

PUBLIC SCHOOLS OF EDISON TOWNSHIP  
DIVISION OF CURRICULUM AND INSTRUCTION

**CERAMICS CLASS**

Length of Course:	<u>Semester (Full Year)</u>
Elective / Required:	<u>Elective</u>
Schools:	<u>High Schools</u>
Student Eligibility:	<u>Grade 9-12</u>
Credit Value:	<u>5 credits</u>
Date Approved:	<u>September 30, 2013</u>

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**APPENDICES**

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**Modifications will be made to accommodate IEP mandates for classified students.**

## STATEMENT OF PURPOSE

For millions of years our planet has undergone continual natural changes in structural development. Geography and evolution to produce what we utilize today on a daily basis.

Among the numerous resulting physical conditions produced by millennia of movement between rock and water and air is a substance of basic composition that we refer to as clay. A material that exists throughout the world in compositional varieties to exemplify its versatile uses.

Since the dawn of mankind, when experience was limited to primitive techniques, our exposure to clay's almost limitless uses has gone deep into the realm of practical, functional, and decorative. The ceramic medium thus has a rich potential which an application has been adapted into many cultures. Yielding unique means of expression, even through the basic concepts remain the same. Clay has provided our society with endless fascinating applications of purpose while retaining a beauty of color, texture, and form that will endure beyond our lifetime.

In their exposure to the origin, nature composition, application, and adaptive nature of clay, pupils will gain insight into the infinite possibilities this material provides. They will attain the skill to manipulate the material, understand how clay functions in the different stages, apply their knowledge in the production of a project worthy of their efforts and be able to constructively evaluate the results. Knowledge of clay and its abilities and limitations will be further explored in the form of sculptural production from wheel and handbuilt construction. Technical insight into the glazing, staining, and finishing of pieces will be covered. Students will gain perspectives in various historical trends and cultures as well as careers related to ceramics.

This curriculum guide was prepared by:

Kelley Gavor and Thomas White, Edison High School

Coordinated by: Robert Pispecky, Supervisor of Music and Visual Arts

**COURSE OBJECTIVES**

Students will:

1. Demonstrate awareness of acceptable behavior in the classroom and respect for the studio atmosphere and fellow pupils (1.3, 1.4)
2. Demonstrate the ability to appropriately use specific equipment safely and with respect for others in the classroom (1.2)
3. Understand the code of order and responsibility in the classroom with respect to the various transformation stages of clay (1.3)
4. Understand historical, functional and non-functional aesthetic reasons for ceramics (1.4)
5. Recognize the different colorings in clay bodies (1.2)
6. Recognize the different textures in clay bodies (1.2)
7. Understand the different temperatures required to fire various clay bodies and the processes of calcimining and vitrification (1.2, 1.3)
8. Understand the oxidation and reduction firing processes and the various fuels employed (1.2)
9. Understand the function of wedging and the problem of air pockets (1.2, 1.3)
10. Understand what happens to clay from powder to final firing and how to control each stage (1.2, 1.3)
11. Develop skill in traditional hand building techniques of pinch, coil and slab (1.2, 1.3, 1.4)
12. Learn good craftsmanship through careful construction and design (1.2, 1.3)
13. Identify specific hand building techniques used for ceramic pieces (1.2, 1.3)
14. Appreciate the aesthetics glazed, and textured relief surfaces through making test tiles (1.1, 1.2, 1.3)
15. Appreciate originality of design through the emergence of self-expression (1.1)
16. Develop manipulative skills in construction and an awareness of the design process by using elements of line, color, form, and texture (1.3, 1.2)
17. Understand the value of design principles (rhythm, harmony, variety, movement and emphasis) with respect to the ceramic materials (1.3)
18. Develop awareness of design as it relates to form, mass and volume (1.3)
19. Understand/demonstrate a knowledge of the process of critique (1.1, 1.4)

20. Identify famous ceramic artists throughout history (1.2)
21. Develop an awareness of careers related to various areas in ceramics (1.2)
22. Demonstrate the ability to create a pre-determined shape on the potter's wheel (1.2)
23. Understand the various types of spouts, lids, and handles and develop the ability to create these forms (1.2, 1.3)
24. Demonstrate the ability to utilize measuring devices to create forms that fit together (1.2, 1.3)
25. Develop the ability to determine the appropriate stages of dryness for the successful construction of multi-unit forms (1.2, 1.3)
26. Understand the techniques in the creation of additive and subtractive sculptural forms (1.2, 1.3)
27. Develop the ability to construct ceramic pieces that reflect proper technical integrity (1.1, 1.2, 1.3)
28. Identify famous ceramic artists and appreciate their work and motivations (1.2)
29. Understand the function of wedging clay as a preparation for wheel throwing (1.2, 1.3)
30. Utilize varied stain, glaze and textural surface treatments for ceramic finishing (1.2, 1.3)
31. Demonstrate self-express and creative thinking through original design in ceramics (1.1)
32. Become proficient and self-sufficient in the use of the potter's wheel (1.2)
33. Demonstrate awareness of the responsibility to the materials and equipment for the studio maintenance (1.3)

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Numbers in parentheses refer to N.J. Core Curriculum Content Standards for the Visual and Performing Arts

**SUGGESTED TIME LINE**

<b>UNIT</b>	<b># of Days</b>
Studio Materials, Tools, Equipment (includes studio responsibilities)	2-3
Historical Background	2-3
Introduction of Kiln Operation	1-2
Clay Preparation and Stages	3-5
Hand-Building Techniques	
Pinch	5-6
Coil	5-15
Slab	6-7
Sling drape/press mold	5-6
Test tiles	2
Designing with Clay	25
Introduction to Glazes	8-10
Wheel-Throwing Techniques	10-25
Surface Treatments of Pottery	8-10
Advanced and Historical Replica Assignment	20

\*Two lessons of Career Explorations will be incorporated within the suggested time line.

\*\*Timelines vary as per Teacher needs for lessons chose

### UNIT 1: CERAMICS AND STUDIO CONTENTS

**Targeted Standards:** Targeted Standards: NJ Standard 1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.

**Standard 1.2 History of the Arts and Culture:** All students will understand the role, development, and influence of the arts throughout history and across cultures.

**Standard 1.3 Performing:** All students will synthesize skills, media, methods, and technologies that are appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.

**Standard 1.4 Aesthetic Responses & Critique Methodologies:** All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.

**Unit Objectives/Conceptual Understandings:** Students will understand that the study of ceramics history adds an integral part of a well rounded and contextual understanding of art history.

Students will understand the origin of Clay's Formation, Historical, Functional, Non-functional and Aesthetic.

Students will understand expectations for proper behavior and responsibilities in studio environment.

**Essential Questions:** How does the maintenance of a studio effect an artistic environment?

**Unit Assessment:** Individual/Group work evaluated by teacher observation and job responsibility criteria per student

	Core Content Objectives		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know</i>	Skills <i>What students will be able to do</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
1. Identify the function of a work and how it relates to the history, aesthetics and culture of origin. 2. Use appropriate terminology when working with tools and techniques. 3. Demonstrate safe and proper use, care and storage of ceramic materials	Students will know: 1. The relevant history of ceramic sculpture. 2. Proper ceramic terminology. 3. Understand the code of order and responsibility in the classroom with respect to the various transformation stages of clay 4. Understand historical, functional and non-functional aesthetic reasons for ceramics 5. How to maintain the studio appropriately.	Students will be able to: 1. Use terminology for ceramic tools. 2. Maintain an orderly studio environment. 3. Demonstrate the ability to appropriately use specific equipment safely and with respect for others in the classroom. 4. Identify famous ceramic artists throughout history.	1. Research different clay functions and uses. 2. Identify tools and areas of studio. 3. Complete maintenance/job responsibility every class. 4. Create a safe ceramic environment. 5. Teacher Alternative	1. Individual work 2. Class participation through question and answer 3. Individual work for maintenance of studio.

**UNIT 1: CERAMICS AND STUDIO CONTENTS (cont.)**

<b>Resources:</b> Essential Materials, Supplementary Materials, Links to Best Practices	<b>Instructional Adjustments:</b> Modifications, student difficulties, possible misunderstandings <ul style="list-style-type: none"><li>• Cultural Selection related to secular/seasonal demands</li><li>• Immersion for ESL students</li><li>• IEP adjustments as needed per student</li></ul>
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## UNIT 2: CLAY BODIES

**Targeted Standards: NJ Standard 1.1 The Creative Process:** *All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.*

**Standard 1.2 History of the Arts and Culture:** *All students will understand the role, development, and influence of the arts throughout history and across cultures.*

**Standard 1.3 Performing:** *All students will synthesize skills, media, methods, and technologies that are appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.*

**Standard 1.4 Aesthetic Responses & Critique Methodologies:** *All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.*

**Unit Objectives/Conceptual Understandings:** Students will understand that there is a variety of different clay bodies used in ceramic artwork. Students will understand what plasticity is as well as the different levels of plasticity of clay. Students will understand texture and how to utilize textures on clay surfaces. Students will understand the effects of temperature on different clay bodies.

**Essential Questions:** What are the different levels of clay maturity?

**Unit Assessment:** Individual/Group work evaluated by teacher observation and job responsibility criteria per student

Cumulative Progress Indicators	Core Content Objectives		Instructional Actions	
	Concepts <i>What students will know</i>	Skills <i>What students will be able to do</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
1. Identify the function of a work and how it relates to the history, aesthetics and culture of origin. 2. Use appropriate terminology when working with tools and techniques. 3. Demonstrate safe and proper use, care and storage of ceramic materials	Students will know: 1. The different types of clay bodies. (Earthenware, Stoneware, and Porcelain) 2. The difference between implied and actual texture. 3. The different levels of plasticity and the terms associated with them.	Students will be able to: 1. Use terminology for the different levels of plasticity of clay. 2. Create different textures on clay surfaces. 3. Demonstrate the ability to appropriately use specific equipment safely and with respect for others in the classroom 4. Understand what happens to clay from powder to final firing and how to control each stage	1. Show different examples of stages of clay. 2. Create different types of textures in a slab. 3. Show examples of different clay to identify differences in clay bodies. 4. Teacher Alternative	1. Individual work 2. Class participation through question and answer 3. Individual work for maintenance of studio.

**UNIT 2: CLAY BODIES (cont.)**

<b>Resources:</b> Essential Materials, Supplementary Materials, Links to Best Practices	<b>Instructional Adjustments:</b> Modifications, student difficulties, possible misunderstandings <ul style="list-style-type: none"><li>• Cultural Selection related to secular/seasonal demands</li><li>• Immersion for ESL students</li><li>• IEP adjustments as needed per student</li></ul>
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### UNIT 3: HAND BUILDING TECHNIQUES

**Targeted Standards Standard 1.1 The Creative Process:** All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art

**Standard 1.2 History of the Arts and Culture:** All students will understand the role, development, and influence of the arts throughout history and across cultures.

**Standard 1.3 Performing:** All students will synthesize skills, media, methods, and technologies that are appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.

**Standard 1.4 Aesthetic Responses & Critique Methodologies:** All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.

**Unit Objectives/Conceptual Understandings:** Students will understand that there are multiple hand building techniques used to create ceramic artwork.

Students will understand that these techniques can be used individually or together in order to create a completed project.

Students will understand the difference between pinch, coil, and slab methods.

Students will understand the steps needed and proper tools needed to roll a slab.

Students will understand the difference between a drape and press mold.

**Essential Questions:** What are the three primary hand building techniques?

**Unit Assessment:** Individual/Group work evaluated by teacher observation and job responsibility criteria per student

Cumulative Progress Indicators	Core Content Objectives		Instructional Actions	
	Concepts <i>What students will know</i>	Skills <i>What students will be able to do</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
1. Identify the function of a work and how it relates to the history, aesthetics and culture of origin. 2. Use appropriate terminology when working with tools and techniques. 3. Demonstrate safe and proper use, care and storage of ceramic materials	Students will know: 1. Characteristics of the pinch method. 2. What is slab construction and how to create a slab? 3. The difference between a drape and press mold. 4. The characteristics of an effective coil. 5. The importance of assembling coils and slabs using the slip and score method.	Students will be able to: 1. Create coils and assemble them by slip and score method. 2. Create a vessel using the pinch method. 3. Demonstrate the ability to roll an even slab using slats and a rolling pin. 4. Demonstrate the ability to use a drape or press mold to create an example of ceramic artwork.	1. Show different examples of projects that emphasize pinch, coil, and slab methods. 2. Demonstrate the necessary steps when attaching two coils using the slip and score method. 3. Demonstrate the steps on how to create a slab using slats and a rolling pin. 4. Teacher Alternative	1. Individual work 2. Class participation through question and answer 3. Individual work for maintenance of studio.

**UNIT 3: HAND BUILDING TECHNIQUES (cont.)**

<b>Resources:</b> Essential Materials, Supplementary Materials, Links to Best Practices	<b>Instructional Adjustments:</b> Modifications, student difficulties, possible misunderstandings <ul style="list-style-type: none"><li>• Cultural Selection related to secular/seasonal demands</li><li>• Immersion for ESL students</li><li>• IEP adjustments as needed per student</li></ul>
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### UNIT 4: FORMS AND FORMING TECHNIQUES

**Targeted Standards: Standard 1.1 The Creative Process:** All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.

**Standard 1.2 History of the Arts and Culture:** All students will understand the role, development, and influence of the arts throughout history and across cultures.

**Standard 1.3 Performing:** All students will synthesize skills, media, methods, and technologies that are appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.

**Standard 1.4 Aesthetic Responses & Critique Methodologies:** All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.

**Unit Objectives/Conceptual Understandings:** Students will utilize multiple techniques and processes to form pieces.

Students will create forms using advanced press-molding techniques.

Students will use advanced planning methods to structurally plan for the form desired.

**Essential Questions:** How can using multiple pieces in building a form have advantages? How does planning a project in advance help production?

