

BERKELEY HEIGHTS PUBLIC SCHOOLS
BERKELEY HEIGHTS, NEW JERSEY

**GOVERNOR LIVINGSTON HIGH SCHOOL
ART DEPARTMENT**

CERAMICS AND THREE DIMENSIONAL FORMS

#VPS0011

Curriculum Guide

Date: September 2016

Updated: December 2019

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This curriculum may be modified through varying techniques,
strategies, and materials, as per an individual student's
Individualized Educational Plan (IEP).

Approved by the Berkeley Heights Board of Education
at the regular meeting held on 12/5/19.

VISION STATEMENT

The study of art and cultures offers students a framework with which to develop values and gain an understanding of civilizations past and present, and insights for future study. The production of visual art encourages the development of creative and critical-thinking skills. Working in the three-dimensional production of art generates new experiences, giving students a better understanding of the demands of art and technology, focused skills, and careers.

Visual art experiences lead us to a deeper understanding of other cultures, as well as developing self-reflection and personal growth of the individual. A person who is aesthetically aware is more prepared to contribute positively to society. Visual stimuli guides students through a synthesis of language, art, and technology to reshape, build, and participate more fully in a global society. It is the visual arts that enable students to possess essential technical skills significant to many aspects of life in the 21st century.

- Designing, creating, innovating original artwork and innovative processes, to fully participate in the enhancement and quality of life globally
- Participate in social, cultural, and intellectual interplay among people of different ethnicities and cultural backgrounds, through the humanities
- Demonstrate essential technical skills and abilities necessary to succeed, produce, and share in the 21st century workplace

MISSION STATEMENT

The mission of the Berkeley Heights Ceramics Curriculum is to enable personal and intellectual growth, by providing opportunities for expression that extend beyond the limits of language. The study of traditional forming methods nurtures the creative spirit, empowering students to create, reshape, and engage globally while developing an understanding of diverse points-of-view. Study of sculptural forms builds an understanding of world cultures, their environments, customs, and beliefs.

The ceramics process encourages creativity and innovation and offers students the unique opportunity to plan, respond, evaluate, construct, and creatively problem solve, leading to an appreciation of fine and applied arts. The course encourages students to develop practical skills, working independently and collaboratively in a variety of mediums and technologies. Working in the sculptural environment offers students an opportunity to synthesize design concepts by:

- Furthering the development of self-esteem and self-image where conformity is non-essential and individuality is encouraged
- Developing an awareness of diversity and culture
- Developing skills and techniques in the safe use of materials, tools, and the application of technology to research, store, and share works of art
- Developing a respect for the arts community, school, and classroom through personal and collaborative art experiences

Ceramics and Three Dimensional Forms is a one semester course. It is open to grades 9-12. Ceramics integrates the New Jersey Core Curriculum Content Standards for the Visual Arts, as well as the standards for Technology and 21st Century Skills.

COURSE PROFICIENCIES

COURSE OBJECTIVES

1. To develop content knowledge, related to the design and creation of ceramics.
2. To develop perceptual, manipulative, and technical skills, in the study and creation of ceramics and three dimensional forms.
3. To develop a respect for the safe use of tools, equipment, and 21st century technology.
4. To develop an understanding for the role, development, and influence the ceramic arts and sculptures have had throughout history and across cultures.
5. To produce 4-5 original three-dimensional forms in a variety of mediums.
6. To synthesize the skills, media, and technologies appropriate to the study, production, sharing, and presenting works of ceramics and three dimensional forms.
7. To develop critical-thinking skills and appreciation for the styles of artists in different genres, and interpreting themes and symbols suggested by the art works.
8. To identify and analyze a variety of styles and processes in three dimensional works of art and sculpture.
9. To interpret the meaning and intentions of artists, through reflective writing and the creation of original ceramic art forms.
10. To respond to the work of artists, from a variety of diverse cultures, from direct observation through written reflections and discussions.
11. To develop a discipline-specific vocabulary of arts terminology.
12. To identify career opportunities in ceramics-related fields and develop a timetable for achieving educational goals and training.

