

Rumson-Fair Haven Regional High School

Course: *Pottery*

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Section I: Course Description

Pottery is a semester course that solely focuses on wheel throwing on the potter's wheel. The students will be introduced to the basics of wheel throwing and trimming. Students will develop the skills to create utilitarian ware like cups, plates, and bowls. The students will build upon their glazing skills and knowledge learned in *Ceramics I* and *Ceramics II*. They will explore different wheel thrown forms from various contemporary artists who have made wheel throwing a career. *Pottery* will include experiences in Art History, Art Criticism, and Aesthetics.

Section II: NJSL: New Jersey Student Learning Standards/Learning Objectives

1. **2020 New Jersey Student Learning Standards – Visual and Performing Arts**
 - o The NJSL-VPA reflect the National Core Arts Standards and emphasize the process-oriented nature of the arts and arts learning by: defining artistic literacy through a set of overarching philosophical foundations and lifelong goals that clarify long-term expectations for arts learning; placing artistic processes and anchor standards at the forefront of the work; identifying creative artistic practices as the bridge for the application of the artistic processes and anchor standards across all learning; and specifying enduring understandings and essential questions that provide conceptual through lines and articulate value and meaning within and across the arts discipline.
2. **Standard 8.1 (Computer Science) and 8.2 (Design Thinking) of the 2020 NJSL:**
 - o “The ‘Intent and Spirit of the Computer Science and Design Thinking Standards’ is to focus on deep understanding of concepts that enable students to think critically and systematically about leveraging technology to solve local and global issues. Authentic learning experiences that enable students to apply content knowledge, integrate concepts across disciplines, develop computational thinking skills, acquire and incorporate varied perspectives, and communicate with diverse audiences about the use and effects of computing prepares New Jersey students for college and careers.”
3. **Standard 9.4 (Life Literacies and Key Skills) of the 2020 NJSL:**
 - o “This standard outlines key literacies and technical skills such as critical thinking, global and cultural awareness, and technology literacy that are critical for students to develop to live and work in an interconnected global economy.”
***Climate Change:** The state of New Jersey has mandated instruction in, “Climate Change across all content areas, leveraging the passion students have shown for this critical issue and providing them opportunities to develop a deep understanding of the science behind the changes and to explore the solutions our world desperately needs.”
4. ***Amistad Law: N.J.S.A. 18A 52:164-88:**
 - o The inclusion of lessons and resources/texts dealing with the African slave trade, slavery in America, the vestiges of slavery in this country and the contributions of African-Americans to our society will be implemented in English and Social Studies courses in accordance with state law: “Every board of education shall incorporate the information regarding the contributions of African-Americans to our country in an appropriate place in the curriculum of elementary and secondary school students.”
5. ***Holocaust Law: N.J.S.A. 18A 35-28:**
 - o The inclusion of lessons and resources/texts that enable pupils to identify and analyze applicable theories concerning human nature and behavior; to understand that genocide is a consequence of prejudice and discrimination; and to understand that issues of moral dilemma and conscience have a profound impact on life will be implemented in English and Social Studies courses in accordance with state law: “Every board of education shall include instruction on the Holocaust and genocides in an appropriate place in the curriculum of all elementary and secondary school pupils. The instruction shall further emphasize the personal responsibility that each citizen bears to fight racism and hatred whenever and wherever it happens.”
6. ***LGBT and Disabilities Law: N.J.S.A. 18A:35-4.35:**
 - o A transformative approach to the inclusion of lessons and resources/texts on the contributions and issues concerning the LGBTQ+ population and people with disabilities will be implemented across all core subjects in accordance with state law: “A board of education shall include instruction on the political, economic, and social contributions of persons with disabilities and lesbian, gay, bisexual, and transgender people, in an appropriate place in the curriculum of middle school and high school students as part of the district’s implementation of the New Jersey Student Learning Standards (N.J.S.A.18A:35-4.36). A board

of education shall have policies and procedures in place pertaining to the selection of instructional materials to implement the requirements of N.J.S.A. 18A:35-4.35.”