**Unit Assessment:** Individual/Group work evaluated by teacher observation and job responsibility criteria per student

	Core Content Objectives		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know</i>	Skills <i>What students will be able to do</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
1. Demonstrate an understanding of different aesthetic philosophies through the evaluation and analysis of artistic styles, trends, and movements. 2. Identify the importance of the multiple piece assembly for production of a varied shaped vessel. 3. Identify appropriate uses for each tool. 4. Demonstrate safe and proper use, care and storage of ceramic	Students will know: 1. The proper use of the stages of clay for attachment. 2. The appropriate preparation of clay and tools prior building. 3. Proper ceramic terminology. 4. How to create different forms and body shapes.	Students will be able to: 1. Properly demonstrate methods of prep prior to building. 2. Properly utilize the correct techniques for desired attachments and surface treatments. 3. Properly demonstrate clean-up procedures and maintenance of equipment and tools. 4. Build various types of spouts, lids, and handles and develop the ability to create these forms. 5. Understand the	1. Prepare self and a work area ready for building. 2. Produce an altered vessel with two or more attachments. 3. Produce an altered vessel with an attached handle. 4. Utilize tools and equipment for desired shape/forms necessary for press/slump slab building. 5. Teacher alternative.	1. Individual visual artwork 2. Class participation through question and answer

**UNIT 4: FORMS AND FORMING TECHNIQUES (cont.)**

	Core Content Objectives		Instructional Actions	
<b>Cumulative Progress Indicators</b>	<b>Concepts</b> <i>What students will know</i>	<b>Skills</b> <i>What students will be able to do</i>	<b>Activities/Strategies</b> Technology Implementation/ Interdisciplinary Connections	<b>Assessment Check Points</b>
materials		techniques in the creation of additive and subtractive sculptural forms.		
<b>Resources:</b> Essential Materials, Supplementary Materials, Links to Best Practices			<b>Instructional Adjustments:</b> Modifications, student difficulties, possible misunderstandings <ul style="list-style-type: none"> <li>• Cultural Selection related to secular/seasonal demands</li> <li>• Immersion for ESL students</li> <li>• IEP adjustments as needed per student</li> </ul>	

### UNIT 5: GLAZES

**Targeted Standards: Standard 1.1 The Creative Process:** All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.

**Standard 1.2 History of the Arts and Culture:** All students will understand the role, development, and influence of the arts throughout history and across cultures.

**Standard 1.3 Performing:** All students will synthesize skills, media, methods, and technologies that are appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.

**Standard 1.4 Aesthetic Responses & Critique Methodologies:** All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.

**Unit Objectives/Conceptual Understandings:** Students will understand the process of glazing. Students will understand how to control and utilize glaze.

**Essential Questions:** What are different qualities glaze adds to clay when fired?

**Unit Assessment:** Individual/Group work evaluated by teacher observation and job responsibility criteria per student

	Core Content Objectives		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know</i>	Skills <i>What students will be able to do</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
1. Identify the importance of prepared surface. 2. Use appropriate terminology when working with glaze and techniques. 3. Identify appropriate uses for each type of glaze. 4. Demonstrate safe and proper use, care and storage of ceramic materials	Students will know: 1. The proper use of glaze. 2. The appropriate handling and prep in a studio with glaze. 3. Proper ceramic terminology. 4. How glaze functions.	Students will be able to: 1. Properly utilize methods of glazing. 2. Properly utilize the correct stage of clay for desired result. 3. Appreciate the aesthetics glazed, and textured relief surfaces through making test tiles. 4. Utilize varied stain, glaze and textural surface treatments for ceramic finishing.	1. Prepare a work area ready for glazing. 2. Produce ceramic works using glaze. 3. Teacher alternative.	1. Individual visual artwork 2. Class participation through question and answer
<b>Resources:</b> Essential Materials, Supplementary Materials, Links to Best Practices			<b>Instructional Adjustments:</b> Modifications, student difficulties, possible misunderstandings <ul style="list-style-type: none"> <li>Cultural Selection related to secular/seasonal demands</li> <li>Immersion for ESL students</li> <li>IEP adjustments as needed per student</li> </ul>	

**UNIT 6: KILN OPERATION**

**Targeted Standards: Standard 1.1 The Creative Process:** All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.

**Standard 1.2 History of the Arts and Culture:** All students will understand the role, development, and influence of the arts throughout history and across cultures.

**Standard 1.3 Performing:** All students will synthesize skills, media, methods, and technologies that are appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.

**Standard 1.4 Aesthetic Responses & Critique Methodologies:** All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.

**Unit Objectives/Conceptual Understandings:** Students will understand that for ceramic artwork to be complete, it must go through multiple firings in a kiln.

Students will understand the difference between greenware, bisqueware, and glazeware.

Students will understand how to prepare their project to ensure successful firing.

Students will understand that there are different types of kilns used to fire ceramics.

**Essential Questions:** What is the difference between greenware, bisqueware and glazeware?

**Unit Assessment:** Individual/Group work evaluated by teacher observation and job responsibility criteria per student

	<b>Core Content Objectives</b>		<b>Instructional Actions</b>	
<b>Cumulative Progress Indicators</b>	<b>Concepts</b> <i>What students will know</i>	<b>Skills</b> <i>What students will be able to do</i>	<b>Activities/Strategies</b> Technology Implementation/ Interdisciplinary Connections	<b>Assessment Check Points</b>
1. Identify the function of a work and how it relates to the history, aesthetics and culture of origin. 2. Use appropriate terminology when working with tools and techniques. 3. Demonstrate safe and proper use, care and storage of ceramic materials	Students will know: 1. The difference between Oxidation and Reduction. 2. What raku firing is? 3. The process and amount of fires for a project to be complete. (Greenware, bisqueware, glazeware)	Students will be able to: 1. Use terminology for the different stages of fired projects. (Greenware, bisqueware, glazeware) 2. Prepare projects for successful firing. 3. Demonstrate the ability to appropriately use specific equipment safely and with respect for others in the classroom	1. Show different examples of greenware, bisqueware, and glazeware. 2. Demonstrate the necessary steps when preparing a project for glaze firing. 3. Teacher Alternative	1. Individual work 2. Class participation through question and answer 3. Individual work for maintenance of studio.



**UNIT 6: KILN OPERATION (cont.)**

<b>Resources:</b> Essential Materials, Supplementary Materials, Links to Best Practices	<b>Instructional Adjustments:</b> Modifications, student difficulties, possible misunderstandings <ul style="list-style-type: none"><li>• Cultural Selection related to secular/seasonal demands</li><li>• Immersion for ESL students</li><li>• IEP adjustments as needed per student</li></ul>
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### UNIT 7: PROCESS FOR CLAY DESIGN

**Targeted Standards: Standard 1.1 The Creative Process:** All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.

**Standard 1.2 History of the Arts and Culture:** All students will understand the role, development, and influence of the arts throughout history and across cultures.

**Standard 1.3 Performing:** All students will synthesize skills, media, methods, and technologies that are appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.

**Standard 1.4 Aesthetic Responses & Critique Methodologies:** All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.

**Unit Objectives/Conceptual Understandings:** Students will utilize multiple Hand-Building techniques and processes to form pieces.

Students will create forms using advanced surface treatments.

Students will use advanced planning methods to structurally plan for the form desired.

Students will use variety of size, shape and texture to create visual interest.

Students will demonstrate of clay's ability to mimic reversals of implaned objects during hand construction, through use of various tool or intentional die or stamp intrusion.

**Essential Questions:** How can using variety or contrasting treatments, size and shape in a form create interest? How does planning a project in advance help production?

**Unit Assessment:** Individual/Group work evaluated by teacher observation and job responsibility criteria per student

	Core Content Objectives		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know</i>	Skills <i>What students will be able to do</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
1. Demonstrate an understanding of different aesthetic philosophies through the evaluation and analysis of artistic styles, trends, and movements. 2. Identify the importance of the multiple piece assembly for production of a varied shaped vessel. 3. Identify appropriate uses	Students will know: 1. The proper use of the stages of clay for attachment and surface treatment. 2. The appropriate preparation of clay and tools prior building. 3. Proper ceramic terminology. 4. How to create different forms and body shapes to create a	Students will be able to: 1. Properly demonstrate methods of prep prior to building. 2. Develop manipulative skills in construction and an awareness of the design process by using elements of line, color, form, and texture 3. Properly utilize the correct techniques for desired attachments and	1. Prepare self and a work area ready for building. 2. Produce an altered vessel with two or more treatments. 3. Produce a vessel using objects to create varied surface textures. 4. Utilize tools and equipment for desired shape/forms necessary. 5. Teacher alternative.	1. Individual visual artwork 2. Class participation through question and answer

**UNIT 7: PROCESS FOR CLAY DESIGN**

	<b>Core Content Objectives</b>		<b>Instructional Actions</b>	
<b>Cumulative Progress Indicators</b>	<b>Concepts</b> <i>What students will know</i>	<b>Skills</b> <i>What students will be able to do</i>	<b>Activities/Strategies</b> Technology Implementation/ Interdisciplinary Connections	<b>Assessment Check Points</b>
4. for each tool. Demonstrate safe and proper use, care and storage of ceramic materials	visually interesting piece.	4. surface treatments. Properly demonstrate clean-up procedures and maintenance of equipment and tools.		
<b>Resources:</b> Essential Materials, Supplementary Materials, Links to Best Practices			<b>Instructional Adjustments:</b> Modifications, student difficulties, possible misunderstandings <ul style="list-style-type: none"> <li>• Cultural Selection related to secular/seasonal demands</li> <li>• Immersion for ESL students</li> <li>• IEP adjustments as needed per student</li> </ul>	

### UNIT 8: WHEEL THROWING

**Targeted Standards: NJ Standard 1.1** – All students will acquire knowledge and skills that increase Aesthetic awareness in visual arts.

**Standard 1.2 History of the Arts and Culture:** *All students will understand the role, development, and influence of the arts throughout history and across cultures.*

**Standard 1.3 Performing:** *All students will synthesize skills, media, methods, and technologies that are appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.*

**Standard 1.4 Aesthetic Responses & Critique Methodologies:** *All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.*

**Unit Objectives/Conceptual Understandings:** Students will understand the process of throwing on the potter's wheel.

Students will understand the process of preparing clay, tools and working area.

Students will understand how to control clay and manipulate it to achieve desired shape and thickness.

Students will understand the process trimming a foot.

**Essential Questions:** Why was the invention of the potter's wheel so important? What are the benefits of throwing on a potter's wheel compared to hand building?

**Unit Assessment:** Individual/Group work evaluated by teacher observation and job responsibility criteria per student

	Core Content Objectives		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know</i>	Skills <i>What students will be able to do</i>	Activities Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
1. Demonstrate an understanding of different aesthetic philosophies through the evaluation and analysis of artistic styles, trends, and movements in art. 2. Identify the historical importance of the pottery wheel for production. 3. Use appropriate terminology when working with the potter's wheel. 4. Demonstrate safe and proper use, care and	Students will know: 1. The appropriate preparation of clay and tools prior throwing. 2. Proper ceramic terminology. 3. Understand the function of wedging clay as a preparation for wheel throwing. 4. Become proficient and self-sufficient in the use of the potter's wheel. 5. How create different forms and body shapes.	Students will be able to: 1. Properly demonstrate methods of prep prior to throwing. 2. Properly utilize the correct techniques for throwing on the potter's wheel. 3. Properly utilize the correct techniques for trimming on the potter's wheel. 4. Properly demonstrate clean-up procedures and maintenance of equipment and tools. 5. Demonstrate the ability to create a pre-determined	1. Prepare self and a work area ready for throwing. 2. Produce a cylinder, bowl and altered vessel. 3. Trim the foot of vessels to finish the bottoms. 4. Properly clean and maintain the potter's wheel after use. 5. Teacher alternative.	1. Individual visual artwork 2. Class participation through question and answer

## UNIT 8: WHEEL THROWING (cont.)

	Core Content Objectives		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know</i>	Skills <i>What students will be able to do</i>	Activities Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
storage of ceramic materials		shape on the potter's wheel		
<b>Resources:</b> Essential Materials, Supplementary Materials, Links to Best Practices			<b>Instructional Adjustments:</b> Modifications, student difficulties, possible misunderstandings <ul style="list-style-type: none"> <li>• Cultural Selection related to secular/seasonal demands</li> <li>• Immersion for ESL students</li> <li>• IEP adjustments as needed per student</li> </ul>	

## **SAFETY MEASURES**

Students must be instructed on the hazards of materials being used and the precautions to be taken to avoid any chance of injury to themselves or others.

### **ALL MATERIALS PROPERLY LABELED**

#### **Potential Hazards**

##### 1. Volatile Substances

- a. lead-based glaze
- b. stain
- c. varnishes
- d. clay dust

##### 2. Tools

- a. clay tools
- b. knives
- c. gougers
- d. electric wheel

#### **Type of Protection Needed**

##### 1. Proper Ventilation and Exhaust

- a. store in metal cabinet
- b. fire extinguisher with proper agent
- c. eye and body wash facility

##### 2. Use of Safety Glasses/Eye Protection

**ART CAREER EXPLORATION OBJECTIVES**

- A. Upon completion of the Ceramics program, students will:
  - 1. appreciate the role the arts have played in world development through both aesthetic and practical arts.
  - 2. be able to identify various careers/professions in the art area.
  - 3. understand the requirements, skills, and dedication necessary to have a career in art
  
- B. Careers
  - 1. Studio artist
  - 2. Shop worker
  - 3. Ceramicist
  - 4. Ceramics Teacher
  
- C. Overview
  - 1. Educational requirements
  - 2. Job specifications/responsibilities
  - 3. Job opportunities within field
  - 4. Salary/growth potential

## EVALUATION OF STUDENTS

The instructor will keep an accurate record of student activities during the ceramics experience. The instructor will complete evaluation forms on students requiring wheel-throwing and hand building techniques after each his/her portion. Each student shall complete the self evaluation forms. Any student not completing the forms shall not be graded and will not complete the course.

### I. METHODS OF EVALUATION

- A. Student-self
- B. Group
- C. Teacher

### II. GUIDELINES FOR EVALUATION

The development of a single set of requirements or standards for ungrouped classes is not feasible or desirable. However, the following will be considered:

- A. Student attendance and participation
- B. Student performance on objective and subjective tests
- C. Completion of classroom and homework assignments
- D. Student ability to produce art work of quality rather than quantity
- E. A mature attitude toward the program, tools, equipment and materials
- F. Concern for the safety of other students in the classroom

### III. GUIDELINES FOR A PASSING GRADE

The following will be required of all students to obtain a passing grade. Students who develop their ability at a higher level (as measured by the teacher) will receive a higher grade.

