

# Ceramics & 3D Design

## Unit 1 Title: Basics of Ceramics

### Stage 1: Desired Results

#### Standards & Indicators:

#### **2020 Visual and Performing Arts 1.5 Visual Arts**

**1.5.12acc.Cr2a:** Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.

**1.5.12acc.Pr5a:** Evaluate, select and apply methods or processes appropriate to display artwork in a specific place.

**1.5.12acc.Re7a:** Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments.

**1.5.12prof.Cn11a:** Describe how knowledge of culture, traditions and history may influence personal responses to art.

#### **2020 Media Arts Standards 1.2**

**1.2.12prof.Cr1a:** Formulate multiple ideas using generative methods to develop artistic goals and solve problems in media arts creation processes.

**1.2.12prof.Cr1b:** Organize and design artistic ideas for media arts productions.

**1.2.12prof.Cr2c:** Apply aesthetic criteria in developing, refining and proposing media arts artwork.

**1.2.12acc.Cr2a:** Organize and design artistic ideas for media arts productions

**1.2.12acc.Cr2c:** Apply aesthetic criteria in developing and refining media arts artwork.

**1.2.12adv.Cr2a:** Fluently integrate a sophisticated personal aesthetic for media arts productions.

**1.2.12adv.Cr2b:** Knowledge of systems, prototypes and production processes with consideration of complex constraints of goals, time, resources and personal limitations.

#### Career Readiness, Life Literacies and Key Skills

Standard	Performance Expectations	Core Ideas
9.4.12.Cl.2	Identify career pathways that highlight personal talents, skills and abilities	Innovative ideas or innovation can lead to career opportunities
9.4.12.CT.1	Identify problem-solving strategies used in the development of an innovative product or practice.	Collaboration with individuals with diverse experiences can aid in the problem-solving process, particularly for global issues where diverse solutions are needed.

#### Central Idea/Enduring Understanding:

Historical context:  
Starting from primitive man digging clay from the earth and having no tools forming works just for function to Latin America where function crossed paths with form(designs).

#### Essential/Guiding Question:

How did early humans come about creating objects based on the needs of their time and why?

#### Content:

Types of clay techniques: Wedging, Scoring, Slip, texture, coiling, Seam, additive, design, pinching

Tools: Fetting knife, wire cutter, Rolling pin,,, Glaze, under glaze, Kiln, Green ware, Bisque Ware, Glaze Ware and Venting.

#### Skills(Objectives):

Basic tools and forming techniques using just hands and a few basic tools to create a vessel and a musical instrument.  
Emphasis on experimentation, glaze vocabulary and material location and use

Physical engagement: Hand-eye coordination, tool handling, and use

Environmental awareness of surroundings, important health information

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## Interdisciplinary Connections:

This art course reinforces concepts taught in:

**Science and math** -correlation of evaporation times and firing temperatures of clay. Measurements of clay amounts for specific size projects

## Stage 2: Assessment Evidence

### Performance Task(s):

Project-based lessons with grades based on rubrics, midterm and final exam.

Through the projects students will use their sketchbooks to write definitions, investigate artists' work, and explore their approach to solving technical and stylistic challenges.

### Example projects

- A. Basic vessel for carrying
  - 1. Pinch Pot
- B. Musical Instrument
  - 1. Maraca
  - 2. Whistle
  - 3. Drum

### Other Evidence:

Daily Do-Now activities

Vocabulary

Sketches

Projects assessed using rubrics focused on skills taught

### **Safety protocols and processes used**

## Stage 3: Learning Plan

### Learning Opportunities/Strategies:

- Whole group learning with teacher lecture, discussion, and demonstration;
- Guided practice;
- Independent practice;
- Small group instruction;
- Individual instruction;
- Cooperative learning.

