

**Randolph Township Schools
High School
Honors Ceramics and Sculpture Curriculum**

*“Every block of stone has a statue inside it, and it is the task of the sculptor to discover it.”
`Michelangelo*

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Mission Statement

We commit to inspiring and empowering all students in Randolph schools to reach their full potential as unique, responsible and educated members of a global society.

**Affirmative Action Statement
Equality and Equity in Curriculum**

The Randolph Township School district ensures that the district's curriculum and instruction are aligned to the state's standards. The curriculum provides equity in instruction, educational programs and provides all students the opportunity to interact positively with others regardless of race, creed, color, national origin, ancestry, age, marital status, affectional or sexual orientation, gender, religion, disability or socioeconomic status.

N.J.A.C. 6A:7-1.7(b): Section 504, Rehabilitation Act of 1973; N.J.S.A. 10:5; Title IX, Education Amendments of 1972

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**EDUCATIONAL GOALS
VALUES IN EDUCATION**

The statements represent the beliefs and values regarding our educational system. Education is the key to self-actualization, which is realized through achievement and self-respect. We believe our entire system must not only represent these values, but also demonstrate them in all that we do as a school system.

We believe:

- The needs of the child come first
- Mutual respect and trust are the cornerstones of a learning community
- The learning community consists of students, educators, parents, administrators, educational support personnel, the community and Board of Education members
- A successful learning community communicates honestly and openly in a non-threatening environment
- Members of our learning community have different needs at different times. There is openness to the challenge of meeting those needs in professional and supportive ways
- Assessment of professionals (i.e., educators, administrators and educational support personnel) is a dynamic process that requires review and revision based on evolving research, practices and experiences
- Development of desired capabilities comes in stages and is achieved through hard work, reflection and ongoing growth

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Introduction

Considering the role of art in society is an ever-changing tableau of images, perceptions and thought processes. Creating art within that spectrum requires a diverse range of human activity in a myriad of fields. Artworks can express the creator's imagination, comment on social and historical issues and provide solutions to difficult and complex problems. This honors level, full year course will offer students an opportunity to think deeply about art and its potential to educate, question and reflect on their world. Students will be asked to build upon prior knowledge in Ceramics and Sculpture while developing a personal position on timely concerns. Throughout the year, studio challenges will address important topics such as the environment, sustainability, and social justice while connecting and responding to issues that affect us all. Emphasis will be placed on creative problem solving, critical thinking and the strengthening of skills learned in previous years to enhance each artist's unique experience. The Honors Ceramics and Sculpture Curriculum follows the 2020 New Jersey Core Curriculum Content Standards for Visual and Performing Arts.

Honors Ceramics and Sculpture is aligned to the 2020 New Jersey Student Learning Standards for Visual and Performing Arts. The 2020 NJSLS VPA emphasizes the process-oriented nature of the arts and arts learning that guide the continuous and systematic operations of the instructional improvement.

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Curriculum Pacing Chart

SUGGESTED TIME ALLOTMENT	UNIT NUMBER	CONTENT - UNIT OF STUDY
On-Going	I	Artistic Process of Creating
On-Going	II	Artistic Process of Presenting
On-Going	III	Artistic Process of Responding
On-Going	IV	Artistic Process of Connecting

Honors Ceramics and Sculpture is organized by the four artistic processes, which are the foundation for developing artistic literacy and fluency in the arts. These processes are the cognitive and physical actions which arts learning and making are realized. The on-going time allotment allows for the ability to access each artistic process based on the current focus knowing that all four processes are accessed in a fluid manner throughout the year.