STUDENT PROFICIENCIES

The students will be able to:

1. Identify common themes, from a variety of cultures across time, as communicated through the art elements and design principles
2. Demonstrate proficiency in the research, sharing, and presentation of content related to ceramics and three dimensional forms
3. Demonstrate proficiency in the safe use of tools and materials related to ceramics
4. Create and maintain an electronic portfolio of original works in ceramics.
5. Produce an original body of work in one of three dimensional art mediums, demonstrating methods, techniques, and cultural understanding
6. Organize an exhibit of personal works of pottery or sculptural forms that convey a high level of skill in expressing styles, themes, and function
7. Interpret artistic themes and symbols of traditional three dimensional forms, as well as new art media and methodologies in multiple media, including computer-assisted art work
8. Identify the different styles and processes used in the creation of culturally and historically diverse three dimensional art works, by emulating these styles in a unique original body of work
9. Develop criteria for evaluating the historic significance of forms, craftsmanship, context, and originality for three dimensional forms
10. Develop informed personal responses to a variety of works in pottery and sculpture

METHODS OF EVALUATION

1. Assessment Ongoing
 - a. Process – Students are assessed on their ability to:
 - i. Maintain a sketch journal of preliminary drawings of pottery and sculptural forms.
 - ii. Create a series of drawings from more than one perspective.
 - iii. Problem solve through independent exploration of the medium.
 - b. Planning
 - i. Demonstrate innovation in the design and creation of three dimensional forms.
 - ii. Demonstrate and emulate craftsmanship in ways of making functional forms.
 - iii. Demonstrate originality of idea in theme and/or methods.
 - c. Participation - Students are assessed on their degree of commitment to:
 - i. Participate fully on tasks and long-range assignments.
 - ii. Assist with cleanup and safe handling of tools and equipment.
2. Reflection/Formative Evaluation
 - a. Students are assessed on their ability to:
 - i. Develop personal responses to a variety of sculptural and ceramic forms, using historic craftsmanship, cultural context, and originality as criteria.
 - ii. Identify works of art that are utilitarian and non-utilitarian.
 - iii. Analyze works of art through form, function, and craftsmanship.
 - b. Students are assessed on their ability to:
 - i. Evaluate how exposures to various cultural forms of art influence individual, emotional, and intellectual growth.
 - ii. Distinguish artistic styles, trends, and movements in sculpture and three dimensional forms.
3. Presentation/Sharing
 - a. Students will be assessed on their ability to:
 - i. Organize a body of work in an exhibit or online application.
 - ii. Apply technology to compare and contrast works of art, from a variety of artists, styles, cultures, and collections.
 - b. Apply technology to keep a visual record of their ceramic process and art work.

MODIFICATIONS & ACCOMMODATIONS

Modifications and Accommodations for Special Education students, students with 504s, English Language Learners and Gifted and Talented students may include but are not limited to the following:

Special Education

- Individualized Education Plans (IEPs)
- Exemplars of varied performance levels
- Multimedia presentations
- Sheltered instruction
- Consultation with ESL teachers
- Manipulatives
- Tiered/Scaffolded Lessons
- Mnemonic devices
- Visual aids
- Modeling
- Guided note-taking
- Study Guides
- Modified homework
- Differentiated pre-typed class notes and example problems
- Use of the special education teacher to re-instruct in flexible small groups for the struggling learner
- Manipulatives
- Flipped Instruction
- Word banks
- Reduced choice on assessments
- Preferential seating
- Choice activities
- Modified time requirements
- Modified notes
- Modified lesson, assessment and study guide format
- Provide an enriched curriculum and activities
- Independent projects
- Contracts/behavior support plans
- Open-ended responses
- Project-based learning

- Group activities
- Guided Notes
- Functional learning incorporated into each lesson
- Exploration Activities
- Assessment read aloud
- Small group assessments
- Organizational Support
- Oral questioning assessments to supplement written response
- Pre-writing Structural Supports for extended writing tasks
- Ongoing teacher feedback as part of the writing process
- Interactive Study Guides
- Multi-sensory approach to instruction
- Written and spoken step-by-step directions
- Content-focused assessment (not grading for spelling/grammar)
- Graphic organizers
- Non-verbal cues to begin task/remain on task/refocus
- Individual monitoring for understanding/reinforced instruction
- Printed copies of class readings for application of Active Reading Strategies

Gifted & Talented

- Provide one-to-one teacher support
- Curriculum Compacting
- Advanced problems to extend the critical thinking skills of the advanced learner
- Supplemental reading material for independent study
- Elevated questioning techniques using Webb's Depth of Knowledge matrix
- Curriculum Compacting
- Flexible grouping
- Tiered assignments
- Topic selection by interest
- Manipulatives
- Tiered Lessons
- Flipped Instruction
- Multimedia Presentations
- Open-ended responses
- Project-based learning
- Group activities
- Guided Notes
- Conclusions and analysis of exploratory activities
- Career based learning incorporated into each lesson

