critique and class Participation</li> <li>• Final Projects</li> </ul>	<ul style="list-style-type: none"> <li>• Wedging</li> <li>• Creation of movement through coils/pinched clay.</li> <li>• Combining Coil Construction and a slump mold.</li> </ul>

**Possible Assessment Adjustments (Modifications /Accommodations/ Differentiation):** *How will the teacher provide multiple means for the following student groups to EXPRESS their understanding and comprehension of the content/skills taught?*

Special Education Students	English Language Learners (ELLs)	At-Risk Learners	Advanced Learners
<ul style="list-style-type: none"> <li>• sample completed tasks/projects</li> <li>• additional time to complete tasks/projects</li> <li>• Oral vs. Written quizzes</li> <li>• Multiple attempts/ Retry on projects and written assessments.</li> <li>• Small Group work to solve problems collaboratively</li> <li>• Note taking vs. hand-on activities,</li> <li>• individual work</li> <li>• Do-nows (written/oral/group)</li> <li>• re-explanation of instructions/expectations in multiple ways.</li> </ul>			

**Instructional Strategies:** *(List and describe.)*

- scaffolding of techniques and methods
- modeling using teacher guided demos
- cooperative learning between students on techniques
- direct instruction with individual students



- comparing/contrasting successes vs. failures to construct paths moving forward.
- Design construction/ visual representation of ideas.
- monitoring individual students for progress against learning goals

**Unit Vocabulary:**

**Essential:** coils, concave, convex, supports, visual movement, mending.

**Non-Essential:** slab base

<b>Interdisciplinary Connections &amp; Career Ready Practices (Note Applicable Standards):</b>	<b>Integration of Technology:</b> <i>(Note the SAMR Model elements used and how.)</i>	<b>21<sup>st</sup> Century Themes:</b> <i>(Check and explain how the connection is made.)</i>	<b>21<sup>st</sup> Century Skills:</b> <i>(Check and explain how the connection is made.)</i>
<p><b>Mathematics:</b></p> <p>NJSLS.HSG.MG.A3 Apply geometric methods to solve design problems. NJSLS.HSG.GMD.B4 Identify the shapes of two-dimensional cross sections of three dimensional objects, and identify three-dimensional objects generated by rotations of two-dimensional objects.</p> <p>Science:</p> <p>Visual and Performing Arts: AR9-12.1.3.12 All students will synthesize those</p> <p>World Languages: Technology: NJSLS.TECH.8.2.12.B.4 Investigate a technology used in a given period of history, e.g., stone age,</p>	<p><b>Technology:</b></p> <ul style="list-style-type: none"> <li>• Powerpoint presentations</li> <li>• You-Tube Videos</li> <li>• Phone Surveys/do-now</li> </ul> <p>Internet/Phone usage for reference materials, and idea generation. Music as motivation Online Portfolio Generation</p> <p>Website <a href="http://www.ceramicsartdaily.orgx">www.ceramicsartdaily.orgx</a></p>	<p>___ Global Awareness</p> <p>___ Civic Literacy</p> <p>__x__ Financial, Economic, Business, &amp; Entrepreneurial Literacy</p> <p>__x__ Health Literacy</p>	<p>__x__ Creativity &amp; Innovation</p> <p>__x__ Media Literacy</p> <p>__x__ Critical Thinking &amp; Problem Solving</p> <p>__x__ Life and Career Skills <i>(flexibility, initiative, cross-cultural skills, productivity, leadership, etc.)</i></p> <p>__x__ Information &amp; Communication Technologies Literacy</p> <p>__x__ Communication &amp; Collaboration</p> <p>__x__ Information Literacy</p>

<b>Interdisciplinary Connections &amp; Career Ready Practices (Note Applicable Standards):</b>	<b>Integration of Technology:</b> <i>(Note the SAMR Model elements used and how.)</i>	<b>21<sup>st</sup> Century Themes:</b> <i>(Check and explain how the connection is made.)</i>	<b>21<sup>st</sup> Century Skills:</b> <i>(Check and explain how the connection is made.)</i>
<p>industrial revolution or information age, and identify their impact and how they may have changed to meet human needs and wants.</p> <p>NJSLS.TECH.8.2.12.C2 Analyze product and how it has changed or might change over time to meet human needs and wants.</p> <p>Career Ready Practice NJSLS.CRP6 Demonstrate creativity and innovation.</p>			

