

3-D Design II:

By the end of basic study in grades 9 – 12

unleveled 2 semester course--4 credits

UNIT 1

Unit: Free Form Slab Work

Essential Questions: What is the most versatile technique in building with clay?

How can changing the surface decoration of similarly constructed objects both unify and differentiate them?

How can changing the size of similarly constructed objects both unify and differentiate them?

Framework Standard Standard 1: Methods, Materials and Techniques Students will demonstrate knowledge of the methods, materials, and techniques unique to the visual arts.	Content / Skills	Resources	Instructional Strategies	Assessments
Students will 1.9 demonstrates the ability to create 2D and 3D works that show knowledge of unique characteristics of particular media, materials, and tools.	Create free form slab projects that will demonstrate the student's ability to manipulate media, materials and tools that are unique to clay and glazes.	Clay, sticks, rolling pins, texture tools Visuals "Slab constructed" file folder Websites Photos of student work Glazes, underglazes	Introduction of slab rolling, forming the slab in various configurations ,vocabulary, visuals, and classroom demonstration of techniques, methods and materials	Teacher and student assessment of participation, effort, and mastery of slab processes and techniques and the effectiveness of glazing techniques
1.10 Use electronic technology for reference and for creating original work	Use technology to find examples in various cultures of the types, purposes and functions of slab sculpture	Website information: design, www.youtube.com contemporary artists, Computer slide show of student work	List websites that may provide information about slab constructed pottery	Computer slide show Illustrate web site research
1.11 Explore a single subject through a series of works, varying the medium or technique <i>For example, a student makes a drawing, woodcut, .</i>	Create a series of slab constructed vases in either varying heights or varying surface textures and/or applied and incised decoration. Use glazes to further unify and/or differentiate each of the slab pieces in the series of works	Student sketches of series of slab constructed vessels found in art history texts www.claystation.com (Hand building clay slab project)	Introduction of techniques Resources Visual information Presentation Individualized instruction	Assessment of how well the student's goals were met in both construction and decoration phases
1.12 Describe and apply procedures to ensure safety and proper maintenance of the workspace, materials and tools	Demonstrate the appropriate use and care of materials, equipment and the studio	Use of nontoxic clay and glazes and discussion of minimizing clay dust	Introduction and demonstration of proper maintenance of tools, materials and equipment	Observation of clean-up procedures and methods

1.13 Make reasonable choices of 2D and 3D media, materials, tools, and techniques to achieve desired effects in specific projects <i>For example, students select a medium for its expressive qualities or structural properties.</i>	Experiment with traditional tools and found objects for their abilities to change surface textures. Experiment with brushes, sponges, and found objects for unique methods of applying glazes	Traditional tools and brushes, objects found around the room that were intended for other purposes: e.g.: wadded up plastic wrap, tin foil, cinder block walls, lace, burlap, string	Brainstorming ideas for surface decoration with type 1 Writing Across the Curriculum Exploring possibilities for connecting plastic slabs of clay in unique configurations	View and discuss appropriate use of materials and techniques one on one Individual critique Group critique Peer critiques
1.14 Demonstrate a mastery of tools and techniques in one medium	Demonstrate the ability to roll a slab of clay and manipulate it into a free-form sculpture and then change the same slab into an entirely different shape	Demonstrations Individual student exploration Books	Demonstrations and allowing time for student exploration	Critiques of works in progress, student self-assessment
1.15 Describe and apply procedures for the safe and proper maintenance of the workspace, materials and tools; identify potential health hazards associated with the materials and techniques, and possible substitutes for hazardous materials.	Communicate/speak about the procedures in handling tools, materials and keeping an organized studio space Discussion of leaded glazes and the laws preventing their use in schools	Posted information Signage Storage areas Reviewing rules in regard to handling, utilizing, and maintaining safe work environment	Discuss safety in the studio environment Demonstrate clean-up methods	Observation of student work habits
Framework Standard Standard 2: Elements and Principles of Design Students will demonstrate knowledge of the elements and principles of design	Content / Skills	Resources	Instructional Strategies	Assessments
2.12 apply knowledge of color theory to a project	Utilize color theory to express a mood or style in the decoration of a slab piece	Visuals—slideshow of student work, examples of student work Art History texts, art books	Discuss transparent and opaque glazes and the different ways they will enhance or cover textures	Review one on one Individual critique Peer review
2.13 Use color, line, texture, shape, and form in 2D and 3D work and identify the use of these elements in the compositions of others	Line and shape are used in the assemblage of slab work Texture is pressed onto the finished work or rolled onto the clay slab Examples may be viewed from art history books	Books in the classroom, websites, observation of peer work www.ceramicstoday.com	Demonstrations of slab and textures, viewing of websites and visuals	Review of work in progress Critiques, peer review

2.17 Create artwork that demonstrates facility in selective use of elements and principles of design to establish a personal style	Students may make a series of slab works in an individual style	Visuals Student samples	Demonstration and observation	Critiques
Framework Standard 3: Observation, Abstraction, Invention, Expression: Students will demonstrate their powers of observation, abstraction, invention, and expression in a variety of media, materials, and techniques.	Content / Skills	Resources	Instructional Strategies	Assessments
3.9 Create 2D and 3D artwork that explores the abstraction of ideas and representations	This will be addressed in more advanced slab work			
Framework Standard Standard 4: Drafting, Revising, and Exhibiting Students will demonstrate knowledge of the processes of creating and exhibiting their own artwork: drafts, critique, self-assessment, refinement, and exhibit preparation.	Content / Skills	Resources	Instructional Strategies	Assessments
4.9 Demonstrate the ability to conceptualize, organize, and complete long-term projects, alone and in group settings <ul style="list-style-type: none"> • Conceptualize: plan, generate ideas, make preliminary sketches, participate in discussions, imagine outcomes, and set goals; • Organize: choose materials and techniques to attain the desired look and feel; maintain work space and personal schedule; review progress of work with others; and revise work appropriately; Complete: prepare work for presentation or exhibition	This will be addressed in more advanced slab work			

4.10 Demonstrate the ability to develop an idea through multiple stages, responding to criticism and self-assessment	The 3-D II slab assignments are projects designed to be formed in one class session Students will create a series of three slab vases			
4.11 Maintain a portfolio of artwork that demonstrates a progression of ideas and skills over time	Demonstrates continued growth in terms of artistic development that is age appropriate Demonstrates continued development in workmanship	Storage facility-bins or shelving units/cupboards Work goes home and is returned for exhibits and shows Craftsmanship/growth	Maintenance of storage and display facilities	WAC Communication Speaking rubric
4.12 Choose and prepare artwork for exhibition, and be able to discuss their choices	Demonstrated in work that is selected and returned to exhibit in shows and fairs. Ability to discuss choices in exhibiting	School Art Fair, North River Art Society Exhibition of student work, Boston Globe show	Collect work for exhibition Speak to students about returning work for exhibition	WAC Collection of work Preliminary portfolio CFA/CSAs
4.13 Create a presentation portfolio that includes work in several media and that demonstrates a progression of ideas and preliminary and finished work in each	Demonstrates the ability to present at school fair and NRAS student invitational exhibit	Exhibition spaces	Collection and listing of works	Communication
4.14 Demonstrate an ability to see their own personal style and discriminate among historical and contemporary styles	Communicate about their style in comparison to others either at their level of artistic development and compare between either historical or contemporary styles	Visuals Art Historical Perspectives Website information	Technology in the studio Introduction to examples of each style to the class so examples may be discussed	WAC CFAs CSAs Communication Rubric
4.16 Organize and present an exhibit of a body of their own work to others	Review their work with their peers Self-reflection Participate in art show	End of quarter review End of semester review Self-assessment/critique	One to one critique One to one assessment Assessment with communication	Rubrics, self- assessment
Framework Standard Standard 5: Critical Response Students will describe and analyze their own work and the work of others using appropriate visual arts vocabulary. When appropriate, students will connect their analysis to interpretation and evaluation.	Content / Skills	Resources	Instructional Strategies	Assessment
5.8 Demonstrate the ability to compare and contrast two or more works of art, orally and in writing, using appropriate vocabulary	Write about contrasts or comparisons Speak about contrasts or comparisons using appropriate terminology	Samples Examples Art historical perspectives	Introduction to examples found in art history or contemporary artists works	Communication-Speaking rubric Writing WAC CFAs

				CSAs
5.9 Use published sources, either traditional or electronic, to research a body of work or an artist, and present findings in written or oral form	View works in files View works via technology Research artist Report on an artist	Periodicals Texts Museum websites Gallery websites	Introduction to research and findings	Communication rubric
5.10 Critique their own work, the work of peers, and the work of professional artists, and demonstrate an understanding of the formal, cultural, and historical contexts of the work	Self-critique Peer-critique Formulate an understanding between professional artists and art historical perspectives	Examples Exposure to artists and resources that illustrate differences	Introduction to concepts in identifying and drawing comparisons	WAC Writing/reporting Communication/speaking
5.11 Analyze a body of work, or the work of one artist, explaining its meaning and impact on society, symbolism, and visual metaphor	Research Report Explain discuss	Technology Periodicals Art history texts	Introduction to art history perspectives	Art History perspectives and quotes on art
5.12 Demonstrate an understanding how societal influences and prejudices may affect viewers' ways of perceiving works of art	Interview artists, peers, or family members about an art form or discuss what is perceived	Research on web and in books available in the classroom	Introduce philosophy to art Communicate about art, artists and how art may be perceived by others in a gallery, museum or work environment Discussion	Communication/speaking rubric
Framework Standard 6: Connections: Purposes and Meanings in the Arts: Students will describe the purposes for which works of dance, music, theatre, visual arts, and architecture were and are created, and, where appropriate	Content / Skills	Resources	Instructional Strategies	Assessments
6.5 Interpret the meanings of artistic works based on evidence from artists' biographies,	This will be addressed with a more in-depth project			

Framework Standard 7: Connections Roles of Artists in the Communities Students will describe the roles of artists, patrons, cultural organizations, and arts institutions in societies of the past and present	Content / Skills	Resources	Instructional Strategies	Assessments
7.5 Analyze how the arts and artists are portrayed in contemporary newspapers, magazines, films, and electronic media	This will be addressed with extended study of this subject			
Framework Standard 8: Connections, Concepts of style, stylistic influence, and stylistic change Students will demonstrate their understanding of the concepts of style, stylistic influence, and stylistic change by identifying when and where art works were created and by analyzing characteristic features of art works from various historical periods, cultures, and genres.	Content / Skills	Resources	Instructional Strategies	Assessments
8.6 Classify works from the United States and world cultures by genre, style, and historical period; explain why the works exemplify a particular genre, style, or period	This is an introductory assignment and these ideas will be discussed with extended study in slab work			
Framework Standard 9: Connections: Inventions, Technologies, and the Arts Students will describe and analyze how performing and visual artists use and have used materials, inventions, and technologies in their works.	Content / Skills	Resources	Instructional Strategies	Assessments
9.6 Compare the available materials, inventions, and technologies of two historical periods or cultures and explain their effect on the arts	This will be addressed with extended study in slab work			

9.7 Identify and describe the examples of the persistence of traditional historical materials and technologies in contemporary artworks For example, a student interested in textile design investigates the works of artists who use plants to make dyes and finds out why they choose to use these traditional techniques.	To be studied in Advanced 3-D Design			
Framework Standard 10: Connections Interdisciplinary Connections Students will use knowledge of the arts and cultural resources in the study of the arts, English language arts, foreign languages, health, history and social science, mathematics, and science and technology/engineering.	Content / Skills	Resources	Instructional Strategies	Assessments
10.3 Continue the above and apply knowledge of cultural institutions to learning in the arts and other disciplines	To be discussed in Adv. 3-D Design			

Unleveled 2 semester course-- 4 credits

By the end of basic study in grades 9 -12 **UNIT 2**

Unit: Native American Style Pottery

**Essential Questions: How did the Native American potters create symmetrical pottery without the use of potter's wheels
Why is it important to use the term "Style" with the words "Native American Pottery"**

Framework Standard 1: Methods, Materials and Techniques Students will demonstrate knowledge of the methods, materials, and techniques unique to the visual arts.	Content / Skills	Resources	Instructional Strategies	Assessments
Students will 1.9 demonstrate the ability to create 2D and 3D works that show knowledge of unique characteristics of particular media, materials, and tools.	Create a Native American style pot utilizing coil construction, burnishing and polishing techniques. Coil pot is to be glazed with traditional Native American motifs and colors	Varied texts and books available in the art studio, online resources, videos- "Maria, Indian Pottery Maker of San Ildefonso" and "Daughters of the Anasazi"	Introduction of coil pottery using Native American methods of coiling, turning, burnishing and polishing Description of traditional signs and symbols	Assessments at various stages of completion: coils, smoothing, polishing, illustration of knowledge of traditional motifs