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Unit I: Artistic Process of Creating

STANDARDS / GOALS: <i>NJ Student Learning Standards VPA 2020</i> Anchor Standard 1: Generating and conceptualizing ideas. Accomplished <ul style="list-style-type: none"> 1.5.12acc.Cr1a: Individually and collaboratively formulate new creative problems based on student's existing artwork. 1.5.12acc.Cr1b: Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design. Anchor Standard 2: Organizing and developing ideas. Accomplished <ul style="list-style-type: none"> 1.5.12acc.Cr2a: Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form. 1.5.12acc.Cr2b: Demonstrate awareness of ethical implications of making and distributing creative work. 1.5.12acc.Cr2c: Redesign an object, system, place, or design in response to contemporary issues. Anchor Standard 3: Refining and completing products. Accomplished <ul style="list-style-type: none"> 1.5.12acc.Cr3a: Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision. 	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
	Creativity and innovative thinking are essential life skills that can be developed.	<ul style="list-style-type: none"> How does knowing the contexts, histories and traditions of art forms help us create works of art and design?
	Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art-making goals.	<ul style="list-style-type: none"> How do artists determine what resources and criteria are needed to formulate artistic investigations?
	Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches.	<ul style="list-style-type: none"> How do artists and designers determine whether a particular direction in their work is effective? How do artists and designers learn from trial and error?
	People create and interact with objects, places and design that define, shape, enhance, and empower their lives.	<ul style="list-style-type: none"> What responsibilities come with the freedom to create?
	Artists and designers develop excellence through practice and constructive critique, reflecting on, revising and refining work overtime.	<ul style="list-style-type: none"> What role does persistence play in revising, refining and developing work? How do artists grow and become accomplished in art forms?
	<u>KNOWLEDGE</u> Students will know:	<u>SKILLS</u> Students will be able to:
	Creative challenges can be formulated based around existing artwork.	Explore existing artwork individually and/or collaboratively to investigate opportunities to redesign existing forms for other alternatives.

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Unit I: Artistic Process of Creating

	<p>The Elements of Art and Principles of Design are used simultaneously while creating three-dimensional artworks such as using line or space to create movement.</p> <p>The basic processes involved in the creation of three-dimensional forms include pinch, modeling, and hard/soft slabs.</p> <p>Combining basic processes and/or use of the potter's wheel can lead to innovative forms.</p> <p>The creation and use of environmentally positive materials and methods will enhance all aspects of the human condition.</p> <p>Making work that looks like someone else's is unethical, although it would be permissible to give homage to another artist in order demonstrate your influences.</p> <p>Artists have a license to re-design products for the sake of expressing individual perspectives.</p>	<p>Formulate new creative problems individually and/or collaboratively based around existing artwork.</p> <p>Parsimoniously choose the Elements of Art to create sophisticated compositions exhibiting solid understanding of the Principles of Design.</p> <p>Manipulate various media such as cardboard, clay, plaster, metals, etc. to create three-dimensional forms.</p> <p>Combine multiple processes such as modeling and slab or pinch and darting to create unique forms.</p> <p>Modify popular forms to construct environmentally friendly functional products.</p> <p>Demonstrate the ethical implications of making work and the balance between copying versus giving homage.</p> <p>Generate diverse solutions to a singular problem in connection to a contemporary issue.</p>
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Unit I: Artistic Process of Creating

	<p>Constructive critique with peers based around the personal artistic vision provides opportunities for an artist to reflect and refine a work of art or design.</p>	<p>Engage in peer critique involving a current work of art or design.</p> <p>Reflect on critique given in connection with the personal artistic vision.</p> <p>Revise and refine work of art or design based on critique when needed.</p>
	<p>VOCABULARY: Extrusion, stretching, compression, oxidation, reduction, darting, interlocking, ephemeral, plastic, bevel, flange, gallery</p> <p>KEY TERMS: Wheel thrown and altered, stages of clay, Elements of Art, and Principles of Design</p>	
<p>ASSESSMENT EVIDENCE: Students will show their learning by:</p> <ul style="list-style-type: none"> Investigating, planning, and illustrating of dimensional media that will inform product development Demonstrating the ability to create sophisticated forms in a variety of media Manipulating materials in a refined and thoughtful way Maintaining studio materials in proper working condition Displaying effective contributions as a productive member of studio culture <p>KEY LEARNING EVENTS AND INSTRUCTION:</p> <ul style="list-style-type: none"> Participate in instructor review of best practices in studio climate and maintenance of materials Discussion on qualities of good composition regarding application of Elements of Art and Principles of Design Determine and refine focus of product creation and ongoing investigation through instructor collaboration Sharing of advanced techniques to facilitate overall vision of planned product on a as needed basis 		