7. [Asian American and Pacific Legislation: N.J.S.A 4021/A6100:](#)

 - o The inclusion of lessons and resources/texts on the history and contributions of Asian Americans and Pacific Islanders, will enable New Jersey’s schools to provide a curriculum that reflects the diversity of our state. In accordance with state law: “A board of education shall include instruction on the history and contributions of Asian Americans and Pacific Islanders in an appropriate place in the curriculum of students in grades kindergarten through as part of the school district’s implementation of the New Jersey Student Learning Standards in Social Studies.”

8. Acquisition/development/refinement of the higher-order critical thinking skills aligned with the *Revised Bloom’s Taxonomy of Cognitive Objectives*

Section III: Curriculum Modifications

The *Pottery* curriculum is subject to case-by-case modifications to support/advance the needs of all students, including special education students, English language learners, gifted students and those at risk of school failure. These modifications are based on Individualized Learning Programs (IEPs), recommendations made by the district’s English Language Learners (ELL) coordinator, feedback from members of the Intervention & Referral Services Team (I&RS) for at-risk students, and 504 Plans.

Coursework and assessments will be modified individually for students when necessary. Modifications may include but are not limited to:

- Small group instruction
- One-on-one instruction
- Independent work stations
- Use of graphic organizers
- Interest inventories and questionnaires
- Audio resources to complement written texts and concepts
- Visual resources to complement written texts and concepts
- Extra time on assessments and large scale projects
- Reduced length of written assignments
- Large projects broken into smaller tasks and timelines
- Tiered Instruction
- Individual help during practice
- Diagrams and color coding for visual learners
- Verbal and written directions for visual and auditory learners
- Provided class notes
- Preferential seating
- Spelling not penalized
- Varied supplemental activities
- Assessments delivered orally

Section IV: Preparation for Standardized Testing

This *Pottery* curriculum is aligned with the requirements of state and national standardized assessments, including the *NJSLA*, the *ACT*, the *PSAT* and the *SAT*.

Section V: Curriculum Pacing Guide

Curriculum Pacing Guide	
Course Title: <i>Pottery</i>	Grade Level: 9-12
Unit I: Basics of Wheel Throwing	Weeks 1-5

Unit II: Cylinder Vessels	Weeks 6-11
Unit III: Bowls and Plates	Weeks 12-13
Unit IV: Production Pottery	Weeks 15-20

Section VII: Primary Texts and Year Long Instructional Resources

The following texts and instructional resources are employed for all students in *Pottery*:

- Google Classroom and Google education resources
- RFH Learning Commons
- Art 21, and various PBS art education resources
- Various online Museum resources: The Met, The Brooklyn Museum, Tate, Whitney, Getty, British Museum
- *Ceramic Monthly* magazine
- *Pottery Making Illustrated* magazine

Section VIII: Grading Formula and Assessment Modes

Marking period grades in *Pottery* are determined via a percentage weighting model. The specific grading categories and weightings of each will be determined prior to the start of each academic year and will be published in the posted/distributed course syllabi.

Section IX: Unit Templates

The following unit templates have been established for the *Pottery* curriculum by the Fine Arts instructional team:

