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Ms. Rachel Hazel

K-12 Visual Art Curriculum Specialist
Ms. Beth Dobberstein

Contributing High School Art/Ceramics Teachers
Phase 1: Ms. Heather Alexander, Mr. John Richmond
Phase 2: Ms. Heather Alexander
July 2015

Vision Statement
Through the individual commitment of all, our students will graduate with the knowledge, skills, and values necessary to be successful contributors to our democratic society.
CERAMICS/POTTERY 2 (0102310)

VERSION DESCRIPTION
Students explore spatial relationships through the use of nonobjective, abstract, or representational forms, products, or structures. Instructional focus should be on ceramics and/or pottery. Processes and techniques for substitution may include, but are not limited to, wheel-thrown clay, glaze formulation and application. Media may include, but are not limited to, clay and/or plaster with consideration of the workability, durability, cost, and toxicity of the media used. Ceramic and/or pottery artists experiment with and manipulate space-producing devices, including overlapping, transparency, interpenetration, vertical and horizontal axis, inclined planes, disproportionate scale, fractional or abstracted representation, and spatial properties of the structural art elements. Craftsmanship and quality are reflected in the surface and structural qualities of the completed art forms. Students in the ceramics and/or pottery art studio focus on use of safety procedures for process, media, and techniques. Student artists use an art criticism process to evaluate, explain, and measure artistic growth in personal or group works. This course incorporates hands-on activities and consumption of art materials.

GENERAL NOTES
English Language Development ELD Standards Special Notes Section:
Teachers are required to provide listening, speaking, reading and writing instruction that allows English language learners (ELL) to communicate for social and instructional purposes within the school setting. For the given level of English language proficiency and with visual, graphic, or interactive support, students will interact with grade level words, expressions, sentences and discourse to process or produce language necessary for academic success. The ELD standard should specify a relevant content area concept or topic of study chosen by curriculum developers and teachers which maximizes an ELL’s need for communication and social skills. To access an ELL supporting document which delineates performance definitions and descriptors, please click on the following link: http://www.cpalms.org/uploads/docs/standards/eld/SI.pdf

- Respect is shown for the artwork of peers and copyrighted works of others.
- All instruction related to Visual Art benchmarks should be framed by the Big Ideas and Enduring Understandings.
  - **Big Ideas** are the major organizing points for arts education in Florida and provide a broad overview of what students should know and be able to do. They include descriptive material to help focus sequential instruction throughout K-12. Big Ideas are not designed for measurement purposes
  - **The Enduring Understandings** (EUs) are subsets of the Big Ideas, providing a more focused view of arts education and targeted understandings for Florida’s students to begin building during the primary grades, where foundations are laid, through to students’ arts experiences in high school and beyond. Like the Big Ideas, they are not designed for assessment purposes; rather they’re expressed in general terms that will allow arts teachers at the classroom level to identify or design Essential Questions for planning purposes.
  - **Benchmarks/standards** drive instruction in Florida’s classrooms and, therefore, have been made specific and measurable. Organized under each Big Idea and Enduring Understanding, the benchmarks/standards explicitly describe what students should know and be able to do in Visual Art. These benchmarks/standards address other topics of learning such as literacy, math, civic engagement, problem-solving, creativity, innovation, cross-cultural understandings,
    - 21st-century skills and the importance of concepts involving learning and the brain such as cognition, sequencing, filtering, and delayed gratification.
    - The Florida Standards are incorporated into every Volusia County Art course.
HOW TO INTERPRET THE CURRICULUM MAP

Visual Art Curriculum Map

- Top of Map: course, grade level, and quarter in large font

<table>
<thead>
<tr>
<th>VISUAL ART – 0102310</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ceramics/Pottery 2</td>
</tr>
<tr>
<td>912</td>
</tr>
<tr>
<td>1st Quarter</td>
</tr>
<tr>
<td>Recommended Topic</td>
</tr>
<tr>
<td>Art Standard</td>
</tr>
<tr>
<td>(learning target/skills) and Standard # are all in white font on dark background for easier finding as noted by:</td>
</tr>
<tr>
<td>1st Quarter</td>
</tr>
<tr>
<td>Manipulate or...</td>
</tr>
<tr>
<td>VA.912.C.1.7</td>
</tr>
</tbody>
</table>

MAP:
- Standards and assessed content to be addressed per quarter have white background, and are in either in yellow highlight or under yellow filled columns.
- Resources and recommended or suggested content is located in columns with grey backgrounds.