Minimum standards:

- A. Completion of assignments when due
- B. Ability work in terms of beauty, harmony and fitness
- C. Ability to do original work
- D. Ability to develop craftsmanship with media and materials
- E. Ability to use elements of design
- F. Ability to speak intelligently in the vocabulary of the artist
- G. Ability to evaluate own work critically
- H. Ability to contrast and compare art work from a historical viewpoint (age, mood, style)

## CRITERIA FOR SELF EVALUATION

### I. GROWTH IN PERSONAL DEVELOPMENT

- A. Individuality
- B. Ability for self-thought and initiative
- C. Ability to identify self in work
- D. Ability to concentrate upon self-expression
- E. Ability to express mood and feelings in work
- F. Ability to work to capacity
- G. Ability to self-evaluate
- H. Ability to accept and benefit from constructive criticism
- I. Ability to attain satisfaction from art accomplishments



**II. GROWTH IN SOCIAL COMPETENCE**

- A. Ability to accept and understand personal uniqueness
- B. Ability to work with others and their ideas
- C. Ability to evaluate others in terms of their work

**III. GROWTH IN CREATIVITY**

- A. Ability to experiment
- B. Interest in related aspects of art which involve value judgements
- C. Enjoyment of the learning process and results achieved
- D. Ability to express ideas in two-and-three dimensional forms
- E. Ability to express ideas in reality and in the abstract
- F. Ability to create own ideas in progression of increasing talent

**IV. GROWTH IN AESTHETIC UNDERSTANDING AND ABILITY**

- A. Ability to produce in an increasingly significant fashion
- B. Ability to observe design and value
- C. Desire to accept challenges and problems
- D. Ability to advance in processes and procedures
- E. Ability to use acquired knowledge practical applications

## **APPENDIX A**

### **REFERENCES/ TECHNOLOGY**

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Co., 1962.

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## **WEB SITES**

Ed Sitement <http://edsitement.neh.gov/>

Getty Arts Ed Net <http://www.getty.edu/artsednet/>

Artcyclopedia <http://www.artcyclopedia.com/>

NJ Dept. of Education <http://www.state.nj.us/education/>

The Artchive <http://www.artchive.com/>

The Kennedy center ArtsEdge <http://artsedge.kennedy-center.org/>

## **APPENDIX B**

## **GLOSSARY**

**GLOSSARY**

agate ware - ceramic objects made to resemble marble by combining layers of different colored clays.

bas relief - raised patterns which remain close to surface plane

bat - disk of plaster or wood used for drying clay or supporting clay forms while being worked on

bisque or biscuit - clay which has been fired once (unglazed)

bisque fire - first firing of clay pot to drive out water

blistering - air bubbles appearing in glaze after fast firing

bone dry - condition of unfired clay that has absorbed no moisture other than natural humidity

burnish - polish surface of leather hard clay using a smooth object

calcine - heat to the necessary temperature to drive out chemically combined water, carbon dioxide and other gases

casting or slip casting - process of forming clay object by pouring clay slip into hollow plaster mold

centering - steadying clay on wheel head

china clay white high - firing primary clay

coil - snake-like roll of clay used in hand building

collaring or necking - narrowing neck of pot by squeezing with fingers as pot revolves on pottery wheel

cone - pyramid-shaped object of ceramic compounded to bend at specific temperatures  
- a time-temperature indicator

crackle glaze - glaze which has minute cracks; can be rubbed with coloring agents to accent cracked look

## **CERAMICS CLASS**

crawling - glaze that separates when fired

crazing - undesirable cracks in glaze caused by uneven clay or glaze contraction

damp closet - closet in which to store damp pots

deflocculant - substance used to bring about better suspension of material in a liquid by neutralizing the electronic charge of its particles

dunting - cracking of fired ware which cools too rapidly

earthenware - clay that matures at low temperature but remains porous

elements - wire coils in electric kilns

engobe - glaze material used on green or bisque ware for decoration

feldspar - common material found in igneous rock from which some clay and glaze material derive

fimo - Polymer clay (Trade name)

firebrick -insulation brick

fireclay - high-fired clay

firing - heating clay to desired temperature

flux - substance which promotes melting of silica into glaze

foot - bottom of ceramic pot

glaze - glass-like coating of various chemicals fused to ceramic surface by heat

greenware - unfired clay object

grog - fired clay that has been crushed; may be added to clay body to increase strength, control drying and reduce shrinkage

incising - engraving decoration into unfired clay

kaolin - white clay; high-firing

kiln - furnace for firing ceramic ware (Reduction or oxidation)

kiln wash - mixture of kaolin and flint which prevents glaze from adhering to shelves and floor of kiln during firing process

leather hard - raw clay when most moisture has evaporated but still soft enough to

## **CERAMICS CLASS**

decorate or join other pieces to it

majolica - earthenware fired with tin lead glaze and decorated with luster overglaze

matt - nonglossy surface

maturity - firing point at which glaze has reached complete fusion or clay has reached maximum non porosity and hardness

Mishima - Japanese decorating method: filling design impressed on clay with different colored clay slip

mold - plaster or bisque clay shape from which clay form can be produced

overglaze - glaze decoration applied on surface of fired glaze

oxide - metallic chemical used for coloring clay or glaze

oxidation firing - firing during which kiln chamber retains ample supply of oxygen

plasticity - quality of clay that allows it to be easily manipulated and maintain its shape

Polymer Clay - Alternative clay that exists in only the plastic and fired states

porcelain strong, vitreous, translucent white clay body that matures at cone 12

porosity - capacity of clay body to absorb moisture

pug - mix clay with water pug mill- machine that mixes clay with water

pyrometer - metallic strip which translates heat energy into electrical energy; indicates temperature of kiln

raku - (enjoyment of leisure) - technique of firing low-temperature clay bodies rapidly; method used to make bowls for Japanese tea ceremony

reduction fire - firing in which oxygen is inadequate to promote complete combustion;

carbon monoxide combines with oxygen from clay and glazes, altering color

rib - tool of hard material used to shape pot when throwing on wheel.

scraffito - decorating process by which line is scratched through layer of slip or glaze before firing to expose clay body beneath

shrinkage - contraction of clay or glaze during drying or firing

sinter - to fire to a point when materials fuse sufficiently to form solid mass upon cooling



## **CERAMICS CLASS**

but do not vitrify

slip - clay or glaze suspended in water

slip clay - clay (such as Albany) containing sufficient flux to become a glaze when fired high

slurry - creamy mixture of clay and water

stacking - efficient loading of kiln with maximum amount of ware (Bisque)

stain - prepared calcined pigment used to color clay bodies or glazes

stilt - ceramic tripod used to support glazed ware during firing

stoneware - gray to buff nontranslucent clay body - fired at cone 6-10

template - pattern traced against clay form as guide in shaping

terra cotta - brownish earthenware clay body

terra sigillata - thin slip coating on Roman and Greek ware; applied thinly over clay

surface, fired to low temperature

throw/throwing - using potter's wheel to make forms from clay

trimming - shaving away excess clay, usually from bottom, to form a foot while clay is

leather hard

underglaze - color decoration applied to greenware or bisque ware before glaze is applied

vitreous - hard, glassy, nonabsorbant quality of clay body or glaze after firing

vitrification - fire to temperature at which clay or glaze attains mature, hard, glass-like quality

warping - distortion of clay piece caused by uneven stresses during shaping, drying or firing

wax resist - wax used to prevent slips or glazes from adhering to clay surface

wedging - mixing, pounding, kneading, slamming, cutting clay to prepare for use (getting rid of air pockets)

## **APPENDIX C**

### **COURSE REQUIREMENTS: CERAMICS**

## CERAMICS CLASS

### COURSE REQUIREMENTS: CERAMICS

**Grades: 9-12 Length of Course: Full Year**

**I. COURSE CONTENT - This course will consist of the following units of study:**

- A. Ceramics - Background/History
- B. Clay Bodies
- C. Kiln Operation/Techniques
- D. Preparation and Stages of Clay
- E. Handbuilding processes –Pinch, Coil, slab
- F. Wheel throwing - cylinders, jars, lids
- H. Hand/Wheel Modular Building
- I. Glazes/Texture/Surface Treatment
- J. Containers with Lids - Measurement
- K. Bottle Forms
- L. Multi-Unit Sets
- M. Vocabulary
- N. Research Project - historical/career related

(Additionally, career-related topics and information will be presented/ reviewed.)

**II. COURSE REQUIREMENTS - To complete this course successfully, students will be required to demonstrate a satisfactory (or higher) level of proficiency in:**

- A. Using artistic and technical vocabulary of ceramics
- B. Performing operations in hand building techniques
- C. Performing operations in use of glazing and kiln loading
- D. Demonstrating technical skill with wheel-thrown forms
- E. Creating art work consistent with functional and aesthetic values
- F. Understanding the importance of ceramics in the development of world cultures and art history
- G. Demonstrate knowledge of the process of critique

## **CERAMICS CLASS**

### **III. EVALUATION PROCESS - Throughout the length of this course students will be evaluated on the basis of:**

- A. Completing required ceramic pieces
- B. Tests/quizzes
- C. Homework assignments
- D. Class participation
- E. Completion of student evaluation forms: students will maintain a notebook/folder which will contain detailed descriptions of pieces constructed, techniques and processes used and historical/cultural references.

## **APPENDIX D**

### **SUGGESTED PROJECT PLANS & APPROXIMATE TIMELINES**

## **CERAMICS CLASS**

### **SUGGESTED PROJECT PLANS AND APPROXIMATE TIMELINES**

#### **Introduction to Clay**

##### **LESSON #1 – PINCH POT**

**Objective:** To-introduce students to clay through a simple hands-on lesson that takes them through the various stages of clay transformation by producing a pinch pot.

**Procedure:** Students will form a ball of clay. They will insert their thumb into the center of the ball leaving  $\frac{1}{4}$  of an inch of thickness at the base. After discussing examples of pinch pots, students will use the pinch technique to form  $\frac{1}{4}$  inch thick rounded walls. Students will create a design by stamping into the walls using found objects. The sample is allowed to dry completely, fired to bisque temperature and glazed.

**Suggested Timeline:**

Day 1 Introduce lesson, show examples of pinch pots.

Day 2, 3, & 4 Demonstrate construction of pinch pot and distribute materials.

Days 5 Create textures using stamping.

Day 6 Collect, critique and fire pieces to bisque temperature.

Day 7 Glaze.

Day 8 Fire and critique.

##### **LESSON #2 - COIL BUILDING**

**Objective:** To introduce students to the skills needed to create forms in clay using the coil method of construction.

**Procedure:** Demonstration and discussion of coil built forms and introduction to hand building using coils. Students will be specifically trained to determine size, condition and quantity of coils needed for a successful project.

**Suggested Timeline:**

Day 1 Introduce lesson, show examples of coil clay forms and explain historical importance.

Day 2 Demonstrate techniques of coil building, establish parameters of assignment and distribute materials.

Days 3-12 Students begin construction under teacher supervision for approximately ten days.

Day 13 Introduce completion techniques and show examples of lips and tops for students to choose

## **CERAMICS CLASS**

Day 14 Complete pieces and let dry. Allow one week working time for glazing and finishing after this piece is bisque fired.

### **LESSON #3 - PRESS MOLDING**

Objective: To help students understand the basic processes involved in press molding clay and familiarize them with the possibilities of combined press molded forms.

Procedure: Through demonstration and discussion, students are instructed in the uses of plaster, wooden and plastic shapes that clay is "pushed into" to create forms and their subsequent combinations. For example, to make a spherical form, a student must press mold two bowl forms, let them dry to the leatherhard state and assemble with slip.

Suggested Timeline:

Day 1 Introduce lesson, show examples of press molded pieces and explain historical importance

Day 2 Demonstrate technique, explain the difficulties of various shapes and distribute materials.

Days 3-12 Students choose shapes, begin construction of shapes and assemble them.

Days 13-14 Explain finishing procedure and offer examples of options for finished pieces. Allow one week working time for glazing after this piece is bisque fired.

### **LESSON #4 - TEXTURED SOFT SLAB CONSTRUCTION**

Objective: To enable students to utilize their previous clay stamping device project to create the texture in this cylindrical form assignment made from slabs of clay in their plastic state.

Procedure: Demonstration and discussion of texturing patterns and creating cylindrical forms using clay slabs in their plastic state. The clay is rolled, stamped and wrapped around forms such as cardboard mailing tubes, coffee cans and plastic jars. The finished forms range in function from mugs to vases and covered containers.

Suggested Timelines:

Day 1 Introduce lesson, show examples of stamped slab forms and explain historical importance

Day 2 Demonstrate technique and distribute materials

Days 3-8 Students choose shapes, begin construction and work under teacher supervision for 6 days.

Day 9 Introduce completion techniques and show examples of handles and lids.

Day 10 Complete form and allow to dry.

## **APPENDIX E**

### **SUGGESTED EVALUATION FORMS**



NAME: \_\_\_\_\_

PROJECT TITLE: \_\_\_\_\_

## **SELF-CRITIQUE**

Draw project here

***Please answer in complete sentences:***

-What part of the project did you feel was most successful?

-What part of the project did you find most difficult? Why?

-What are some things that you learned that you did not know before the lesson?  
Think vocabulary, color groups, skills etc.

-If you could change something about your project, what would it be? Did your final product exceed your expectations

## Project Evaluation Form

Name: \_\_\_\_\_

Period: \_\_\_\_\_

<u><b>DESCRIPTION OF CERAMICS PIECE:</b></u> Include a sketch and approximate dimensions.	<u><b>DESIGN IDEAS:</b></u> What were you attempting to do in the way of shapes and techniques?	<u><b>CRAFTSMANSHIP (TEACHER):</b></u> Skills in handling materials and ideas.
<b>GREENWARE STAGE</b>	A   B   C   D   F   INC	A   B   C   D   F   INC
<b>GLAZE</b>	A   B   C   D   F   INC	A   B   C   D   F   NC
<b>FINAL STAGE</b>	A   B   C   D   F   INC	
<b>PRODUCTIVITY</b>	A   B   C   D   F   INC	<b>Was time well spent? Y   N</b>

**APPENDIX F**

**NEW JERSEY**

**CORE CURRICULUM CONTENT STANDARDS**

# New Jersey Core Curriculum Content Standards for Visual and Performing Arts

## INTRODUCTION

### Arts Education in the 21<sup>st</sup> Century

Creativity is a driving force in the 21st-century global economy, with the fastest growing jobs and emerging industries relying on the ability of workers to think unconventionally and use their imaginations.