<b>Resources:</b>
<p><b>Texts/Materials:</b></p> <ul style="list-style-type: none"> <li>• <i>Powerpoint introduction</i></li> <li>• <i>Visual exemplars (plans, student/teacher samples)</i></li> <li>• <i>Visuals of convex/concave</i></li> </ul> <p><b>Materials:</b> clay, clay tools, storage boards, trash bags, sketchbooks, pencils, molds</p> <p><b>Major Assignments/Activities (required):</b></p> <ul style="list-style-type: none"> <li>• Design Plan</li> <li>• Motion Coil Pot</li> <li>• Coil Slump Mold</li> </ul>

<b>Unit: 5 Surface Decoration</b>	<b>Recommended Duration: 3 Weeks, March</b>
<p><b>Unit Description:</b> Up until this point, the student/artist has turned to various forms of glazes to decorate pottery after it is fired and changed to bisqueware. There are many ways an artist can decorate their piece which offers more choices and freedom of expression in their ideas. The following main decorative methods will be explored: Sgraffito, Mishma, Sprig, Masque, wax resist, slip trail. Advanced method transfers might be discussed if time allows. Students will explore each method through creating coasters including each method. Students must be able to identify and create these surface decorations in this exploratory unit.</p>	

<b>Essential Questions:</b>	<b>Enduring Understandings:</b>
<ul style="list-style-type: none"> <li>• How can decoration change the mood or intent of a piece?</li> <li>• How can one use daily objects to impart decoration to normal working methods?</li> </ul>	<ul style="list-style-type: none"> <li>• Decoration or “extras” in life or art can suggest certain things about a person or artwork. Surface decorations clearly take longer than traditional glazing methods. Does this enhance the value of a piece? (talk about traditional Chinese mishima plates) Think about the value of plain vs decorated. Think about clothing, life, technologies, etc. How much is needed to tell a story vs. wanted to tell a story. Extras are luxuries but sometimes not needed.</li> <li>• Exposure to new methods, working materials or knowledge always broadens horizons and level upon which one may take themselves. Learning new methods/knowledge makes for a well rounded artisan and person. Integrate a lifelong love of learning to enhance the messages and interactions one is qualified to make.</li> </ul>

<b>Relevant Standards:</b>	<b>Learning Goals:</b>	<b>Learning Objectives:</b>
<p><b>Content Standards:</b>  <b>Primary(Power):</b></p> <ul style="list-style-type: none"> <li>• NJSLS.VPA.1.3.12 All students will synthesize those skills, media, methods and technologies appropriate to creating, performing, and or presenting works of art in dance, music, theatre and visual arts.</li> <li>• NJSIS.VPA.1.3.12.1</li> </ul>	<ul style="list-style-type: none"> <li>• Students will learn to identify different surface decoration methods when seen. (1 week)</li> <li>• Students will be able to explore each type of surface method in an experimental way. (2 weeks)</li> </ul>	<ul style="list-style-type: none"> <li>• Identify skills and techniques used to decorate clay besides overglaze</li> <li>• re-visit slab rolling to create tiles</li> <li>• Using design plan as a “poke through” template (teacher induced solving of a problem)</li> </ul>

Relevant Standards:	Learning Goals:	Learning Objectives:
<p>How individuals manipulate the elements of art and principles of design results in original portfolios that reflect choice and stylistic nuance.</p> <p>VA:Cr2.1.IIa Through experimentation, practice, and persistence, demonstrate acquisition of skills and knowledge in a chosen art form</p> <p>VA: Cr1.2.IIa Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design</p> <p>VA:Cn10.1.IIIa Synthesize knowledge of social, cultural, historical and personal life with art-making approaches to create meaningful works of art or design.</p> <p>VA:Cr2.1.IIIa Experiment, plan and make multiple works of art and design that explore a personally meaningful theme, idea or concept</p> <p><b>Supportive (Secondary):</b></p>		<ul style="list-style-type: none"> <li>• Design a “series” of images to create on tiles.</li> <li>• Complete: Sgraffitto, Mishma, Sprig, slip trail, masque, wax resist.</li> <li>• Use underglaze decoration</li> <li>• Weighting flat pieces to dry</li> </ul>