### Resources:

Scholastic Art

Online information

Teacher and student examples Google classroom

Social Studies Resources:

- [The New Jersey Amistad Commission Interactive Curriculum](#)
- [NJ Commission on Holocaust Education](#)
- [Learning for Justice](#)

LGBT and Disabilities Law Resources:

- [GLSEN Educator Resources](#)
- [Supporting LGBTQIA Youth Resource List](#)
- [Respect Ability: Fighting Stigmas, Advancing Opportunities](#)

*\*Be sure to only include applicable resources.*

### Differentiation

\*Please note: Teachers who have students with 504 plans that require curricular accommodations are to refer to Struggling and/or Special Needs Section for differentiation

High-Achieving Students	On Grade Level Students	Struggling Students	Special Needs/ELL
Development of personal ideas, voice, and style. Development of a portfolio	Development of personal ideas, voice, and style. Promoting	Development of personal ideas, voice, and style. Use of	Any student requiring further accommodations and/or modifications will have them individually listed in

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of original artwork in anticipation of pursuing post-secondary art education. Production of advanced artwork for exhibitions and competitions in the community. Promoting student leadership and competency to instruct fellow students. Use of visual charts, demonstrations, student examples. Use of notes and online resources.	student leadership and competency to instruct fellow students. Use of a visual chart, demonstrations, student and teacher examples. Independent and guided practice. Use of notes and online resources.	visual charts, demonstrations, student and teacher examples. Independent and guided practice. Use of notes and online resources. Extra time for projects and tests. One on one instruction and oral examination as an alternative to a written exam. Repeated lesson instruction and procedures.	their 504 Plan or IEP. These might include, but are not limited to: breaking assignments into smaller tasks, giving directions through several channels (auditory, visual, kinesthetic, model), and/or small group instruction for reading/writing  ELL supports should include, but are not limited to, the following:: Extended time Provide visual aids Repeated directions Differentiate based on proficiency Provide word banks Allow for translators, dictionaries
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### Unit 2 Title: Identity Exploration

### Stage 1: Desired Results

#### Standards & Indicators:

#### **2020 Visual and Performing Arts 1.5 Visual Arts**

**1.5.12acc.Cr2a:** Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.

**1.5.12acc.Pr5a:** Evaluate, select and apply methods or processes appropriate to display artwork in a specific place.

**1.5.12acc.Re7a:** Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments.

**1.5.12prof.Cn11a:** Describe how knowledge of culture, traditions and history may influence personal responses to art.

#### **2020 Media Arts Standards 1.2**

**1.2.12acc.Cr3c:** Refine and elaborate aesthetic elements and technical components. Intentionally form impactful expressions in media artworks for specific purposes, intentions, continuity, juxtaposition, audiences and contexts.

**1.2.12adv.Cr3a:** Synthesize ideas with content, processes and components to express compelling purpose, demonstrating mastery of media arts principles such as hybridization.

**1.2.12adv.Cr3b:** Intentionally and consistently refine and elaborate elements and components to form impactful expressions in media artworks, directed at specific purposes, audiences and contexts.

**1.2.12acc.Pr4a:** Integrate various arts, media arts forms and academic content into unified media arts productions that retain thematic integrity and stylistic continuity, such as transmedia productions.

**1.2.12adv.Pr4a:** Synthesize various arts, media arts forms and academic content into unified media arts.

#### **Career Readiness, Life Literacies and Key Skills**

<b>Standard</b>	<b>Performance Expectations</b>	<b>Core Ideas</b>
9.4.12.Cl.2	Identify career pathways that highlight personal talents, skills and abilities	Innovative ideas or innovation can lead to career opportunities.
9.4.12.CT.1	Identify problem-solving strategies used in the development of an innovative product or practice.	Collaboration with individuals with diverse experiences can aid in the problem-solving process, particularly for global issues where diverse solutions are needed.

#### Central Idea/Enduring Understanding:

Historical context::  
Historical use of the mask throughout cultures for rituals, festivities, burial visages and theater in Egypt, Greece, Japan, China as Well as parts of

#### Essential/Guiding Question:

Why does every culture around the world have ways of transforming their identity or identifying their belongings and how do they accomplish this?