*The best employers the world over will be looking for the most competent, most creative, and most innovative people on the face of the earth ... This will be true not just for the top professionals and managers, but up and down the length and breadth of the workforce. ... Those countries that produce the most important new products and services can capture a premium in world markets ...*

(2007, National Center on Education and the Economy)

Experience with and knowledge of the arts is an essential component of the P-12 curriculum in the 21st century. As the state of New Jersey works to transform public education to meet the needs of a changing world and the 21st century workforce, capitalizing on the unique ability of the arts to unleash creativity and innovation in our students is critical for success, as reflected in the mission and vision that follow:

**Mission:** *The arts enable personal, intellectual, social, economic, and human growth by fostering creativity and providing opportunities for expression beyond the limits of language.*

**Vision:** An education in the arts fosters a population that:

- Creates, reshapes, and fully participates in the enhancement of the quality of life, globally.
- Participates in social, cultural, and intellectual interplay among people of different ethnic, racial, and cultural backgrounds through a focus on the humanities.

## **CERAMICS CLASS**

- Possesses essential technical skills and abilities significant to many aspects of life and work in the 21st century.
- Understands and impacts the increasingly complex technological environment.

### **Intent and Spirit of the Visual and Performing Arts Standards**

The intent and spirit of the New Jersey Visual and Performing Arts Standards builds upon the philosophy and goals of the [National Standards for Arts Education](#). Equitable access to arts instruction is achieved when the four arts disciplines (dance, music, theatre, and visual art) are offered throughout the P-12 spectrum. Thus, the goal of the standards is that all students have regular, sequential arts instruction throughout their P-12 education.

The expectation of the New Jersey arts standards is that all students communicate *at a basic level* in each of the four arts disciplines by the end of fifth grade, using the vocabularies, materials, tools, techniques, and intellectual methods of each arts discipline in a developmentally appropriate manner. Beginning in grade 6, student instruction in the arts is driven by specialization, with students choosing one of the four arts disciplines based on their interests, aptitudes, and career aspirations. By the end of grade 12, students are expected to communicate proficiently in one or more arts disciplines of their choice. By graduation from secondary school, all students should, in at least one area of specialization, be able to:

- Define and solve artistic problems with insight, reason, and technical proficiency.
- Develop and present basic analyses of works of art from structural, historical, cultural, and aesthetic perspectives.
- Call upon their informed acquaintance with exemplary works of art from a variety of cultures and historical periods.
- Relate various types of arts knowledge and skills within and across the arts disciplines by mixing and matching competencies and understandings in art-making, history, culture, and analysis in any arts-related project.

### **Revised Standards**

The revised 2009 visual and performing arts standards align with the National Standards for Arts Education. In addition, they correlate structurally to the three arts processes defined in the [2008 NAEP Arts Education Assessment Framework](#): creating, performing, and responding. When actively engaged in these processes, students not only learn about the arts, they learn through and within the arts.

The state and national standards are deliberately broad to encourage local curricular objectives and flexibility in classroom instruction. New Jersey's revised 2009 visual and performing arts standards provide the foundation for creating local curricula and meaningful assessments in the

## CERAMICS CLASS

four arts disciplines for all children. They are designed to assist educators in assessing required knowledge and skills in each discipline by laying out the expectations for levels of proficiency in dance, music, theatre, and the visual arts at the appropriate level of study.

### *Organization of the 2009 Standards*

This organization of the 2009 visual and performing arts standards reflects the critical importance of locating the separate arts disciplines (dance, music, theatre, and visual art) as one common body of knowledge and skills, while still pointing to the unique requirements of individual disciplines. There are four visual and performing arts standards, as follows.

**Standards 1.1 and 1.2**, respectively, articulate required knowledge and skills concerning the elements and principles of the arts, as well as arts history and culture. Together, the two standards forge a corollary to the NAEP Arts process of *creating*. Standard 1.1 includes four strands, one for each of the arts disciplines: A. Dance, B. Music, C. Theatre, and D. Visual Art; standard 1.2 includes a single strand: A. History of the Arts and Culture.

**Standard 1.1 The Creative Process:** *All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.*

**Standard 1.2 History of the Arts and Culture:** *All students will understand the role, development, and influence of the arts throughout history and across cultures.*

**Standard 1.3** is rooted in arts performance and thus stands as a corollary to the NAEP Arts process of *performing/interpreting*. Like Standard 1.1, standard 1.3 is made up of four arts-specific strands: A. Dance, B. Music, C. Theatre, and D. Visual Art.

**Standard 1.3 Performing:** *All students will synthesize skills, media, methods, and technologies that are appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.*

**Standard 1.4** addresses two ways students may respond to the arts, including (1) the study of aesthetics and (2) the application of methodologies for critique. Standard 1.4 provides a corollary to the NAEP Arts process of *responding*. This standard pertains to all four arts disciplines, and is comprised of two strands related to the mode of response: A. Aesthetic Responses and B. Critique Methodologies.

**Standard 1.4 Aesthetic Responses & Critique Methodologies:** *All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.*

## CERAMICS CLASS

### *Proficiency Levels and Grade Band Clusters*

The grade-band clusters for the 2009 visual and performing arts standards correspond to new federal definitions of elementary and secondary education, which may have implications for instructional delivery according to licensure. The expectations for student achievement increase across the grade band clusters as follows:

- **Preschool:** For those preschool programs that offer appropriate time and frequency of instruction in the visual and performing arts, all students should be given broad-based exposure to, and be provided opportunities for exploration in, each of the four arts disciplines. The goal is that preschool students *attain foundational skills that later lead to [basic literacy](#)* in the content knowledge and skills delineated in the K-2 and 3-5 grade-level arts standards, as developmentally appropriate.
- **Grades K-2 and 3-5:** All students in grades K-5 are given broad-based exposure to, and are provided opportunities for participation in, each of the four arts disciplines. The expectation at this level is that all students *attain [basic literacy](#)* in the content knowledge and skills delineated in the K-2 and 3-5 grade-level standards for the arts.
- **Grades 6-8:** In grades 6-8, student instruction focuses on one of the four arts disciplines, as directed by choice. The expectation at this level is that all students *demonstrate [competency](#)* in the content knowledge and skills delineated for the selected arts discipline.
- **Grades 9-12:** Throughout secondary school, student instruction continues to focus on one of the four arts disciplines, as chosen by the student. By the end of grade 12, all students *demonstrate [proficiency](#)* in at least one chosen arts discipline by meeting or exceeding the content knowledge and skills delineated in the arts standards.

### *Teaching the Standards: Certification and Highly Qualified Arts Educators*

The visual and performing arts are considered a “core” subject under the federal *No Child Left Behind Act* (NCLB-2001). Therefore, all visual and performing arts teachers must meet the “Highly Qualified Teachers” standards within their certificated arts discipline(s). State licensure is the initial gatekeeper for highly qualified status.

### **Education in the Arts: National and State Advocacy**

- The [Arts Education Partnership](#) provides research information and other guidance to assist in advocating for arts education at the national, state, and local levels. The Partnership also provides information on government funding at the federal and state levels, including the grant programs of two federal agencies: the U.S. Department of Education and the National Endowment for the Arts.

## CERAMICS CLASS

- At the state level, the [New Jersey Arts Education Partnership](#) was established in 2007 as a clearinghouse for information and best practices in arts education, and calls attention to the contribution arts education makes to student achievement. The report, [Within Our Power: The Progress, Plight, and Promise of Arts Education for Every Child](#), is the NJAEP's response to the New Jersey Arts Census Project, the most comprehensive survey ever compiled on the status of arts education in New Jersey's public schools.
- A [Glossary](#) of arts terms used in the 2009 visual and performing arts standards was designed to support implementation of the arts standards.

### Resources

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**Standards 1.1 and 1.2**, respectively, articulate required knowledge and skills concerning the elements and principles of the arts, as well as arts history and culture. Together, the two standards forge a corollary to the NAEP Arts process of *creating*. Standard 1.1 includes four strands, one for each of the arts disciplines: A. Dance, B. Music, C. Theatre, and D. Visual Art; standard 1.2 includes a single strand: A. History of the Arts and Culture.

**Standard 1.1 The Creative Process:** *All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.*

**Standard 1.2 History of the Arts and Culture:** *All students will understand the role, development, and influence of the arts throughout history and across cultures.*

**Standard 1.3** is rooted in arts performance and thus stands as a corollary to the NAEP Arts process of *performing/interpreting*. Like Standard 1.1, standard 1.3 is made up of four arts-specific strands: A. Dance, B. Music, C. Theatre, and D. Visual Art.

**Standard 1.3 Performing:** *All students will synthesize skills, media, methods, and technologies that are appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.*

**Standard 1.4** addresses two ways students may respond to the arts, including (1) the study of aesthetics and (2) the application of methodologies for critique. Standard 1.4 provides a corollary to the NAEP Arts process of *responding*. This standard pertains to all four arts disciplines, and is comprised of two strands related to the mode of response: A. Aesthetic Responses and B. Critique Methodologies.

**Standard 1.4 Aesthetic Responses & Critique Methodologies:** *All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.*

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Content Area		Visual & Performing Arts	
Standard		1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.	
Strand		A. Dance	
By the end of grade	Content Statement	CPI #	Cumulative Progress Indicator (CPI)
2	<b>NOTE:</b> By the end of <a href="#">grade 2</a> , ALL students progress toward <a href="#">BASIC LITERACY</a> in the following content knowledge and skills in DANCE.		
	Original choreography and improvisation of movement sequences begins with basic understanding of the elements of dance.	1.1.2.A.1	Identify the <a href="#">elements of dance</a> in planned and improvised dance sequences.
	Original movement is generated through improvisational skills and techniques.	1.1.2.A.2	Use improvisation to discover new movement to fulfill the intent of the choreography.
	There are distinct differences between pedestrian movements and formal training in dance.	1.1.2.A.3	Demonstrate the difference between pantomime, pedestrian movement, abstract gesture, and dance movement.
	The coordination and isolation of different body parts is dependent on the dynamic alignment of the body while standing and moving.	1.1.2.A.4	Apply and adapt isolated and coordinated body part articulations, body alignment, balance, and <a href="#">body patterning</a> .
5	<b>NOTE:</b> By the end of <a href="#">grade 5</a> , ALL students demonstrate <a href="#">BASIC LITERACY</a> in the following content knowledge and skills in DANCE.		
	Basic choreographed structures employ the <a href="#">elements of dance</a> .	1.1.5.A.1	Analyze both formal and expressive aspects of time, shape, space, and energy, and differentiate basic <a href="#">choreographic structures</a> in various dance works.
	Movement is developed and generated through improvisation. Form and structure are important when interpreting original choreography.	1.1.5.A.2	Analyze the use of improvisation that fulfills the intent of and develops choreography in both its form and structure.
	Musical and non-musical forms of sound can affect meaning in choreography and improvisation.	1.1.5.A.3	Determine how accompaniment (such as sound, spoken text, or silence) can affect choreography and improvisation.
	Compositional works are distinguished by the use	1.1.5.A.4	Differentiate contrasting and complimentary shapes,

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	of various body movements and sources of initiation (i.e., central, peripheral, or transverse).		shared weight centers, body parts, <a href="#">body patterning</a> , <a href="#">balance</a> , and range of motion in compositions and performances.
8	<b>NOTE:</b> By the end of <a href="#">grade 8</a> , those students choosing DANCE as their required area of specialization demonstrate <a href="#">COMPETENCY</a> in the following content knowledge and skills.		
	Numerous formal <a href="#">choreographic structures</a> can be used to develop the <a href="#">elements of dance</a> in the creation of dance works.	1.1.8.A.1	Interpret the choreographic structures of contrast and transition, the process of reordering and chance, and the structures of AB, ABA, canon, call and response, and narrative.
	Styles and techniques in dance are defined by the ways in which the elements of dance and choreographic principles are manipulated in the creation of dance compositions.	1.1.8.A.2	Analyze dance techniques and styles to discern the compositional use of the <a href="#">elements of dance</a> and choreographic principles relating to dynamics, as well as to discern spatial relationships.
	Dance employs various themes and arts media to engage the viewer, develop meaning, and communicate emotions.	1.1.8.A.3	Examine how dance compositions are influenced by various social themes and <a href="#">arts media</a> (e.g., dance for camera, interactive, telematics).
	The quality of integrated movement depends on body alignment and the synchronized use of major and minor muscle groups. Variety in body patterns, range of motion, application of the <a href="#">elements of dance</a> , and skill level enhance dance compositions and performance.	1.1.8.A.4	Integrate a variety of isolated and coordinated movements in dance compositions and performances, making use of all major muscle groups, proper body mechanics, <a href="#">body patterning</a> , <a href="#">balance</a> , and range of motion.
12	<b>NOTE:</b> By the end of <a href="#">grade 12</a> , those students choosing DANCE as their required area of specialization demonstrate <a href="#">PROFICIENCY</a> in the following content knowledge and skills.		
	Creating master works in dance requires ability to comprehend, articulate, and manipulate time, space, and energy across and within a broad spectrum of <a href="#">choreographic structures</a> and through the use of many choreographic devices.	1.1.12.A.1	Articulate understanding of choreographic structures or forms (e.g., palindrome, theme and variation, rondo, retrograde, inversion, narrative, and accumulation) in master works of dance.
	Acute <a href="#">kinesthetic awareness</a> and mastery of composition are essential for creating and interpreting master works of art.	1.1.12.A.2	Categorize the <a href="#">elements</a> , principles, and <a href="#">choreographic structures</a> of dance masterworks.
	Interpretation of dance is heavily reliant on its	1.1.12.A.3	Analyze issues of gender, ethnicity, socio-economic

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	context.		status, politics, age, and physical conditioning in relation to dance performances.
	Artistry in dance performance is accomplished through complete integration of anatomical principles and clear direction of intent and purpose.	1.1.12.A.4	Synthesize knowledge of anatomical principles related to body alignment, <a href="#">body patterning</a> , <a href="#">balance</a> , strength, and coordination in compositions and performances.