Recommended Topics:
- Topics of art content are divided among the 4 quarters for recommended lessons/activities and artists per topic.
- Integrated connections are listed per quarter for when language arts, math, science, and social studies are taught grade level.

Florida Standards Required by Florida DOE for this Course

Course Number: 0102310 Ceramics/Pottery 2

w/ highlighted standards per quarter

- **ELD.K12.ELL.SI.1** English language learners communicate for social and instructional purposes within the school setting.
- **LAFS.910.RST.2.4** Determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a specific scientific or technical context relevant to grades 910 texts and topics.
- **LAFS.910.SL.1.1** Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 910 topics, texts, and issues, building on others ideas and expressing their own clearly and persuasively. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas. Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.
- **LAFS.910.SL.1.2** Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.
- **LAFS.910.SL.1.3** Evaluate a speakers point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.
- **LAFS.910.SL.2.4** Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.
- **LAFS.910.WHST.2.4** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- **LAFS.910.WHST.3.9** Draw evidence from informational texts to support analysis, reflection, and research.

Mathematical Practices

- **MAFS.K12.MP.5:** Use appropriate tools strategically.
- **MAFS.K12.MP.6:** Attend to precision.
- **MAFS.K12.MP.7:** Look for and make use of structure.

Rubrics
- FAEA Rubric for completed 3D art work
- General Visual Art Rubric
- Rubric for Language Arts/Conventions
- General Rubric for Assessment of Text based Response

Resources in each Curriculum Maps:
- Artists, 3D Art Careers, 21st Century Skills
### General Visual Arts Rubric

<table>
<thead>
<tr>
<th>Level</th>
<th>Range</th>
<th>Grade</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Level 4</strong></td>
<td>RANGE 90-100% (A = 3.0 - 4.0)</td>
<td>4 Points</td>
<td>Makes form(s) which vary in height, width and depth. Provides excellent informative detail(s). Shows excellent evidence of thought and decision making in developing form(s). Shows excellent use of principles and elements of design. Shows excellent control of media. Uses excellent observation skills, imagination or personal expression.</td>
</tr>
<tr>
<td><strong>Level 3</strong></td>
<td>RANGE 80-89% (B = 2.5 - 2.99)</td>
<td>3 Points</td>
<td>Makes form(s) which vary in height, width and depth. Provides effective informative detail(s). Shows effective evidence of thought and decision making in developing form(s). Shows effective use of principles and elements of design. Shows effective control of media. Uses effective observation skills, imagination or personal expression.</td>
</tr>
<tr>
<td><strong>Level 2</strong></td>
<td>RANGE 70-79% (C = 2.00-2.49)</td>
<td>2 Points</td>
<td>Makes form(s) that have moderate variety in structure and dimension. Provides moderate informative detail(s). Shows moderate evidence of thought and decision making in developing form(s). Shows moderate use of principles and elements of design. Shows moderate control of media. Uses moderate observation skills, imagination or personal expression.</td>
</tr>
</tbody>
</table>

**4 Points**
A score of four is a response in which the student demonstrates a thorough understanding of visual art concepts and/or procedures embodied in the task. The student has responded correctly to the task, used artistically sound procedures, and provided clear and complete explanations and interpretations.