Formative Assessments	Summative Assessments:	Performance Assessments:	Major Activities/ Assignments (required):
<ul style="list-style-type: none"> <li>• Observation of working with methods/materials.</li> <li>• Design plan submission</li> <li>• trial and error in working methods (problem solving)</li> <li>• group discussion</li> <li>• whole class discussion</li> <li>• do-now checks</li> <li>• Note-taking</li> <li>• one-on-one conferences at desk</li> <li>• peer critiquing</li> </ul>	<ul style="list-style-type: none"> <li>• Written Reflections/ Self-Evaluations</li> <li>• Oral Matching quiz of methods.</li> </ul>	<ul style="list-style-type: none"> <li>• Critique and class Participation</li> <li>• Final Project</li> </ul>	<ul style="list-style-type: none"> <li>• Series Design</li> <li>• Experimentation with each method through tile creation</li> </ul>

**Possible Assessment Adjustments (Modifications /Accommodations/ Differentiation):** *How will the teacher provide multiple means for the following student groups to EXPRESS their understanding and comprehension of the content/skills taught?*

Special Education Students	English Language Learners (ELLs)	At-Risk Learners	Advanced Learners
<ul style="list-style-type: none"> <li>• Small Group work to solve problems collaboratively</li> <li>• Note taking vs. hand-on activities,</li> <li>• individual work</li> <li>• Do-nows (written/oral/group)</li> <li>• re-explanation of instructions/expectations in multiple ways.</li> <li>• sample completed tasks/projects</li> <li>• additional time to complete tasks/projects</li> <li>• Oral vs. Written quizzes</li> <li>• Multiple attempts/ Retry on projects and written assessments.</li> </ul>			

**Instructional Strategies:**

- scaffolding of techniques and methods
- modeling using teacher guided demos
- cooperative learning between students on techniques
- direct instruction with individual students
- comparing/contrasting successes vs. failures to construct paths moving forward.
- Design construction/ visual representation of ideas.
- monitoring individual students for progress against learning goals

**Unit Vocabulary:**

**Essential:** sgraffito, mishma, sprig, wax resist, slip trail, masque, series.

**Non-Essential:** slab, weighing, level.

<b>Interdisciplinary Connections &amp; Career Ready Practices (Note Applicable Standards):</b>	<b>Integration of Technology:</b> <i>(Note the SAMR Model elements used and how.)</i>	<b>21<sup>st</sup> Century Themes:</b> <i>(Check and explain how the connection is made.)</i>	<b>21<sup>st</sup> Century Skills:</b> <i>(Check and explain how the connection is made.)</i>
<p>Mathematics: NJSLS.HSG.MG.A3 Apply geometric methods to solve design problems. NJSLS.HSG.GMD.B4 Identify the shapes of two-dimensional cross-sections of three-dimensional objects, and identify three-dimensional objects generated by rotations of two-dimensional objects</p> <p>Science:</p> <p>English Language Arts: NJSLS.ELA.WHST.11-12.1.D Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing. NJSLS.TECH.8.2.12.B.4 Investigate a technology used in a given period of history, e.g., stone age, industrial revolution or information age, and identify their impact and how they may have changed to meet human needs and wants.</p>	<p>Technology:</p> <ul style="list-style-type: none"> <li>• Phone Surveys/do-now methods</li> <li>• Internet/Phone usage for reference materials, and idea generation.</li> <li>• Music as motivation</li> <li>• Online portfolio generation</li> </ul>	<p><input type="checkbox"/> Global Awareness</p> <p><input type="checkbox"/> Civic Literacy</p> <p><input checked="" type="checkbox"/> Financial, Economic, Business, &amp; Entrepreneurial Literacy</p> <p><input type="checkbox"/> Health Literacy</p>	<p><input checked="" type="checkbox"/> Creativity &amp; Innovation</p> <p><input checked="" type="checkbox"/> Media Literacy</p> <p><input checked="" type="checkbox"/> Critical Thinking &amp; Problem Solving</p> <p><input checked="" type="checkbox"/> Life and Career Skills (<i>flexibility, initiative, cross-cultural skills, productivity, leadership, etc.</i>)</p> <p><input type="checkbox"/> Information &amp; Communication Technologies Literacy</p> <p><input checked="" type="checkbox"/> Communication &amp; Collaboration</p> <p><input checked="" type="checkbox"/> Information Literacy</p>