Unit I: Basics of Wheel Throwing	
Unit Summary	
In this unit, students will learn the proper wheel set up and clean up. They will learn how to prep and reclaim their clay for throwing. The students will learn about the basic everyday throwing tools and be introduced to more advanced tools. On the potter's wheel, the students will learn to center, pull up walls, and trim a small cylinder.	
Standards/Core Ideas/Performance Expectations/Progress Indicators	
The state standards outlined below, and established by the New Jersey Department of Education, will guide instruction throughout this unit in <i>Pottery</i> :	
<ul style="list-style-type: none"> ● <i>2020 New Jersey Student Learning Standards: Visual and Performing Arts for Grades 9-12</i> <ul style="list-style-type: none"> ○ Anchor Standards 1-2, 4, 7, 10 <ul style="list-style-type: none"> ■ 1.5.12prof.Cr1a, 1.5.12prof.Cr1b, 1.5.12prof.Cr2b, 1.5.12acc.Cr2a, 1.5.12acc.Pr4a, 1.5.12prof.Re7a, 1.5.12prof.Cn10a ● <i>2020 New Jersey Student Learning Standards: Computer Science and Design Thinking</i> <ul style="list-style-type: none"> ○ 8.1.12.1C.1, 8.2.12ITH.1-3, 8.2.12.ETW.1, 8.2.12.ETW.4, 8.2.12.EC.1 ● <i>2020 New Jersey Student Learning Standards: Career Readiness, Life Literacies, and Key Skills</i> <ul style="list-style-type: none"> ○ 9.4.12.CI.1-3, 9.4.12.CT.1-4, 9.4.12.IML.1-2,7-9, 9.4.12.GCA.1 	
Unit Essential Questions	Unit Enduring Understandings
<ul style="list-style-type: none"> ● How does the use of the potter's wheel affect the shape and form of pottery? ● What skills are necessary to create pottery on the wheel? ● How does working on the wheel differ from the other methods of building? ● What historic basis for wheelwork is useful today? 	<ul style="list-style-type: none"> ● There are many ways to imbue clay with personal expression. ● Wheel-made forms are based on a cylinder and manipulated by the artist. ● Working with clay on a potter's wheel requires practice, patience, and focus. ● All artists work through trial and error as part of the learning process, especially with new equipment/tools.

<ul style="list-style-type: none"> How is clay prepared for the potter's wheel? What needs to be maintained to facilitate artistic practice on the potter's wheel? How do we reclaim what we have already used? 	<ul style="list-style-type: none"> Proper preparation and clean up, including reclamation of materials, facilitates the production of artworks.
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Evidence of Learning

Formative Assessment: <ul style="list-style-type: none"> Classwork Studio Maintenance Sketch Books Critiques 	Summative Assessment: <ul style="list-style-type: none"> Projects Research Presentation Vocabulary Quizzes 	Resources Needed: <ul style="list-style-type: none"> Clay Glazes The internet Kilns Tools Potter's wheel
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Unit II: Cylinder Vessels

Unit Summary

In this unit, students will build upon their basic skills unit and learn to make cylinder vessels like cups, mugs, votives, jars, and vases. They will learn different ways to make handles. They will learn different surface decorating and glazing techniques.

Standards/Core Ideas/Performance Expectations/Progress Indicators

The state standards outlined below, and established by the New Jersey Department of Education, will guide instruction throughout this unit in *Pottery*:

- 2020 New Jersey Student Learning Standards: *Visual and Performing Arts for Grades 9-12*
 - Anchor Standards 1-2, 4-7, 10
 - 1.5.12prof.Cr1a, 1.5.12prof.Cr1b, 1.5.12prof.Cr2b, 1.5.12acc.Cr2a, 1.5.12acc.Pr4a, 1.5.12prof.Re7a, 1.5.12prof.Cn10a, 1.2.12prof.Pr5a, 1.2.12prof.Pr5b, 1.2.8.Pr6b
- 2020 New Jersey Student Learning Standards: *Computer Science and Design Thinking*
 - 8.1.12.1C.1, 8.2.12ITH.1-3, 8.2.12.ETW.1, 8.2.12.ETW.4, 8.2.12.EC.1
- 2020 New Jersey Student Learning Standards: *Career Readiness, Life Literacies, and Key Skills*
 - 9.4.12.CI.1-3, 9.4.12.CT.1-4, 9.4.12.IML.1-2,7-9, 9.4.12.GCA.1

Unit Essential Questions

- What is a cylinder and what is its central importance in wheelwork?
- How are the various properties of clay controlled/alterd with different building techniques, and by extension, through working on the wheel?
- How does a better understanding of ceramics both artistically and technically relate to a better understanding of yourself/others?
- What are the differences between pottery and sculpture, and how are they exemplified in wheelwork?
- Can I make a career as a potter?