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Africa. Significance of transforming one's identity in an artistic way	
<p><b>Content:</b> Tools &amp; Techniques: Slab roller, Slump mold, Proportion, Cone, Glaze fire, Attachment,</p> <p>Artistic expression: Additive sculpture, Mask, Identification, Form Vs. Function, Craftsmanship, leather hard, Bone Dry</p>	<p><b>Skills(Objectives):</b> Creation of a face mask using the slab roller and a slump mold. Feature created using the additive method and the score slip and coil for attachment for form not function. House and teapot are for function not form, creating a vessel though can incorporate both. Use of Leather hard construction.</p> <p>Use of art styles, movements, personal expression, and cultural inspirations.</p> <p>Physical engagement: Hand-eye coordination, tool handling, and use</p> <p>Environmental awareness of surroundings, important health information</p>

<p><b>Interdisciplinary Connections:</b> This art course reinforces concepts taught in:</p> <p><b>History :</b> The use of readily available materials and tools that our ancestors would have had access to depending on their location</p> <p><b>Math:</b> Measuring length and placement of materials along with pattern development based on visual counting and repetition</p> <p><b>Science:</b> Physical properties of materials and how they interact with each other</p>
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## Stage 2: Assessment Evidence

<p><b>Performance Task(s):</b></p> <p>Project-based lessons with grades based on rubrics, midterm and final exam.</p> <p>Through the projects students will use their sketchbooks to write definitions, investigate artists' work, and explore their approach to solving technical and stylistic challenges.</p> <p><u>Example projects</u> Projects: 1. Cultural Face Mask 2. Character Themed Mug 3. Stylized Teapot</p>	<p><b>Other Evidence:</b></p> <p>Daily Do-Now activities</p> <p>Vocabulary</p> <p>Sketches</p> <p>Projects assessed using rubrics focused on skills taught</p> <p><b>safety protocols and processes used</b></p>
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## Stage 3: Learning Plan

<p><b>Learning Opportunities/Strategies:</b></p> <ul style="list-style-type: none"> <li>• Whole group learning with teacher lecture, discussion, and demonstration;</li> <li>• Guided practice;</li> <li>• Independent practice;</li> <li>• Small group instruction;</li> <li>• Individual instruction;</li> <li>• Cooperative learning.</li> </ul>	<p><b>Resources:</b></p> <p>Scholastic Art Online information Teacher and student examples Google classroom</p> <p>Social Studies Resources:</p>
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	<ul style="list-style-type: none"> <li>• <a href="#">The New Jersey Amistad Commission Interactive Curriculum</a></li> <li>• <a href="#">NJ Commission on Holocaust Education</a></li> <li>• <a href="#">Learning for Justice</a></li> </ul> <p>LGBT and Disabilities Law Resources:</p> <ul style="list-style-type: none"> <li>• <a href="#">GLSEN Educator Resources</a></li> <li>• <a href="#">Supporting LGBTQIA Youth Resource List</a></li> <li>• <a href="#">Respect Ability: Fighting Stigmas, Advancing Opportunities</a></li> </ul> <p><i>*Be sure to only include applicable resources.</i></p>
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## Differentiation

\*Please note: Teachers who have students with 504 plans that require curricular accommodations are to refer to Struggling and/or Special Needs Section for differentiation

High-Achieving Students	On Grade Level Students	Struggling Students	Special Needs/ELL
Development of personal ideas, voice, and style. Development of a portfolio of original artwork in anticipation of pursuing post-secondary art education. Production of advanced artwork for exhibitions and competitions in the community. Promoting student leadership and competency to instruct fellow students. Use of visual charts, demonstrations, student examples. Use of notes and online resources.	Development of personal ideas, voice, and style. Promoting student leadership and competency to instruct fellow students. Use of a visual chart, demonstrations, student and teacher examples. Independent and guided practice. Use of notes and online resources.	Development of personal ideas, voice, and style. Use of visual charts, demonstrations, student and teacher examples. Independent and guided practice. Use of notes and online resources. Extra time for projects and tests. One on one instruction and oral examination as an alternative to a written exam. Repeated lesson instruction and procedures.	Any student requiring further accommodations and/or modifications will have them individually listed in their 504 Plan or IEP. These might include, but are not limited to: breaking assignments into smaller tasks, giving directions through several channels (auditory, visual, kinesthetic, model), and/or small group instruction for reading/writing  ELL supports should include, but are not limited to, the following: Extended time Provide visual aids Repeated directions Differentiate based on proficiency Provide word banks Allow for translators, dictionaries