**3 Points**
A score of three is a response in which the student demonstrates an understanding of visual art concepts and/or procedures embodied in the task. The student’s response to the task is essentially correct with the visual art procedures used and the explanations and interpretations provided demonstrating an essential but less than thorough understanding. The response may contain minor flaws that reflect inattentive execution of visual art procedures or indications of some misunderstanding of the underlying artistic concepts and/or procedures.

**2 Points**
A score of two indicates that the student has demonstrated only a partial understanding of visual arts concepts and/or procedures embodied in the task. Although the student may have used the correct approach to obtaining a solution or may have provided a correct solution, the student’s work lacks an essential understanding of the underlying artistic concepts.

**1 Point**
A score of one indicates that the student has demonstrated a very limited understanding of visual arts concepts and/or procedures embodied in the task. The student’s response in incomplete and exhibits many flaws. Although the student’s response has addressed some of the conditions of the task, the student reached an inadequate conclusion and/or provided reasoning that was faulty or incomplete.
<table>
<thead>
<tr>
<th>LEVEL 1</th>
<th>RANGE 60-69% (D = 1.0 - 1.99)</th>
<th>0 Point</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Makes form(s) which generally lack structure &amp; dimension</td>
<td>The response exhibits many flaws or may be incomplete.</td>
</tr>
<tr>
<td></td>
<td>Provides little or no informative details</td>
<td>A score of zero indicates that the student has provided a completely</td>
</tr>
<tr>
<td></td>
<td>Shows little or no variety in surface treatment(s)</td>
<td>incorrect or uninterpretable response or no response at all.</td>
</tr>
<tr>
<td></td>
<td>Shows little or no thought and decision making in developing form(s)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Shows little or no use of principles and elements of design</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Shows little or no control of media</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Uses little or no observation skills, imagination or personal expression</td>
<td></td>
</tr>
</tbody>
</table>
Structural Elements of Art and Organizational Principles of Design

“When content limits do not specify the elements of art or principles of design, the following list may be used. The list is compliant with the overall content Florida’s state-adopted textbooks as of May 2014 and has been approved by state-level content experts.

NOTE: Concepts related to the listed elements and principles may be assessed under the umbrella concepts given. Examples are provided in parenthesis for reference but should not be taken as all-inclusive. Related, grade-appropriate concepts may be assessed as long as they are treated as a specific instance of a parent Element and Principle that is listed below.”

Elements of Art:
• Line
• Shape (organic, geometric, positive, negative)
• Form
• Color (hue, primary, secondary, etc.)
• Value (tint, shade)
• Space
• Texture

Principles of Design:
• Balance (symmetry)
• Unity (dominance, harmony)
• Variety
• Emphasis
• Pattern
• Proportion (scale)
• Movement
• Rhythm

From FL DOE Item Specifications, 2014

General Rubric for Assessment of Conventions of Spelling, Punctuation and Grammar

4 Points
Spelling of complex and simple words is correct. Effective use of punctuation guides reader through text. Shows mastery of grammar Sufficiently long and complex enough. Needs little or no editing.

3 Points
Common words are correctly spelled. Spelling of more complex words is usually correct. End of sentence punctuation is always correct. Few mistakes with internal punctuation. May contain lapses in usage but not enough to distract the reader. Minimal editing required.

2 Points
Some misspelling of common words. End of sentence punctuation is usually correct. Internal punctuation contains some errors. Text may be too simple to demonstrate mastery. Errors in usage may interfere with meaning. Significant editing required.

1 Point
Frequent misspellings of common words. Incorrect or random use of end of sentence punctuation. Little or no internal punctuation. Infrequent or incorrect use of capitalization. Errors so severe that it is difficult to focus on meaning. Excessive editing required.
Sample Careers using 3D Skills