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Unit I: Artistic Process of Creating

SUGGESTED TIME ALLOTMENT	On-going
SUPPLEMENTAL UNIT RESOURCES	TED Talk- Embrace the Shake video Ceramics Monthly Magazine Pottery Illustrated Magazine Artshow -Tutorials, artists profiles and workshops Art Honors Projects -A Pinterest board of Art Honors Project Ideas Ceramic Pottery – A Pinterest board of functional pottery ideas Alternative Painting Materials - A Pinterest board of alternative painting materials Found Art - A Pinterest board of Found Art Projects Ted-Ed Video: Visual Arts Lessons Ted-Ed Video: The Artists Palette Instructional Video: How to make an ordinary lid extraordinary with Adam Field Instructional Video: A slab-built spout with Marty Fielding Instructional Video: Making a two-piece plaster mold Instructional Video: Sculpting a mouth

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Unit II: Artistic Process of Presenting

STANDARDS / GOALS: <i>NJ Student Learning Standards VPA 2020</i>	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
<p>Anchor Standard 4: Selecting, analyzing, and interpreting work</p> <p>Accomplished</p> <ul style="list-style-type: none"> 1.5.12acc.Pr4a: Analyze, select and critique personal artwork for a collection or portfolio presentation. 	<p>Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting and curating objects, artifacts and artworks for preservation and presentation.</p>	<ul style="list-style-type: none"> What criteria, methods and processes are used to select work for preservation or presentation?
<p>Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.</p> <p>Accomplished</p> <ul style="list-style-type: none"> 1.5.12acc.Pr5a: Evaluate, select and apply methods or processes appropriate to display artwork in a specific place. 	<p>Artists, curators and others consider a variety of factors and methods including evolving technologies when preparing and refining artwork for display and or when deciding if and how to preserve and protect it.</p>	<ul style="list-style-type: none"> What criteria are considered when selecting work for presentation, a portfolio, or a collection?
<p>Anchor Standard 6: Conveying meaning through art.</p> <p>Accomplished</p> <ul style="list-style-type: none"> 1.5.12acc.Pr6a: Make, explain and justify connections between artists or artwork and social, cultural and political history. 	<p>Objects, artifacts and artworks collected, preserved, or presented either by artists, museums, or other venues communicate meaning and a record of social, cultural and political experiences resulting in the cultivating of appreciation and understanding.</p>	<ul style="list-style-type: none"> How does the presenting and sharing of objects, artifacts and artworks influence and shape ideas, beliefs and experiences? How do objects, artifacts and artworks collected, preserved, or presented, cultivate appreciation and understanding?
	<p><u>KNOWLEDGE</u> Students will know:</p>	<p><u>SKILLS</u> Students will be able to:</p>
	<p>Quality work requires consideration of aesthetics and craftsmanship when selecting for a collection or portfolio presentation.</p>	<p>Analyze personal artwork for a collection or presentation based around the quality of work.</p> <p>Select personal artwork for a collection or presentation.</p>

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Unit II: Artistic Process of Presenting