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Content Area		Visual & Performing Arts	
Standard		1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.	
Strand		B. Music	
By the end of grade	Content Statement	CPI #	Cumulative Progress Indicator (CPI)
2	<b>NOTE:</b> By the end of <a href="#">grade 2</a> , ALL students progress toward <a href="#">BASIC LITERACY</a> in the following content knowledge and skills in MUSIC.		
	<a href="#">Ear training and listening skill</a> are prerequisites for musical literacy.	1.1.2.B.1	Explore the <a href="#">elements of music</a> through verbal and written responses to diverse aural prompts and printed scores.
	The <a href="#">elements of music</a> are foundational to basic music literacy.	1.1.2.B.2	Identify musical elements in response to diverse aural prompts, such as rhythm, timbre, dynamics, form, and melody.
	Music is often defined as organized sound that is dependent on predictable properties of tone and pitch. Musical notation captures tonality, dynamic range, and rhythm.	1.1.2.B.3	Identify and categorize sound sources by common traits (e.g., scales, rhythmic patterns, and/or other musical elements), and identify rhythmic notation up to eighth notes and rests.
	Musical instruments have unique qualities of tonality and resonance. Conventional instruments are divided into <a href="#">musical families</a> according to shared properties.	1.1.2.B.4	Categorize families of instruments and identify their associated musical properties.
5	<b>NOTE:</b> By the end of <a href="#">grade 5</a> , ALL students demonstrate <a href="#">BASIC LITERACY</a> in the following content knowledge and skills in MUSIC.		
	Reading basic music notation contributes to musical fluency and literacy. Musical intelligence is related to <a href="#">ear training and listening skill</a> , and temporal spatial reasoning ability is connected to listening skill.	1.1.5.B.1	Identify the <a href="#">elements of music</a> in response to aural prompts and printed music notational systems.
	The <a href="#">elements of music</a> are building blocks denoting meter, rhythmic concepts, tonality, intervals, chords, and melodic and harmonic progressions, all of which contribute to musical	1.1.5.B.2	Demonstrate the basic concepts of meter, rhythm, tonality, intervals, chords, and melodic and harmonic progressions, and differentiate basic structures.

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	literacy.		
8	<b>NOTE:</b> By the end of <a href="#">grade 8</a> , those students choosing MUSIC as their required area of specialization demonstrate <a href="#">COMPETENCY</a> in the following content knowledge and skills.		
	Common, recognizable musical forms often have characteristics related to specific cultural traditions.	1.1.8.B.1	Analyze the application of the <a href="#">elements of music</a> in diverse Western and non-Western musical works from different <a href="#">historical eras</a> using active listening and by reading and interpreting written scores.
	Compositional techniques used in different styles and <a href="#">genres</a> of music vary according to prescribed sets of rules.	1.1.8.B.2	Compare and contrast the use of structural forms and the manipulation of the <a href="#">elements of music</a> in diverse styles and genres of musical compositions.
12	<b>NOTE:</b> By the end of <a href="#">grade 12</a> , those students choosing MUSIC as their required area of specialization demonstrate <a href="#">PROFICIENCY</a> in the following content knowledge and skills.		
	Understanding nuanced stylistic differences among various <a href="#">genres</a> of music is a component of musical fluency. Meter, rhythm, tonality, and harmonics are determining factors in the categorization of musical genres.	1.1.12.B.1	Examine how aspects of meter, rhythm, tonality, intervals, chords, and harmonic progressions are organized and manipulated to establish unity and variety in genres of musical compositions.
	Musical proficiency is characterized by the ability to sight-read advanced notation. Musical fluency is also characterized by the ability to classify and replicate the stylistic differences in music of varying traditions.	1.1.12.B.2	Synthesize knowledge of the <a href="#">elements of music</a> in the deconstruction and performance of complex musical scores from diverse cultural contexts.

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<b>Content Area</b>	<b>Visual &amp; Performing Arts</b>		
<b>Standard</b>	<b>1.1 The Creative Process:</b> All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.		
<b>Strand</b>	<b>C. Theatre</b>		
<b>By the end of grade</b>	<b>Content Statement</b>	<b>CPI #</b>	<b>Cumulative Progress Indicator (CPI)</b>
2	<b>NOTE:</b> By the end of <a href="#">grade 2</a> , ALL students progress toward <a href="#">BASIC LITERACY</a> in the following content knowledge and skills in THEATRE.		
	The elements of theatre are recognizable in theatrical performances.	1.1.2.C.1	Identify basic <a href="#">elements of theatre</a> and describe their use in a variety of theatrical performances.
	Theatre artists use precise vocabulary when staging a play.	1.1.2.C.2	Express stage directions, areas of the stage, basic stage movements, and parts of a script using correct theatre terms (e.g., setting, costumes, plot, theme, etc.).
	Creative drama and storytelling use voice, movement, and facial expression to communicate emotions. Creating characters is an act of intention in which actors play themselves in an imaginary set of circumstances.	1.1.2.C.3	Distinguish between characters, actors, and the self by demonstrating respect for personal space, creative movement, and pantomime skills while interacting with others in creative drama and storytelling.
	The <a href="#">technical theatrical elements</a> and theatre architecture are inherent in theatrical design and production.	1.1.2.C.4	Describe the use of the technical theatrical elements by examining examples of theatrical design in productions.
5	<b>NOTE:</b> By the end of <a href="#">grade 5</a> , ALL students demonstrate <a href="#">BASIC LITERACY</a> in the following content knowledge and skills in THEATRE.		
	The well-made play uses a specific, identifiable narrative structure (e.g., inciting incident, climax, dénouement, etc.).	1.1.5.C.1	Evaluate the <a href="#">characteristics of a well-made play</a> in a variety of scripts and performances.
	The actor's physicality and vocal techniques have a direct relationship to character development.	1.1.5.C.2	Interpret the relationship between the actor's physical and vocal choices and an audience's perception of character development by identifying examples of vocal variety, stage business, concentration, and focus.
	Time, place, mood, and theme are enhanced through use of the technical theatrical elements.	1.1.5.C.3	Analyze the use of <a href="#">technical theatrical elements</a> to identify how time, place, mood, and theme are created.



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	<a href="#">Sensory recall</a> is a technique actors commonly employ to heighten the believability of a character.	1.1.5.C.4	Explain the function of sensory recall and apply it to character development.
8	<b>NOTE:</b> By the end of <a href="#">grade 8</a> , those students choosing THEATRE as their required area of specialization demonstrate <a href="#">COMPETENCY</a> in the following content knowledge and skills.		
	Distinct pieces of dramatic literature and theatrical trends reflect cultural traditions and periods in history.	1.1.8.C.1	Analyze the structural components of plays and performances from a variety of Western and non-Western theatrical traditions and from different <a href="#">historical eras</a> .
	Actors exercise their voices and bodies through a wide variety of techniques to expand the range and the clarity of the characters they develop.	1.1.8.C.2	Determine the effectiveness of various methods of vocal, physical, relaxation, and acting techniques used in actor training.
	Emotion and meaning are often communicated through modulations of vocal rate, pitch, and volume.	1.1.8.C.3	Differentiate among vocal rate, pitch, and volume, and explain how they affect articulation, meaning, and character.
	A team of artists, technicians, and managers who collaborate to achieve a common goal uses a broad range of skills to create theatrical performances.	1.1.8.C.4	Define the areas of responsibility (e.g., actor, director, producer, scenic, lighting, costume, stagehand, etc.) and necessary job skills of the front and back-of-house members of a theatre company.
12	<b>NOTE:</b> By the end of <a href="#">grade 12</a> , those students choosing THEATRE as their required area of specialization demonstrate <a href="#">PROFICIENCY</a> in the following content knowledge and skills.		
	Theatre and the arts play a significant role in human history and culture.	1.1.12.C.1	Analyze examples of theatre's influence on history and history's influence on theatre in Western and non-Western theatre traditions.
	Characters have physical, emotional, and social dimensions that can be communicated through the application of acting techniques.	1.1.12.C.2	Formulate a process of script analysis to identify how the physical, emotional, and social dimensions of a character are communicated through the application of acting techniques.
	Theatre production is an art, but it is also a science requiring knowledge of safety procedures, materials, technology, and construction techniques.	1.1.12.C.3	Apply the basic physical and chemical properties (e.g., light, electricity, color, paint, scenic construction, costumes, makeup, and audio components) inherent in technical theatre to safely implement theatre design.

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Content Area		Visual & Performing Arts	
Standard		1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.	
Strand		D. Visual Art	
By the end of grade	Content Statement	CPI #	Cumulative Progress Indicator (CPI)
2	<b>NOTE:</b> By the end of <a href="#">grade 2</a> , ALL students progress toward <a href="#">BASIC LITERACY</a> in the following content knowledge and skills in VISUAL ART.		
	The basic <a href="#">elements of art</a> and <a href="#">principles of design</a> govern art creation and composition.	1.1.2.D.1	Identify the basic elements of art and principles of design in diverse types of artwork.
	Recognizing the <a href="#">elements of art</a> and <a href="#">principles of design</a> in artworks of known and emerging artists, as well as peers, is an initial step toward visual literacy.	1.1.2.D.2	Identify elements of art and principles of design in specific works of art and explain how they are used.
5	<b>NOTE:</b> By the end of <a href="#">grade 5</a> , ALL students demonstrate <a href="#">BASIC LITERACY</a> in the following content knowledge and skills in VISUAL ART.		
	Understanding the function and purpose of the <a href="#">elements of art</a> and <a href="#">principles of design</a> assists with forming an appreciation of how art and design enhance functionality and improve quality of living.	1.1.5.D.1	Identify elements of art and principles of design that are evident in everyday life.
	The <a href="#">elements of art</a> and <a href="#">principles of design</a> are universal.	1.1.5.D.2	Compare and contrast works of art in various <a href="#">mediums</a> that use the same art elements and principles of design.
8	<b>NOTE:</b> By the end of <a href="#">grade 8</a> , those students choosing VISUAL ART as their required area of specialization demonstrate <a href="#">COMPETENCY</a> in the following content knowledge and skills.		
	Art is a universal language. Visual communication through art crosses cultural and language barriers throughout time.	1.1.8. D.1	Describe the intellectual and emotional significance conveyed by the application of the <a href="#">elements of art</a> and <a href="#">principles of design</a> in different <a href="#">historical eras</a> and cultures.
	The study of masterworks of art from diverse cultures and different <a href="#">historical eras</a> assists in	1.1.8. D.2	Compare and contrast various masterworks of art from diverse cultures, and identify elements of the works that

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	understanding specific cultures.		relate to specific cultural heritages.
12	<b>NOTE:</b> By the end of <a href="#">grade 12</a> , those students choosing VISUAL ART as their required area of specialization demonstrate <b>PROFICIENCY</b> in the following content knowledge and skills.		
	Common themes exist in artwork from a variety of cultures across time and are communicated through metaphor, symbolism, and allegory.	1.1.12.D.1	Distinguish innovative applications of the <a href="#">elements of art</a> and <a href="#">principles of design</a> in visual artworks from diverse cultural perspectives and identify specific cross-cultural themes.
	Stimuli for the creation of artworks can come from many places, including other arts disciplines.	1.1.12.D.2	Translate literary, musical, theatrical, and dance compositions by using them as stimulus/inspiration for corresponding visual artworks.

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Content Area		Visual & Performing Arts	
Standard		1.2: History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures.	
Strand		A. History of the Arts and Culture	
By the end of grade	Content Statement	CPI #	Cumulative Progress Indicator (CPI)
2	<b>NOTE:</b> By the end of <a href="#">grade 2</a> , ALL students progress toward <a href="#">BASIC LITERACY</a> in the following content knowledge and skills in DANCE, MUSIC, THEATRE, and VISUAL ART.		
	Dance, music, theatre, and visual artwork from diverse cultures and <a href="#">historical eras</a> have distinct characteristics and common themes that are revealed by contextual clues within the works of art.	1.2.2.A.1	Identify characteristic theme-based works of dance, music, theatre, and visual art, such as artworks based on the themes of family and community, from various historical periods and world cultures.
	The function and purpose of art-making across cultures is a reflection of societal values and beliefs.	1.2.2.A.2	Identify how artists and specific works of dance, music, theatre, and visual art reflect, and are affected by, past and present cultures.
5	<b>NOTE:</b> By the end of <a href="#">grade 5</a> , ALL students demonstrate <a href="#">BASIC LITERACY</a> in the following content knowledge and skills in DANCE, MUSIC, THEATRE, and VISUAL ART.		
	Art and culture reflect and affect each other.	1.2.5.A.1	Recognize works of dance, music, theatre, and visual art as a reflection of societal values and beliefs.
	Characteristic approaches to content, form, style, and design define art genres.	1.2.5.A.2	Relate common artistic elements that define distinctive <a href="#">art genres</a> in dance, music, theatre, and visual art.
	Sometimes the contributions of an individual artist can influence a generation of artists and signal the beginning of a new <a href="#">art genre</a> .	1.2.5.A.3	Determine the impact of significant contributions of individual artists in dance, music, theatre, and visual art from diverse cultures throughout history.
8	<b>NOTE:</b> By the end of <a href="#">grade 8</a> , all students demonstrate <a href="#">COMPETENCY</a> in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.		
	Technological changes have and will continue to substantially influence the development and nature of the arts.	1.2.8.A.1	Map historical innovations in dance, music, theatre, and visual art that were caused by the creation of new technologies.
	Tracing the histories of dance, music, theatre, and visual art in world cultures provides insight into	1.2.8.A.2	Differentiate past and contemporary works of dance, music, theatre, and visual art that represent important

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	the lives of people and their values.		ideas, issues, and events that are chronicled in the histories of diverse cultures.
	The arts reflect cultural mores and personal aesthetics throughout the ages.	1.2.8.A.3	Analyze the social, historical, and political impact of artists on culture and the impact of culture on the arts.
12	<b>NOTE:</b> By the end of <a href="#">grade 12</a> , all students demonstrate <a href="#">PROFICIENCY</a> in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.		
	Cultural and historical events impact art-making as well as how audiences respond to works of art.	1.2.12.A.1	Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.
	Access to the arts has a positive influence on the quality of an individual's lifelong learning, personal expression, and contributions to community and global citizenship.	1.2.12.A.2	Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various <a href="#">historical eras</a> .

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Content Area		Visual & Performing Arts		
Standard		1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.		
Strand		A. Dance		
By the end of grade	Content Statement	CPI #	Cumulative Progress Indicator (CPI)	
P	NOTE: For those <a href="#">preschool</a> programs that offer appropriate time and frequency of instruction, all students attain foundational skills that later lead to <a href="#">BASIC LITERACY</a> in DANCE.			
	Creative movement/dance is a means of self-expression.	1.3.P.A.1	Move the body in a variety of ways, with and without music.	
		1.3.P.A.2	Respond to changes in tempo and a variety of musical rhythms through body movement.	
		1.3.P.A.3	Participate in simple sequences of movements.	
		1.3.P.A.4	Define and maintain personal space, concentration, and focus during creative movement/dance performances.	
		1.3.P.A.5	Participate in or observe a variety of dance and movement activities accompanied by music and/or props from different cultures and genres.	
2	NOTE: By the end of <a href="#">grade 2</a> , ALL students progress toward <a href="#">BASIC LITERACY</a> in the following content knowledge and skills in DANCE.			
	The elements of dance are time, space, and energy. Improvisational structures facilitate movement invention. Musical or non-musical accompaniment is a choice. Dance can communicate meaning around a variety of themes.	1.3.2.A.1	Create and perform planned and improvised movement sequences using the <a href="#">elements of dance</a> , with and without musical accompaniment, to communicate meaning around a variety of themes.	
	The creation of an original dance composition often begins with improvisation. Movement sequences change when applying the <a href="#">elements of dance</a> .	1.3.2.A.2	Create and perform planned and improvised movement sequences, alone and in small groups, with variations in tempo, meter, rhythm, spatial level (i.e., low, middle, and high), and spatial pathway.	
	The integrity of choreographed sequences is maintained by personal and group spatial relationships. Dance movement skills also require concentration and the intentional direction of focus	1.3.2.A.3	Define and maintain personal space, concentrate, and appropriately direct focus while performing movement skills.	