Animator, 3D
Architect,
  Interior Designer
  Landscape Architect
Archaeologist
Art Teacher
Auto-body repair
Ceramic engineer
Civil engineer
Designer
  Architectural details, embellishments, home goods
  Commemorative items
  Decorative Tiles
  Dinnerware – plates, cups, bowls, glasses, etc.
  Jewelry - molds, casting
  Packaging
  Store window dressing
Drafter
Engraver
Glaze formulation
Modeling
  Dental lab technician
  Foundry mold - casting
  Molds
  Plastic molds & casting
  Prosthesis
  Wax modeling
Museum exhibit curator, technician, conservator
Pattern maker – metal, plastic, wood
Pewter caster
Stage design and setup
Studio Artist
  Crafter – pottery, dolls
  Sculptor using various 3D materials
3-D Model maker
  Toys, airplanes, cars
3-D printer setter
Tool & die maker
Welding

Other career information can be found at
http://kids.usa.gov/teens-home/jobs/a-z-list/index.shtml
https://secure.okcollegestart.org/ExternalScripts/Oklahoma/Career_Center/Career_Lists/career_alpha_list.asp
### 3D/Ceramics - ARTIST Birthdays - FIRST SEMESTER

**View all links for appropriateness before showing students**

<table>
<thead>
<tr>
<th>MONTH</th>
<th>DAY</th>
<th>ARTIST</th>
<th>Textbook Pages</th>
<th>M/F</th>
<th>Style/Medium</th>
<th>Culture</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>AUGUST 15</strong></td>
<td></td>
<td><strong>Viola Frey</strong></td>
<td>N/A</td>
<td>F</td>
<td>Sculpture, painting, drawing</td>
<td>American</td>
<td>She is known for her larger-than-life monumental ceramic figures of men in power suits and women either clothed, inspired by the fashions of the ’50s, or dressed in pink in their birthday suits.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td><strong>YouTube video links per artist in this column</strong></td>
<td></td>
<td><strong><a href="https://www.youtube.com/watch?v=1rZQOkldLLs">https://www.youtube.com/watch?v=1rZQOkldLLs</a></strong></td>
</tr>
<tr>
<td><strong>SEPTEMBER 9</strong></td>
<td></td>
<td><strong>Robert Arneson</strong></td>
<td>N/A</td>
<td>M</td>
<td>Sculpture (Funk Art)</td>
<td>American</td>
<td>Robert Carston Arneson was an American sculptor and professor of ceramics in the Art department at UC Davis for nearly three decades. Arneson was born in Benicia, California. He graduated from Benicia High School and spent much of his early life as a cartoonist for a local paper. Arneson studied at California College of the Arts in Oakland, California and went on to receive an MFA in 1958.</td>
</tr>
<tr>
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<td></td>
<td></td>
<td></td>
<td><strong>Related commentary:</strong></td>
<td></td>
<td><strong><a href="https://www.youtube.com/watch?v=It5JFaelPMWM">https://www.youtube.com/watch?v=It5JFaelPMWM</a></strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>Marguerite Wildenhain</strong></td>
<td>N/A</td>
<td>F</td>
<td>Pottery</td>
<td>French</td>
<td>We remember Marguerite as a woman who was outspoken and passionate in support of her beliefs. She was a woman who, by example, taught the importance of doing each piece of life with full heart and soul, a woman who was a “fierce protector” of the land and nature. She left her students and those who knew her a legacy of expectation and passion for human excellence in living.</td>
</tr>
<tr>
<td><strong>OCTOBER 11</strong></td>
<td></td>
<td><strong>Jun Kaneko</strong></td>
<td>N/A</td>
<td>M</td>
<td>Ceramics (The Contemporary Ceramics Movement in America)</td>
<td>Japanese</td>
<td>His works in clay explore the effects of repeated abstract surface motifs. Jun Kaneko continues his dedication to life as an artist and as a cultural catalyst for the region.</td>
</tr>
<tr>
<td></td>
<td></td>
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<td></td>
<td><strong>“Whether I’m making a large or small object, in the end I hope it will make sense to have that particular scale and form together and that it will give off enough visual energy to shake the air around it,” he has said. Kaneko uses colored slips and masking tape to create motifs and patterns on his works after the firing process is over.</strong></td>
<td></td>
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<tr>
<td></td>
<td></td>
<td><strong>Shoji Hamanda</strong></td>
<td>N/A</td>
<td>M</td>
<td>Pottery</td>
<td>Japanese</td>
<td>He was a significant influence on studio pottery of the twentieth century, and a major figure of the mingei folk-art movement, establishing the town of Mashiko as a world-renowned pottery centre.</td>
</tr>
<tr>
<td><strong>DECEMBER 9</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td><strong>None found</strong></td>
<td></td>
<td><strong><a href="https://www.youtube.com/watch?v=D9I9NLIr+x4">https://www.youtube.com/watch?v=D9I9NLIr+x4</a></strong></td>
</tr>
</tbody>
</table>
### 3D / Ceramic ARTIST Birthdays - SECOND SEMESTER