1.10 Use electronic technology for reference and for creating original work	Use technology to find examples in various Native American pueblos of differing techniques	Website information: pottery of San Ildefonso, Anasazi, Hopi, Santa Fe Art Shows www.Nativepeoples.com	Websites: Maria Martinez, Maricopa, Anasazi, Zuni, Acoma, Frog Woman, Nampeyo, Pueblo pottery	Illustrate web site research, Demonstrate knowledge through sketches of symbols
1.11 Explore a single subject through a series of works, varying the medium or technique <i>For example, a student makes a drawing, woodcut, .</i>	Explore a variety of shapes using a puki to form the bowl and techniques to bring in the walls and to extend them	In studio Native American Pottery books, visuals in files and website research	Introduction of techniques to change the shape of the walls of the pots above the puki	Appraisal of various techniques used in coil pot building
1.12 Describe and apply procedures to ensure safety and proper maintenance of the workspace, materials and tools	Demonstrate the appropriate use and care of materials, equipment and the studio	Teacher demonstrations	Teacher will introduce and demonstrate proper maintenance of tools, materials and equipment in the studio environment	Observation and one to one instruction during studio production time Assess procedures during clean-up time
1.13 Make reasonable choices of 2D and 3D media, materials, tools, and techniques to achieve desired effects in specific projects <i>For example, students select a medium for its expressive qualities or structural properties.</i>	Select appropriate tools and materials to form a coil pot in a traditional Native American shape Choose appropriate burnishing tools for the traditional polishing of the leather-hard piece	Native American books, videos, and visuals available in the file cabinet as well as websites for the individual artists Native Peoples magazine	Conceptualization of the techniques used to gradually change the shape of the coil pot	View and discuss appropriate use of materials and techniques one on one Individual critique Group critique Peer critiques
1.14 Demonstrate a mastery of tools and techniques in one medium	Demonstrate appropriate artistic development ,mastery, manipulation and techniques in the development of traditional shapes of Native American Pottery	Demonstration Supervision Individual student exploration Creativity	Demonstration of techniques used in recycling clay, forming coils in a puki, assessing when the clay is leather-hard, and polishing techniques	Observation of student techniques One to one and group discussion Assessment of work in progress
1.15 Describe and apply procedures for the safe and proper maintenance of the workspace, materials and tools; identify potential health hazards associated with the materials and techniques, and possible substitutes for hazardous materials.	Speak about the procedures in handling tools, materials and keeping an organized studio space Address concerns about potential health hazards and how to minimize clay dust in the studio environment	Posted information Signage Storage areas Rules in regard to handling, utilizing, and maintaining Review	Communicate about safety in the studio environment Demonstrate Illustrate Review Postings where and when needed	Observation of students minimizing their exposure to clay dust by using the leather hard technique of polishing clay

Framework Standard 2: Elements and Principles of Design Students will demonstrate knowledge of the elements and principles of design	Content / Skills	Resources	Instructional Strategies	Assessments
2.12 apply knowledge of color theory to a project	Utilize color theory in regard to colors chosen to create traditional Native American style pottery	Visuals Native American Pottery books Websites	Identify visuals that show the use of traditional natural earth tones in the decoration of Southwestern pottery	WAC writings about the traditions inherent in pueblos of the Southwest
2.12 Use color, line, texture, shape, and form in 2D and 3D work and identify the use of these elements in the compositions of others	2.13 Create a coil pot in the traditional form of a puki-started bowl Use natural earth tones in the decoration of a traditional Native American style pot	Southwestern pottery books Classroom slide show of student work File folders of traditional pots Websites	Introduce the use of shape and form in creating a useful pot, explain why a seed jar has a very small opening on top and why a wedding jug has two handles and spouts	Review one on one Individual critique Peer review Group critiques WAC, CFAs, Rubric, Speak about the elements used Include in CSA writing
2.17 Create artwork that demonstrates facility in selective use of elements and principles of design to establish a personal style	Demonstrate a personal style in decorating Native American style pottery with traditional symbols that have meaning to the student	Books of symbols Native American Pottery books Websites: NAP symbols	Demonstrate connections to cultures, periods in time or in current art galleries	Individual expression WAC writing with explanation of symbols chosen and their meanings
Framework Standard 3: Observation, Abstraction, Invention, Expression: Students will demonstrate their powers of observation, abstraction, invention, and expression in a variety of media, materials, and techniques.	Content / Skills	Resources	Instructional Strategies	Assessments
3.9 Create 2D and 3D artwork that explores the abstraction of ideas and representations	Demonstrates the ability to decorate a pot using symbols as abstractions and representations of ideas	Contemporary NA Potters Websites Native Peoples magazine	Discussion of symbols and their use in the decoration of Native American style pottery	WAC/Communication Rubric-speak about abstractions involved in the creative process
3.10 Create 2D and 3D images that are original, convey a distinct point of view, and communicate ideas	Create a polished, glazed coil pot that represents the student's point of view or ideas	Clay, underglazes, visuals Websites	Show the videos of Maria Martinez and Lucy Lewis describing how their pots are their "babies"	Exhibit Discuss variations in style and ideas

3.12 Demonstrate the ability to use representation, abstraction, or symbolism to create 2D and 3D artwork that conveys a personal point of view about issues and ideas	Use underglazes to create symbols on a polished coil pot that conveys a personal point of view	Visuals, chart of Southwestern symbols	Discussion of symbols and their importance in Southwestern pottery	Discussion of how symbols differentiate one pot from another
Framework Standard 4: Drafting, Revising, and Exhibiting Students will demonstrate knowledge of the processes of creating and exhibiting their own artwork: drafts, critique, self-assessment, refinement, and exhibit preparation.	Content / Skills	Resources	Instructional Strategies	Assessments
4.9 Demonstrate the ability to conceptualize, organize, and complete long-term projects, alone and in group settings Conceptualize: plan, generate ideas, make preliminary sketches, participate in discussions, imagine outcomes, and set goals; <ul style="list-style-type: none"> Organize: choose materials and techniques to attain the desired look and feel; maintain work space and personal schedule; review progress of work with others; and revise work appropriately; Complete: prepare work for presentation or exhibition	Choose a puki with the final shape in mind; plan placement of coils to change the shape, placing coils on the outer edge of the previous coils to enlarge and on the inner edge to make the pot smaller; get the pot to leather-hard to polish, conceptualize symbols and their placement while the pot is drying to leather-hard, plan the final glazing and firing	Clay, bowls acting as pukis, cheesecloth to line the pukis, Ribs, wooden tools, stones for polishing, underglazes, wet cloths and bags to keep the work damp while in progress, visuals from the file cabinet, books in the classroom, internet sites, videos, glaze, kiln	After viewing the videos, explain the recycling of clay for the project, demonstrate the making of coils or clay strips to line the puki, demonstrate the placement of the coils in determining the shape of the pot, plan a schedule of getting the pots to leather-hard and describe the importance of symbols on the finished piece	WAC CFAs CSAs Speaking about concepts
4.10 Demonstrate the ability to develop an idea through multiple stages, responding to criticism and self-assessment	Recycling clay, choosing a puki, determining the shape of the pot, planning the slow drying to the leather-hard stage, formulating the use of symbols and indicating when the pot is ready for each of two firings	Clay recycling area, boxes of bowls, teacher input and analysis of ideas	Discussion about revision Review, revise Sketches Organize schedule for the many step process	Reflection Introspection Writing-WAC Communication
4.11 Maintain a portfolio of artwork that demonstrates a progression of ideas and skills over time	Demonstrate the ability to maintain work Demonstrates continued growth in terms of artistic development that is age appropriate Demonstrates continued development in workmanship	Students are encouraged to leave completed work for showcase display and Art Show	Art Show display is arranged to show the progression of skills from basic to advanced	Review WAC Reflection Rubric completion by students

4.12 Choose and prepare artwork for exhibition, and be able to discuss their choices	Demonstrated in work that is selected and returned to exhibit in shows and fairs. Ability to discuss choices in exhibiting	Scheduled school and community exhibitions	Arrange to have the students exhibit their work	WAC Communication Speaking rubric
4.13 Create a presentation portfolio that includes work in several media and that demonstrates a progression of ideas and preliminary and finished work in each	Demonstrates the ability to present at school fair and NRAS student invitational exhibit	Exhibition areas	Express the importance of displaying art work	WAC Collection of work Preliminary portfolio CFA/CSAs
4.14 Demonstrate an ability to see their own personal style and discriminate among historical and contemporary styles	Communicate about their style in comparison to others either at their level of artistic development or to discriminate or compare between either historical or contemporary styles	Visuals Art History books Website information	Discussion of the students' application of symbols and assessment of their use of them	Self- assessment rubrics
4.16 Organize and present an exhibit of a body of their own work to others	Review their work with their peers Self-reflection Participate in art show	End of quarter review End of semester review Self-assessment/critique	One to one critique One to one assessment Assessment with communication	WAC CFAs CSAs Communication Rubric
Framework Standard 5: Critical Response Students will describe and analyze their own work and the work of others using appropriate visual arts vocabulary. When appropriate, students will connect their analysis to interpretation and evaluation.	Content / Skills	Resources	Instructional Strategies	Assessments
5.8 Demonstrate the ability to compare and contrast two or more works of art, orally and in writing, using appropriate vocabulary	Compare ancient pottery found in the Southwest with the work produced today	Native American Pottery books Websites Videos	Introduction to examples found in art history or contemporary artists works	WAC CFAs CSAs Communication Speaking Rubric
5.9 Use published sources, either traditional or electronic, to research a body of work or an artist, and present findings in written or oral form	View works in files View works via technology Research artist Report out on an artist	Periodicals Museum websites Gallery websites Heard Museum, Phoenix, AZ Smithsonian Museum of the American Indian	Introduction to research and findings	Communication-Speaking rubric Writing WAC CFAs CSAs
5.10 Critique their own work, the work of peers, and the work of professional artists, and demonstrate an understanding of the formal, cultural, and historical contexts of the work	Self-critique Peer-critique Formulate an understanding between professional artists and art historical perspectives	Time Examples Exposure to artists and resources that illustrate differences	Introduction to concepts in identifying and drawing comparisons	Communication rubric

5.11 Analyze a body of work, or the work of one artist, explaining its meaning and impact on society, symbolism, and visual metaphor	Research Report Explain discuss	Technology Periodicals Art history texts	Introduction to art historical perspectives	WAC Writing/reporting Communication/speaking
5.12 Demonstrate an understanding how societal influences and prejudices may affect viewers' ways of perceiving works of art	Interview artists, peers, or family members about an art form or discuss what is perceived	Time research	Introduce philosophy to art Communicate about art, artists and how art may be perceived by others in a gallery, museum or work environment Discussion	Art Historical perspectives and quotes on art
Framework Standard 6: Connections: Purposes and Meanings in the Arts: Students will describe the purposes for which works of dance, music, theatre, visual arts, and architecture were and are created, and, where appropriate	Content / Skills	Resources	Instructional Strategies	Assessments
6.5 Interpret the meanings of artistic works based on evidence from artists' biographies,	Read about Southwestern pottery from the perspective of the artists	Art history books Videos of potters Museum installations	Websites Museum/gallery visits Show videos, visuals	Speaking Reading writing
6.6 Describe and analyze examples of art forms that integrate practical functions with aesthetic concerns For example, students listen for similarities and differences in work songs from various cultures	Analyze the uses of the Native American pots and determine which pots fit which functions. Why is there a jar with a tiny opening? Why is there one with two spouts?	Visuals Art History books Periodicals Web research	Identify the differences between various Pueblos and their firing and glazing techniques	Communication Rubric- speaking, listening, writing and reading
6.7 compare examples of works in one arts domain from several periods or cultures and explain the extent to which each reflects function, customs, religious beliefs, social philosophies, aesthetic theories, economic conditions, and/or historical or political events	Contrast works from different pueblos and tribes and analyze the differences. Differentiate the purely aesthetic from the utilitarian	Classroom art books Websites	Discuss, compare and contrast examples from different pueblos	Speaking rubric
6.8 Compare examples of works from several arts domains within a period or culture and explain the extent to which each reflects function, customs, religious beliefs, social philosophies, aesthetic theories, economic conditions, and/or historical or political events	Compare and contrast pottery from different tribes and pueblos	Books, Websites	Display examples from various Native American cultures	Writing Across the Curriculum Speaking Rubric

Framework Standard 7: Connections Roles of Artists in the Communities Students will describe the roles of artists, patrons, cultural organizations, and arts institutions in societies of the past and present	Content / Skills	Resources	Instructional Strategies	Assessments
7.5 Analyze how the arts and artists are portrayed in contemporary newspapers, magazines, films, and electronic media	Read articles in contemporary periodicals, newspapers or via electronic media about the arts and artists to see how they are portrayed	Arts review in Native Peoples magazine Periodicals Heard Museum website: www.heard.org	Introduce reviews, commentaries and perspectives from writers about art and artists	WAC Communication Speaking Rubric
7.6 Describe various roles that artists serve, cite representative individuals who have functioned in these roles, and describe their activities and achievements	Describe how the Native American potter has a functional role as well as an aesthetic one	Southwestern Pottery books Electronic media	Discussion on the role that pottery has had in pueblos in bringing in money for education	Discussion
7.8 analyze how the arts and artists were portrayed in the past by analyzing primary sources from historical periods	Speak to how the art or artist of a certain time period may have been perceived	Art history Historical perspectives Native American pottery books	Discuss how pottery that was once sold alongside highways is now in museums	Discussion WAC CFAs/CSAs questions
Framework Standard 8: Connections, Concepts of style, stylistic influence, and stylistic change Students will demonstrate their understanding of the concepts of style, stylistic influence, and stylistic change by identifying when and where art works were created and by analyzing characteristic features of art works from various historical periods, cultures, and genres.	Content / Skills	Resources	Instructional Strategies	Assessments
8.6 Classify works from the United States and world cultures by genre, style, and historical period; explain why the works exemplify a particular genre, style, or period	Compare and contrast differences or similarities between tribes and pueblos Identify characteristics between or amongst certain styles	Website information Native Peoples magazine Visuals available in classroom file cabinet	Discussion of the differences in clays and other natural materials used in Native American pottery	WAC CSAs CFAs Communication Rubric-Speaking
8.7 Identify works, genres, or styles that show the influence of two or more cultural traditions, and describe how the traditions are manifested in the work * Suggested period: American and world cultures to c. 1920	Research and report on similarities and differences among Native American potters	Website: Smithsonian Museum of the American Indian Heard Museum	Show and discuss various traditions among the Native American potters	WAC Speaking communication rubric CFAs CSAs