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	during performance.		
	<a href="#">Locomotor and non-locomotor movements</a> may contribute equally to the thematic content of solo and ensemble dances.	1.3.2.A.4	Create and perform original movement sequences alone and with a partner using <a href="#">locomotor and non-locomotor movements</a> at various levels in space.
5	<b>NOTE:</b> By the end of <a href="#">grade 5</a> , ALL students demonstrate <a href="#">BASIC LITERACY</a> in the following content knowledge and skills in DANCE.		
	Fundamental movement structures include a defined beginning, middle, and ending. Planned choreographic and improvised movement sequences manipulate time, space, and energy. Kinesthetic transference of rhythm comes from auditory and visual stimuli.	1.3.5.A.1	Perform planned and improvised sequences with a distinct beginning, middle, and end that manipulate time, space, and energy, and accurately transfer rhythmic patterns from the auditory to the kinesthetic.
	The creation of an original dance composition is often reliant on improvisation as a choreographic tool. The essence/character of a movement sequence is also transformed when performed at varying spatial levels (i.e., low, middle, and high), at different tempos, along different spatial pathways, or with different movement qualities.	1.3.5.A.2	Use improvisation as a tool to create and perform movement sequences incorporating various spatial levels (i.e., low, middle, and high), tempos, and spatial pathways.
	Works of art, props, and other creative stimuli can be used to inform the thematic content of dances.	1.3.5.A.3	Create and perform dances alone and in small groups that communicate meaning on a variety of themes, using props or artwork as creative stimuli.
	Dance requires a fundamental understanding of body alignment and applied <a href="#">kinesthetic principles</a> . Age-appropriate conditioning of the body enhances flexibility, balance, strength, focus, concentration, and performance technique.	1.3.5.A.4	Demonstrate developmentally appropriate <a href="#">kinesthetic awareness</a> of basic anatomical principles, using flexibility, balance, strength, focus, concentration, and coordination.
	Various dance styles, traditions, and techniques adhere to basic principles of alignment, balance, focus, and initiation of movement.	1.3.5.A.5	Perform basic sequences of movement from different styles or traditions accurately, demonstrating proper alignment, balance, initiation of movement, and direction of focus.
8	<b>NOTE:</b> By the end of <a href="#">grade 8</a> , those students choosing DANCE as their required area of specialization demonstrate <a href="#">COMPETENCY</a> in the following content knowledge and skills.		

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	Movement dynamics and qualities emphasize time, space, and energy. <a href="#">Movement affinities</a> and <a href="#">effort actions</a> impact dynamic tension and spatial relationships.	1.3.8.A.1	Incorporate a broad range of dynamics and movement qualities in planned and improvised solo and group works by manipulating aspects of time, space, and energy.
	Dance may be used as a symbolic language to communicate universal themes and varied points of view about social, political, or historical issues in given eras.	1.3.8.A.2	Choreograph and perform cohesive dance works that reflect social, historical, and/or political themes.
	Foundational understanding of anatomical and <a href="#">kinesthetic principles</a> is a contributing factor to dance artistry. Artistry in dance requires rhythmic acuity.	1.3.8.A.3	Choreograph and perform movement sequences that demonstrate artistic application of anatomical and kinesthetic principles as well as rhythmic acuity.
	Technology and <a href="#">media arts</a> are often catalysts for creating original choreographic compositions.	1.3.8.A.4	Use <a href="#">media arts</a> and technology in the creation and performance of short, original choreographic compositions.
12	<b>NOTE:</b> By the end of <a href="#">grade 12</a> , those students choosing DANCE as their required area of specialization demonstrate <a href="#">PROFICIENCY</a> in the following content knowledge and skills.		
	Creating highly integrated improvisational movement sequences develops personal style for solo and ensemble work. Characteristics of style vary broadly across dance <a href="#">genres</a> .	1.3.12.A.1	Integrate and recombine movement vocabulary drawn from a variety of dance genres, using improvisation as a choreographic tool to create solo and ensemble compositions.
	Aesthetic quality results from conceptual coherence and from understanding and application of the principle unity of form and content.	1.3.12.A.2	Create theme-based solo and ensemble dances that have unity of form and content, conceptual coherence, and aesthetic unity.
	Dance artistry is achieved through refined technique, musicality, clarity of choreographic intent, stylistic nuance, and application of proper body mechanics.	1.3.12.A.3	Demonstrate dance artistry with technical proficiency, musicality, stylistic nuance, clarity of choreographic intent, and efficiency of movement through the application of proper body mechanics.
	Dance production is collaborative and requires choreographic, technological, design, and performance skill.	1.3.12.A.4	Collaborate in the design and production of dances that use <a href="#">choreographic structures</a> and incorporate various media and/or technologies.



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Content Area		Visual & Performing Arts	
Standard		1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.	
Strand		B. Music	
By the end of grade	Content Statement	CPI #	Cumulative Progress Indicator (CPI)
P	<b>NOTE:</b> For those <a href="#">preschool</a> programs that offer appropriate time and frequency of instruction, all students attain foundational skills that later lead to <a href="#">BASIC LITERACY</a> in MUSIC.		
	Creating and performing music provides a means of self-expression for very young learners.	1.3.P.B.1	Sing a variety of songs with expression, independently and with others.
		1.3.P.B.2	Use a variety of musical instruments to create music, alone and/or with others, using different beats, tempos, dynamics, and interpretations.
		1.3.P.B.3	Clap or sing songs with repetitive phrases and rhythmic patterns.
		1.3.P.B.4	Listen to, imitate, and improvise sounds, patterns, or songs.
2	<b>NOTE:</b> By the end of <a href="#">grade 2</a> , ALL students progress toward <a href="#">BASIC LITERACY</a> in the following content knowledge and skills in MUSIC.		
	The ability to read music notation correlates with musical fluency and literacy. Notation systems are complex symbolic languages that indicate pitch, rhythm, dynamics, and tempo.	1.3.2.B.1	Clap, sing, or play on pitch from basic notation in the treble clef, with consideration of pitch, rhythm, dynamics, and tempo.
	Proper vocal production/ <a href="#">vocal placement</a> requires an understanding of basic anatomy and the physical properties of sound.	1.3.2.B.2	Demonstrate developmentally appropriate vocal production/vocal placement and breathing technique.
	Playing techniques for <a href="#">Orff instruments</a> develop foundational skills used for hand percussion and melodic percussion instruments.	1.3.2.B.3	Demonstrate correct playing techniques for Orff instruments or equivalent homemade instruments.
	Proper breathing technique and correct posture improve the timbre of the voice and protect the voice when singing.	1.3.2.B.4	Vocalize the <a href="#">home tone</a> of familiar and unfamiliar songs, and demonstrate appropriate posture and breathing technique while performing songs, rounds, or canons in

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			unison and with a partner.
	Improvisation is a foundational skill for <a href="#">music composition</a> .	1.3.2.B.5	Improvise short tonal and rhythmic patterns over <a href="#">ostinatos</a> , and modify melodic or rhythmic patterns using selected notes and/or scales to create expressive ideas.
	Prescribed forms and rules govern <a href="#">music composition</a> , rhythmic accompaniment, and the harmonizing of parts.	1.3.2.B.6	Sing or play simple melodies or rhythmic accompaniments in AB and ABA forms independently and in groups, and sight-read rhythmic and music notation up to and including eighth notes and rests in a major scale.
	Basic conducting patterns and gestures provide cues about how and when to execute changes in dynamics, timbre, and timing.	1.3.2.B.7	Blend unison and harmonic parts and vocal or instrumental timbres while matching dynamic levels in response to a conductor's cues.
5	<b>NOTE:</b> By the end of <a href="#">grade 5</a> , ALL students demonstrate <a href="#">BASIC LITERACY</a> in the following content knowledge and skills in MUSIC.		
	Complex scores may include compound meters and the grand staff.	1.3.5.B.1	Sing or play music from complex notation, using notation systems in treble and bass clef, <a href="#">mixed meter</a> , and <a href="#">compound meter</a> .
	Proper vocal production and <a href="#">vocal placement</a> improve vocal quality. Harmonizing requires singing ability and active listening skills. Individual voice ranges change with time.	1.3.5.B.2	Sing melodic and harmonizing parts, independently and in groups, adjusting to the range and timbre of the developing voice.
	<a href="#">Music composition</a> is governed by prescribed rules and forms that apply to both improvised and scored music.	1.3.5.B.3	Improvise and score simple melodies over given harmonic structures using traditional instruments and/or computer programs.
	Decoding musical scores requires understanding of notation systems, the <a href="#">elements of music</a> , and basic compositional concepts.	1.3.5.B.4	Decode how the elements of music are used to achieve unity and variety, tension and release, and balance in musical compositions.
8	<b>NOTE:</b> By the end of <a href="#">grade 8</a> , those students choosing MUSIC as their required area of specialization demonstrate <a href="#">COMPETENCY</a> in the following content knowledge and skills.		
	Western, non-Western, and avant-garde notation systems have distinctly different characteristics.	1.3.8.B.1	Perform instrumental or vocal compositions using complex standard and non-standard Western, non-Western, and avant-garde notation.
	Stylistic considerations vary across <a href="#">genres</a> , cultures, and <a href="#">historical eras</a> .	1.3.8.B.2	Perform independently and in groups with expressive qualities appropriately aligned with the stylistic

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			characteristics of the genre.
	Understanding of discipline-specific arts terminology (e.g., crescendo, diminuendo, pianissimo, forte, etc.) is a component of music literacy.	1.3.8.B.3	Apply theoretical understanding of expressive and dynamic music terminology to the performance of written scores in the grand staff.
	Improvisation is a compositional skill that is dependent on understanding the <a href="#">elements of music</a> as well as stylistic nuances of <a href="#">historical eras</a> and <a href="#">genres</a> of music.	1.3.8.B.4	Improvise music in a selected genre or style, using the elements of music that are consistent with basic playing and/or singing techniques in that genre or style.
12	<b>NOTE:</b> By the end of <a href="#">grade 12</a> , those students choosing MUSIC as their required area of specialization demonstrate <a href="#">PROFICIENCY</a> in the following content knowledge and skills.		
	Technical accuracy, musicality, and stylistic considerations vary according to <a href="#">genre</a> , culture, and <a href="#">historical era</a> .	1.3.12.B.1	Analyze compositions from different world cultures and genres with respect to technique, musicality, and stylistic nuance, and/or perform excerpts with technical accuracy, appropriate musicality, and the relevant stylistic nuance.
	The ability to read and interpret music impacts musical fluency.	1.3.12.B.2	Analyze how the <a href="#">elements of music</a> are manipulated in original or prepared musical scores.
	Understanding of how to manipulate the <a href="#">elements of music</a> is a contributing factor to musical artistry.	1.3.12.B.3	Improvise works through the conscious manipulation of the elements of music, using a variety of traditional and nontraditional sound sources, including electronic sound-generating equipment and music generation programs.
	Basic vocal and instrumental arranging skills require theoretical understanding of <a href="#">music composition</a> .	1.3.12.B.4	Arrange simple pieces for voice or instrument using a variety of traditional and nontraditional sound sources or electronic media, and/or analyze prepared scores using music composition software.

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Content Area		Visual & Performing Arts	
Standard		1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.	
Strand		C. Theatre	
By the end of grade	Content Statement	CPI #	Cumulative Progress Indicator (CPI)
P	<b>NOTE:</b> For those <a href="#">preschool</a> programs that offer appropriate time and frequency of instruction, all students attain foundational skills that later lead to <a href="#">BASIC LITERACY</a> in THEATRE.		
	Dramatic play provides a means of self-expression for very young learners.	1.3.P.C.1	Play roles observed through life experiences (e.g., mom/dad, baby, firefighter, police officer, doctor, and mechanic).
		1.3.P.C.2	Use memory, imagination, creativity, and language to make up new roles and act them out.
		1.3.P.C.3	Participate with others in dramatic play, negotiating roles and setting up scenarios using costumes and props.
		1.3.P.C.4	Differentiate between fantasy/pretend play and real events.
		1.3.P.C.5	Sustain and extend dramatic play interactions (i.e., anticipate what will happen next).
		1.3.P.C.6	Begin to demonstrate appropriate audience skills during storytelling and performances.
		1.3.P.C.7	Describe feelings and reactions and make increasingly informed responses to stories and dramatic performances.
		1.3.P.C.8	Participate in and listen to stories and dramatic performances from a variety of cultures and times.
2	<b>NOTE:</b> By the end of <a href="#">grade 2</a> , ALL students progress toward <a href="#">BASIC LITERACY</a> in the following content knowledge and skills in THEATRE.		
	Plays may use narrative structures to communicate themes.	1.3.2.C.1	Portray characters when given specifics about circumstances, plot, and thematic intent, demonstrating logical story sequence and informed character choices.
	Actors use voice and movement as tools for storytelling.	1.3.2.C.2	Use voice and movement in solo, paired, and group pantomimes and improvisations.
	Voice and movement have broad ranges of	1.3.2.C.3	Develop awareness of vocal range, personal space, and

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	expressive potential.		character-specific vocal and creative movement choices.
5	<b>NOTE:</b> By the end of <a href="#">grade 5</a> , ALL students demonstrate <a href="#">BASIC LITERACY</a> in the following content knowledge and skills in THEATRE.		
	A play's effectiveness is enhanced by the theatre artists' knowledge of <a href="#">technical theatrical elements</a> and understanding of the <a href="#">elements of theatre</a> .	1.3.5.C.1	Create original plays using script-writing formats that include stage directions and <a href="#">technical theatrical elements</a> , demonstrating comprehension of the <a href="#">elements of theatre</a> and story construction.
	Performers use active listening skills in scripted and improvised performances to create believable, multidimensional characters. Actors create a sense of truth and believability by applying performance techniques that are appropriate to the circumstances of a scripted or improvised performance.	1.3.5.C.2	Demonstrate how active listening skills, vocal variety, physical expression, stage business, sensory recall, concentration, and focus affect meaning in scripted and improvised performances.
8	<b>NOTE:</b> By the end of <a href="#">grade 8</a> , those students choosing THEATRE as their required area of specialization demonstrate <a href="#">COMPETENCY</a> in the following content knowledge and skills.		
	Effective scripted and improvisational performances require informed, supported, and sustained choices by actors, directors, and designers. Techniques for communicating a character's intent vary in live performances and recorded venues.	1.3.8.C.1	Create a method for defining and articulating character objectives, intentions, and subtext, and apply the method to the portrayal of characters in live performances or recorded venues.
	Dramatic context and active listening skills inform development of believable, multidimensional characters in scripted and improvised performances. Mastery of physical and vocal skills enables actors to create dramatic action that generates a sense of truth and credibility.	1.3.8.C.2	Create and apply a process for developing believable, multidimensional characters in scripted and improvised performances by combining methods of relaxation, <a href="#">physical and vocal skills</a> , acting techniques, and active listening skills.
12	<b>NOTE:</b> By the end of <a href="#">grade 12</a> , those students choosing THEATRE as their required area of specialization demonstrate <a href="#">PROFICIENCY</a> in the following content knowledge and skills.		
	Effective scripted and improvisational performances require informed, supported, and sustained choices by actors, directors, and	1.3.12.C.1	Create plays that include well-structured plots and subplots, clear thematic intent, original characters, and <a href="#">technical theatrical elements</a> appropriate to a variety of

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	designers. Theatre genres are created by combining complex narrative structures, technical theatrical elements, and thematic intent.		<a href="#">theatrical genres</a> .
	Presentation of believable, multidimensional characters in scripted and improvised performances requires application of specific physical choices, sustained vocal technique, and clearly motivated actions.	1.3.12.C.2	Create and evaluate performances by citing evidence of specific physical choices, sustained vocal technique, and clearly motivated actions.