**Peter Voulkos**  
1/29/1924 – 2/16/2002  
Ceramics  
American (Greek descent)  
He is known for his Abstract Expressionist ceramic sculptures, which crossed the traditional divide between ceramic crafts and fine art.
21st Century Skills from Partnership for 21st Century Skills

The 4C’s – Communication, Collaboration, Critical Thinking, and Creativity


[21st Century Skills are embedded in NGSSS Visual Art](http://www.arteducators.org/research/21st-century-skills-arts-map)

- The Partnership for 21st Century Skills maps demonstrate how the three Rs and four Cs (critical thinking and problem solving, communication, collaboration and creativity and innovation) can be fused within the curriculum. All of the maps are organized around 13 skills areas, with examples of how each subject can help students build skills in these areas at 4th grade, 8th grade, and 12th grade levels. [http://www.p21.org/storage/documents/P21_arts_map_final.pdf](http://www.p21.org/storage/documents/P21_arts_map_final.pdf)

**List of 21st Century Skills - Learning and Innovation Skills** from [http://www.imls.gov/about/21st_century_skills_list.aspx](http://www.imls.gov/about/21st_century_skills_list.aspx)

21st Century Skills Definitions

The IMLS Project Team and Task Force considered the list of skills commonly referred to as “21st Century Skills” and modified it slightly to better align with library and museum priorities.¹

The resulting list includes the following additions: Basic Literacy, Scientific & Numerical Literacy, Visual Literacy, Cross-Disciplinary Skills, and Environmental Literacy.

Not every skill on this list will be aligned with every institution’s vision and mission. Further, not every community will prioritize the same skills. Library and museum leaders should consider this list as a starting point beyond which it should be customized to fit the unique character, requirements, and priorities of the institution and its audiences.

**Learning and Innovation Skills**

**CRITICAL THINKING AND PROBLEM SOLVING**

- Reason Effectively
  - Use various types of reasoning (e.g., inductive, deductive, etc.) as appropriate to the situation
- Use Systems Thinking
  - Analyze how parts of a whole interact with each other to produce overall outcomes in complex systems
- Make Judgments and Decisions
  - Effectively analyze and evaluate evidence, arguments, claims and beliefs
  - Analyze and evaluate major alternative points of view
  - Synthesize and make connections between information and arguments
  - Interpret information and draw conclusions based on the best analysis
  - Reflect critically on learning experiences and processes
- Solve Problems
  - Solve different kinds of non-familiar problems in both conventional and innovative ways
  - Identify and ask significant questions that clarify various points of view and lead to better solutions

**CREATIVITY AND INNOVATION**

- Think Creatively
  - Use a wide range of idea creation techniques (such as brainstorming)
• Create new and worthwhile ideas (both incremental and radical concepts)
• Elaborate, refine, analyze, and evaluate ideas in order to improve and maximize creative efforts
• Demonstrate imagination and curiosity

Work Creatively with Others
• Develop, implement, and communicate new ideas to others effectively
• Be open and responsive to new and diverse perspectives; incorporate group input and feedback into the work
• Demonstrate originality and inventiveness in work and understand the real world limits to adopting new ideas
• View failure as an opportunity to learn; understand that creativity and innovation is a long-term, cyclical process of small successes and frequent mistakes