<b>Interdisciplinary Connections &amp; Career Ready Practices (Note Applicable Standards):</b>	<b>Integration of Technology:</b> <i>(Note the SAMR Model elements used and how.)</i>	<b>21<sup>st</sup> Century Themes:</b> <i>(Check and explain how the connection is made.)</i>	<b>21<sup>st</sup> Century Skills:</b> <i>(Check and explain how the connection is made.)</i>
<p>NJSLS.TECH.8.2.12.C2 Analyze product and how it has changed or might change over time to meet human needs and wants.</p> <p>Career Ready Practice NJSLS.CRP6 Demonstrate creativity and innovation.</p>			

<b>Resources:</b>
<p><b>Texts/Materials:</b></p> <ul style="list-style-type: none"> <li>• <i>Powerpoint introduction</i></li> <li>• <i>Visual exemplars (plans, student/teacher samples)</i></li> <li>• Examples of “series” visual statements</li> </ul> <p><b>Materials:</b> clay, clay tools, storage boards, trash bags, sketchbooks, pencils.</p> <p><b>Major Assignments/Activities (required):</b></p> <ul style="list-style-type: none"> <li>• Design Plan</li> <li>• Finished tile series</li> </ul>

<b>Unit: 6</b>	<b>Recommended Duration: 4 weeks, April</b>
<p><b>Unit Description:</b> Students will learn how to hollow out 3D forms. This method, unlike others, includes making the finished form first, and working backwards to hollow it out and leave the remains of the outside visible. Other methods so far have been additive in that pieces of clay were attached together to arrive at a final form. Students will be taught how to make their forms include a lid. The goal of this unit is not only the hollowing method but also an opportunity to show mastery in surface decoration methods. Students will take their usable lidded hollow forms and impart at least one surface decoration into the design. Students should choose the method they feel they excel at. Based on this choice, outcomes should be more polished as they have experimented with these methods prior to the finished piece.</p>	

<b>Essential Questions:</b>	<b>Enduring Understandings:</b>
<ul style="list-style-type: none"> <li>• How can one's decision of form creation be beneficial to the outcome?</li> <li>• How does the way a functional object is created affect the way in which it is received by one who did not create it themselves.</li> </ul>	<ul style="list-style-type: none"> <li>• Forms (3D shapes) can be created using additive methods or subtractive methods. Both will leave one with a hollowed form. In constructing geometric forms, there might be better construction options (slab, coil ect.) The benefit to the hollowing method is the end form can be more organic or abstract. These forms can reference forms with more complex outlines as the clay is essentially constructed first and the insides removed. Being equipped with multiple ways to solve a problem will allow for smarter working decisions to be made.</li> <li>• Creating functional objects is a unique challenge because of their functional qualities, people want to use them. As the artist, how can you dictate how one is to use the object without giving written instructions. The visual statement made around a piece (reminding to assess a 3D piece from all angles) will give cues on how to make one use it properly. (IE proper lid fitting, front and back respectively)</li> </ul>



Relevant Standards:	Learning Goals:	Learning Objectives:
<p><b>Content Standards:</b> <b>Primary(Power):</b></p> <ul style="list-style-type: none"> <li>• NJSLS.VPA.1.3.12 All students will synthesize those skills, media, methods and technologies appropriate to creating, performing, and or presenting works of art in dance, music, theatre and visual arts.</li> <li>• NJSLS.VPA.1.3.12.3 The artist's understanding among art media, methodology and visual statement allows the artist to use genre styles to convey ideas to audiences.</li> <li>• NJSLS.VPA.1.4.12.B.2 Evaluate how an artist's technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.</li> </ul> <p>VA:Cr2.1.IIa Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form</p> <p>VA:Cr2.2.IIIa 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</p> <p>VA:Cr2.3.IIIa Demonstrate in works of art or design how material culture defines, shapes, enhances inhibits and or empowers people's lives.</p>	<ul style="list-style-type: none"> <li>• Students will learn to create 3D forms as a starting point for creating. (2 weeks)</li> <li>• Students will demonstrate the ability to carve out forms for completion of hollowed forms. (2 weeks)</li> </ul>	<ul style="list-style-type: none"> <li>• properly change 2d plan into 3d form.</li> <li>• demonstrate past knowledge of wedging and preparing clay for working.</li> <li>• Hollow 3D forms.</li> <li>• Cut clay using "Undulating line" to make a lid</li> <li>• Build walls using this method.</li> <li>• Monitor subtractive carving for uniform thickness.</li> <li>• Dry interlocking pieces together to monitor proper shrinkage and fitting.</li> <li>• Use knowledge from Unit 6 "surface decorations" to superimpose designs on forms rather than flat planes.</li> </ul>