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Content Area		Visual & Performing Arts	
Standard		1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.	
Strand		D. Visual Art	
By the end of grade	Content Statement	CPI #	Cumulative Progress Indicator (CPI)
P	<b>NOTE:</b> For those <a href="#">preschool</a> programs that offer appropriate time and frequency of instruction, all students attain foundational skills that later lead to <a href="#">BASIC LITERACY</a> in VISUAL ART.		
	Each <a href="#">art medium</a> has its own materials, processes, skills, and technical application methods.	1.3.P.D.1	Demonstrate the safe and appropriate use and care of art materials and tools.
2	<b>NOTE:</b> By the end of <a href="#">grade 2</a> , ALL students progress toward <a href="#">BASIC LITERACY</a> in the following content knowledge and skills in VISUAL ART.		
	Visual statements in art are derived from the basic <a href="#">elements of art</a> regardless of the format and <a href="#">medium</a> used to create the art. There are also a wide variety of <a href="#">art media</a> , each having its own materials, processes, and technical application methods for exploring solutions to creative problems.	1.3.2.D.1	Create two- and three-dimensional works of art using the basic elements of color, line, shape, form, texture, and space, as well as a variety of art mediums and application methods.
	Symbols convey meaning agreed upon by a group or culture. Manipulation of the basic <a href="#">elements of art</a> and <a href="#">principles of design</a> for personal expression results in <a href="#">visual communication</a> that may be relevant in a variety of settings.	1.3.2.D.2	Use symbols to create personal works of art based on selected age-appropriate themes, using oral stories as a basis for pictorial representation.
	Each of the visual art forms uses various materials, tools, and techniques that are associated with unique verbal and visual vocabularies.	1.3.2.D.3	Employ basic verbal and visual art vocabulary to demonstrate knowledge of the materials, tools, and methodologies used to create and tell visual stories.
	Knowledge of visual art media necessitates an understanding of a variety of traditional and nontraditional tools, applications, possibilities, and limitations.	1.3.2.D.4	Explore the use of a wide array of <a href="#">art mediums</a> and select tools that are appropriate to the production of works of art in a variety of <a href="#">art media</a> .

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	Visual awareness stems from acute observational skills and interest in visual objects, spaces, and the relationship of objects to the world.	1.3.2.D.5	Create works of art that are based on observations of the physical world and that illustrate how art is part of everyday life, using a variety of <a href="#">art mediums</a> and <a href="#">art media</a> .
5	<b>NOTE:</b> By the end of <a href="#">grade 5</a> , ALL students demonstrate <a href="#">BASIC LITERACY</a> in the following content knowledge and skills in VISUAL ART.		
	The <a href="#">elements of art</a> and <a href="#">principles of design</a> can be applied in an infinite number of ways to express personal responses to creative problems.	1.3.5.D.1	Work individually and collaboratively to create two- and three-dimensional works of art that make cohesive visual statements and that employ the elements of art and principles of design.
	Contextual clues to culturally specific thematic content, symbolism, compositional approach, and stylistic nuance are prevalent in works of art throughout the ages.	1.3.5.D.2	Identify common and distinctive characteristics of artworks from diverse cultural and <a href="#">historical eras</a> of visual art using age-appropriate stylistic terminology (e.g., cubist, surreal, optic, impressionistic), and experiment with various compositional approaches influenced by these styles.
	Each of the <a href="#">genres</a> of visual art (e.g., realism, surrealism, abstract/nonobjective art, conceptual art, and others) is associated with appropriate vocabulary and a stylistic approach to art-making.	1.3.5.D.3	Identify common and distinctive characteristics of genres of visual artworks (e.g., realism, surrealism, abstract/nonobjective art, conceptual art, and others) using age-appropriate terminology, and experiment with various compositional approaches influenced by these genres.
	The characteristics and physical properties of the various materials available for use in art-making present infinite possibilities for potential application.	1.3.5.D.4	Differentiate drawing, painting, ceramics, sculpture, printmaking, textiles, and computer imaging by the physical properties of the resulting artworks, and experiment with various <a href="#">art media</a> and <a href="#">art mediums</a> to create original works of art.
	There are many types of aesthetic arrangements for the exhibition of art. Creating or assembling gallery exhibitions requires effective time management and creative problem-solving skills.	1.3.5.D.5	Collaborate in the creation of works of art using multiple <a href="#">art media</a> and <a href="#">art mediums</a> , and present the completed works in exhibition areas inside and outside the classroom.
8	<b>NOTE:</b> By the end of <a href="#">grade 8</a> , those students choosing VISUAL ART as their required area of specialization demonstrate <a href="#">COMPETENCY</a> in the following content knowledge and skills.		
	The creation of art is driven by the principles of	1.3.8.D.1	Incorporate various art elements and the principles of



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	balance, harmony, unity, emphasis, proportion, and rhythm/movement.		balance, harmony, unity, emphasis, proportion, and rhythm/movement in the creation of two- and three-dimensional artworks, using a broad array of <a href="#">art media</a> and <a href="#">art mediums</a> to enhance the expression of creative ideas (e.g., perspective, implied space, illusionary depth, value, and pattern).
	Themes in art are often communicated through symbolism, allegory, or irony. There are a wide variety of art mediums, each having appropriate tools and processes for the production of artwork. Fluency in these mediums, and the use of the appropriate tools associated with working in these mediums, are components of art-making.	1.3.8.D.2	Apply various <a href="#">art media</a> , <a href="#">art mediums</a> , technologies, and processes in the creation of allegorical, theme-based, two- and three-dimensional works of art, using tools and technologies that are appropriate to the theme and goals.
	The classification of art into various art <a href="#">genres</a> depends on the formal aspects of visual statements (e.g., physical properties, theoretical components, cultural context). Many genres of art are associated with <a href="#">discipline-specific arts terminology</a> .	1.3.8.D.3	Identify genres of art (including realism, abstract/nonobjective art, and conceptual art) within various contexts using appropriate art vocabulary, and solve hands-on visual problems using a variety of genre styles.
	Universal themes exist in art across <a href="#">historical eras</a> and cultures. Art may embrace multiple solutions to a problem.	1.3.8.D.4	Delineate the thematic content of multicultural artworks, and plan, design, and execute multiple solutions to challenging visual arts problems, expressing similar thematic content.
	Each of the many <a href="#">genres</a> of art is associated with <a href="#">discipline-specific arts terminology</a> and a stylistic approach to art-making.	1.3.8.D.5	Examine the characteristics, thematic content, and symbolism found in works of art from diverse cultural and <a href="#">historical eras</a> , and use these visual statements as inspiration for original artworks.
	The visual possibilities and inherent qualities of traditional and contemporary art materials (including digital media) may inform choices about visual communication and art-making techniques.	1.3.8.D.6	Synthesize the physical properties, processes, and techniques for visual communication in multiple <a href="#">art media</a> (including digital media), and apply this knowledge to the creation of original artworks.
12	<b>NOTE:</b> By the end of <a href="#">grade 12</a> , those students choosing VISUAL ART as their required area of specialization demonstrate		

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<u>PROFICIENCY</u> in the following content knowledge and skills.		
How individuals manipulate the <u>elements of art</u> and <u>principles of design</u> results in original portfolios that reflect choice and personal stylistic nuance.	1.3.12.D.1	Synthesize the elements of art and principles of design in an original portfolio of two- and three-dimensional artworks that reflects personal style and a high degree of technical proficiency and expressivity.
Culturally and historically diverse <u>art media</u> , <u>art mediums</u> , techniques, and styles impact originality and interpretation of the artistic statement.	1.3.12.D.2	Produce an original body of artwork in one or more <u>art mediums</u> that demonstrates mastery of <u>visual literacy</u> , methods, techniques, and cultural understanding.
The artist's understanding of the relationships among <u>art media</u> , methodology, and visual statement allows the artist to use expressionism, abstractionism (nonobjective art), realism/naturalism, impressionism, and other <u>genre</u> styles to convey ideas to an audience.	1.3.12.D.3	Organize an exhibit of personal works of visual art that convey a high level of understanding of how the expression of ideas relates to the <u>art media</u> , <u>art mediums</u> , and techniques used.
Artists interpret/render themes using traditional <u>art media</u> and methodologies as well as <u>new art media and methodologies</u> .	1.3.12.D.4	Analyze the syntax and compositional and stylistic principles of two- and three-dimensional artworks in multiple art media (including computer-assisted artwork), and interpret themes and symbols suggested by the artworks.
Two- and three-dimensional artworks can be rendered culturally specific by using the tools, techniques, styles, materials, and methodologies that are germane to a particular cultural style.	1.3.12.D.5	Identify the styles and artistic processes used in the creation of culturally and historically diverse two- and three-dimensional artworks, and emulate those styles by creating an original body of work.

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Content Area		Visual & Performing Arts	
Standard		1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.	
Strand		A. Aesthetic Responses	
By the end of grade	Content Statement	CPI #	Cumulative Progress Indicator (CPI)
P	NOTE: For those <a href="#">preschool</a> programs that offer appropriate time and frequency of instruction, all students attain foundational skills that later lead to <a href="#">BASIC LITERACY</a> in DANCE, MUSIC, THEATRE, and VISUAL ART.  There is beauty in the everyday world and in works of art.		
		1.4.P.A.1	Begin to demonstrate appropriate audience skills during creative movement and dance performances.
		1.4.P.A.2	Describe feelings and reactions in response to a creative movement/dance performance.
		1.4.P.A.3	Begin to demonstrate appropriate audience skills during recordings and music performances.
		1.4.P.A.4	Describe feelings and reactions in response to diverse musical genres and styles.
		1.4.P.A.5	Begin to demonstrate appropriate audience skills during storytelling and performances.
		1.4.P.A.6	Describe feelings and reactions and respond in an increasingly informed manner to stories and dramatic performances.
		1.4.P.A.7	Describe feelings and reactions and make increasingly thoughtful observations in response to a variety of culturally diverse works of art and objects in the everyday world.
2	NOTE: By the end of <a href="#">grade 2</a> , ALL students progress toward <a href="#">BASIC LITERACY</a> in the following content knowledge and skills in DANCE, MUSIC, THEATRE, and VISUAL ART.		
	Each arts discipline (dance, music, theatre, and visual art) has distinct characteristics, as do the artists who create them.	1.4.2.A.1	Identify aesthetic qualities of <a href="#">exemplary works</a> of art in dance, music, theatre, and visual art, and identify characteristics of the artists who created them (e.g., gender, age, absence or presence of training, style, etc.).
		1.4.2.A.2	Compare and contrast culturally and historically diverse

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			works of dance, music, theatre, and visual art that evoke emotion and that communicate cultural meaning.
		1.4.2.A.3	Use imagination to create a story based on an arts experience that communicated an emotion or feeling, and tell the story through each of the four arts disciplines (dance, music, theatre, and visual art).
		1.4.2.A.4	Distinguish patterns in nature found in works of dance, music, theatre, and visual art.
5	<b>NOTE:</b> By the end of <a href="#">grade 5</a> , ALL students demonstrate <a href="#">BASIC LITERACY</a> in the following content knowledge and skills in DANCE, MUSIC, THEATRE, and VISUAL ART.		
	Works of art may be organized according to their functions and artistic purposes (e.g., <a href="#">genres</a> , <a href="#">mediums</a> , messages, themes).	1.4.5.A.1	Employ basic, <a href="#">discipline-specific arts terminology</a> to categorize works of dance, music, theatre, and visual art according to established classifications.
	<a href="#">Formalism</a> in dance, music, theatre, and visual art varies according to personal, cultural, and historical contexts.	1.4.5.A.2	Make informed aesthetic responses to artworks based on structural arrangement and personal, cultural, and historical points of view.
	Criteria for determining the aesthetic merits of artwork vary according to context. Understanding the relationship between compositional design and <a href="#">genre</a> provides the foundation for making value judgments about the arts.	1.4.5.A.3	Demonstrate how art communicates ideas about personal and social values and is inspired by an individual's imagination and frame of reference (e.g., personal, social, political, historical context).
8	<b>NOTE:</b> By the end of <a href="#">grade 8</a> , all students demonstrate <a href="#">COMPETENCY</a> in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.		
	Contextual clues to artistic intent are embedded in artworks. Analysis of <a href="#">archetypal</a> or <a href="#">consummate works of art</a> requires knowledge and understanding of culturally specific art within historical contexts.	1.4.8.A.1	Generate observational and emotional responses to diverse culturally and historically specific works of dance, music, theatre, and visual art.
	Art may be used for <a href="#">utilitarian and non-utilitarian</a> purposes.	1.4.8.A.2	Identify works of dance, music, theatre, and visual art that are used for utilitarian and non-utilitarian purposes.
	Performance technique in dance, music, theatre, and visual art varies according to <a href="#">historical era</a> and <a href="#">genre</a> .	1.4.8.A.3	Distinguish among artistic styles, trends, and movements in dance, music, theatre, and visual art within diverse cultures and historical eras.