8.8 Identify the stylistic features of given work and explain how they relate to aesthetic tradition and historical or cultural contexts	Compare ancient pottery to that of the 20 th Century and contemporary styles	Websites Pottery books in the classroom	Discuss how potters in the early 20 th Century discovered ways to duplicate ancient works	CFAs WAC CSAs Communication rubric-speaking
8.9 Identify examples of innovation and tradition in the arts, and explain the works in relation to historical and cultural contexts	Compare firing styles of ancient potters with those of today	Websites Pottery books in the classroom	Explain why pottery fired the traditional way is worth more monetarily than pottery fired in modern kilns	Discussion or speaking rubric WAC CFAs
8.10 Identify variants within the style of a particular time period, and describe the advantages and limitations of using the concept of style to describe and analyze the work of a particular period or culture	Identify common characteristics in Pueblo pottery and how it is changing today	Websites Periodicals www.nmai.si.edu	Discuss the style of Native American pots and how they go beyond utilitarian	Communication rubric-speaking WAC CFAs CSAs
Framework Standard 9: Connections: Inventions, Technologies, and the Arts Students will describe and analyze how performing and visual artists use and have used materials, inventions, and technologies in their works.	Content / Skills	Resources	Instructional Strategies	Assessments
9.6 Compare the available materials, inventions, and technologies of two historical periods or cultures and explain their effect on the arts	Compare kiln firing of today with beehive shaped mounds and cow and horse manure fuel of the traditional Native American potters	Videos: Maria Martinez: San Ildefonso Potter and Daughters of the Anasazi	Show videos of Maria and Lucy Lewis (Anasazi)	WAC Communications Rubric
9.7 Identify and describe the examples of the persistence of traditional historical materials and technologies in contemporary artworks For example, a student interested in textile design investigates the works of artists who use plants to make dyes and finds out why they choose to use these traditional techniques.	Demonstrate the ability to discern between historical and contemporary pottery and plant-based glazes and commercial glazes	Pottery books in the classroom Internet sources National Museum of the American Indian-Smithsonian	Discuss the making of commercial glazes and the color choices of plant based glazes	Reading Writing Researching
9.9 Identify and describe how some contemporary artists concentrate on the use of technologies and inventions of the past to achieve specific artistic effects	Read about contemporary potters using a horse manure reduction firing to achieve effects of the ancient Anasazis	Website Periodicals	Discuss the various firing techniques and their results	WAC Communication Rubric-speaking & writing

Framework Standard 10: Connections Interdisciplinary Connections Students will use knowledge of the arts and cultural resources in the study of the arts, English language arts, foreign languages, health, history and social science, mathematics, and science and technology/engineering.	Content / Skills	Resources	Instructional Strategies	Assessments
10.3 Continue the above and apply knowledge of cultural institutions to learning in the arts and other disciplines	Attend various cultural institutes in the area: North River Arts Society South Shore Arts Center The Duxbury Art Complex The South Shore Arts/Ellison Art Center in Duxbury, ICA,MFA, artists studios	Various venues local, surrounding communities with art/cultural centers	Introduce various venues to students Enlist visiting artists Field trips Homework trips to visit local galleries, museums and art associations	Written assignment about trip to particular exhibit/gallery/museum
10.4 Continue the above and integrate knowledge from various disciplines and cultural resources	Students will demonstrate the ability to integrate information with peer review/teacher review	Local museums and art galleries	Discussions of their findings	Review Report Communicate

3-D Design II:

By the end of basic study in grades 9 – 12

By the end of extended study in grades 9 -12 **UNIT 3**

unleveled 2 semester course-- 4 credits

Unit: Potter's Wheel

Essential Questions: What scientific principles are used in throwing on the potter's wheel? How does function influence form? What are the basic fundamentals and steps in creating a pot on the wheel?

Framework Standard 1: Methods, Materials and Techniques Students will demonstrate knowledge of the methods, materials, and techniques unique to the visual arts.	Content / Skills	Resources	Instructional Strategies	Assessments
Students will 1.9 demonstrate the ability to create 2D and 3D works that show knowledge of unique characteristics of particular media, materials, and tools.	Create a symmetrical pot using an electric potter's wheel	Potter's wheel, clay, sponge, wooden tool, wedge, rib	Introduction to wheel throwing with the emphasis on practice to learn the skillI	Classroom demonstration One to one Assessment in terms of effort and attitude

1.10 Use electronic technology for reference and for creating original work	Use technology to find examples in various cultures of the types, purposes and functions throwing on the wheel	Website information: design, cultural institutes, art forms, contemporary artists	List websites that may provide information on wheel throwing	Effort and attitude
1.11 Explore a single subject through a series of works, varying the medium or technique	Explore wheel work by making a series of symmetrical objects, varying size and form	Visuals. Art books, slide show of student work	Introduction of techniques Resources	Effort and growth
1.12 Describe and apply procedures to ensure safety and proper maintenance of the workspace, materials and tools	Demonstrate the appropriate use and care of materials, equipment and the studio	Proper clean-up to reduce clay dust	Teacher will introduce and demonstrate proper maintenance of tools, materials and equipment in the studio environment	Observation and one to one instruction during studio production time
1.13 Make reasonable choices of 2D and 3D media, materials, tools, and techniques to achieve desired effects in specific projects <i>For example, students select a medium for its expressive qualities or structural properties.</i>	Select appropriate size ball of clay for the Project to be attempted	Pottery books in the classroom, Websites www.ceramicstoday.com www.jhpottery.com www.youtube.com--throwing on the potters wheel www.joepicassos.com	Introduction of techniques for surface altering while on the wheel	View and discuss appropriate use of materials and techniques one on one Individual critique Group critique Peer critiques
1.14 Demonstrate a mastery of tools and techniques in one medium	Demonstrate appropriate artistic development ,mastery, manipulation and techniques in the use of tools and medium	Student exploration and repetition www.Claystation.com	Demonstration of various techniques and providing opportunities to explore the medium	Observation Supervision One to one Group Completed work
1.15 Describe and apply procedures for the safe and proper maintenance of the workspace, materials and tools; identify potential health hazards associated with the materials and techniques, and possible substitutes for hazardous materials.	Communicate/speak about the procedures in handling tools, materials and keeping an organized studio space Address concerns about potential health hazards and how to substitute or remove potential hazards in the studio environment	Posted information Signage Storage areas Rules in regard to handling, utilizing, and maintaining Review	Communicate about safety in the studio environment Demonstrate Illustrate Review Postings where and when needed	School Wide Rubric: Speaking as a means of communication WAC CFA-common form of assessment rubric
Framework Standard Standard 2: Elements and Principles of Design	Content / Skills	Resources	Instructional Strategies	Assessments

Students will demonstrate knowledge of the elements and principles of design				
2.12 apply knowledge of color theory to a project	Utilize color theory in the glazing of a thrown piece	Visuals, Art books Websites	Demonstrate different techniques to change the look of similar pots	Critique of the finished pot
2.13 Use color, line, texture, shape, and form in 2D and 3D work and identify the use of these elements in the compositions of others	Throw a pot where lines are incised by a tool using the rotation of the wheel	Visuals, Art books, websites www.Ceramicstoday.com www.ceramicartsdaily.org	Introduce new wheel techniques	Effort and willingness to explore
2.17 Create artwork that demonstrates facility in selective use of elements and principles of design to establish a personal style	Demonstrate a personal style after much practice on the wheel	Visuals Student examples	Show examples of wheel work that exhibits a personal style	Individual expression Effort and willingness to explore
Framework Standard 3: Observation, Abstraction, Invention, Expression: Students will demonstrate their powers of observation, abstraction, invention, and expression in a variety of media, materials, and techniques.	Content / Skills	Resources	Instructional Strategies	Assessments
3.9 Create 2D and 3D artwork that explores the abstraction of ideas and representations	Throw a pot on the wheel and when it is leatherhard, alter it	Examples in pottery books, internet www.clayststion.com	Show examples of altered forms	WAC/Communication Rubric-speak about abstractions involved in the creative process
3.10 Create 2D and 3D images that are original, convey a distinct point of view, and communicate ideas	Create a thrown pot that is unique to the individual student	Potter's wheel, clay, tools	Introduce examples of original works	Exhibit Display Discuss variations in style
3.12 Demonstrate the ability to use representation, abstraction, or symbolism to create 2D and 3D artwork that conveys a personal point of view about issues and ideas	Create a thrown pot that is a utilitarian shape, then make it into an abstract form	Wheel, clay, tools www.ceramicsartstoday.com www.joepicassos.com .	Show examples of abstracted forms	

Framework Standard 4: Drafting, Revising, and Exhibiting Students will demonstrate knowledge of the processes of creating and exhibiting their own artwork: drafts, critique, self-assessment, refinement, and exhibit preparation.	Content / Skills	Resources	Instructional Strategies	Assessments
4.9 Demonstrate the ability to conceptualize, organize, and complete long-term projects, alone and in group settings Conceptualize: plan, generate ideas, make preliminary sketches, participate in discussions, imagine outcomes, and set goals; <ul style="list-style-type: none"> Organize: choose materials and techniques to attain the desired look and feel; maintain work space and personal schedule; review progress of work with others; and revise work appropriately; Complete: prepare work for presentation or exhibition	Upper level students will plan, sketch, and set goals for the development of their wheel work	Tools equipment and materials Storage for materials www.jhpottery.com www.joepicassos.com	Individual and group discussions Demonstration	WAC CFAs CSAs Speaking about concepts
4.10 Demonstrate the ability to develop an idea through multiple stages, responding to criticism and self-assessment	Student plans their work from idea through completed form	Art books Websites	Analyze and discuss ideas with students	Reflection Introspection Writing-WAC
4.11 Maintain a portfolio of artwork that demonstrates a progression of ideas and skills over time	Upper level students will maintain examples of their work to show a progression of skills	Work goes home and is returned for exhibits and shows Craftsmanship/growth	Maintenance of storage and display facilities Procuring work once it has gone home, display work	Review Progress WAC Reflection
4.12 Choose and prepare artwork for exhibition, and be able to discuss their choices	Demonstrated in work that is selected and returned to exhibit in shows and fairs. Ability to discuss choices in exhibiting	Scheduled events school and outside of school events	Teacher will schedule exhibitions	WAC Communication Speaking rubric

4.13 Create a presentation portfolio that includes work in several media and that demonstrates a progression of ideas and preliminary and finished work in each	Demonstrates the ability to present at school fair and NRAS student invitational exhibit	Art work for exhibition	Organize and schedule for exhibition	WAC Collection of work Preliminary portfolio CFA/CSAs
4.14 Demonstrate an ability to see their own personal style and discriminate among historical and contemporary styles	Communicate about their style in comparison to others at their level of artistic development	Visuals Art Historical Perspectives Website information	Technology in the studio Introduction to examples of each style to the class so examples may be discussed	Communication
4.16 Organize and present an exhibit of a body of their own work to others	Review their work with their peers Self-reflection Participate in art show	End of quarter review End of semester review Self-assessment/critique	One to one critique Discussions and analysis with students	CFAs CSAs Communication rubric
Framework Standard 5: Critical Response Students will describe and analyze their own work and the work of others using appropriate visual arts vocabulary. When appropriate, students will connect their analysis to interpretation and evaluation.	Content / Skills	Resources	Instructional Strategies	Assessments
5.8 Demonstrate the ability to compare and contrast two or more works of art, orally and in writing, using appropriate vocabulary	Write about contrasts or comparisons Speak about contrasts or comparisons using appropriate terminology	Art books Websites	Introduction to examples found in art history or contemporary artists works	WAC CFAs Communication Speaking Rubric
5.9 Use published sources, either traditional or electronic, to research a body of work or an artist, and present findings in written or oral form	View works in files View works via technology Research artist Report out on an artist	Periodicals Texts Museum websites Gallery websites	Introduction to research and findings	Communication-Speaking rubric Writing WAC
5.10 Critique their own work, the work of peers, and the work of professional artists, and demonstrate an understanding of the formal, cultural, and historical contexts of the work	Self-critique Peer-critique Formulate an understanding between professional artists and art history	Examples Exposure to artists and resources that illustrate differences	Introduction to concepts in identifying and drawing comparisons	Communication rubric
5.11 Analyze a body of work, or the work of one artist, explaining its meaning and impact on society, symbolism, and visual metaphor	Research Report Explain discuss	Technology Periodicals Art history texts	Introduction to art history	WAC Writing/reporting Communication/speaking