Formative Assessments	Summative Assessments:	Performance Assessments:	Major Activities/ Assignments (required):
<ul style="list-style-type: none"> <li>• Observation of working with methods/materials.</li> <li>• Design plan submission</li> <li>• trial and error in working methods (problem solving)</li> <li>• group discussion</li> <li>• whole class discussion</li> <li>• do-now checks</li> <li>• Note-taking</li> <li>• one-on-one conferences at desk</li> <li>• peer critiquing</li> </ul>	<ul style="list-style-type: none"> <li>• Final Hollowing Project</li> <li>• Written Reflections/ Self-Evaluations</li> </ul>	<ul style="list-style-type: none"> <li>• Critique and class Participation</li> <li>• Final Project</li> </ul>	<ul style="list-style-type: none"> <li>• Wedging</li> <li>• Original lidded box design</li> <li>• forming of the clay</li> <li>• cutting undulating line for lid</li> <li>• subtractive hollowing</li> <li>• impart surface designs onto box</li> </ul>

**Possible Assessment Adjustments (Modifications /Accommodations/ Differentiation):** *How will the teacher provide multiple means for the following student groups to EXPRESS their understanding and comprehension of the content/skills taught?*

Special Education Students	English Language Learners (ELLs)	At-Risk Learners	Advanced Learners
<ul style="list-style-type: none"> <li>• Small Group work to solve problems collaboratively</li> <li>• Note taking vs. hand-on activities,</li> <li>• individual work</li> <li>• Do-nows (written/oral/group)</li> <li>• re-explanation of instructions/expectations in multiple ways.</li> <li>• sample completed tasks/projects</li> <li>• additional time to complete tasks/projects</li> <li>• Oral vs. Written quizzes</li> <li>• Multiple attempts/ Retry on projects and written assessments.</li> </ul>			

**Instructional Strategies:** *(List and describe.)*

- scaffolding of techniques and methods
- modeling using teacher guided demos
- cooperative learning between students on techniques
- direct instruction with individual students

- comparing/contrasting successes vs. failures to construct paths moving forward.
- Design construction/ visual representation of ideas.
- monitoring individual students for progress against learning goals

**Unit Vocabulary:**

**Essential:** sgraffito, mishma, sprig, wax resist, slip trail, masque, (building). Subtractive carving, undulating line.

**Non-Essential:** shrinkage rate.

<b>Interdisciplinary Connections &amp; Career Ready Practices (Note Applicable Standards):</b>	<b>Integration of Technology:</b> <i>(Note the SAMR Model elements used and how.)</i>	<b>21<sup>st</sup> Century Themes:</b> <i>(Check and explain how the connection is made.)</i>	<b>21<sup>st</sup> Century Skills:</b> <i>(Check and explain how the connection is made.)</i>
<p>English Language Arts: NJSLS.ELA.WHST.11-12.1.D Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing. NJSLS.TECH.8.2.12.B.4 Investigate a technology used in a given period of history, e.g., stone age, industrial revolution or information age, and identify their impact and how they may have changed to meet human needs and wants. NJSLS.TECH.8.2.12.C2 Analyze product and how it has changed or might change over time to meet human needs and wants.</p> <p>Career Ready Practice NJSLS.CRP6 Demonstrate creativity and innovation.</p>	<p>Technology:</p> <ul style="list-style-type: none"> <li>• Phone Surveys/do-now methods</li> <li>• Internet/Phone usage for reference materials, and idea generation.</li> <li>• Online Portfolio Generation</li> <li>• Music as motivation Website: <a href="http://www.ceramicsartsdaily.org">www.ceramicsartsdaily.org</a></li> </ul>	<p>___ Global Awareness</p> <p>___ Civic Literacy</p> <p>__x__ Financial, Economic, Business, &amp; Entrepreneurial Literacy</p> <p>__x__ Health Literacy</p>	<p>__x__ Creativity &amp; Innovation</p> <p>__x__ Media Literacy</p> <p>__x__ Critical Thinking &amp; Problem Solving</p> <p>__x__ Life and Career Skills (<i>flexibility, initiative, cross-cultural skills, productivity, leadership, etc.</i>)</p> <p>___ Information &amp; Communication Technologies Literacy</p> <p>__x__ Communication &amp; Collaboration</p> <p>__x__ Information Literacy</p>