- Exploration Activities
- Student choice

ELLs

- Exemplars of varied performance levels
- Multimedia presentations
- Sheltered instruction
- Consultation with ESL teachers
- Manipulatives
- Tiered/Scaffolded Lessons
- Mnemonic devices
- Visual aids
- Modeling
- Guided note-taking
- Study Guides
- Modified homework
- Differentiated pre-typed class notes and example problems
- Individualized instruction plans
- Manipulatives
- Flipped Instruction
- Words banks
- Reduced choice on assessments
- Preferential seating
- Choice activities
- Modified time requirements
- Modified notes
- Modify lesson, assessment and study guide format
- Provide an enriched curriculum and activities
- Contracts/management plans
- Open-ended responses
- Project-based learning
- Group activities
- Guided Notes
- Exploration Activities
- Assessment read aloud
- Small group assessments
- Oral questioning assessments to supplement written response
- Pre-writing Structural Supports for extended writing tasks
- Ongoing teacher feedback as part of the writing process

- Interactive Study Guides
- Multi-sensory approach to instruction
- Written and spoken step-by-step directions
- Graphic organizers
- Non-verbal cues to begin task/remain on task/refocus
- Individual monitoring for understanding/reinforced instruction
- Printed copies of class readings for application of Active Reading Strategies

504s

- Exemplars of varied performance levels
- Multimedia presentations
- Sheltered instruction
- Tiered/Scaffolded Lessons
- Mnemonic devices
- Visual aids
- Modeling
- Guided note-taking
- Study Guides
- Differentiated pre-typed class notes and example problems
- Manipulatives
- Words banks
- Reduced choice on assessments
- Preferential seating
- Modified time requirements
- Modified notes
- Modify lesson, assessment and study guide format
- Modified homework
- Independent projects
- Contracts/management plans
- Open-ended responses
- Project-based learning
- Group activities
- Guided Notes
- Exploration Activities
- Assessment read aloud
- Small group assessments
- Organizational Support
- Oral questioning assessments to supplement written response
- Pre-writing Structural Supports for extended writing tasks
- Ongoing teacher feedback as part of the writing process
- Interactive Study Guides
- Multi-sensory approach to instruction
- Written and spoken step-by-step directions
- Content-focused assessment (not grading for spelling/grammar)

- Graphic organizers
- Non-verbal cues to begin task/remain on task/refocus
- Individual monitoring for understanding/reinforced instruction
- Printed copies of class readings for application of Active Reading Strategies

Students at Risk of Failure

- Exemplars of varied performance levels
- Multimedia presentations
- Tiered/Scaffolded Lessons
- Modeling
- Guided note-taking
- Study Guides
- Differentiated pre-typed class notes and example problems
- Individualized instruction plans
- Words banks
- Reduced choice on assessments
- Preferential seating
- Choice activities
- Modified time requirements
- Modified notes
- Modified lesson, assessment and study guide format
- Modified homework
- Provide an enriched curriculum and activities
- Contracts/management plans
- Open-ended responses
- Project-based learning
- Group activities
- Guided Notes
- Exploration Activities
- Assessment read aloud
- Small group assessments
- Oral questioning assessments to supplement written response
- Pre-writing Structural Supports for extended writing tasks
- Ongoing teacher feedback as part of the writing process
- Interactive Study Guides
- Multi-sensory approach to instruction
- Written and spoken step-by-step directions
- Graphic organizers
- Non-verbal cues to begin task/remain on task/refocus
- Individual monitoring for understanding/reinforced instruction
- Printed copies of class readings for application of Active Reading Strategies

SCOPE AND SEQUENCE
COURSE OUTLINE/STUDENT OBJECTIVE

The student will be able to:

Standards	Course Outline/Student Objectives
<p>Standards: 1.3.12.D.1; 1.3.12.D.2; 1.3.12.D.5; 1.4.12.B.1; 1.4.12.A.4 ; 1.2.12.A.1; 1.3.12.D.4 Technology: 8.1.12.A.3; 8.1.12.C.1; 8.2.12.C.4; 8.2.12.C.5 21st Century: CRP2; CRP4; CRP6; 9.3.12.AR-VIS.2; 9.3.12.AR-VIS.3 Cross-Curricular: NJSLSA.R7; RH.9-10.2; RH.9-10.9; RH.11-12.9; 6.1.12.D.10.d;</p>	<p>I. Art Elements And Principles (4 weeks)</p> <ul style="list-style-type: none"> A. Develop a Working Knowledge of the Elements of Art/Design Principles and Effectively Apply Them in Drawing <ul style="list-style-type: none"> 1. Journals, preliminary sketches 2. Value shaded drawings B. Compare and Contrast Styles in Art <ul style="list-style-type: none"> 1. iPad Internet research 2. Written response to research and film C. Distinguish Innovative Applications of the Elements of Art and Principles of Design in Sculptural Forms and Ceramics <ul style="list-style-type: none"> 1. Short essay 2. Media presentation D. Demonstrate an Understanding of Related Terms and Methodologies <ul style="list-style-type: none"> 1. Create functional and nonfunctional forms in a variety of mediums 2. Describe reasons, choices, and meaning of art work
<p>Standards: 1.3.12.D.1; 1.3.12.D.2; 1.3.12.D.5; 1.4.12.B.1; 1.4.12.A.4 ; 1.2.12.A.1; 1.3.12.D.4 Technology: 8.1.12.A.3; 8.1.12.C.1; 8.2.12.C.4; 8.2.12.C.5 21st Century: CRP2; CRP4; CRP6; 9.3.12.AR-VIS.2; 9.3.12.AR-VIS.3 Cross-Curricular: NJSLSA.R7; RH.9-10.2; RH.9-10.9; RH.11-12.9; 6.1.12.D.10.d; 6.2.12.D.2.a; 6.2.12.D.1.f;</p>	<p>II. History (5 weeks)</p> <ul style="list-style-type: none"> A. Students Research and Create Forms Based on Historic Influences B. Demonstrate How Innovations in the Ceramic Industry Has Influenced Culture <ul style="list-style-type: none"> 1. Create a keynote presentation 2. Create a slab construction (tile) C. Translate Artistic Compositions by Using Them to Create Innovative Works of Art Based on the Study of Cross Cultural Themes <ul style="list-style-type: none"> 1. Create a Pueblo pottery bowl 2. Demonstrate glazing techniques 3. Create a coiled form D. Demonstrate Through Technology How Historic Events Impact Art Making E. Determine How Styles in Sculpture and Ceramics Have Influenced World Cultures

<p>Standards: 1.3.12.D.1; 1.3.12.D.2; 1.3.12.D.5; 1.4.12.B.1; 1.4.12.A.1; 1.4.12.A.2 Technology: 8.1.12.A.3; 8.1.12.C.1; 8.2.12.C.4; 8.2.12.C.5 21st Century: CRP2; CRP4; CRP6; 9.3.12.AR-VIS.2; 9.3.12.AR-VIS.3 Cross-Curricular: NJSLSA.R7; RH.9-10.2; RH.9-10.9; RH.11-12.9; 6.1.12.D.10.d; 6.2.12.D.2.a; 6.2.12.D.1.f;</p>	<p>III. Performance (3 weeks; Ongoing)</p> <ul style="list-style-type: none"> A. Create and Maintain an Electronic Portfolio of Individual Art Work <ul style="list-style-type: none"> 1. Use iPad camera or other apps 2. Use context to identify art process B. Produce an Original Body of Work in One or More Art Mediums, Using Elements of Art and Principles of Design <ul style="list-style-type: none"> 1. Ceramic: vases, mugs, bottles, plates 2. Sculpture, plaster, wood chipboard C. Organize Original Works of Art That Convey an Understanding of Various Forms of Expression in Art, Such as Abstraction, Impressionism, or Non-Objective Art <ul style="list-style-type: none"> 1. Create a display of personal work 2. Participate in Empty Bowls Event D. Apply Technology to Interpret and Render Themes of Traditional, as Well as New Media and Methods of Art Making E. Emulate a Particular Historic Style and/or Artist’s work by Generating a Sculptural Form in Clay or Other Medium F. Research and Reference Art Work of the Following Artists: <ul style="list-style-type: none"> 1. Peter Voulkos 2. Louise Nevelson 3. Pablo Picasso 4. Robert Arneson 5. Carol Long 6. Hara Kiyoshi 7. John Glick G. Create Art in the Style of the Following Artists: <ul style="list-style-type: none"> 1. Peter Voulkos 2. Louise Nevelson 3. Pablo Picasso 4. Robert Arneson 5. Carol Long 6. Hara Kiyoshi 7. John Glick
<p>Standards: 1.4.12.A.3; 1.4.12.B.2; 1.4.12.A.2; 1.3.12.D.4 Technology: 8.1.12.A.3; 8.1.12.C.1; 8.2.12.C.4; 8.2.12.C.5 21st Century: CRP2; CRP4; CRP6; 9.3.12.AR-VIS.2; 9.3.12.AR-VIS.3 Cross-Curricular: NJSLSA.R7; RH.9-10.2; RH.9-10.9; RH.11-12.9;</p>	<p>IV. Aesthetic Responses And Critique (2 weeks; Ongoing)</p> <ul style="list-style-type: none"> A. Respond to Contextual Clues in Three Dimensional Exemplary Art Forms in Writing and in Class Discussions B. Write an Artistic Response Using a Hypothesis and Supporting Arguments to Determine Artistic Intent C. Critique Works of Three Dimensional Art Through Discussion or in Writing D. Develop Criteria for the Evaluation of Three Dimensional Artwork and Ceramics, Such as Rubrics