5.12 Demonstrate an understanding how societal influences and prejudices may affect viewers' ways of perceiving works of art	Interview artists, peers, or family members about an art form or discuss what is perceived	Research	Introduce philosophy to art Communicate about art, artists and how art may be perceived by others in a gallery, museum or work environment Discussion	Rubric WAC
Framework Standard 6: Connections: Purposes and Meanings in the Arts: Students will describe the purposes for which works of dance, music, theatre, visual arts, and architecture were and are created, and, where appropriate	Content / Skills	Resources	Instructional Strategies	Assessments
6.5 Interpret the meanings of artistic works based on evidence from artists' biographies,	Read about potter's experiences on the wheel	Websites	Websites Museum/gallery visits	WAC
6.6 Describe and analyze examples of art forms that integrate practical functions with aesthetic concerns For example, students listen for similarities and differences in work songs from various cultures	Experiment with forms thrown on the wheel to make them aesthetically pleasing	Visuals Art History Periodicals Web research	Discuss form versus function	Communication Rubric- speaking, listening, writing and reading
6.7 compare examples of works in one arts domain from several periods or cultures and explain the extent to which each reflects function, customs, religious beliefs, social philosophies, aesthetic theories, economic conditions, and/or historical or political events	Compare and contrast the thrown work of several cultures	Websites	Have websites and visuals available	Rubrics
6.8 Compare examples of works from several arts domains within a period or culture and explain the extent to which each reflects function, customs, religious beliefs, social philosophies, aesthetic theories, economic conditions, and/or historical or political events	Compare wheelwork from two different cultures	Websites Art books	Technology available	WAC

Framework Standard 7: Connections Roles of Artists in the Communities Students will describe the roles of artists, patrons, cultural organizations, and arts institutions in societies of the past and present	Content / Skills	Resources	Instructional Strategies	Assessments
7.5 Analyze how the arts and artists are portrayed in contemporary newspapers, magazines, films, and electronic media	Read articles in contemporary periodicals, newspapers or via electronic media about the arts and artists to see how they are portrayed	Arts review in The New York Times or The Boston Globe Ceramics Monthly and other Periodicals	Introduce reviews, commentaries and perspectives from writers about art and artists	WAC Communication Speaking Rubric
7.6 Describe various roles that artists serve, cite representative individuals who have functioned in these roles, and describe their activities and achievements	Relate to an artist in their family or community Demonstrate an awareness of how these artists work and what they have achieved	Contact Communication Electronic media Local paper	Discussion on the role that an artist has in a community and in our society and relate how their achievements have been portrayed	Discussion
7.8 analyze how the arts and artists were portrayed in the past by analyzing primary sources from historical periods	Speak to how the art or artist of a certain time period may have been perceived	Art history Historical perspectives Art Quotes	Provide topic for discussion or to introduce thought or reflection	Discussion WAC CFAs/CSAs questions
Framework Standard 8: Connections, Concepts of style, stylistic influence, and stylistic change Students will demonstrate their understanding of the concepts of style, stylistic influence, and stylistic change by identifying when and where art works were created and by analyzing characteristic features of art works from various historical periods, cultures, and genres.	Content / Skills	Resources	Instructional Strategies	Assessments
8.6 Classify works from the United States and world cultures by genre, style, and historical period; explain why the works exemplify a particular	Compare and contrast differences or similarities between cultures, genres or period in art history Identify characteristics between or	Website information Art History Texts Art History periodicals Visuals	Art History Contemporary awareness Cultural Histories indigenous to groups, cultures and	WAC CSAs CFAs Communication Rubric-

genre, style, or period	amongst certain styles		various societies	Speaking
8.7 Identify works, genres, or styles that show the influence of two or more cultural traditions, and describe how the traditions are manifested in the work * Suggested period: American and world cultures to c. 1920	Research differences and report out on similarities and differences	Art History Contemporary and Ancient	Identify eras and styles Identify cultures Identify traditions Identify genres	WAC Speaking communication rubric CFAs CSAs
8.8 Identify the stylistic features of given work and explain how they relate to aesthetic tradition and historical or cultural contexts	Portray how works from one aesthetic genre carry a sense of tradition	Research traditional thrown pots Research cultural groups	Examples to illustrate features of a certain style Historical Cultural Traditions	CFAs WAC CSAs Communication rubric-speaking
8.9 Identify examples of innovation and tradition in the arts, and explain the works in relation to historical and cultural contexts	Demonstrate how traditional throwing may have changed with technology and the size and power of modern wheels and kilns	Art history Examples of innovation in throwing and firing Ceramics Monthly	Describe and discuss contemporary equipment	Discussion or speaking rubric WAC CFAs CSAs
8.10 Identify variants within the style of a particular time period, and describe the advantages and limitations of using the concept of style to describe and analyze the work of a particular period or culture	Identify common characteristics Identify differences or variations that discern development, creative innovations or explorations in throwing	Art History Website research innovation in throwing and firing	Introduction to art history Introduction to firing techniques and throwing innovations	Communication rubric-speaking WAC CFAs CSAs
8.11 Identify and analyze examples of artistic and/or literary allusions in works of dance, music, theatre, and visual arts and architecture	This will be covered in an advanced class			
Framework Standard 9: Connections: Inventions, Technologies, and the Arts Students will describe and analyze how performing and visual artists use and have used materials, inventions, and technologies in their works.	Content / Skills	Resources	Instructional Strategies	Assessments

9.6 Compare the available materials, inventions, and technologies of two historical periods or cultures and explain their effect on the arts	Compare materials, inventions and technologies in throwing between contemporary and ancient peoples	Technology/internet/research Periodicals Museums	Introduce the history of potter's wheels	WAC Communications Rubric
9.7 Identify and describe the examples of the persistence of traditional historical materials and technologies in contemporary artworks For example, a student interested in textile design investigates the works of artists who use plants to make dyes and finds out why they choose to use these traditional techniques.	Demonstrate the ability to discern between historical and contemporary thrown pottery Explain why some artists prefer to use traditional methods and techniques	Museums Books Art history Website information Galleries	Introduce knowledge about types of production Advances in technology	Communication Reading Writing Researching
9.9 Identify and describe how some contemporary artists concentrate on the use of technologies and inventions of the past to achieve specific artistic effects	Identify with function vs form using technology Make revisions using different effects with technology	Website Tutorials	Communication Reading Writing Researching	WAC Communication Rubric- speaking & writing Reporting out on ideas Group instruction
Framework Standard 10: Connections Interdisciplinary Connections Students will use knowledge of the arts and cultural resources in the study of the arts, English language arts, foreign languages, health, history and social science, mathematics, and science and technology/engineering.	Content / Skills	Resources	Instructional Strategies	Assessments
10.3 Continue the above and apply knowledge of cultural institutions to learning in the arts and other disciplines	Attend various cultural institutes in the area: North River Arts Society South Shore Arts Center The Duxbury Art Complex The South Shore Arts/Ellison Art Center in Duxbury ICA MFA Local Galleries, artists's studios, and workshop environments	Various venues local, surrounding communities with art/cultural centers	Introduce various venues to students Enlist visiting artists Field trips Homework trips to visit local galleries, museums and art associations	Homework check Written assignment about trip to particular exhibit/gallery/museum

3-D Design II:

By the end of basic study in grades 9 – 12

unleveled 2 semester course-- 4 credits

UNIT 4**Unit: Subtractive Sculpture****Essential questions: What is subtractive sculpture? What are some methods used to create subtractive sculpture? How is a solid block of clay transformed into an animal sculpture?**

Framework Standard Standard 1: Methods, Materials and Techniques Students will demonstrate knowledge of the methods, materials, and techniques unique to the visual arts.	Content / Skills	Resources	Instructional Strategies	Assessments
Students will 1.9 demonstrate the ability to create 2D and 3D works that show knowledge of unique characteristics of particular media, materials, and tools.	Students will sculpt a mammal from a solid block of clay and then hollow the sculpture to make it ready to be fired	Clay, visuals for reference, slideshow of student work, sculpting tools, hollowing tools	Demonstration of sculpting methods	Rubrics WAC brainstorming of ideas
1.10 Use electronic technology for reference and for creating original work	Students will find visuals to reference for a realistic sculpture	Websites Mammal file folders www.hjorleifson.weebly.com/mammals	Show students available files and books	Rubrics
1.11 Explore a single subject through a series of works, varying the medium or technique <i>For example, a student makes a drawing, woodcut, .</i>	Students will sketch their subjects to understand the form before sculpting	Websites Mammal file folders www.ronniegould.com	Demonstrate quick sketches	Rubrics
1.12 Describe and apply procedures to ensure safety and proper maintenance of the workspace, materials and tools	Ongoing discussions of limiting the amount of clay dust in the studio	Posters	Discussions about health issues	Cooperation in clean-up
1.13 Make reasonable choices of 2D and 3D media, materials, tools, and techniques to achieve desired effects in specific projects <i>For example, students select a medium for its expressive qualities or structural properties.</i>	Select appropriate tools and materials to sculpt, hollow, and texture a mammal	Websites, visuals from file cabinet, posters www.hjorleifson.weebly.com/mammals	Demonstration getting the proportions sketched on the clay	View and discuss appropriate use of materials and techniques one on one Individual critique Group critique Peer critiques
1.14 Demonstrate a mastery of tools and techniques in one medium	Demonstrate the ability to sculpt a mammal	Clay, tools, visuals	Demonstration of various techniques	Observation Supervision

			Exploring the medium	Completed work
1.15 Describe and apply procedures for the safe and proper maintenance of the workspace, materials and tools; identify potential health hazards associated with the materials and techniques, and possible substitutes for hazardous materials.	Communicate/speak about the procedures in handling tools, materials and keeping an organized studio space Address concerns about potential health hazards and how to substitute or remove potential hazards in the studio environment	Posted information Signage Storage areas Rules in regard to handling, utilizing, and maintaining clay	Communicate about safety in the studio environment Demonstrate Illustrate Review Postings where and when needed	Critique-one on one reminders and group review of procedures in regard to a safe non-hazardous studio environment
Framework Standard 2: Elements and Principles of Design Students will demonstrate knowledge of the elements and principles of design	Content / Skills	Resources	Instructional Strategies	Assessments
2.12 apply knowledge of color theory to a project	Use glazes to create a realistic mammal	Visuals Art books www.pottery.about.com/od/surfacetreatments	Identify examples of successful glaze colors among the many visuals in the classroom	WAC: ask how the color enhances the sculpture
2.13 Use color, line, texture, shape, and form in 2D and 3D work and identify the use of these elements in the compositions of others	2.13 Create a sculpture that uses shape and texture to define a mammal	Visuals Art books Website www.ronniegould.com	Introduce examples of Textured mammals	Review one on one Individual critique Peer review
2.17 Create artwork that demonstrates facility in selective use of elements and principles of design to establish a personal style	Create the face of the mammal that shows a personal style	Visuals Student samples Computer slide show of student work	Discuss with individual students their feelings about their work and style	Individual expression critique Rubric

Framework Standard 3: Observation, Abstraction, Invention, Expression: Students will demonstrate their powers of observation, abstraction, invention, and expression in a variety of media, materials, and techniques.	Content / Skills	Resources	Instructional Strategies	Assessments
3.10 Create 2D and 3D images that are original, convey a distinct point of view, and communicate ideas	This project is to enhance observation skills			
Framework Standard Standard 4: Drafting, Revising, and Exhibiting Students will demonstrate knowledge of the processes of creating and exhibiting their own artwork: drafts, critique, self-assessment, refinement, and exhibit preparation.	Content / Skills	Resources	Instructional Strategies	Assessments
4.9 Demonstrate the ability to conceptualize, organize, and complete long-term projects, alone and in group settings <ul style="list-style-type: none"> • Conceptualize: plan, generate ideas, make preliminary sketches, participate in discussions, imagine outcomes, and set goals; • Organize: choose materials and techniques to attain the desired look and feel; maintain work space and personal schedule; review progress of work with others; and revise work appropriately; Complete: prepare work for presentation or exhibition	Student is to research mammals, sketch their chosen one in several positions, decide the position in which to sculpt it, sculpt, hollow, texture, dry, prepare to fire, glaze, and fire again, display in showcase and school fair	Tools, solid block of clay, equipment and materials Storage for materials	Provisioning of appropriate materials Reminders or keys to working in the studio environment Demonstrating sculpturing techniques	WAC CFAs CSAs Speaking about concepts
4.10 Demonstrate the ability to develop an idea through multiple stages, responding to criticism and self-assessment	Responds to criticism and positive reinforcement in sculpting a mammal Discusses and self-assesses their own work	One on one Group Peer critique	Discussion about revision Suggestions for texturing	Reflection Writing-WAC Communication