## Unit 3 Title: Terra Cotta Clay

### Stage 1: Desired Results

#### Standards & Indicators:

#### **2020 Visual and Performing Arts 1.5 Visual Arts**

**1.5.12acc.Cr2a:** Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.

**1.5.12acc.Pr5a:** Evaluate, select and apply methods or processes appropriate to display artwork in a specific place.

**1.5.12acc.Re7a:** Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments.

**1.5.12prof.Cn11a:** Describe how knowledge of culture, traditions and history may influence personal responses to art.

#### **2020 Media Arts Standards 1.2**

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<p>1.2.12prof.Cn10a: Access, evaluate and integrate personal and external resources to inform the creation of original media artworks, such as experiences, interests and cultural experiences.</p> <p>1.2.12prof.Cn10b: Explain and demonstrate the use of media artworks to expand meaning and knowledge, and create cultural experiences such as learning and sharing through online environments.</p> <p>1.2.12acc.Cn10b: Explain and demonstrate the use of media artworks to synthesize new meaning and knowledge. Reflect and form cultural experiences, such as new connections between themes and ideas, local and global networks, and personal influence.</p> <p>1.2.12adv.Cn10b: Interpret the use of media artworks in order to demonstrate a high degree of skill to create new meaning, knowledge, and impactful cultural experiences.</p>		
<b>Career Readiness, Life Literacies and Key Skills</b>		
<b>Standard</b>	<b>Performance Expectations</b>	<b>Core Ideas</b>
9.4.12.CI.2	Identify career pathways that highlight personal talents, skills and abilities	Innovative ideas or innovation can lead to career opportunities.
9.4.12.CT.1	Identify problem-solving strategies used in the development of an innovative product or practice.	Collaboration with individuals with diverse experiences can aid in the problem-solving process, particularly for global issues where diverse solutions are needed.
<p><b><u>Central Idea/Enduring Understanding:</u></b> Historical context::</p> <p>Context as clay in art - form that does not serve a function – figure sculpture. Historical – the body casts of Pompeii victims of Mt. Vesuvius depicts emotion and movement.</p> <p>Vases of ancient Greece master of pattern and storytelling through a limited (red, black &amp; white) color scheme. Related to everyday life or of heroic tales of god.</p>		<p><b><u>Essential/Guiding Question:</u></b></p> <p>Why do we create objects that seem not to serve a particular function but are none the less important in our development psychologically and emotionally? .</p>
<p><b><u>Content:</u></b> Tools, Techniques and materials: Terra cotta clay,, Armature, Coil, Extruder, Vase, Vessel, Handle, Pulling A Handle, Keying, Lid, Pottery Wheel, Throwing</p> <p>Artistic themes: Proportion, Expression, Theme, Motif, Movement, Color Scheme, Greek Key, Silhouette</p>		<p><b><u>Skills(Objectives):</u></b> Use of art styles, movements, personal expression, and cultural inspirations.</p> <p>Physical engagement: Hand-eye coordination, tool handling, and use</p> <p>Environmental awareness of surroundings, important health information</p>
<p><b><u>Interdisciplinary Connections:</u></b> <b>This art course reinforces concepts taught in:</b></p> <p><b>History:</b> The use of readily available materials and tools that our ancestors would have had access to depending on their location</p> <p><b>Math:</b> Measuring length and height placement of materials along with pattern development based on visual counting and repetition</p> <p><b>Science:</b> Volume, space, material interactions, density</p>		
<b>Stage 2: Assessment Evidence</b>		
<b><u>Performance Task(s):</u></b>		<b><u>Other Evidence:</u></b>

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<p>Create A Greek vase using silhouette forms, pulled handles, coil or wheel construction depicting either Greek pattern or scenes of current everyday life</p> <p>Creating movement, form and expression in the human form through proportion and exaggeration.</p> <p>Through the projects students will use their sketchbooks to write definitions, investigate artists' work, and explore their approach to solving technical and stylistic challenges.</p> <p><u>Example projects</u></p> <ol style="list-style-type: none"> <li>1. Greek or native american style vase/vessel</li> <li>2. Exaggerated Figure Study from classical art or emotional context</li> </ol>	<p>Daily Do-Now activities</p> <p>Vocabulary</p> <p>Sketches</p> <p>Projects assessed using rubrics focused on skills taught</p> <p><b>Safety protocols and processes used</b></p>
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## Stage 3: Learning Plan