	<p>Aesthetic Responses And Critique (continued)</p> <p>E. Evaluate How Exposure to Art Can Influence the Individual</p>
<p>Standards: 1.3.12.D.1; 1.3.12.D.2; 1.3.12.D.5; 1.4.12.B.1; 1.4.12.B.3; 1.2.12.A.2</p> <p>Technology: 8.1.12.A.3; 8.1.12.C.1; 8.2.12.C.4; 8.2.12.C.5</p> <p>21st Century: CRP2; CRP4; CRP6; 9.3.12.AR-VIS.2; 9.3.12.AR-VIS.3</p> <p>Cross-Curricular: NJSLSA.R7; RH.9-10.2; RH.9-10.9; RH.11-12.9;</p>	<p>V. Technology (2 week; Ongoing)</p> <p>A. Identify Methods of Technology That Enable Artists to Create and Share Historic/Original Works of Art Processes and/or Styles</p> <ol style="list-style-type: none"> 1. Download and utilize iPad apps 2. Search and share a variety of Websites or blogs <p>B. Apply Technology to Generate Works of Art, as Well as Preliminary Renderings</p> <p>C. Demonstrate the Ability to Accept Constructive Critique to Improve Art Work</p> <p>D. Objectively Analyze One’s Personal Works</p> <p>E. Share Ideas and Suggestions with Fellow Students Through Media Presentations</p> <p>F. Use Technology to Develop Solutions to Effectively Communicate and Share Art Work</p>

SUGGESTED AUDIO VISUAL/COMPUTER AIDS

Videos:

“Alexander Calder: Calder’s Universe – Kultur video IMC

“George Segal: American Still Life”

“Handbuilt Pottery” – Art Smart video IMC

“Louise Nevelson: Portrait of an Artist, Vol. III” – PBS video IMC

“Masks of Mexico: Art of an Enduring Culture” – Tellens video IMC

“Mobiles: How to Create Them” – Crystal video IMC

“Potters of Oaxaca”

“Raku Ceramics with Jim Romberg” – Ashland video

“Wheel Thrown Pottery” – Art Smart video IMC

“Whistle While You Sculpt” – Crizmac video

Websites:

www.teapottery.co.uk – creative teapots

www.pacificasiamuseum.org/chineseceramics - Asian art

<http://graphic.sdsu.edu/ceramicsweb> – glaze recipes

www.claystation.com – technical info, resources, gallery

www.ilpi.com/artsource/vce/welcome.html - virtual ceramics exhibit

www.princetonol.com/groups/iad/lessons/middle/ceramics.htm - incredible art department with links to ceramic artists and teacher resources

www.artsmia.org/ceramics - world ceramics, history/culture

<http://pottery.netfirms.com/index.htm> - lesson plans, downloads

SUGGESTED MATERIALS

Resource Books:

Janson & Janson. History of Art for Young People. New York, NY: Harry M. Abrams Publishing, 2003.

Nelson, Glenn C. Ceramics: A Potter's Handbook. Duluth, MN: University of Minnesota, 1971.

Sprintzen, Alice. Crafts: Contemporary Design & Techniques. Worcester, MA: Davis Publications, 1987.

Warshaw, Josie. The Practical Potter: A Step by Step Handbook. London: Hermes House, 2004.

Periodicals:

American Craft: Monthly publication

Ceramics Monthly: Monthly publication

Other Resources:

DBAE: A Curriculum Sampler

Instructional Materials:

Equipment – kiln, potter's wheels, slab roller, wedging boards.

Tools – clay tools and sculpture tools.

Supplies – clay, glaze, brushes, paints, sculpture materials.