4.11 Maintain a portfolio of artwork that demonstrates a progression of ideas and skills over time	Demonstrate the ability to maintain work Demonstrates continued growth in terms of artistic development that is age appropriate Demonstrates continued development in workmanship	Storage facility-bins or shelving units/cupboards Work goes home and is returned for exhibits and shows Craftsmanship/growth	Maintenance of storage and display facilities Arranging for display	Review Progress WAC Reflection Introduction to completion
4.12 Choose and prepare artwork for exhibition, and be able to discuss their choices	Demonstrated in work that is selected and returned to exhibit in shows and fairs. Ability to discuss choices in exhibiting	Scheduled events school and outside of school events	Schedule displays	WAC Communication Speaking rubric
4.13 Create a presentation portfolio that includes work in several media and that demonstrates a progression of ideas and preliminary and finished work in each	Demonstrates the ability to present at school fair and NRAS student invitational exhibit	Materials Resources Calendar exhibits	Time Schedule	WAC Collection of work Preliminary portfolio CFA/CSAs
4.14 Demonstrate an ability to see their own personal style and discriminate among historical and contemporary styles	Communicate about their style in comparison to others either at their level of artistic development or to discriminate or compare between either historical or contemporary styles	Visuals Art History Website information www.ceramic-sculpture.co.uk	Technology in the studio Introduction to examples of each style to the class so examples may be discussed	Communication
4.16 Organize and present an exhibit of a body of their own work to others	Review their work with their peers Self-reflection Participate in art show	End of quarter review End of semester review Self-assessment/critique	One to one critique One to one assessment Assessment with communication	WAC CFAs CSAs Communication Rubric
Framework Standard Standard 5: Critical Response Students will describe and analyze their own work and the work of others using appropriate visual arts vocabulary. When appropriate, students will connect their analysis to interpretation and evaluation.	Content / Skills	Resources	Instructional Strategies	Assessments

5.8 Demonstrate the ability to compare and contrast two or more works of art, orally and in writing, using appropriate vocabulary	Write about contrasts or comparisons Speak about contrasts or comparisons using appropriate terminology	Samples Examples Art historical perspectives	Introduction to examples found in art history or contemporary artists works	WAC CFAs, CSAs Communication Speaking Rubric
5.9 Use published sources, either traditional or electronic, to research a body of work or an artist, and present findings in written or oral form	View works in files View works via technology Research artist Report out on an artist	Periodicals Texts Museum websites Gallery websites	Introduction to research and findings	Communication-Speaking rubric WAC CFAs ,CSAs
5.10 Critique their own work, the work of peers, and the work of professional artists, and demonstrate an understanding of the formal, cultural, and historical contexts of the work	Self-critique Peer-critique Formulate an understanding between professional artists and art history	Time Examples Exposure to artists and resources that illustrate differences	Introduction to concepts in identifying and drawing comparisons	Communication rubric
5.11 Analyze a body of work, or the work of one artist, explaining its meaning and impact on society, symbolism, and visual metaphor	Research Report Explain discuss	Technology Periodicals Art history texts	Introduction to art history	WAC Writing/reporting Communication/speaking
5.12 Demonstrate an understanding how societal influences and prejudices may affect viewers' ways of perceiving works of art	Interview artists, peers, or family members about an art form or discuss what is perceived	Websites	Communicate about art, artists and how art may be perceived by others in a gallery, museum or work environment	Rubrics
Framework Standard 6: Connections: Purposes and Meanings in the Arts: Students will describe the purposes for which works of dance, music, theatre, visual arts, and architecture were and are created, and, where appropriate	Content / Skills	Resources	Instructional Strategies	Assessments
6.5 Interpret the meanings of artistic works based on evidence from artists' biographies,	Read about sculptors and their works	Art history Ceramics Monthly Museum installations	Websites Museum/gallery visits	Speaking Reading writing

6.6 Describe and analyze examples of art forms that integrate practical functions with aesthetic concerns For example, students listen for similarities and differences in work songs from various cultures	Discuss differences in aesthetics or production of sculptures to discern functions and forms	Visuals Art History Periodicals Web research	Identify genres or periods Identify examples from a culture or society	Communication Rubric-speaking, listening, writing and reading
6.7 compare examples of works in one arts domain from several periods or cultures and explain the extent to which each reflects function, customs, religious beliefs, social philosophies, aesthetic theories, economic conditions, and/or historical or political events	This will be covered in the advanced level			
6.8 Compare examples of works from several arts domains within a period or culture and explain the extent to which each reflects function, customs, religious beliefs, social philosophies, aesthetic theories, economic conditions, and/or historical or political events	This will be covered in the advanced level			
Framework Standard 7: Connections Roles of Artists in the Communities Students will describe the roles of artists, patrons, cultural organizations, and arts institutions in societies of the past and present	Content / Skills	Resources	Instructional Strategies	Assessments
7.5 Analyze how the arts and artists are portrayed in contemporary newspapers, magazines, films, and electronic media	Read articles in contemporary periodicals, newspapers or via electronic media about the arts and artists to see how they are portrayed	Arts review in The New York Times or The Boston Globe Magazines, Ceramics Monthly and other periodicals	Introduce reviews, commentaries and perspectives from writers about art and artists	WAC Communication Speaking Rubric
7.6 Describe various roles that artists serve, cite representative individuals who have functioned in these roles, and describe their activities and achievements	Relate to an artist in their family or community Demonstrate an awareness of how these artists work and what they have achieved	Contact Communication Electronic media Local paper	Discussion on the role that an artist has in a community and in our society and relate how their achievements have been portrayed	Discussion

7.8 analyze how the arts and artists were portrayed in the past by analyzing primary sources from historical periods	Speak to how the art or artist of a certain time period may have been perceived	Art history Art Quotes	Provide topic for discussion or to introduce thought or reflection	Discussion WAC CFAs/CSAs questions
Framework Standard 8: Connections, Concepts of style, stylistic influence, and stylistic change Students will demonstrate their understanding of the concepts of style, stylistic influence, and stylistic change by identifying when and where art works were created and by analyzing characteristic features of art works from various historical periods, cultures, and genres.	Content / Skills	Resources	Instructional Strategies	Assessments
8.6 Classify works from the United States and world cultures by genre, style, and historical period; explain why the works exemplify a particular genre, style, or period	Compare and contrast differences or similarities between cultures, genres or period in art history Identify characteristics between or amongst certain styles	Website information Art History Texts Art periodicals Visuals	Art History Contemporary awareness Cultural Histories indigenous to groups, cultures and various societies	WAC CSAs CFAs Communication Rubric-Speaking
8.7 Identify works, genres, or styles that show the influence of two or more cultural traditions, and describe how the traditions are manifested in the work * Suggested period: American and world cultures to c. 1920	Research differences and report out on similarities and differences	Art History books Websites	Identify eras and styles Identify cultures Identify traditions Identify genres	WAC Speaking communication rubric CFAs CSAs
8.8 Identify the stylistic features of given work and explain how they relate to aesthetic tradition and historical or cultural contexts	Portray how works from one aesthetic genre carry a sense of tradition	Research traditional sculptures Research cultural groups	Examples to illustrate features of a certain style Historical Cultural Traditions	CFAs WAC CSAs Communication rubric-speaking
8.9 Identify examples of innovation and tradition in the arts, and explain the works in relation to historical and cultural contexts	Demonstrate how innovation in traditional sculpture may have been changed due to technology advancements during the Industrial Revolution	Art history Websites	Art History Historical perspectives in the advancement in technologies used in firing	Discussion or speaking rubric WAC CFAs CSAs

	Demonstrate an understanding of how advancements may have altered customs or traditions in sculpture			
8.10 Identify variants within the style of a particular time period, and describe the advantages and limitations of using the concept of style to describe and analyze the work of a particular period or culture	Identify common characteristics Identify differences or variations that discern development, creative innovations or explorations in weaving	Art History Website research innovation in sculpting and firing	Introduction to art history Introduction to new firing techniques	Communication rubric-speaking WAC CFAs CSAs
8.11 Identify and analyze examples of artistic and/or literary allusions in works of dance, music, theatre, and visual arts and architecture	This will be addressed in advanced levels			
Framework Standard 9: Connections: Inventions, Technologies, and the Arts Students will describe and analyze how performing and visual artists use and have used materials, inventions, and technologies in their works.	Content / Skills	Resources	Instructional Strategies	Assessments
9.6 Compare the available materials, inventions, and technologies of two historical periods or cultures and explain their effect on the arts	Compare materials, inventions and technologies firing and clay production between contemporary cultures and ancient Anasazi peoples	Technology/internet/research Periodicals Museums Artifacts	Discuss how pottery of the ancients was for utilitarian purposes and not just as an art form	WAC Communications Rubric
9.7 Identify and describe the examples of the persistence of traditional historical materials and technologies in contemporary artworks For example, a student interested in textile design investigates the works of artists who use plants to make dyes and finds out why they choose to use these traditional techniques.	Research traditional and contemporary sculptures to understand what changes have occurred	Museums Books Art history Website information Galleries	Introduce knowledge about types of production of pottery and how many sculpture methods have not changed	Communication Reading Writing Researching

9.9 Identify and describe how some contemporary artists concentrate on the use of technologies and inventions of the past to achieve specific artistic effects	Identify with function vs form using technology Make revisions using different effects with technology	Website Tutorials Ceramics Monthly	Communication Reading Writing Researching	WAC Communication Rubric-speaking & writing Reporting out on ideas Group instruction
Framework Standard 10: Connections Interdisciplinary Connections Students will use knowledge of the arts and cultural resources in the study of the arts, English language arts, foreign languages, health, history and social science, mathematics, and science and technology/engineering.	Content / Skills	Resources	Instructional Strategies	Assessments
10.3 Continue the above and apply knowledge of cultural institutions to learning in the arts and other disciplines	Attend various cultural institutes in the area: North River Arts Society South Shore Arts Center The Duxbury Art Complex The South Shore Arts/Ellison Art Center in Duxbury ICA, MFA Local Galleries, artists' studios, and workshop environments	Various venues local, surrounding communities with art/cultural centers	Introduce various venues to students Enlist visiting artists Field trips Homework trips to visit local galleries, museums and art associations	Homework check Written assignment about trip to particular exhibit/gallery/museum
10.4 Continue the above and integrate knowledge from various disciplines and cultural resources	Students will demonstrate the ability to integrate information with peer review/teacher review	Websites	Discussions	Review Report Communicate Exhibit and display

3-D Design II, III, Adv. 3-D Design

By the end of basic study in grades 9 – 12

By the end of extended study in grades 9 -12 **UNIT 5**

unleveled 2 semester course --4 credits

Unit: Batik

Essential Questions: What is Batik and how is it made? How did Batik, a popular art from of Indonesia, evolve? What is a motif? Can you name a few cultures that use the batik process?

Framework Standard Standard 1: Methods, Materials and Techniques Students will demonstrate knowledge of the methods, materials, and techniques unique to the visual arts.	Content / Skills	Resources	Instructional Strategies	Assessments
Students will 1.9 demonstrate the ability to create 2D and 3D works that show knowledge of unique characteristics of particular media, materials, and tools.	Create a Batik with a traditional motif using one waxing and one or two dye baths	Muslin or other natural fiber Wax—beeswax and paraffin Dye, Iron, newsprint	Introduction of basic batik waxing techniques and the idea of a motif as a recurring element Classroom demonstration	WAC Rubrics
1.10 Use electronic technology for reference and for creating original work	Use technology to find examples in various cultures of the types, purposes and functions of batik	Website information: design, cultural institutes, art forms, contemporary artists	List websites that may provide information on batik Computer slide show of student work	Rubrics
1.11 Explore a single subject through a series of works, varying the medium or technique <i>For example, a student makes a drawing, woodcut, .</i>	Produce three batiks using different motifs, number of dye baths, and brushes and/or tjanting needles	Slide show of student work Batik books www.robertkaufman.com/fabrics	Introduction of techniques, vocabulary, tools color theory	Rubrics
1.12 Describe and apply procedures to ensure safety and proper maintenance of the workspace, materials and tools	Use the hot wax from a crock pot that will not overheat to a dangerous level. Use the iron to remove the wax at a level only high enough to melt the wax	Batik books, Helen Carkin Video	Discuss the use of hot wax and the use of crock pots rather than an open flame for safety	Observation and one to one instruction during studio production time
1.13 Make reasonable choices of 2D and 3D media, materials, tools, and techniques to achieve desired effects in specific projects <i>For example, students select a medium for its expressive qualities or structural properties.</i>	Select appropriate tools and materials to create a batik. Use a tjanting for fine lines and brushes for larger areas, decide on the tints needed and plan the number of dye baths	Brushes, tjantings, beeswax, paraffin, muslin www.asia-art.net/indonesian batik	Demonstrate use of tjantings and brushes to produce desired effects	View and discuss appropriate use of materials and techniques one on one Individual critique Group critique Peer critiques
1.14 Demonstrate a mastery of tools and techniques in one medium	Practice with the tjantings and brushes for mastery of techniques	Tjantings, brushes, wax muslin	Demonstration of techniques	Observation Supervision