Unit Enduring Understandings

- A cylinder is the basis of all wheelwork in order to create several different types of utilitarian ware.
- Technical and artistic control of ceramic materials and tools allow for individual expression.
- Ceramic artists can change and explore the possibilities of utility, intent, and uses of their cylinders through implementation of different skills and techniques.
- While some forms of pottery may be considered sculpture, there are fundamental differences that distinguish the two.
- Artists can make careers throwing cylindrical forms on the potter's wheel.

Evidence of Learning

Formative Assessment: <ul style="list-style-type: none"> Classwork Studio Maintenance Sketch Books Critiques 	Summative Assessment: <ul style="list-style-type: none"> Projects Research Presentation Vocabulary Quizzes 	Resources Needed: <ul style="list-style-type: none"> Clay Glazes The internet Kilns Tools Potter's Wheel
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Unit III: Bowls and Plates

Unit Summary		
<p>In this unit, students will learn how to make wide and flat forms to create plates and bowls. They will learn different skills and techniques that are needed to take a cylinder form into a bowl form. They will also learn and execute multiple techniques of plate making on the wheel. The students will learn about professional potters who make a living selling bowls and plates.</p>		
Standards/Core Ideas/Performance Expectations/Progress Indicators		
<p>The state standards outlined below, and established by the New Jersey Department of Education, will guide instruction throughout this unit in <i>Pottery</i>:</p> <ul style="list-style-type: none"> ● <i>2020 New Jersey Student Learning Standards: Visual and Performing Arts for Grades 9-12</i> <ul style="list-style-type: none"> ○ Anchor Standards 1-5, 7, 10 <ul style="list-style-type: none"> ■ 1.5.12prof.Cr1a, 1.5.12prof.Cr1b, 1.5.12prof.Cr2b, 1.5.12acc.Cr2a, 1.5.12acc.Pr4a, 1.5.12prof.Re7a, 1.5.12prof.Cn10a, 1.2.12prof.Pr5a, 1.2.12prof.Pr5b, 1.2.8.Cr3a ● <i>2020 New Jersey Student Learning Standards: Computer Science and Design Thinking</i> <ul style="list-style-type: none"> ○ 8.1.12.1C.1, 8.2.12ITH.1-3, 8.2.12.ETW.1, 8.2.12.ETW.4, 8.2.12.EC.1 ● <i>2020 New Jersey Student Learning Standards: Career Readiness, Life Literacies, and Key Skills</i> 9.4.12.CI.1-3, 9.4.12.CT.1-4, 9.4.12.IML.1-2,7-9, 9.4.12.GCA.1 		
Unit Essential Questions	Unit Enduring Understandings	
<ul style="list-style-type: none"> ● How do artists and designers learn from trial and error? ● Why do people value objects, artifacts, and artworks, and select them for presentation? ● What role does persistence play in revising, refining, and developing individual pottery pieces and by extension, a point of view or personal style? ● What roles do critique and reflection play in determining whether a particular direction in the artist's work is effective? ● How can ceramic artists make a living? 	<ul style="list-style-type: none"> ● Making bowls and plates on a potter's wheel is a valuable tool for ceramic artists. ● Creating objects with measured consistency requires intensive preparation and practice, as well as the utilization of tools and technique to support planned outcomes. ● Determining what is good and useful in utilitarian objects can be an individual process or include feedback from others. ● It is important for ceramics artists to use the elements and principles of art as a vehicle to talk about art. ● Artists can make a living selling pottery bowls and plates and so with varying styles and success.. 	
Evidence of Learning		
Formative Assessment:	Summative Assessment:	Resources Needed:
<ul style="list-style-type: none"> ● Classwork ● Studio Maintenance ● Sketch Books ● Critiques 	<ul style="list-style-type: none"> ● Projects ● Research Presentation ● Vocabulary Quizzes 	<ul style="list-style-type: none"> ● Clay ● Glazes ● The Internet ● Kilns ● Tools ● Potter's Wheel