Implement Innovations
• Act on creative ideas to make a tangible and useful contribution to the field in which the innovation will occur

COMMUNICATION AND COLLABORATION

Communicate Clearly
• Articulate thoughts and ideas effectively using oral, written, and nonverbal communication skills in a variety of forms and contexts
• Listen effectively to decipher meaning, including knowledge, values, attitudes, and intentions
• Use communication for a range of purposes (e.g., to inform, instruct, motivate, and persuade) and in diverse environments (including multi-lingual)
• Utilize multiple media and technologies, and know how to judge their effectiveness a priori as well as assess their impact

Collaborate with Others
• Demonstrate ability to work effectively and respectfully with diverse teams
• Exercise flexibility and willingness to be helpful in making necessary compromises to accomplish a common goal
• Assume shared responsibility for collaborative work, and value the individual contributions made by each team member

VISUAL LITERACY
• Demonstrate the ability to interpret, recognize, appreciate, and understand information presented through visible actions, objects and symbols, natural or man-made

SCIENTIFIC AND NUMERICAL LITERACY
• Demonstrate the ability to evaluate the quality of scientific and numerical information on the basis of its sources and the methods used to generate it
• Demonstrate the capacity to pose and evaluate scientific arguments based on evidence and to apply conclusions from such arguments appropriately
• Demonstrate ability to reason with numbers and other mathematical concepts

CROSS-DISCIPLINARY THINKING
• Apply knowledge, attitudes, behaviors, and skills across disciplines in appropriate and effective ways

BASIC LITERACY
• Demonstrate the ability to use language to read, write, listen, and speak

Information, Media and Technology Skills

INFORMATION LITERACY

Access and Evaluate Information
• Access information efficiently (time) and effectively (sources)
• Evaluate information critically and competently

Use and Manage Information
• Use information accurately and creatively for the issue or problem at hand
• Manage the flow of information from a wide variety of sources
• Apply a fundamental understanding of the ethical/legal issues surrounding the access and use of information

MEDIA LITERACY

Analyze Media
• Understand both how and why media messages are constructed and for what purposes
• Examine how individuals interpret messages differently, how values and points of view are included or excluded, and how media can influence beliefs and behaviors
• Apply a fundamental understanding of the ethical/legal issues surrounding the access and use of media

Create Media Products
• Understand and utilize the most appropriate media creation tools, characteristics, and conventions
• Understand and effectively utilize the most appropriate expressions and interpretations in diverse, multi-cultural environments

**ICT (INFORMATION, COMMUNICATIONS AND TECHNOLOGY) LITERACY**

*Apply Technology Effectively*
• Use technology as a tool to research, organize, evaluate, and communicate information
• Use digital technologies (e.g., computers, PDAs, media players, GPS, etc.), communication/networking tools, and social networks appropriately to access, manage, integrate, evaluate, and create information to successfully function in a knowledge economy
• Apply a fundamental understanding of the ethical/legal issues surrounding the access and use of information technologies

**21st Century Themes**

**GLOBAL AWARENESS**
• Use 21st century skills to understand and address global issues
• Learn from and work collaboratively with individuals representing diverse cultures, religions, and lifestyles in a spirit of mutual respect and open dialogue in personal, work, and community contexts
• Understand other nations and cultures, including the use of non-English languages

**FINANCIAL, ECONOMIC, BUSINESS, AND ENTREPRENEURIAL LITERACY**
• Demonstrate the ability to make appropriate personal economic choices
• Understand the role of the economy in society
• Apply entrepreneurial skills to enhance workplace productivity and career options

**CIVIC LITERACY**
• Participate effectively in civic life through knowing how to stay informed and understanding governmental processes
• Exercise the rights and obligations of citizenship at local, state, national, and global levels
• Understand the local and global implications of civic decisions