1.15 Describe and apply procedures for the safe and proper maintenance of the workspace, materials and tools; identify potential health hazards associated with the materials and techniques, and possible substitutes for hazardous materials.	Use caution with the hot wax and iron	Posted information Signage	Speak about safety with the hot wax and iron	School Wide Rubric: Speaking as a means of communication
Framework Standard Standard 2: Elements and Principles of Design Students will demonstrate knowledge of the elements and principles of design	Content / Skills	Resources	Instructional Strategies	Assessments
2.12 apply knowledge of color theory to a project	Plan the batiks with analogous colors unless some of the dyes used are sufficiently strong to cover a light complementary color	Visuals, student work Art History Website	Discuss analogous colors, color mixing and why complementary Colors are not part of a traditional batik	WAC: list possible motifs that would be appropriate for a traditional batik
2.14 Use color, line, texture, shape, and form in 2D and 3D work and identify the use of these elements in the compositions of others	2.13 Create a one waxing batik that relies on line or form rather than color for its definition	Websites—positive and negative space	Discuss contrasts and the use of line or shape to define an area	Review one on one Individual critique
2.17 Create artwork that demonstrates facility in selective use of elements and principles of design to establish a personal style	Demonstrate a personal style in manipulating materials to create a design that they are able to connect with once they have mastered the skills, materials and methods	Visuals Student samples Examples from various groups Ethnic groups Cultural groups	Demonstrate connections in batik to groups, cultures, periods in time or in current art galleries	Individual expression critique Review
Framework Standard 3: Observation, Abstraction, Invention, Expression: Students will demonstrate their powers of observation, abstraction, invention, and expression in a variety of media, materials, and techniques.	Content / Skills	Resources	Instructional Strategies	Assessments
3.9 Create 2D and 3D artwork that explores the abstraction of ideas and representations	Create an abstract batik, possibly by choosing a motif and abstracting it	Batik books Websites	Discuss abstraction, stylization in relation to motifs	WAC/Communication Rubric-speak about abstractions involved in the creative process

3.10 Create 2D and 3D images that are original, convey a distinct point of view, and communicate ideas	Choose a photograph to change with Photoshop to project onto the muslin	Opaque projector, computer	Speak about color choice to effect mood	Exhibit Display Discuss variations in style
3.12 Demonstrate the ability to use representation, abstraction, or symbolism to create 2D and 3D artwork that conveys a personal point of view about issues and ideas	Demonstrate the ability to discern that a batik may be symbolic	Batik supplies	Show how varied batiks can be	Art rubric
Framework Standard 4: Drafting, Revising, and Exhibiting Students will demonstrate knowledge of the processes of creating and exhibiting their own artwork: drafts, critique, self-assessment, refinement, and exhibit preparation.	Content / Skills	Resources	Instructional Strategies	Assessments
4.9 Demonstrate the ability to conceptualize, organize, and complete long-term projects, alone and in group settings Conceptualize: plan, generate ideas, make preliminary sketches, participate in discussions, imagine outcomes, and set goals; <ul style="list-style-type: none"> Organize: choose materials and techniques to attain the desired look and feel; maintain work space and personal schedule; review progress of work with others; and revise work appropriately; Complete: prepare work for presentation or exhibition	Plan a batik that will have many colors but is not monochromatic (shades of one color) Plan the order of waxing and the order of colors and check with the teacher to make sure you understand the process. Sketch out your design and plan where each color will go	Batik tools, muslin, hot wax, dyes, newsprint to sketch on that is the size of the muslin	Speaking with students individually to ascertain their level of comprehension	WAC CFAs CSAs Speaking about concepts
4.10 Demonstrate the ability to develop an idea through multiple stages, responding to criticism and self-assessment	Plan, sketch, plan colors, transfer design to fabric, wax, dye, let dry, wax, dye until all colors have been dyed. Iron off wax	One on one Group Peer critique	Discussion about revision Review Sketches vs final form Process Self-discipline	Reflection Introspection Writing-WAC Communication
4.11 Maintain a portfolio of artwork that demonstrates a progression of ideas and skills over time	Demonstrate the ability to maintain work Demonstrates continued growth in terms of artistic development that is age	Batiks are stored in the art room until the school art fair	Maintenance of storage and display facilities Hanging of work	Review Progress WAC Reflection

	appropriate Demonstrates continued development in workmanship			
4.12 Choose and prepare artwork for exhibition, and be able to discuss their choices	Demonstrated in work that is selected and returned to exhibit in shows and fairs. Ability to discuss choices in exhibiting	Scheduled events school and outside of school events	Discuss possible ways to hang batiks	WAC Communication Speaking rubric
4.13 Create a presentation portfolio that includes work in several media and that demonstrates a progression of ideas and preliminary and finished work in each	Demonstrates the ability to present at school fair and NRAS student invitational exhibit	Materials Resources Calendar exhibits	Organize batiks for display	WAC Collection of work Preliminary portfolio CFA/CSAs
4.14 Demonstrate an ability to see their own personal style and discriminate among historical and contemporary styles	Communicate about their style in comparison to others either at their level of artistic development or to discriminate or compare between either historical or contemporary styles	Visuals Batik books Website information	Technology in the studio Introduction to examples of each style to the class so examples may be discussed	Communication
4.16 Organize and present an exhibit of a body of their own work to others	Review their work with their peers Self-reflection Participate in art show	End of quarter review End of semester review Self-assessment/critique	One to one critique One to one assessment Assessment with communication	WAC CFAs CSAs Communication Rubric
Framework Standard 5: Critical Response Students will describe and analyze their own work and the work of others using appropriate visual arts vocabulary. When appropriate, students will connect their analysis to interpretation and evaluation.	Content / Skills	Resources	Instructional Strategies	Assessments
5.8 Demonstrate the ability to compare and contrast two or more works of art, orally and in writing, using appropriate vocabulary	Write about contrasts or comparisons Speak about contrasts or comparisons using appropriate terminology	Samples Examples Art historical perspectives	Introduction to examples found in art history or contemporary artists works	WAC CFAs CSAs Communication Speaking Rubric
5.9 Use published sources, either traditional or electronic, to research a body of work or an artist, and present findings in written or oral form	Research the origin of batik and the many countries that produce batiks	Periodicals, Websites Texts	Introduction to research and findings	Communication-Speaking rubric Writing WAC

5.10 Critique their own work, the work of peers, and the work of professional artists, and demonstrate an understanding of the formal, cultural, and historical contexts of the work	Self-critique Peer-critique Formulate an understanding between professional artists and historical perspectives	Time Examples Exposure to artists and resources that illustrate differences	Introduction to concepts in identifying and drawing comparisons	Communication rubric
5.11 Analyze a body of work, or the work of one artist, explaining its meaning and impact on society, symbolism, and visual metaphor	Research Report Explain discuss	Technology Periodicals Art history texts	Introduce African batiks, Indonesian batiks	WAC Writing/reporting Communication/speaking
5.12 Demonstrate an understanding how societal influences and prejudices may affect viewers' ways of perceiving works of art	Interview artists, peers, or family members about an art form or discuss what is perceived	Websites www.asia-art.net/indonesian_batik	Introduce philosophy to art Communicate about art, artists and how art may be perceived by others in a gallery, museum or work environment Discussion	Art Historyl perspectives and quotes on art
Framework Standard 6: Connections: Purposes and Meanings in the Arts: Students will describe the purposes for which works of dance, music, theatre, visual arts, and architecture were and are created, and, where appropriate	Content / Skills	Resources	Instructional Strategies	Assessments
6.5 Interpret the meanings of artistic works based on evidence from artists' biographies,	Read about Batik in a particular region or culture as a functional form	Art history Art periodicals Museum installations	Websites Museum/gallery visits	Speaking Reading writing
6.6 Describe and analyze examples of art forms that integrate practical functions with aesthetic concerns For example, students listen for similarities and differences in work songs from various cultures	Discuss differences in aesthetics or production of batiks to discern functions and forms	Visuals Art History Periodicals Web research	Identify genres or periods Identify examples from a culture or society	Communication Rubric-speaking, listening, writing and reading
6.7 Compare examples of works in one arts domain from several periods or cultures and explain the extent to which each reflects function, customs, religious beliefs, social philosophies, aesthetic theories, economic conditions, and/or historical or political events	Research some of the many cultures that produce Batiks and determine the importance of some of the motifs used	Websites www.thejakartapost.com www.1worldwholesale.com	Discussion of motifs that are common to many cultures	Art rubrics

6.8 Compare examples of works from several arts domains within a period or culture and explain the extent to which each reflects function, customs, religious beliefs, social philosophies, aesthetic theories, economic conditions, and/or historical or political events	Research different cultures and their use of Batiks	Websites Batik books www.finebatik.com www.1worldsarong.com www.sweetbatik.com	Discussion of batik commonalities and differences	
Framework Standard 7: Connections Roles of Artists in the Communities Students will describe the roles of artists, patrons, cultural organizations, and arts institutions in societies of the past and present	Content / Skills	Resources	Instructional Strategies	Assessments
7.5 Analyze how the arts and artists are portrayed in contemporary newspapers, magazines, films, and electronic media	Read articles in contemporary periodicals, newspapers or via electronic media about the arts and artists to see how they are portrayed	Arts review in The New York Times or The Boston Globe Magazines Periodicals www.thejakartapost.com	Introduce reviews, commentaries and perspectives from writers about art and artists and indigenous peoples	WAC Communication Speaking Rubric
7.6 Describe various roles that artists serve, cite representative individuals who have functioned in these roles, and describe their activities and achievements	Relate to an artist in their family or community Demonstrate an awareness of how these artists work and what they have achieved	Contact Communication Electronic media Local paper	Discussion on the role that an artist has in a community and in our society and relate how their achievements have been portrayed	Discussion
7.8 analyze how the arts and artists were portrayed in the past by analyzing primary sources from historical periods	Speak to how the art or artist of a certain time period may have been perceived	Art history Art Quotes	Provide topic for discussion or to introduce thought or reflection	Discussion WAC CFAs/CSAs questions
Framework Standard 8: Connections, Concepts of style, stylistic influence, and stylistic change Students will demonstrate their understanding of the concepts of style, stylistic influence, and stylistic change by identifying when and where art works were created and by analyzing characteristic features of art works from various historical periods, cultures, and genres.	Content / Skills	Resources	Instructional Strategies	Assessments

8.6 Classify works from the United States and world cultures by genre, style, and historical period; explain why the works exemplify a particular genre, style, or period	Compare and contrast differences or similarities between cultures, genres or period in art history Identify characteristics between or amongst certain styles	Website information Art History Texts Art periodicals Visuals	Art History Contemporary awareness Cultural Histories indigenous to groups, cultures and various societies	WAC CSAs CFAs Communication Rubric-Speaking
8.7 Identify works, genres, or styles that show the influence of two or more cultural traditions, and describe how the traditions are manifested in the work * Suggested period: American and world cultures to c. 1920	Research differences and report out on similarities and differences	Art History Contemporary Ancient	Identify eras and styles Identify cultures Identify traditions Identify genres	WAC Speaking communication rubric CFAs CSAs
8.8 Identify the stylistic features of given work and explain how they relate to aesthetic tradition and historical or cultural contexts	Portray how works from one aesthetic genre carry a sense of tradition	Research traditional batiks Research cultural groups	Show examples of batiks from around the world including a Peruvian batik from 1500 AD	CFAs WAC CSAs Communication rubric-speaking
8.9 Identify examples of innovation and tradition in the arts, and explain the works in relation to historical and cultural contexts	Innovation in the arts has passed batik by, but it has a strong tradition around the world	Websites www.finebatik.com www.sweetbatik.com www.1worldwholesale.com	Discussion of the widespread production of batiks	Discussion or speaking rubric WAC CFAs CSAs
8.10 Identify variants within the style of a particular time period, and describe the advantages and limitations of using the concept of style to describe and analyze the work of a particular period or culture	Identify common characteristics Identify differences or variations that discern development, creative innovations or explorations in batik	Art History Website research in batik	Introduction to art history Display reproductions of batiks that are hung in museums	Communication rubric-speaking WAC CFAs CSAs
Framework Standard 9: Connections: Inventions, Technologies, and the Arts Students will describe and analyze how performing and visual artists use and have used materials, inventions, and technologies in their works.	Content / Skills	Resources	Instructional Strategies	Assessments

9.6 Compare the available materials, inventions, and technologies of two historical periods or cultures and explain their effect on the arts	Compare African batiks to Javanese batiks and explain their importance today	Websites Batik books in the classroom	Show batiks of different cultures and speak about the differences in motifs and color choices	WAC Communications Rubric
9.7 Identify and describe the examples of the persistence of traditional historical materials and technologies in contemporary artworks For example, a student interested in textile design investigates the works of artists who use plants to make dyes and finds out why they choose to use these traditional techniques.	Describe the importance of ancient batiks on the hand production of batiks in this country today	Website information Batik books in the classroom www.thejakartapost.com www.finebatik.com www.asia-art.net/indonesian	Discuss the production of batiks among artists today as an art form	Communication Reading Writing Researching
9.9 Identify and describe how some contemporary artists concentrate on the use of technologies and inventions of the past to achieve specific artistic effects	Investigate the use of ancient motifs in the production of traditional style batiks by artists today	Website Batik books Visuals from file cabinet	Discussion, suggestions of places to observe contemporary batiks	WAC Communication Rubric-speaking & writing Reporting out on ideas
Framework Standard 10: Connections Interdisciplinary Connections Students will use knowledge of the arts and cultural resources in the study of the arts, English language arts, foreign languages, health, history and social science, mathematics, and science and technology/engineering.	Content / Skills	Resources	Instructional Strategies	Assessments
10.3 Continue the above and apply knowledge of cultural institutions to learning in the arts and other disciplines	Attend various cultural institutes in the area: North River Arts Society South Shore Arts Center The Duxbury Art Complex The South Shore Arts, Ellison Art Center in Duxbury, MFA, local galleries artists' studios, and workshop environments	Various venues local, surrounding communities with art/cultural centers	Introduce various venues to students Enlist visiting artists Field trips Homework trips to visit local galleries, museums and art associations	Homework check Written assignment about trip to particular exhibit/gallery/museum
10.4 Continue the above and integrate knowledge from various disciplines and cultural resources	Seek out institutions that display textile arts Fuller Craft Museum Ellison Art Center Museum of Fine Art, Boston	Local museums. Galleries, and artists' workshops	Discussion of the value of seeing artists' work in person	Writing assignment about the work viewed

3-D Design II:

By the end of basic study in grades 9 – 12

By the end of extended study in grades 9 -12

unleveled 2 semester course-- 4 credits

Unit: Incised Decoration

Essential questions: How can carving through a surface color define the look of a ceramic piece? Why are the principles of positive and negative space important in the design of incised pottery? How can surface texture enhance the incised decoration of a piece of pottery?