<b>Interdisciplinary Connections &amp; Career Ready Practices (Note Applicable Standards):</b>	<b>Integration of Technology:</b> <i>(Note the SAMR Model elements used and how.)</i>	<b>21<sup>st</sup> Century Themes:</b> <i>(Check and explain how the connection is made.)</i>	<b>21<sup>st</sup> Century Skills:</b> <i>(Check and explain how the connection is made.)</i>
<p>NJSLS.HSG.CO.D.12 Make formal geometric constructions with a variety of tools and methods <a href="#">rich resources</a> enhances creativity and the construction of knowledge.</p> <p>21<sup>st</sup> Century Life and Careers: <b>9.1</b>-All students will demonstrate the creative, critical thinking, collaboration, and problem-solving skills needed to function successfully as both global citizens and workers in diverse ethnic and organizational cultures.</p>			

<b>Resources:</b>
<p><b>Texts/Materials:</b></p> <ul style="list-style-type: none"> <li>• <i>Powerpoint introduction</i></li> <li>• <i>Visual exemplars (plans, student/teacher samples)</i></li> </ul> <p><b>Materials:</b> clay, clay tools, storage boards, trash bags, sketchbooks, pencils, design plans, paper towels.</p> <p><b>Major Assignments/Activities (required):</b></p> <ul style="list-style-type: none"> <li>• Design Plan</li> <li>• Finished lidded hollow box including surface decoration mastery.</li> </ul>

<b>Unit: 7 Independent Choice Unit</b>	<b>Recommended Duration: 6 weeks, May/June</b>
<p><b>Unit Description:</b> By this stage of creating using clay as a medium, students have been supplied opportunities to creatively explore methods of hand building as well as wheel throwing. Students worked in units designed to expose them to each method. The goal of the Independent choice unit is to give a series of prompts or assignment projects where students have many choices in outcomes as well as methods of working. The idea here is that each student might solve problems differently using different methods and their choices in this unit will display their competency in the medium. Students will be assessed not only on the building aspects they choose but also on their decorative choices and artistic intent used to show their ideas. Students will be encouraged to be innovative in their designs and further develop their artistic voice.</p>	

<b>Essential Questions:</b>	<b>Enduring Understandings:</b>
<ul style="list-style-type: none"> <li>• How does choice-based art-making affect one's creation?</li> <li>• How can one develop an artistic style or voice?</li> <li>• How can the creation of innovative artworks/objects affect others?</li> </ul>	<ul style="list-style-type: none"> <li>• Choice is a liberating freedom afforded to those who have earned it. Choices are given once competency and expectations are understood. These two elements must be completed first so that the choices made have some sort of reasoning or rational. Choice is liberating and also intimidating as there is no black and white directions to follow.</li> <li>• Once the Student/Artist has developed skills in art, life, and other subject areas, in order to continue developing these skills or ideas one must find meaning within them. This meaning is called originality and creativity must be original to behold meaning and not carbon copy something else. He or she will find more value in creating if they can construct meaning behind it. This is true of life as well, learning how to have a "voice" or be an individual making informed choices and acting within these choices is one's identity. Developing an artistic voice allows one to see that that most rich work comes out of originality and identity formation. One must feel comfortable following their own identity or voice devoid of what their neighbor, colleague or friends are doing. This formation of identity helps construct confidence and followthrough in future endeavors.</li> <li>• Innovation and design comes to the forefront to solve problems, whether artistic, functional, or worldwide. When problems arise, one needs to understand the duty to solve them in a creative way. In the 21<sup>st</sup> -Century, students need to understand their humanitarian responsibilities to problem solve. The greatest innovations in design were created by someone solving</li> </ul>

Essential Questions:	Enduring Understandings:
	a problem. When students create, they must have personal meaning behind their work when appropriate, but also keep in mind the problems their work might solve for others who use it. The most innovative objects of design in our culture come from creative thinking problem solvers.