<p><u><b>Learning Opportunities/Strategies:</b></u></p> <ul style="list-style-type: none"> <li>• Whole group learning with teacher lecture, discussion, and demonstration;</li> <li>• Guided practice;</li> <li>• Independent practice;</li> <li>• Small group instruction;</li> <li>• Individual instruction;</li> <li>• Cooperative learning.</li> </ul>	<p><u><b>Resources:</b></u></p> <p>Scholastic Art</p> <p>Online information</p> <p>Teacher and student examples Google classroom</p> <p>Social Studies Resources:</p> <ul style="list-style-type: none"> <li>• <a href="#">The New Jersey Amistad Commission Interactive Curriculum</a></li> <li>• <a href="#">NJ Commission on Holocaust Education</a></li> <li>• <a href="#">Learning for Justice</a></li> </ul> <p>LGBT and Disabilities Law Resources:</p> <ul style="list-style-type: none"> <li>• <a href="#">GLSEN Educator Resources</a></li> <li>• <a href="#">Supporting LGBTQIA Youth Resource List</a></li> <li>• <a href="#">Respect Ability: Fighting Stigmas, Advancing Opportunities</a></li> </ul> <p><i>*Be sure to only include applicable resources.</i></p>
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### **Differentiation**

\*Please note: Teachers who have students with 504 plans that require curricular accommodations are to refer to Struggling and/or Special Needs Section for differentiation

<b>High-Achieving Students</b>	<b>On Grade Level Students</b>	<b>Struggling Students</b>	<b>Special Needs/ELL</b>
Development of personal ideas, voice, and style. Development of a portfolio of original artwork in anticipation of pursuing post-secondary art education. Production of advanced artwork for	Development of personal ideas, voice, and style. Promoting student leadership and competency to instruct fellow students. Use of a visual chart,	Development of personal ideas, voice, and style. Use of visual charts, demonstrations, student and teacher examples. Independent and	Any student requiring further accommodations and/or modifications will have them individually listed in their 504 Plan or IEP. These might include, but are not limited to: breaking assignments into smaller tasks, giving directions through several channels (auditory, visual,



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exhibitions and competitions in the community. Promoting student leadership and competency to instruct fellow students. Use of visual charts, demonstrations, student examples. Use of notes and online resources.	demonstrations, student and teacher examples. Independent and guided practice. Use of notes and online resources.	guided practice. Use of notes and online resources. Extra time for projects and tests. One on one instruction and oral examination as an alternative to a written exam. Repeated lesson instruction and procedures.	kinesthetic, model), and/or small group instruction for reading/writing  ELL supports should include, but are not limited to, the following:: Extended time Provide visual aids Repeated directions Differentiate based on proficiency Provide word banks Allow for translators, dictionaries
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<b>Unit 4 Title: Unconventional Materials</b>		
<b>Stage 1: Desired Results</b>		
<b>Standards &amp; Indicators:</b> <b>2020 Visual and Performing Arts 1.5 Visual Arts</b> <b>1.5.12acc.Cr2a:</b> Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form. <b>1.5.12acc.Pr5a:</b> Evaluate, select and apply methods or processes appropriate to display artwork in a specific place. <b>1.5.12acc.Re7a:</b> Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments. <b>1.5.12prof.Cn11a:</b> Describe how knowledge of culture, traditions and history may influence personal responses to art. <b>2020 Media Arts Standards 1.2</b> <b>1.2.12prof.Cn11a:</b> Demonstrate and explain how media artworks and ideas relate to various contexts, purposes, and values (e.g., social trends, power, equality, personal/cultural identity). <b>1.2.12prof.Cn11b:</b> Critically evaluate and effectively interact with legal, technological, systemic, and vocational contexts of media arts, considering ethics, media literacy, social media, virtual worlds, and digital identity <b>1.2.12adv.Cn11a:</b> Through relevant and impactful media artworks, demonstrate the relationships of media arts ideas to personal and global contexts, purposes and values.		
<b>Career Readiness, Life Literacies and Key Skills</b>		
<b>Standard</b>	<b>Performance Expectations</b>	<b>Core Ideas</b>
9.4.12.Cl.2	Identify career pathways that highlight personal talents, skills and abilities	Innovative ideas or innovation can lead to career opportunities.
9.4.12.CT.1	Identify problem-solving strategies used in the development of an innovative product or practice.	Collaboration with individuals with diverse experiences can aid in the problem-solving process, particularly for global issues where diverse solutions are needed.
<b>Central Idea/Enduring Understanding:</b> Historical context: Mosaics of the ancient middle east and roman times that used elaborate and colorful patterns on permanent structures.  Modern figure sculptures that use life cast to depict scenes. Molding and casting techniques in modern time.		<b>Essential/Guiding Question:</b>  What are some different ways cultures have adorned the environments and buildings?  Why do we create statues or replicas of the human form?