<p>Framework Standard 1: Methods, Materials and Techniques Students will demonstrate knowledge of the methods, materials, and techniques unique to the visual arts.</p>	<p>Content / Skills</p>	<p>Resources</p>	<p>Instructional Strategies</p>	<p>Assessments</p>
<p>Students will 1.9 demonstrate the ability to create 2D and 3D works that show knowledge of unique characteristics of particular media, materials, and tools.</p>	<p>Create a pot, box, plate or other piece of pottery that will be decorated with incised decoration. The clay will be covered, when leatherhard, with engobe, a colored clay. The engobe will be carved away to reveal a surface design</p>	<p>Slideshow of previous works File folders of incised examples www.ceramicartsdialy.org/decorating-techniques Pottery books in classroom-incised, sgraffito</p>	<p>Demonstration of incising techniques Availability of small leather-hard tiles for students to practice techniques with various incising tools</p>	<p>Classroom demonstration One to one Small group instruction</p>
<p>1.10 Use electronic technology for reference and for creating original work</p>	<p>Use technology to find examples in various cultures of the types, purposes and functions incised decoration</p>	<p>Website information: www.jstor.org www.pottery.about.com/od/surfacetreatments www.mlahanas.de/Greeks/history/Aegean Civilization</p>	<p>Discuss the effectiveness of the designs found form various sources and how such techniques could be applied to students' work</p>	<p>Individual instruction and assessment of design ideas</p>
<p>1.11 Explore a single subject through a series of works, varying the medium or technique <i>For example, a student makes a drawing, woodcut, .</i></p>	<p>Incise one motif several times, using different tools to vary the texture and line size</p>	<p>Leather-hard tiles available for practice Sgraffito tools, clay tools, clay, engobe and underglazes</p>	<p>Introduction of techniques Availability of practice tiles</p>	<p>Discussions with students individually about the success of their tired techniques</p>

1.12 Describe and apply procedures to ensure safety and proper maintenance of the workspace, materials and tools	Discuss the importance of working with leather-hard clay for the safety of the clay piece and keeping clay dust to a minimum	Teacher discussion and clay safety websites	Teacher will introduce and demonstrate proper maintenance of tools, materials and equipment in the studio environment	Observation and one to one instruction during studio production time Assess procedures during clean-up time
1.13 Make reasonable choices of 2D and 3D media, materials, tools, and techniques to achieve desired effects in specific projects <i>For example, students select a medium for its expressive qualities or structural properties.</i>	Select a decorative style that will enhance the shape and size of the leather-hard pottery that has been created for this decorative style	Visuals available in the classroom, websites, www.youtube.com	Teacher will demonstrate various techniques and the effect of positive and negative space	View and discuss appropriate use of materials and techniques one on one Individual critique Group critique Peer critiques
1.14 Demonstrate a mastery of tools and techniques in one medium	Demonstrate appropriate artistic development ,mastery, manipulation and techniques in the use of tools and medium	Individual student exploration of the medium Books available in the classroom-sgraffito, surface techniques	Demonstration	Observation Supervision Discussion
1.15 Describe and apply procedures for the safe and proper maintenance of the workspace, materials and tools; identify potential health hazards associated with the materials and techniques, and possible substitutes for hazardous materials.	Discuss the importance of carving while the clay is damp to eliminate clay dust in the environment	Posted information Rules in regard to handling, utilizing, and maintaining	Communicate about safety in the studio environment Demonstrate proper techniques	School Wide Rubric: Speaking as a means of communication
Framework Standard 2: Elements and Principles of Design Students will demonstrate knowledge of the elements and principles of design	Content / Skills	Resources	Instructional Strategies	Assessments
2.12 apply knowledge of color theory to a project	Choose an appropriate engobe color to enhance the color of the clay chosen	Sample tiles showing clay and engobe colors	Show examples of successful uses of contrasting colors	Discuss the student's choice of contrasts

2.13 Use color, line, texture, shape, and form in 2D and 3D work and identify the use of these elements in the compositions of others	Use line and texture in and incised engobe carving and discuss these elements in peers' work	Descriptions and definitions about the elements used and where they are used	Show visuals of the use of lines and texture	Review one on one Individual critique Peer review Group Critiques
2.17 Create artwork that demonstrates facility in selective use of elements and principles of design to establish a personal style	Demonstrate a personal style in the choice of lines and textures to create positive and negative space	Visuals Student samples Slide show of student work	Show examples from art history that illustrate a personal style	Rubic-questioning one to one in assessing review of work in progress
Framework Standard 3: Observation, Abstraction, Invention, Expression: Students will demonstrate their powers of observation, abstraction, invention, and expression in a variety of media, materials, and techniques.	Content / Skills	Resources	Instructional Strategies	Assessments
3.9 Create 2D and 3D artwork that explores the abstraction of ideas and representations	Create a sgraffito design that is abstract rather than representational	Artists work Relate to abstraction of idea, content or area	Involve conceptualization Functional vs non-functional Form vs function Decorative vs Utilitarian	WAC/Communication Rubric-speak about abstractions involved in the creative process
3.10 Create 2D and 3D images that are original, convey a distinct point of view, and communicate ideas	Create a carved engobe project that is original and unique to the student	Slide shows of student work Pieces of student available in the classroom saved from past years	View and discuss prior student work	Exhibit Display Discuss variations in style
3.12 Demonstrate the ability to use representation, abstraction, or symbolism to create 2D and 3D artwork that conveys a personal point of view about issues and ideas	Create an incised project that reflects the student's point of view in the topics chosen to illustrate	www.pottery.about.com/od/surface treatments www.jstn.org	Show various examples of sgraffito work	Critiques, one on one and individual

Framework Standard 4: Drafting, Revising, and Exhibiting Students will demonstrate knowledge of the processes of creating and exhibiting their own artwork: drafts, critique, self-assessment, refinement, and exhibit preparation.	Content / Skills	Resources	Instructional Strategies	Assessments
4.9 Demonstrate the ability to conceptualize, organize, and complete long-term projects, alone and in group settings <ul style="list-style-type: none"> • Conceptualize: plan, generate ideas, make preliminary sketches, participate in discussions, imagine outcomes, and set goals; • Organize: choose materials and techniques to attain the desired look and feel; maintain work space and personal schedule; review progress of work with others; and revise work appropriately; Complete: prepare work for presentation or exhibition	Students will practice techniques, sketch ideas, and discuss methods of execution Students will maintain a schedule to get their work to the leather-hard stage for carving and develop methods of keeping it at that stage for a long-term project Students will determine when the project surface decoration is complete, when it should dry, and when it is ready to be fired to the bisque stage. Students will then glaze their piece and arrange to have it glaze fired	Tools Visuals equipment and materials Storage for materials Storage areas, tools for keeping clay damp Clay, engobe, kiln Glaze for bisque fired piece	Provisioning of appropriate materials Reminders or keys to working in the studio environment Time management techniques Observing the progress of the projects and discussing the best methods of preservation Loading and firing the kiln	WAC CFAs CSAs Speaking about concepts Student generated rubrics for the finished piece
4.10 Demonstrate the ability to develop an idea through multiple stages, responding to criticism and self-assessment	Responds to criticism and positive reinforcement in discussing the finished incised project Discusses and self-	One on one Group Peer critique	Discussion about revision Review	Reflection Introspection Writing-WAC Communication

	assesses their own work			
4.11 Maintain a portfolio of artwork that demonstrates a progression of ideas and skills over time	Demonstrate the ability to maintain work Demonstrates continued growth in terms of artistic development that is age appropriate Demonstrates continued development in workmanship	Storage facility-bins or shelving units/cupboards Work goes home and is returned for exhibits and shows Craftsmanship/growth	Maintenance of storage and display facilities Procuring work once it has gone home Display	Review Progress WAC Reflection Introduction to completion
4.12 Choose and prepare artwork for exhibition, and be able to discuss their choices	Demonstrated in work that is selected and returned to exhibit in shows and fairs. Ability to discuss choices in exhibiting	Scheduled events in school and in the community	Scheduling, procuring artwork, packing for delivery, setting up show	WAC Communication Speaking rubric
4.13 Create a presentation portfolio that includes work in several media and that demonstrates a progression of ideas and preliminary and finished work in each	Demonstrates the ability to present at school fair and NRAS student invitational exhibit	Materials Resources Calendar exhibits	Time Schedule Facility	WAC Collection of work Preliminary portfolio CFA/CSAs
4.14 Demonstrate an ability to see their own personal style and discriminate among historical and contemporary styles	Communicate about their style in comparison to others either at their level of artistic development or to discriminate or compare between either historical or contemporary styles	Visuals Art Historical Perspectives Website information	Technology in the studio Introduction to examples of each style to the class so examples may be discussed	Communication
4.16 Organize and present an exhibit of a body of their own work to others	Review their work with their peers Self-reflection Participate in art show	End of quarter review End of semester review Self-assessment/critique	One on one critique One on one assessment Assessment with communication	WAC CFAs CSAs Communication Rubric
Framework Standard 5: Critical Response Students will describe	Content / Skills	Resources	Instructional Strategies	Assessments

and analyze their own work and the work of others using appropriate visual arts vocabulary. When appropriate, students will connect their analysis to interpretation and evaluation.				
5.8 Demonstrate the ability to compare and contrast two or more works of art, orally and in writing, using appropriate vocabulary	Write about contrasts or comparisons Speak about contrasts or comparisons using appropriate terminology	Samples Examples Art history perspectives	Introduction to examples found in art history or contemporary artists works	WAC CFAs CSAs Communication Speaking Rubric
5.9 Use published sources, either traditional or electronic, to research a body of work or an artist, and present findings in written or oral form	View works in files View works via technology Research artist Report out on an artist	Periodicals Texts Museum websites Gallery websites	Introduction to research and findings	Communication-Speaking rubric Writing WAC, CFAs
5.10 Critique their own work, the work of peers, and the work of professional artists, and demonstrate an understanding of the formal, cultural, and historical contexts of the work	Self-critique Peer-critique Formulate an understanding between professional artists and art history perspectives	Examples Exposure to artists and resources that illustrate differences	Introduction to concepts in identifying and drawing comparisons	Communication rubric
5.11 Analyze a body of work, or the work of one artist, explaining its meaning and impact on society, symbolism, and visual metaphor	Research Report Explain discuss	Technology Periodicals Art history texts	Introduction to art historical perspectives	WAC Writing/reporting Communication/speaking
5.12 Demonstrate an understanding how societal influences and prejudices may affect viewers' ways of perceiving works of art	Interview artists, peers, or family members about an art form or discuss what is perceived	Time research	Introduce philosophy of art Communicate about art, artists and how art may be perceived by others in a gallery, museum or work environment	Art History perspectives and quotes on art
Framework Standard 6: Connections: Purposes and Meanings in the Arts: Students will describe the purposes for which works of dance, music, theatre,	Content / Skills	Resources	Instructional Strategies	Assessments

visual arts, and architecture were and are created, and, where appropriate				
6.5 Interpret the meanings of artistic works based on evidence from artists' biographies,	Read about incised decoration in a particular region or culture as a functional form	Art history Art periodicals Museum installations	Websites Museum/gallery visits	Speaking Reading writing
6.6 Describe and analyze examples of art forms that integrate practical functions with aesthetic concerns For example, students listen for similarities and differences in work songs from various cultures	Discuss form versus function and how a functional object can also be aesthetically pleasing	Visuals Art History Periodicals Web research	Identify genres or periods Identify examples from a culture or society	Communication Rubric-speaking, listening, writing and reading
Framework Standard 7: Connections Roles of Artists in the Communities Students will describe the roles of artists, patrons, cultural organizations, and arts institutions in societies of the past and present	Content / Skills	Resources	Instructional Strategies	Assessments
7.5 Analyze how the arts and artists are portrayed in contemporary newspapers, magazines, films, and electronic media	Read articles in contemporary periodicals, newspapers or via electronic media about the arts and artists to see how they are portrayed	Arts review in The New York Times or The Boston Globe Magazines, periodicals U-Tube	Introduce reviews, commentaries and perspectives from writers about art and artists	WAC Communication Speaking Rubric
7.6 Describe various roles that artists serve, cite representative individuals who have functioned in these roles, and describe their activities and achievements	Relate to an artist in their family or community Demonstrate an awareness of how these artists work and what they have achieved	Contact Communication Electronic media Local paper	Discussion on the role that an artist has in a community and in our society and relate how their achievements have been portrayed	Discussion
7.8 Analyze how the arts and artists were portrayed in the past by analyzing primary sources from historical periods	Speak to how the art or artist of a certain time period may have been perceived	Art history History perspectives Art Quotes	Provide topic for discussion or to introduce thought or reflection	Discussion WAC CFAs/CSAs questions
Framework Standard 8:	Content / Skills	Resources	Instructional	Assessments