Unit IV: Production Pottery		
Unit Summary		
<p>In this, students will learn the difficult task of repeating a form of the same size. They will learn how to use a throwing gauge and calipers to aid in form repetition. The students will use the skill of repetition to create various types of utilitarian sets. Students will learn how to glaze using the dipping and pouring methods.</p>		
Standards/Core Ideas/Performance Expectations/Progress Indicators		
<p>The state standards outlined below, and established by the New Jersey Department of Education, will guide instruction throughout this unit in <i>Pottery</i>:</p> <ul style="list-style-type: none"> ● <i>2020 New Jersey Student Learning Standards: Visual and Performing Arts for Grades 9-12</i> <ul style="list-style-type: none"> ○ Anchor Standards 1-2, 4, 7, 10 <ul style="list-style-type: none"> ■ 1.5.12prof.Cr1a, 1.5.12prof.Cr1b, 1.5.12prof.Cr2b, 1.5.12acc.Cr2a, 1.5.12acc.Pr4a, 1.5.12prof.Re7a, 1.5.12prof.Cn10a ● <i>2020 New Jersey Student Learning Standards: Computer Science and Design Thinking</i> <ul style="list-style-type: none"> ○ 8.1.12.1C.1, 8.2.12ITH.1-3, 8.2.12.ETW.1, 8.2.12.ETW.4, 8.2.12.EC.1 		

<ul style="list-style-type: none"> 2020 New Jersey Student Learning Standards: Career Readiness, Life Literacies, and Key Skills <ul style="list-style-type: none"> 9.4.12.CI.1-3, 9.4.12.CT.1-4, 9.4.12.IML.1-2,7-9 , 9.4.12.GCA.1 		
Unit Essential Questions	Unit Enduring Understandings	
<ul style="list-style-type: none"> What are the purposes of throwing gauge and calipers? What types of utilitarian sets can be made through form repetition? What are the dipping and pouring glaze methods? What types of pottery sets can be found in the world? What do my artistic choices reveal about myself/my thinking? Why do ceramic artists choose certain methods for their creative expression? What objects and processes are best suited to express my artistic ideation? What strengths do I utilize to express my point of view and/or artistic vision? How do ceramic artists understand a particular market and place value on their work? 	<ul style="list-style-type: none"> It is important to maintain consistency when producing sets or series of pottery. A potter will often use gauges and calipers to maintain this consistency and repeat forms of the same dimensions. There are many types of functional pieces that ceramic artists make in sets. There are many historical and contemporary examples of utilitarian pottery throughout the world. Both artistic and technical discernment aid artists in choosing methods suited for certain constructions. Exploration, technically and personally, is essential for creativity. Self-confidence is attained through successful planning and production. Potters practice/utilize repetition in both technical and conceptual aspects in their works. Production/utilitarian pottery require honed use of tools and skills like calipers, gauges, etc and specific glazing methodologies. Many production potters who work for large companies work independently. 	
Evidence of Learning		
Formative Assessment: <ul style="list-style-type: none"> Classwork Studio Maintenance Sketch Books Critiques 	Summative Assessment: <ul style="list-style-type: none"> Projects Research Presentation Vocabulary Quizzes 	Resources Needed: <ul style="list-style-type: none"> Clay Glazes The internet Kilns Tools Potter's Wheel

Section X: Unit Reflection

The RFH Fine Arts instructional team must confer upon the completion of each instructional unit in the *Pottery* curriculum and rate the degrees to which the instructional units meet performance criteria established by the New Jersey Department of Education using the Unit Reflection Form. Completed unit reflection forms must be submitted to the Department Supervisor for approval upon completion of curriculum implementation with a complementing list of suggested modifications to the *Pottery* curriculum.