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<p><b><u>Content:</u></b>  Tools: Mosaics, Glass, Grout, Centerpiece, Color wheel, Ceramic Tile, Tile nippers, Glass Nippers, Scoring tool, Line breaks, Foil wrap, Hangwaire, Plaster</p> <p>Artistic Expression &amp; Techniques: Pattern, Expression, Color, Form Life Cast, Mold, Exaggeration</p>	<p><b><u>Skills(Objectives):</u></b>  Use of art styles, movements, personal expression, and cultural inspirations.</p> <p>Physical engagement: Hand-eye coordination, tool handling, and use</p> <p>Environmental awareness of surroundings, important health information</p>
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<p><b><u>Interdisciplinary Connections:</u></b>  This art course reinforces concepts taught in:</p> <p><b>History:</b> The use of readily available materials and tools that our ancestors would have had access to depending on their location</p> <p><b>Math:</b> Measuring length and placement of materials along with pattern development based on visual counting and repetition</p> <p><b>Science:</b> Interaction material</p>
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## Stage 2: Assessment Evidence

<p><b><u>Performance Task(s):</u></b></p> <p>Project-based lessons with grades based on rubrics, midterm and final exam.</p> <p>Through the projects students will use their sketchbooks to write definitions, investigate artists' work, and explore their approach to solving technical and stylistic challenges.</p> <p><u>Example projects</u></p> <p>Glass, Stone &amp; ceramic Mosaic</p> <p>Plaster Hand/ Body Casting</p>	<p><b><u>Other Evidence:</u></b></p> <p>Daily Do-Now activities</p> <p>Vocabulary</p> <p>Sketches</p> <p>Projects assessed using rubrics focused on skills taught</p> <p><b>Safety protocols and processes used</b></p>
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## Stage 3: Learning Plan

<p><b><u>Learning Opportunities/Strategies:</u></b></p> <ul style="list-style-type: none"> <li>• Whole group learning with teacher lecture, discussion, and demonstration;</li> <li>• Guided practice;</li> <li>• Independent practice;</li> <li>• Small group instruction;</li> <li>• Individual instruction;</li> <li>• Cooperative learning.</li> </ul>	<p><b><u>Resources:</u></b></p> <p>Scholastic Art</p> <p>Online information</p> <p>Teacher and student examples Google classroom</p> <p>Social Studies Resources:</p> <ul style="list-style-type: none"> <li>• <a href="#">The New Jersey Amistad Commission Interactive Curriculum</a></li> <li>• <a href="#">NJ Commission on Holocaust Education</a></li> <li>• <a href="#">Learning for Justice</a></li> </ul> <p>LGBT and Disabilities Law Resources:</p> <ul style="list-style-type: none"> <li>• <a href="#">GLSEN Educator Resources</a></li> <li>• <a href="#">Supporting LGBTQIA Youth Resource List</a></li> </ul>
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<ul style="list-style-type: none"> <li>• <a href="#">Respect Ability: Fighting Stigmas, Advancing Opportunities</a></li> </ul> <p><i>*Be sure to only include applicable resources.</i></p>			
<p><b><u>Differentiation</u></b></p> <p>*Please note: Teachers who have students with 504 plans that require curricular accommodations are to refer to Struggling and/or Special Needs Section for differentiation</p>			
High-Achieving Students	On Grade Level Students	Struggling Students	Special Needs/ELL
Development of personal ideas, voice, and style. Development of a portfolio of original artwork in anticipation of pursuing post-secondary art education. Production of advanced artwork for exhibitions and competitions in the community. Promoting student leadership and competency to instruct fellow students. Use of visual charts, demonstrations, student examples. Use of notes and online resources.	Development of personal ideas, voice, and style. Promoting student leadership and competency to instruct fellow students. Use of a visual chart, demonstrations, student and teacher examples. Independent and guided practice. Use of notes and online resources.	Development of personal ideas, voice, and style. Use of visual charts, demonstrations, student and teacher examples. Independent and guided practice. Use of notes and online resources. Extra time for projects and tests. One on one instruction and oral examination as an alternative to a written exam. Repeated lesson instruction and procedures.	Any student requiring further accommodations and/or modifications will have them individually listed in their 504 Plan or IEP. These might include, but are not limited to: breaking assignments into smaller tasks, giving directions through several channels (auditory, visual, kinesthetic, model), and/or small group instruction for reading/writing  ELL supports should include, but are not limited to, the following:: Extended time Provide visual aids Repeated directions Differentiate based on proficiency Provide word banks Allow for translators, dictionaries