	<p>The process of finding a common thread when selecting personal pieces of work to culminate a collection can enhance an artist's presentation.</p> <p>The format of the product and use of finishing details will help to determine the proper presentation structure.</p> <p>Connections can be made between periods of history and social conditions to create artwork that takes a position.</p>	<p>Critique personal artwork to determine value in a comprehensive body.</p> <p>Identify themes within a body of work and create an analysis for promoting the portfolio.</p> <p>Compile pieces of work based on personal inventory.</p> <p>Evaluate product to determine appropriate finishing details that are needed to complete piece.</p> <p>Select adequate final presentation components to enhance their work.</p> <p>Apply finishing details such as a base, stand, or frame to refine design.</p> <p>Consider a historical period or social justice movement and interpret such into a three-dimensional form/product.</p> <p>Justify the historical period or social justice movement connections within the portfolio of work.</p>
	<p>VOCABULARY: Portfolio, curator, docent, venue, study, jpeg, artist statement, detail, breadth, quality, POV</p>	

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Unit II: Artistic Process of Presenting

	KEY TERMS: In the round, relief, environmental, additive, subtractive, reduction, casting, assemblage, and armature.	
<p>ASSESSMENT EVIDENCE: Students will show their learning by:</p> <ul style="list-style-type: none"> • Presenting a body of work based on chosen concentration • Selecting a theme and creating an invitation to the show • Creating a personal name plate • Installment of show including consideration of aesthetic presentation <p>KEY LEARNING EVENTS AND INSTRUCTION:</p> <ul style="list-style-type: none"> • Discussion on student's intent and position shared through their body of work • Student teacher conference to determine individual needs for presentation • One on one instruction based on students desired outcomes • Review previous exemplar presentations/portfolios 		
SUGGESTED TIME ALLOTMENT	On-going	
SUPPLEMENTAL UNIT RESOURCES	Artist Inspiration- Mac McCusker Artshow -Tutorials, artists profiles and workshops Ultimate guide for making a portfolio AP Art History Portfolio Ideas-Themes Speaking About Your Artwork Presentation-Hanging and Display Art Institutes Presenting Your Portfolio Video- Andy Goldsworthy-Rivers and Tides	

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Unit III: Artistic Process of Responding

STANDARDS / GOALS: <i>NJ Student Learning Standards VPA 2020</i> Anchor Standard 7: Perceiving and analyzing products. Accomplished <ul style="list-style-type: none"> 1.5.12acc.Re7a: Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments. 1.5.12acc.Re7b: Evaluate the effectiveness of visual artworks to influence ideas, feelings, and behaviors of specific audiences. Anchor Standard 8: Interpreting intent and meaning. Accomplished <ul style="list-style-type: none"> 1.5.12acc.Re8a: Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works. Anchor Standard 9: Applying criteria to evaluate products. Accomplished <ul style="list-style-type: none"> 1.5.12acc.Re9a: Determine the relevance of criteria used by others to evaluate a work of art or collection of works. 	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
	Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments.	<ul style="list-style-type: none"> How do life experiences influence the way you relate to art? Where and how do we encounter visual arts in our world?
	People gain insights into meanings of artworks by engaging in the process of art criticism.	<ul style="list-style-type: none"> How does knowing and using visual art vocabulary help us understand and interpret works of art?
	People evaluate art based on various criteria.	<ul style="list-style-type: none"> How does one determine criteria to evaluate a work of art? How and why might criteria vary? How is a personal preference different from an evaluation?
	<p style="text-align: center;"><u>KNOWLEDGE</u> Students will know:</p> Artwork can be evaluated from different perspectives; aesthetics, content, and media. People can interpret a work of art based on how elements were used to evoke an idea, feeling or behavior.	<p style="text-align: center;"><u>SKILLS</u> Students will be able to:</p> Evaluate artwork based on perceived meaning and use of artistic components. Describe personal feelings in response to evaluation of a piece of artwork. Evaluate a work of art focusing on the overall effectiveness.