Relevant Standards:	Learning Goals:	Learning Objectives:
<p><b>Content Standards:</b> <b>Primary(Power):</b></p> <ul style="list-style-type: none"> <li>NJSLS.VPA.1.3.12.D.1 Synthesize the elements of art and principles of design in an original portfolio of two and three dimensional artworks that reflects personal style and a high degree of technical proficiency and expressivity</li> <li>NJSLS.VPA.1.4.12.A.2 Speculate the artist's intent, using disciplined specific arts technology and citing embedded clues to substantiate the hypothesis</li> </ul> <p>VA:Cr2.1.IIa Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form</p> <p>VA:Cr2.2.IIIa 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</p> <p>VA:Cr2.3.IIIa Demonstrate in works of art or design how material culture defines, shapes, enhances inhibits and or empowers people's lives.</p>	<ul style="list-style-type: none"> <li>Students will demonstrate the ability to construct his/her own creative vision and artistic voice in the creation of projects (1 week)</li> <li>Students will demonstrate the ability to problem solve using skills/techniques explored throughout the year in the construction of professional, artist quality work. (5 weeks)</li> </ul>	<ul style="list-style-type: none"> <li>Combine multiple techniques together in the creation of artistic statements</li> <li>Demonstrate understanding of the techniques in the medium, working towards mastery.</li> <li>Make responsible, and informed choice-based studio work</li> <li>Borrowing influence from other artist's work to generate new ideas.</li> <li>Display an understanding that decoration &amp; construction must work together working together.</li> <li>Create and catalog artistic projects</li> </ul>

Relevant Standards:	Learning Goals:	Learning Objectives:
VA:Cn10.1.IIIa Synthesize knowledge of social, cultural, historical and personal life with art-making approaches to create meaningful works of art or design. VA:Re9.1.IIIa Construct evaluations of a work of art or collection of works based <b>Supportive (Secondary):</b>		

Formative Assessments	Summative Assessments:	Performance Assessments:	Major Activities/ Assignments (required):
<ul style="list-style-type: none"> <li>• Observation of working with methods/materials.</li> <li>• Design plan submission</li> <li>• trial and error in working methods (problem solving)</li> <li>• group discussion</li> <li>• whole class discussion</li> <li>• do-now checks</li> <li>• Artist statement in progress</li> <li>• one-on-one conferences at desk</li> <li>• peer critiquing</li> </ul>	<ul style="list-style-type: none"> <li>• Written Reflections/ Self-Evaluations</li> <li>• Artist statement with final piece.</li> <li>• Final Benchmark test</li> </ul>	<ul style="list-style-type: none"> <li>• Critique and class Participation</li> <li>• Final Projects from unit (Projects may be added or removed as time allows)</li> <li>• Independent artist voice</li> <li>* this project is mandatory.</li> </ul>	<ul style="list-style-type: none"> <li>• Independent pieces</li> <li>• Demo/Experiment/ Finished Piece</li> <li>• Independent artist voice assignment.</li> <li>• Development of an artist statement.</li> </ul>

**Possible Assessment Adjustments (Modifications /Accommodations/ Differentiation):** *How will the teacher provide multiple means for the following student groups to EXPRESS their understanding and comprehension of the content/skills taught?*

Special Education Students	English Language Learners (ELLs)	At-Risk Learners	Advanced Learners
<ul style="list-style-type: none"> <li>• Small Group work to solve problems collaboratively</li> <li>• Note taking vs. hand-on activities,</li> <li>• individual work</li> <li>• Do-nows (written/oral/group)</li> <li>• re-explanation of instructions/expectations in multiple ways.</li> </ul>			