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## Pacing Guide

Course Name	Resource	Standards
MP 1		
<b>UNIT 1 -Ceramic Basics</b> Pinch pots,Maracas & Wall/Door Hangings Basics of Glazing  20 days	<b>Resources:</b> Starting from primitive man digging clay from the earth and having no tools forming works just for function to Latin America where function crossed paths with form(design) <b>Scholastic Art</b> <b>Online information</b> <b>Teacher and student examples</b> <b>Google classroom</b>  <b>Vocabulary:</b> Clay, Wedging, Scoring, Slip, Texture Fetting knife, wire cutter, Rolling pin, coiling, Seam, additive, design, Theme, Pinching, Glaze, under glaze, Kiln, Green ware, Bisque Ware, Glaze Ware and Venting  <b>Projects:</b> <ol style="list-style-type: none"> <li>1. Simple Vessel</li> <li>2. Musical Instrument</li> <li>3. Personalized Name Plate</li> <li>4. Test Glaze design</li> </ol> *Basic tools and forming techniques using just hands and a few basic tools to create a vessel and a musical instrument. Emphasis on experimentation, glaze vocabulary and material location and use.  <b>Assessment:</b> -Grading based on rubric -Class critique -Online assessment	<b>1.5.12prof.Cr3a:</b> Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on and plan revisions for works of art and design in progress.  <b>1.5.12prof.Pr5a:</b> Analyze and evaluate the reasons and ways an exhibition is presented.  <b>1.5.12prof.Re9a:</b> Establish relevant criteria in order to evaluate a work of art or collection of works.  <b>1.5.12prof.Cn11a:</b> Describe how knowledge of culture, traditions and history may influence personal responses to art.
MP1		