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Unit III: Artistic Process of Responding

	<p>Visual art vocabulary such as symbolism, objects, pairing of subjects, and environment can have an impact on the interpretation of a work.</p> <p>Criteria used to evaluate a ceramic or sculpture-based work of art would focus around aesthetics, craftsmanship, and/or theme.</p>	<p>Identify the use of symbols, objects, pairing of subjects, and environment that were used to provide the viewer with a sense of the creators thought process.</p> <p>Analyze the various criteria and its connection to a personal piece of artwork.</p> <p>Determine when to refine a personal piece of artwork based on application of criteria.</p>
	<p>VOCABULARY: Context, aesthetic, empathetic, and evocative, TAG critique, affect vs effect</p> <p>KEY TERMS: Natural world and constructed environment</p>	
<p>ASSESSMENT EVIDENCE: Students will show their learning by:</p> <ul style="list-style-type: none"> • Completing TAG critiques throughout the year • Describing a perceived meaning in a work of art <p>KEY LEARNING EVENTS AND INSTRUCTION:</p> <ul style="list-style-type: none"> • Participation in numerous TAG critiques led by teacher and students • Checkpoint assessments with visual references towards identification of context and meaning 		

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Unit III: Artistic Process of Responding

SUGGESTED TIME ALLOTMENT	On-going
SUPPLEMENTAL UNIT RESOURCES	TAG Critique Artshow -Tutorials, artists profiles and workshops The Art Assignment History of Ceramics and Sculpture https://folkartmuseum.org/ The Case for Ai Weiwei The \$150,000.00 Banana Plessy Vs. Ferguson Landmark Case Plessy Vs. Ferguson Lessons about Race and Racism Art Evaluation and Appreciation Greta Thunberg

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Unit IV: Artistic Process of Connecting

STANDARDS / GOALS: <i>NJ Student Learning Standards VPA 2020</i>	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
<p>Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products. Accomplished</p> <ul style="list-style-type: none"> 1.5.12acc.Cn10a: Utilize inquiry methods of observation, research and experimentation to explore other subjects through artmaking. <p>Anchor Standard 11: Relating artistic ideas and works within societal, cultural and historical contexts to deepen understanding. Accomplished</p> <ul style="list-style-type: none"> 1.5.12acc.Cn11a: Compare uses of art in a variety of societal, cultural and historical contexts and make connections to uses of art in contemporary and local contexts. 1.5.12acc.Cn11b: Compare uses of art in a variety of societal, cultural and historical contexts and make connections to global issues, including climate change. 	Through artmaking, people make meaning by investigating and developing awareness of perceptions, knowledge and experiences.	<ul style="list-style-type: none"> How do people contribute to awareness and understanding of their lives and the lives of their communities through artmaking?
	People develop ideas and understandings of society, culture and history through their interactions with and analysis of art.	<ul style="list-style-type: none"> How does art help us understand the lives of people of different times, places and cultures? How does art preserve aspects of life?
	<u>KNOWLEDGE</u> Students will know:	<u>SKILLS</u> Students will be able to:
	<p>The application of the principles of design, visual imagery, symbols, and environments in ceramics and sculpture can inform viewers into an awareness of social and historical constructs.</p> <p>Historically, society at large is not appreciative of handmade things.</p>	<p>Translate applications such as visual imagery in ceramics and/or sculptural forms to ascertain the message created by the maker.</p> <p>Connect visual imagery to personal ceramics and/or sculpture pieces when needed to enhance personal expression.</p> <p>Construct new meaning attached to one of a kind hand-made piece.</p> <p>Make connections to current trends in artisan created products that have positive impacts on sustainability.</p>

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Unit IV: Artistic Process of Connecting

	<p>Culturally, three-dimensional art forms serve different purposes in different places throughout history.</p> <p>Ceramics and sculpture can provide environmentally sound products that will last a lifetime while increasing sustainability to combat climate change.</p> <p>There are environmentally friendly aspects to artistic thought and creation that will enhance global sustainability.</p>	<p>Compare the way ceramics and sculpture pieces provide personal meaning for different civilizations.</p> <p>Relate social aspects of family life and/or cultural contexts to ceramics and sculpture applications.</p> <p>Appreciate how innovative design enriches their lives and increases sustainability.</p> <p>Investigate opportunities to redesign existing forms for more environmentally conscious alternatives.</p> <p>Recognize the positive impacts of re-usable products compared to mass produced disposable ones.</p>
	<p>VOCABULARY: Alternatives, contemporary, traditional, artisan, innovative, inequity, inequality, pollution, perspective, constructed environment, barriers, immigration, advocacy, divergent</p> <p>KEY TERMS: <i>Historical/Social Samples:</i> Jim Crow, 14th Amendment, Black codes, Colfax Massacre, Stonewall, PRIDE, Theoretical Borders on Countries, Holocaust</p>	