<ul style="list-style-type: none"> <li>• sample completed tasks/projects</li> <li>• additional time to complete tasks</li> <li>• Oral vs. Written quizzes</li> <li>• Multiple attempts/ Retry on projects and written assessments.</li> </ul>			
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<p><b>Instructional Strategies:</b> <i>(List and describe.)</i></p> <ul style="list-style-type: none"> <li>• scaffolding of techniques and methods</li> <li>• modeling using teacher guided demos</li> <li>• cooperative learning between students on techniques</li> <li>• direct instruction with individual students</li> <li>• comparing/contrasting successes vs. failures to construct paths moving forward.</li> <li>• Design construction/ visual representation of ideas.</li> <li>• monitoring individual students for progress against learning goals</li> </ul>
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<p><b>Unit Vocabulary:</b></p> <p><b>Essential:</b> Artistic voice, Choice-based art-making, problem-solving, marbleizing, Conceptual art (art history)</p> <p><b>Non-Essential:</b> ceramic tool names (should be known and readily used/understood by this stage)</p>
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Interdisciplinary Connections & Career Ready Practices (Note Applicable Standards):	Integration of Technology: (Note the SAMR Model elements used and how.)	21 <sup>st</sup> Century Themes: (Check and explain how the connection is made.)	21 <sup>st</sup> Century Skills: (Check and explain how the connection is made.)
<p>Technology: NJSLS.TECH.8.2.12.B.4 Investigate a technology used in a given period of history, e.g., stone age, industrial revolution or information age, and identify their impact and how they may have changed to meet human needs and wants. NJSLS.TECH.8.2.12.C2 Analyze product and how it has changed or might change over time to meet human needs and wants.</p>	<p>Technology:</p> <ul style="list-style-type: none"> <li>• Short films of artists working</li> <li>• Internet/Phone usage for reference materials, and idea generation.</li> <li>• Online portfolio generation</li> <li>• Music as motivation Website: <a href="http://www.ceramicsartsdaily.org">www.ceramicsartsdaily.org</a></li> </ul>	<p><input checked="" type="checkbox"/> Global Awareness</p> <p><input checked="" type="checkbox"/> Civic Literacy</p> <p><input checked="" type="checkbox"/> Financial, Economic, Business, &amp; Entrepreneurial Literacy</p> <p><input type="checkbox"/> Health Literacy</p>	<p><input checked="" type="checkbox"/> Creativity &amp; Innovation</p> <p><input checked="" type="checkbox"/> Media Literacy</p> <p><input checked="" type="checkbox"/> Critical Thinking &amp; Problem Solving</p> <p><input checked="" type="checkbox"/> Life and Career Skills (<i>flexibility, initiative, cross-cultural skills, productivity, leadership, etc.</i>)</p> <p><input type="checkbox"/> Information &amp; Communication Technologies Literacy</p> <p><input checked="" type="checkbox"/> Communication &amp; Collaboration</p>



<b>Interdisciplinary Connections &amp; Career Ready Practices (Note Applicable Standards):</b>	<b>Integration of Technology:</b> <i>(Note the SAMR Model elements used and how.)</i>	<b>21<sup>st</sup> Century Themes:</b> <i>(Check and explain how the connection is made.)</i>	<b>21<sup>st</sup> Century Skills:</b> <i>(Check and explain how the connection is made.)</i>
<p>Career Ready Practice            NJSLS.CRP6 Demonstrate creativity and innovation.            NJSLS.HSG.CO.D.12            Make formal geometric constructions with a variety of tools and methods</p> <p>English Language Arts:            NJSLS.ELA.WHST.11-12.1.D            Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</p> <p>Technology:            8.1.12.B.1            The use of <u>digital tools</u> and <u>media-rich resources</u> enhances creativity and the construction of knowledge.</p> <p>21<sup>st</sup> Century Life and Careers:            9.1-All students will demonstrate the creative, critical thinking, collaboration, and problem-solving skills needed to function successfully as both global citizens and workers in diverse ethnic and organizational cultures.</p>			<p>__x__ Information Literacy</p>

**Resources:**

**Texts/Materials:**

- *Powerpoint introductions*
- *Visual exemplars (plans, student/teacher samples)*
- *Readings on “conceptual art movement”*
- *Readings on developing artistic voice.*

**Materials:** clay, underglazes, clay tools, storage boards, trash bags, rolling pins, sponges, cutting wires.

**Major Assignments/Activities (required):**

- Independent pieces
- Demo/Experiment/ Finished Pieces
- Independent artist voice assignment.
- Development of an artist statement