## Ceramics & 3D Design

<p><b>UNIT 2 -Connecting to Culture and Identity</b></p> <p>Cultural face mask (15 days) Character mug/teapot (25 days)</p>	<p><b>Resources:</b> Historical use of the mask and vessels throughout cultures for rituals, festivities, burial visages and theater. Context of Egypt, Greece, Japan, China as Well as parts of Africa. Significance of transforming one's identity in an artistic way</p> <p><b>Scholastic Art</b> <b>Online information</b> <b>Teacher and student examples, google classroom</b></p> <p><b>Vocabulary:</b> Slab roller, Slump mold, Proportion, Cone, Glaze fire, Attachment, Additive sculpture, Mask, Identification, Form Vs. Function, Craftsmanship, leather hard, Bone Dry</p> <p><b>Projects:</b></p> <ol style="list-style-type: none"> <li>1. Face masks</li> <li>2. Identity cup/mug</li> <li>3. Tea Pot</li> </ol> <p>*Creation of a face mask using the slab roller and a slump mold. Feature created using the additive method and the score slip and coil for attachment for form not function. House and teapot are for function not form, creating a vessel though can incorporate both. Use of Leather hard construction</p> <p><b>Assessment:</b> -Grading based on rubric -Class critique -Online assessment</p>	<p><b>1.5.12acc.Cr2a:</b> Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.</p> <p><b>1.5.12adv.Pr5a:</b> Investigate, compare and contrast methods for preserving and protecting art.</p> <p><b>1.5.12prof.Re7a:</b> Hypothesize ways in which art influences perception and understanding of human experiences.</p> <p><b>1.5.12acc.Cn11b:</b> Compare uses of art in a variety of societal, cultural and historical contexts and make connections to global issues, including climate change.</p>
<p>MP2</p>		
<p><b>UNIT 3 - Form vs Function</b> Terra Cotta Figure Study (20 days) Greek Vase (30 Days)</p>	<p><b>Resources:</b> Greek vases using silhouette forms, pulled handles, coil or wheel construction depicting either Greek pattern or scenes of current everyday life</p>	<p><b>1.5.12prof.Cr3a:</b> Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on and plan revisions for works of art and design in progress.</p> <p><b>1.5.12prof.Pr5a:</b> Analyze and evaluate the reasons and ways an exhibition is presented.</p>

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	<p>Creating movement, form and expression in the human form through proportion and exaggeration</p> <p><b>Scholastic Art</b>  <b>Online information</b>  <b>Teacher and student examples,</b>  <b>Google classroom</b></p> <p><b>Vocabulary:</b>  Terra cotta, Proportion, Armature, Expression, Theme, Motif, Movement, Coil, Extruder, Color Scheme, Vase, Vessel, Handle, Pulling A Handle, Greek Key, Silhouette, Keying, Lid, Pottery Wheel, Throwing</p> <p><b>Projects:</b>  Greek or Japanese style Vases with related images/patterns</p> <p>Figure study based on Pompeii and renaissance sculptures</p> <p>*Context as clay in art - form that does not serve a function – figure sculpture. Historical – the body casts of Pompeii victims of Mt. Vesuvius depicts emotion and movement.  *Vases of ancient Greece master of pattern and storytelling through a limited (red, black &amp; white). Related to everyday life or of heroic tales of god.</p> <p><b>Assessment:</b>  -Grading based on rubric  -Class critique  -Online assessment</p>	<p><b>1.5.12prof.Re9a:</b> Establish relevant criteria in order to evaluate a work of art or collection of works.</p> <p><b>1.5.12prof.Cn11a:</b> Describe how knowledge of culture, traditions and history may influence personal responses to art.</p>
MP2		
<b>UNIT 4 Unconventional Materials</b> Mosaics ( 20 days) Plaster hand (15 Days) 3D Name (10 Days)	<p><b>Resources:</b></p> <p>Mosaics of the ancient Middle East and Roman times that used elaborate and colorful patterns on permanent structures. Modern figure sculptures that use life cast to depict scenes.</p>	<p><b>1.5.12acc.Cr2a:</b> Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.</p>

## Ceramics & 3D Design

	<p>Molding and casting techniques in modern time</p> <p><b>Scholastic Art</b>  <b>Online information</b>  <b>Teacher and student examples,</b>  <b>Google classroom</b></p> <p><b>Vocabulary:</b> Mosaic, Glass, Grout, Centerpiece, Color wheel, Ceramic Tile, Tile nippers, Glass Nippers, Scoring tool, Line breaks, Foil wrap, Hangwaire, Plaster, Life Cast, Mold, Exaggeration</p> <p><b>Projects:</b></p> <p>Themed Mosaic in glass, wood and stone          Personality Name Design in 3D space</p> <p><b>Assessment:</b>          -Grading based on rubric          -Class critique          -Online assessment</p>	<p><b>1.5.12adv.Pr5a:</b> Investigate, compare and contrast methods for preserving and protecting art.</p> <p><b>1.5.12prof.Re7a:</b> Hypothesize ways in which art influences perception and understanding of human experiences.</p> <p><b>1.5.12acc.Cn11b:</b> Compare uses of art in a variety of societal, cultural and historical contexts and make connections to global issues, including climate change.</p>
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