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	Abstract ideas may be expressed in works of dance, music, theatre, and visual art using a <a href="#">genre's</a> stylistic traits.	1.4.8.A.4	Compare and contrast changes in the accepted meanings of known artworks over time, given shifts in societal norms, beliefs, or values.
	Symbolism and metaphor are characteristics of art and art-making.	1.4.8.A.5	Interpret symbolism and metaphors embedded in works of dance, music, theatre, and visual art.
	Awareness of basic elements of style and design in dance, music, theatre, and visual art inform the creation of criteria for judging originality.	1.4.8.A.6	Differentiate between “traditional” works of art and those that do not use conventional elements of style to express new ideas.
	Artwork may be both <a href="#">utilitarian and non-utilitarian</a> . Relative merits of works of art can be assessed through analysis of form, function, craftsmanship, and originality.	1.4.8.A.7	Analyze the form, function, craftsmanship, and originality of representative works of dance, music, theatre, and visual art.
12	<b>NOTE:</b> By the end of <a href="#">grade 8</a> , all students demonstrate <a href="#">PROFICIENCY</a> in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.		
	Recognition of fundamental elements within various arts disciplines (dance, music, theatre, and visual art) is dependent on the ability to decipher cultural implications embedded in artworks.	1.4.12.A.1	Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art.
	Contextual clues within artworks often reveal artistic intent, enabling the viewer to hypothesize the artist's concept.	1.4.12.A.2	Speculate on the artist's intent, using <a href="#">discipline-specific arts terminology</a> and citing embedded clues to substantiate the hypothesis.
	Artistic styles, trends, movements, and historical responses to various <a href="#">genres</a> of art evolve over time.	1.4.12.A.3	Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.
	Criteria for assessing the historical significance, craftsmanship, cultural context, and originality of art are often expressed in qualitative, <a href="#">discipline-specific arts terminology</a> .	1.4.12.A.4	Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.

# CERAMICS CLASS

Content Area		Visual & Performing Arts	
Standard		1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.	
Strand		B. Critique Methodologies	
By the end of grade	Content Statement	CPI #	Cumulative Progress Indicator (CPI)
2	<b>NOTE:</b> By the end of <a href="#">grade 2</a> , ALL students progress toward <a href="#">BASIC LITERACY</a> in the following content knowledge and skills in DANCE, MUSIC, THEATRE, and VISUAL ART.		
	Relative merits of works of art can be qualitatively and quantitatively assessed using observable criteria.	1.4.2.B.1	Observe the basic arts elements in performances and exhibitions and use them to formulate objective assessments of artworks in dance, music, theatre, and visual art.
	Constructive criticism is an important evaluative tool that enables artists to communicate more effectively.	1.4.2.B.2	Apply the principles of positive critique in giving and receiving responses to performances.
	Contextual clues are embedded in works of art and provide insight into artistic intent.	1.4.2.B.3	Recognize the main subject or theme in works of dance, music, theatre, and visual art.
5	<b>NOTE:</b> By the end of <a href="#">grade 5</a> , ALL students demonstrate <a href="#">BASIC LITERACY</a> in the following content knowledge and skills in DANCE, MUSIC, THEATRE, and VISUAL ART.		
	Identifying criteria for evaluating performances results in deeper understanding of art and art-making.	1.4.5.B.1	Assess the application of the elements of art and principles of design in dance, music, theatre, and visual artworks using observable, objective criteria.
	Decoding simple contextual clues requires evaluation mechanisms, such as rubrics, to sort fact from opinion.	1.4.5.B.2	Use evaluative tools, such as rubrics, for self-assessment and to appraise the objectivity of critiques by peers.
	While there is shared vocabulary among the four arts disciplines of dance, music, theatre, and visual art, each also has its own <a href="#">discipline-specific arts terminology</a> .	1.4.5.B.3	Use discipline-specific arts terminology to evaluate the strengths and weaknesses of works of dance, music, theatre, and visual art.
	Levels of proficiency can be assessed through analyses of how artists apply the elements of art and principles of design.	1.4.5.B.4	Define technical proficiency, using the elements of the arts and <a href="#">principles of design</a> .

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	Artists and audiences can and do disagree about the relative merits of artwork. When assessing works of dance, music, theatre and visual art, it is important to consider the context for the creation and performance of the work (e.g., Who was the creator? What purpose does the artwork serve? Who is the intended audience?).	1.4.5.B.5	Distinguish ways in which individuals may disagree about the relative merits and effectiveness of artistic choices in the creation and performance of works of dance, music, theatre, and visual art.
8	<b>NOTE:</b> By the end of <a href="#">grade 8</a> , all students demonstrate <a href="#">COMPETENCY</a> in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.		
	Assessing a work of art without critiquing the artist requires objectivity and an understanding of the work's content and form.	1.4.8.B.1	Evaluate the effectiveness of a work of art by differentiating between the artist's technical proficiency and the work's content or form.
	Visual fluency is the ability to differentiate formal and informal structures and objectively apply observable criteria to the assessment of artworks, without consideration of the artist.	1.4.8.B.2	Differentiate among basic formal structures and technical proficiency of artists in works of dance, music, theatre, and visual art.
	Universal elements of art and principles of design apply equally to artwork across cultures and <a href="#">historical eras</a> .	1.4.8.B.3	Compare and contrast examples of archetypal subject matter in works of art from diverse cultural contexts and historical eras by writing critical essays.
12	<b>NOTE:</b> By the end of <a href="#">grade 8</a> , all students demonstrate <a href="#">PROFICIENCY</a> in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.		
	Archetypal subject matter exists in all cultures and is embodied in the formal and informal aspects of art.	1.4.12.B.1	Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and <a href="#">historical eras</a> .
	The cohesiveness of a work of art and its ability to communicate a theme or narrative can be directly affected by the artist's technical proficiency as well as by the manner and physical context in which it is performed or shown.	1.4.12.B.2	Evaluate how an artist's technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.
	Art and art-making reflect and affect the role of technology in a global society.	1.4.12.B.3	Determine the role of art and art-making in a global society by analyzing the influence of technology on the

## CERAMICS CLASS

			visual, performing, and multimedia arts for consumers, creators, and performers around the world.
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## CERAMICS CLASS

### GLOSSARY

**Archetypal work of art:** An artwork that epitomizes a genre of art.

**Art genres:** Artworks that share characteristic approaches to content, form, style, and design. Each of the four arts disciplines is associated with different genres.

**Art media:** Artistic methods, processes, or means of expression (e.g., presentation mechanisms such as screen, print, auditory, or tactile modes) used to produce a work of art.

**Art medium(s):** Any material or technique used for expression in art. In art, “medium” refers to the physical substance used to create artwork. Types of materials include clay, pencil, paint, and others.

**Artistic processes:** For example, expressionism, abstractionism/nonobjectivism, realism, naturalism, impressionism, and others.

**Balance:** For example, in dance, complementary positions that are on or off the vertical, horizontal, or transverse axes.

**Basic Literacy:** A level of achievement that indicates a student meets or exceeds the K-5 arts standards. Basic Literacy is attained when a student can:

- (1) Respond to artworks with empathy.
- (2) Understand that artwork reflects historical, cultural, and aesthetic perspectives.
- (3) Perform in all four arts disciplines at an age-appropriate level.
- (4) Draw similarities within and across the arts disciplines.

**Body patterning:** For example, in dance, unilateral movement, contra-lateral movement, upper/lower body coordination, or standing or moving on two feet vs. one foot during movement patterns.

**Characteristics of a well-made play:** Inciting incident, confrontation, rising action, climax, dénouement, and resolution.

**Choreographic structures:** For example, AB, ABA, canon, call and response, narrative, rondo, palindrome, theme, variation, and others.

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**Competency:** A level of achievement that indicates a student meets or exceeds the K-8 arts standards. Competency is attained when a student can:

- (1) Respond to artworks with developing understanding, calling upon acquaintance with works of art from a variety of cultures and historical periods.
- (2) Perceive artworks from structural, historical, cultural, and aesthetic perspectives.
- (3) Perform in a chosen area of the arts with developing technical ability, as well as the ability to recognize and conceive solutions to artistic problems.
- (4) Understand how various types of arts knowledge and skills are related within and across the arts disciplines.

**Compound meter:** A time signature in which each measure is divided into three or more parts, or two uneven parts, calling for the measures to be played with principles, and with subordinate metric accents causing the sensation of beats (e.g., 5/4 and 7/4 time, among others).

**Consummate works of art:** Expertly articulated concepts or renderings of artwork.

**Discipline-specific arts terminology:** Language used to talk about art that is specific to the arts discipline (dance, music, theatre, or visual art) in which it was created.

**Ear training and listening skill:** The development of sensitivity to relative pitch, rhythm, timbre, dynamics, form, and melody, and the application of sight singing/reading or playing techniques, diction/intonation, chord recognition, error detection, and related activities.

**Effort Actions:** “Effort actions,” or more accurately “incomplete effort actions,” specifically refers to nomenclature from Laban Movement Analysis—perhaps the most commonly employed international language of dance. The term refers to any of eight broad classifications or categories of movement: gliding, floating, dabbing, flicking, slashing, thrusting, pressing, and wringing. Each effort action has a specific relationship to the elements of dance (i.e., time, space, and energy) and is paired with another effort action (gliding & floating, dabbing & flicking, slashing & thrusting, pressing & wringing).

**Elements of art:** The compositional building blocks of visual art, including line, color, shape, form, texture, and space.

**Elements of dance:** The compositional building blocks of dance, including time, space, and energy.

**Elements of music:** The compositional building blocks of music, including texture, harmony, melody, and rhythm.

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**Elements of theatre:** The compositional building blocks of theatre, including but not limited to plot, character, action, spectacle, and sound.

**Exemplary works:** Works representing genres of art that may be examined from structural, historical, and cultural perspectives.

**Formalism:** The concept that a work's artistic value is entirely determined by its form—the way it is made, its purely visual aspects, and its medium. The context for the work is of secondary importance. Formalism predominated Western art from the late 1800s to the 1960s.

**Historical eras in the arts:** Artworks that share distinct characteristics and common themes associated with a period of history.

**Home tone:** The first or key tone of any scale; the same as the tonic.

**Kinesthetic awareness:** Spatial sense.

**Kinesthetic principles:** Principles having to do with the physics of movement, such as work, force, velocity, and torque.

**Locomotor and non-locomotor movements:** Locomotor movements involve travel through space (e.g., walking, running, hopping, jumping, leaping, galloping, sliding, skipping), while non-locomotor movements are performed within a personal kinesphere and do not travel through space (e.g., axial turns).

**Media Arts:** For example, television, film, video, radio, and electronic media.

**Mixed meter:** Measures of music in which the upper numerator is divisible by three such as  $6/8$  or  $9/8$  time.

**Movement affinities:** The execution of dance phrases with relation to music. Dancers tend toward either *lyricism* (using the expressive quality of music through the full extension of the body following the accented beat), or *bravura* dancing (in which the dancer tends to accent the musical beat). Both are technically correct, but are used in different circumstances.

**Musical families:** The categorization of musical instruments according to shared physical properties, such as strings, percussion, brass, or woodwinds.

**Music composition:** Prescribed rules and forms used to create music, such as melodic line and basic chordal structures, many of which are embedded in electronic music notation programs, and which can apply equally to improvised and scored music.

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**New art media and methodologies:** Artistic works that have a technological component, such as [digital art](#), [computer graphics](#), [computer animation](#), [virtual art](#), computer robotics, and others.

**Orff instruments:** Precursors to melodic musical instruments, such as hand drums, xylophones, metalliphones, wood blocks, triangles, and others.

**Ostinato:** A short melodic phrase persistently repeated by the same voice or instrument.

**Physical and vocal skills:** For example, articulation, breath control, projection, body alignment.

**Principles of design:** Balance, proportion, rhythm, emphasis, and unity.

**Proficiency:** A level of achievement that indicates a student meets or exceeds the K-12 arts standards. Proficiency is attained when a student can:

- (1) Respond to artworks with insight and depth of understanding, calling upon informed acquaintance with exemplary works of art from a variety of cultures and historical periods.
- (2) Develop and present basic analyses of artworks from structural, historical, cultural, and aesthetic perspectives, pointing to their impact on contemporary modes of expression.
- (3) Perform in a chosen area of the arts with consistency, artistic nuance, and technical ability, defining and solving artistic problems with insight, reason, and technical proficiency.
- (4) Relate various types of arts knowledge and skills within and across the arts disciplines, by mixing and matching competencies and understandings in art-making, history, culture, and analysis in any arts-related project.

**Sensory recall:** A technique actors commonly employ to heighten the believability of a character, which involves using sense memory to inform their choices.

**Technical proficiency and artistry in dance performance:** Works executed with clarity, musicality, and stylistic nuance that exhibit sound anatomical and kinesthetic principles.

**Technical theatrical elements:** Technical aspects of theatre, such as lighting, sets, properties, and sound.

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**Theatrical genres:** Classifications of plays with common characteristics. For example, classical plays, post modern drama, commedia dell' arte, historical plays, restoration comedy, English renaissance revenge plays, and others.

**Utilitarian and non-utilitarian art:** Art may be functional (i.e., utilitarian) or decorative (i.e., non-utilitarian).

**Visual communication:** The sharing of ideas primarily through visual means—a concept that is commonly associated with two-dimensional images. Visual communication explores the notion that visual messages have power to inform, educate or [persuade](#). The success of visual communication is often determined by measuring the audience's comprehension of the artist's intent, and is not based aesthetic or artistic preference. In the era of electronic communication, the importance of visual communication is heightened because visual displays help users understand the communication taking place.

**Visual literacy:** The ability to understand subject matter and the meaning of visual artworks within a given cultural context; the ability to communicate in a wide array of art media and express oneself in at least one visual discipline.

**Vocal placement:** The physical properties and basic anatomy of sound generated by placing the voice in different parts of the body, such as a head voice and chest voice.