Unit Reflection Form: <i>Pottery</i>			
Lesson Activities:	Strongly	Moderately	Weakly
Foster student use of technology as a tool to develop critical thinking, creativity and innovation skills;			
Are challenging and require higher order thinking and problem-solving skills;			
Allow for student choice;			
Provide scaffolding for acquiring targeted knowledge/skills;			
Integrate modern, global perspectives, especially those regarding diversity, genocide, global issues, and historical ones regarding racial relations;			

Integrate 21 st century skills;			
Provide opportunities for interdisciplinary connection and transfer of knowledge and skills;			
Are varied to address different student learning styles and preferences;			
Are differentiated based on student needs;			
Are student-centered with teacher acting as a facilitator and co-learner during the teaching and learning process;			
Provide means for students to demonstrate knowledge and skills and progress in meeting learning goals and objectives;			
Provide opportunities for student reflection and self-assessment;			
Provide data to inform and adjust instruction to better meet the varying needs of learners.			

Appendix
Writing Instruction and the RFH Community

Writing instruction should happen across the RFH Community. Writing across the curriculum is a philosophy that advances the belief that writing is a method of learning. Since all departments are committed to helping students learn, writing must be used as a methodology to advance student learning.

Each academic discipline has its own unique conventions, formats and structures. It is the responsibility of each department to agree upon domain-specific writing praxes, model them for students, and require them to utilize them on a consistent basis. Students must understand that acceptable writing in one domain may not be acceptable writing in another area. The development of domain-specific writing skills supports the overall development of the student writer because all writing is grounded in the writing situation: audience, context, purpose, subject, and writer. Representatives from the academic disciplines must share their domain-specific writing praxes with each other, identify intersections, and determine how to address perceived gaps that limit student learning.

Students must experience writing situations that help them learn how to think creatively and critically and communicate effectively in the academic disciplines. Writing instruction, regardless of the academic discipline, must always reinforce student understanding of the writing situation. When students experience writing situations, they must study examples of domain-specific writing in order to understand how writers communicate in discipline-related contexts. This does not mean information embedded in textbooks. Domain-specific writing is writing that is used to inform and influence readers as it draws them into an established circle of discourse. Students must use these non-fiction texts to develop the close reading skills that will shape their own writing. Focused engagement with domain-specific writing should not be limited to basic reading comprehension and topical understanding. It must also include the analysis of the writing situation that is represented in the text: audience, context, purpose, subject, and writer. The close reading of well-written texts—regardless of the domain—will show students the importance of writing mechanics, diction, and syntax. The development of close reading skills will also help the students grow in terms of their ability to construct and advance independent and original claims that are well-supported by evidence. Domain-specific writing is grounded in positioning of claims and the effective use of evidence.

The final written product is important; nevertheless, the learning that results in this production must not be devalued. The writing process is not limited to the basic steps of planning, drafting, revising, and editing/proofreading. It is a complex sequence of critical and creative thinking and writing that leads to the production of a text that provides evidence of learning and understanding. Students must ultimately develop the ability to self-assess the effectiveness of their writing as a

representation of the writing situation. Without the use of models that evidence learning and understanding, students will not develop the ability to self-assess their own work—the true outcome of the writing process.

What types of writing situations should RFH students engage in?

RFH students should engage in writing situations across the curriculum that require them to:

- write to improve mechanical proficiency, diction usage, and syntactical sophistication
- write to narrate, describe, and reflect
- write to summarize and report
- write to classify and define
- write to explain how process leads to an outcome
- write to compare, contrast and evaluate
- write to speculate on cause and effect
- write to propose solutions and solve problems
- write to analyze

These writing situations should be positioned in a coordinated, developmental sequence that extends across the academic disciplines.

Upon Completion of Grade 12, RFH students must be ready to transition to the following writing situations:

- write to analyze
- write to persuade (argument)

The core focus of first-year college writing courses are analysis and argument. These courses orient the students to the demands and expectations of writing for the academic culture of college. At colleges/universities with carefully coordinated writing programs, students must demonstrate proficiency in analysis and argument before they transition to upper level courses that require them to engage in the following writing situation:

- write to investigate (research)