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Unit IV: Artistic Process of Connecting

	<p><i>Current/Social Samples:</i> Pushblack, Brother's Keeper, Physical Borders on Countries, Environmental Activism, Americans with Disabilities Act, Social Activism</p> <p><i>Environmental Samples:</i> Sustainability, climate change, corporate responsibility, recycling, Nuclear power, coal</p>	
<p>ASSESSMENT EVIDENCE: Students will show their learning by:</p> <ul style="list-style-type: none"> • Redesigning a product through the SCAMPER process • Developing a design that speaks to cultural or social aspects of their family life <p>KEY LEARNING EVENTS AND INSTRUCTION:</p> <ul style="list-style-type: none"> • Discussion of how artists make impacts on social and cultural issues • Discussion on how arts can impact sustainability • Activities on divergent and varied ways to solve a problem 		
SUGGESTED TIME ALLOTMENT	On-going	
SUPPLEMENTAL UNIT RESOURCES	<p>Artshow -Tutorials, artists profiles and workshops</p> <p>Five Stages of Creative Process</p> <p>Visual Arts Lessons</p> <p>The case for Surrealism</p> <p>The Case for Ai Weiwei</p> <p>The Art Assignment</p> <p>Contemporary Ceramics Artists</p> <p>Ceramic art: History of Pottery</p> <p>Met Museum</p> <p>Folk Art Museum</p> <p>History of Sculpture and Ceramics</p> <p>Obama.org</p>	

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APPENDIX A: Suggested Lesson Themes

Things in the Wrong Environment Unexpected objects in different locations.	Apocalyptic Future What happens if humans destroy the outside?	Commonly Recycled Redesign something you use regularly to be environmentally friendly.	Metamorphosis Change one object slowly into another object with clay.	Cultural Heritage Choose three symbols from your heritage to incorporate into a form.
Ephemeral Art Creating forms from nature in a fleeting sculpture.	Land and Sea Incorporate components of land and sea into a sculptural or functional form.	Digital Technology Ways digital technology impacts our lives.	Playing the Field Create a form to express this idea literally or figuratively.	Chaos Theory Interconnectedness of things. Create a 2-3 piece form that is inter-connected.
Peeling back to expose what's underneath Create a sculpture to show literal or figurative layers.	Uneasy Alliance Relating but conflicting.	Inside Spilling Out Interpret idea to create a functional or sculptural form.	Compilation Choose one component from each category Ancient, Modern, and Original to create a never seen before form.	The Pen is Mightier Than the Sword Incorporate a phrase or quote into a functional object.
The Joining of Two Halves Create two forms that interlock into each other.	Broken Family Create a form to express this idea literally or figuratively.	Time Create a form to express time literally or figuratively.	50 Years in the Future Create a form to express this idea literally or figuratively.	Ordinary Yet Monumental Create a form to express this idea literally or figuratively.

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APPENDIX B: SCAMPER and TAG

SCAMPER Activity	TAG Critique
S-Substitute Replace a thing or concept with something else	T-Tell the artist something you like.
C-Combine How can I combine this with other things?	A-Ask the artist a question
A-Adapt What can I adapt?	G-Give the artist a suggestion.
M-Modify, Magnify, Minify What can I magnify or put more emphasis on?	
P- Put to another use How can I put this item to another use?	
E-Eliminate What can I eliminate or simplify?	
R-Rearrange, Reverse How can I change, re-order, or reverse?	