Connections, Concepts of style, stylistic influence, and stylistic change Students will demonstrate their understanding of the concepts of style, stylistic influence, and stylistic change by identifying when and where art works were created and by analyzing characteristic features of art works from various historical periods, cultures, and genres.			Strategies	
8.6 Classify works from the United States and world cultures by genre, style, and historical period; explain why the works exemplify a particular genre, style, or period	Compare and contrast differences or similarities between cultures, genres or period in art history Identify characteristics between or amongst certain styles	Website information Art History Texts Art historical periodicals Visuals	Art History Contemporary awareness Cultural Histories indigenous to groups, cultures and various societies	WAC CSAs CFAs Communication Rubric-Speaking
8.7 Identify works, genres, or styles that show the influence of two or more cultural traditions, and describe how the traditions are manifested in the work * Suggested period: American and world cultures to c. 1920	Research differences and report on similarities and differences	Art History texts-ancient to contemporary	Identify eras and styles Identify cultures Identify traditions Identify genres	WAC Speaking communication rubric CFAs CSAs
8.8 Identify the stylistic features of given work and explain how they relate to aesthetic tradition and historical or cultural contexts	Portray how works from one aesthetic tradition carry a sense of tradition	Research traditional incised decorative designs Research cultural groups	Examples to illustrate features of a certain style Historical Cultural Traditions	CFAs WAC CSAs Communication rubric-speaking
8.9 Identify examples of innovation and tradition in the arts, and explain the works in relation to historical and cultural contexts	Research contemporary uses of incised decoration	Art history Examples of innovation in sgraffito Introduction of new mediums or techniques used in incised decoration	Perspectives in Art History	Discussion or speaking rubric WAC CFAs
8.10 Identify variants within the style of a particular time period, and describe the advantages and limitations of using the concept of style to describe and analyze the work of a particular period or culture	Identify common characteristics Identify differences or variations that discern development, creative	Art History Website research innovation sgraffito	Introduction to art history Introduction to fabrication and production of	Communication rubric-speaking WAC CFAs CSAs

	innovations or explorations in sgraffito		weaving techniques	
Framework Standard 9: Connections: Inventions, Technologies, and the Arts Students will describe and analyze how performing and visual artists use and have used materials, inventions, and technologies in their works.	Content / Skills	Resources	Instructional Strategies	Assessments
9.6 Compare the available materials, inventions, and technologies of two historical periods or cultures and explain their effect on the arts	Compare two cultures that have used incised decoration in the production of their pottery	Technology/internet/research Periodicals Museums Artifacts	Discuss different cultures and form versus function	WAC Communications Rubric
9.7 Identify and describe the examples of the persistence of traditional historical materials and technologies in contemporary artworks For example, a student interested in textile design investigates the works of artists who use plants to make dyes and finds out why they choose to use these traditional techniques.	Discuss the ancient traditions of incised decoration	Museums Books Art history Website information Galleries www.mlahanas.de/greek/history/aegeancivilization	Research Discuss	Communication Reading Writing Researching
9.9 Identify and describe how some contemporary artists concentrate on the use of technologies and inventions of the past to achieve specific artistic effects	Describe the contemporary use of ancient art forms	Websites Art books available in the classroom	Communication Reading Writing Researching	WAC Communication Rubric- speaking & writing Reporting out on ideas Group instruction
Framework Standard 10: Connections Interdisciplinary Connections Students will use knowledge of the arts and cultural resources in the study of the arts, English language arts, foreign languages, health, history and social science, mathematics, and science and technology/engineering.	Content / Skills	Resources	Instructional Strategies	Assessments

10.3 Continue the above and apply knowledge of cultural institutions to learning in the arts and other disciplines	Attend various cultural institutes in the area: North River Arts Society South Shore Arts Center The Duxbury Art Complex The South Shore Arts/Ellison Art Center in Duxbury ICA, MFA	Various venues local, surrounding communities with art/cultural centers	Introduce various venues to students Enlist visiting artists Field trips Homework trips to visit local galleries, museums and art associations	Homework check Written assignment about trip to particular exhibit/gallery/museum
10.4 Continue the above and integrate knowledge from various disciplines and cultural resources	Students will demonstrate the ability to integrate information with peer review/teacher review			Review Report Communicate Exhibit and display

3-D Design II:

unleveled 2 semester course --4 credits

By the end of basic study in grades 9 – 12

UNIT 7

Unit: Organic Sculpture-Observed and Reproduced
Essential Questions: What can we learn about symmetry from observing nature? What forms are repeated throughout nature?
What can an artist learn about design by observing nature?

Framework Standard Standard 1: Methods, Materials and Techniques Students will demonstrate knowledge of the methods, materials, and techniques unique to the visual arts.	Content / Skills	Resources	Instructional Strategies	Assessments
Students will 1.9 demonstrate the ability to create 2D and 3D works that show knowledge of unique characteristics of particular media, materials, and tools.	Create an object from nature after studying and observing the symmetry of nature	Visuals from file cabinet Shells, bark, sand dollars Petal and leaf cutters, small clay rollers	Demonstration of the sculpture of a rose, petal by petal, starting from the center	Small group instruction Assessment in terms of participation and effort,
1.10 Use electronic technology for reference and for creating original work	Find organic objects on the web and see how artists have used	Website information: design, cultural institutes,	Discuss ideas for content	Illustrate web site research

	nature for inspiration	art forms, contemporary artists		
1.11 Explore a single subject through a series of works, varying the medium or technique <i>For example, a student makes a drawing, woodcut, .</i>	Sculpt a series of flowers varying techniques from the standard petal extrusion to the Italian wet petal method	Visuals must be used for observation. They may be from real life, file folders, or printed from web sites	Introduction of techniques Presentation of former student work	Effort and observation
1.12 Describe and apply procedures to ensure safety and proper maintenance of the workspace, materials and tools	Learn to use the petal cutters, small rollers and leaf cutters being careful to not lose the smallest of the progressive petal cutters	Clay, cutters, plastic lidded containers for storing unfinished flowers	Teacher will demonstrate the storage of a flower or other delicate object that is in progress	Observation and one to one instruction during studio production time
1.13 Make reasonable choices of 2D and 3D media, materials, tools, and techniques to achieve desired effects in specific projects <i>For example, students select a medium for its expressive qualities or structural properties.</i>	Select appropriate tools and materials to create an organic object Understand that long stemmed roses are problematic given the medium of soft clay Plan for the object to hold the organic sculpture	Recycled clay is useful for this project because of its soft nature	Individual instruction is often useful in the starting of a rose sculpture	View and discuss appropriate use of materials and techniques one on one Individual critique Group critique Peer critiques
1.14 Demonstrate a mastery of tools and techniques in one medium	Make a series of flowers to show mastery of the petal forming technique	Demonstration One on one learning Exploring the medium	Demonstration of various techniques Exploring the medium	Observation Supervision Illustration Creativity
1.15 Describe and apply procedures for the safe and proper maintenance of the workspace, materials and tools; identify potential health hazards associated with the materials and techniques, and possible substitutes for hazardous materials.	Discuss the importance of minimizing clay dust in the studio	Wet cloths and sponges to keep the clay damp	Communicate about safety in the studio environment	Critique-one on one reminders and group review of procedures in regard to a safe non-hazardous studio environment
Framework Standard Standard 2: Elements and Principles of Design Students will demonstrate knowledge of the elements and principles of design	Content / Skills	Resources	Instructional Strategies	Assessments
2.12 apply knowledge of color theory to a project	Experiment with colors fading and blending to produce a realistic look to this observation project	Visuals Observations from nature	Discuss techniques such as dry-brushing to create blending effects	Rubrics Creativity, Observation

2.15 Use color, line, texture, shape, and form in 2D and 3D work and identify the use of these elements in the compositions of others	2.13	Consider a holder for this organic object that has line and shape that contrasts with the soft, organic lines of the flower, shell, etc.	Art books in the classroom Web sites Visuals from file cabinet	Demonstrate possible juxtapositions of linear and organic	Review one on one Individual critique Peer review
2.17 Create artwork that demonstrates facility in selective use of elements and principles of design to establish a personal style		Develop a personal style by your choice of color, line and subject matter	Visuals Student samples Web sites	Show examples of different styles of organic objects	Individual expression critique Rubric
Framework Standard 3: Observation, Abstraction, Invention, Expression: Students will demonstrate their powers of observation, abstraction, invention, and expression in a variety of media, materials, and techniques.		Content / Skills	Resources	Instructional Strategies	Assessments
3.9 Create 2D and 3D artwork that explores the abstraction of ideas and representations		As this is an observation project, the form that supports this object may be an abstraction	Web sites	Discuss ideas with students	WAC/Communication Rubric-speak about abstractions involved in the creative process
3.10 Create 2D and 3D images that are original, convey a distinct point of view, and communicate ideas		Place your organic object on or in an object that make it original such as a bunch of roses in a work boot	Clay, cutters, rollers, glazes	Talk about what makes an object original	Exhibit Display Discuss variations in style
3.12 Demonstrate the ability to use representation, abstraction, or symbolism to create 2D and 3D artwork that conveys a personal point of view about issues and ideas		Make an organic object with a juxtaposition of an object such as a realistic heart sculpture with a broken rib protruding with many symbolic meanings	Clay, web sites Art books in classroom Book—Ordinary to Extraordinary by Ken Vieth	Discussions with students	Creativity Effort and observation
Framework Standard Standard 4: Drafting, Revising, and Exhibiting Students will demonstrate knowledge of the processes of creating and exhibiting their own artwork: drafts, critique, self-assessment, refinement, and exhibit preparation.		Content / Skills	Resources	Instructional Strategies	Assessments

<p>4.9 Demonstrate the ability to conceptualize, organize, and complete long-term projects, alone and in group settings</p> <ul style="list-style-type: none"> • Conceptualize: plan, generate ideas, make preliminary sketches, participate in discussions, imagine outcomes, and set goals; • Organize: choose materials and techniques to attain the desired look and feel; maintain work space and personal schedule; review progress of work with others; and revise work appropriately; 	<p>Plan a project through its stages, sketches, ideas to share, wet clay, drying, bisque firing, underglazing, glazing, glaze firing Decide if your organic object should be attached to its base or should be loose in order to facilitate glazing</p>	<p>Tools equipment and materials Storage for materials Visuals</p>	<p>Provisioning of appropriate materials Discussion of time management Attending to individual students Responding to group activities Directions</p>	<p>WAC CFAs CSAs Speaking about concepts</p>
<p>4.10 Demonstrate the ability to develop an idea through multiple stages, responding to criticism and self-assessment</p>	<p>Be able to pause during sculpting to step back and view your work to assess its progress and evaluate any need for changes Ask your peers for feedback and ideas</p>	<p>One on one Group Peer critique</p>	<p>Discussion about revision Review Sketches vs final form</p>	<p>Reflection Introspection Writing-WAC Communication</p>
<p>4.11 Maintain a portfolio of artwork that demonstrates a progression of ideas and skills over time</p>	<p>Demonstrate the ability to maintain work Demonstrates continued growth in terms of artistic development that is age appropriate</p>	<p>Storage facility-bins Work goes home and is returned for exhibits and shows Craftsmanship/growth</p>	<p>Maintenance of storage and display facilities Procuring work from students Keeping work for future display</p>	<p>Review Progress WAC Reflection</p>
<p>4.12 Choose and prepare artwork for exhibition, and be able to discuss their choices</p>	<p>Demonstrated in work that is selected and returned to exhibit in shows and fairs. Ability to discuss choices in exhibiting</p>	<p>Scheduled events in school and community</p>	<p>Discuss with students what they will be exhibiting</p>	<p>WAC Communication Speaking rubric</p>
<p>4.13 Create a presentation portfolio that includes work in several media and that demonstrates a progression of ideas and preliminary and finished work in each</p>	<p>Demonstrates the ability to present at school fair and NRAS student invitational exhibit</p>	<p>Materials Resources Calendar exhibits</p>	<p>Create an awareness with students of keeping their work for display</p>	<p>WAC Collection of work Preliminary portfolio CFA/CSAs</p>
<p>4.14 Demonstrate an ability to see their own personal style and discriminate among historical and contemporary styles</p>	<p>Communicate about their style in comparison to others either at their level of artistic development or to discriminate or compare between either historical or contemporary</p>	<p>Visuals Art History books Website information</p>	<p>Technology in the studio Introduction to examples of each style to the class so examples may be discussed</p>	<p>Communication</p>

	styles			
4.16 Organize and present an exhibit of a body of their own work to others	Review their work with their peers Self-reflection Participate in art show	End of quarter review End of semester review Self-assessment/critique	One on one critique One on one assessment Assessment with communication	WAC CFAs Communication Rubric