**HEALTH LITERACY**
• Obtain, interpret, and understand basic health information and services and use such information and services in ways that enhance health
• Understand preventive physical and mental health measures, including proper diet, nutrition, exercise, risk avoidance, and stress reduction
• Use available information to make appropriate health-related decisions
• Establish and monitor personal and family health goals
• Understand national and international public health and safety issues

**ENVIRONMENTAL LITERACY**
• Demonstrate ecological knowledge and understanding of how natural systems work, as well as knowledge and understanding of how natural systems interface with social systems
• Demonstrate understanding of the relationship between beliefs, political systems, and environmental values of various cultures
• Demonstrate understanding of environmental issues caused as the result of human interaction with the environment, and knowledge related to alternative solutions to issues
• Demonstrate active and considered participation aimed at solving problems and resolving issues

**Life and Career Skills**

**FLEXIBILITY AND ADAPTABILITY**

*Adapt to Change*
• Adapt to varied roles, job responsibilities, schedules, and contexts
• Work effectively in a climate of ambiguity and changing priorities

*Be Flexible*
• Incorporate feedback effectively
• Deal positively with praise, setbacks, and criticism
• Understand, negotiate, and balance diverse views and beliefs to reach workable solutions, particularly in multi-cultural environments

**INITIATIVE AND SELF-DIRECTION**

*Manage Goals and Time*
• Set goals with tangible and intangible success criteria
• Balance tactical (short-term) and strategic (long-term) goals
• Utilize time and manage workload efficiently

Work Independently
• Monitor, define, prioritize, and complete tasks without direct oversight

Be Self-directed Learners
• Go beyond basic mastery of skills and/or curriculum to explore and expand one’s own learning and opportunities to gain expertise
• Demonstrate initiative to advance skill levels towards a professional level
• Demonstrate commitment to learning as a lifelong process
• Reflect critically on past experiences in order to inform future progress

**SOCIAL AND CROSS-CULTURAL SKILLS**

Interact Effectively with Others
• Know when it is appropriate to listen and when to speak
• Conduct oneself in a respectable, professional manner

Work Effectively in Diverse Teams
• Respect cultural differences and work effectively with people from a range of social and cultural backgrounds
• Respond open-mindedly to different ideas and values
• Leverage social and cultural differences to create new ideas and increase both innovation and quality of work

**PRODUCTIVITY AND ACCOUNTABILITY**

Manage Projects
• Set and meet goals, even in the face of obstacles and competing pressures
• Prioritize, plan, and manage work to achieve the intended result

Produce Results
• Demonstrate additional attributes associated with producing high quality products including the abilities to:
  • Work positively and ethically
  • Manage time and projects effectively
  • Multi-task
  • Participate actively, as well as be reliable and punctual
  • Present oneself professionally and with proper etiquette
  • Collaborate and cooperate effectively with teams
  • Respect and appreciate team diversity
  • Be accountable for results

**LEADERSHIP AND RESPONSIBILITY**

Guide and Lead Others
• Use interpersonal and problem-solving skills to influence and guide others toward a goal
• Leverage strengths of others to accomplish a common goal
• Inspire others to reach their very best via example and selflessness
• Demonstrate integrity and ethical behavior in using influence and power

Be Responsible to Others
• Act responsibly with the interests of the larger community in mind

1. Except as otherwise noted, the skills definitions are derived from the Partnership for 21st Century Skills Framework (www.21stcenturyskills.org).
2. Derived from definition attributed to John Debes, per the International Visual Literacy Association (www.ivla.org/org_what_vis_lit.htm).
3. Adapted from the Environmental Literacy Council Framework
**UNIT/ORGANIZING PRINCIPLE:**
Organization of Thoughts to Create & Complete Visual Images - Attention to Processing and Sequencing of Ideas, Tools, and Materials

**VISUAL ART – 0102310**
**Ceramics/Pottery 2**

**ESSENTIAL QUESTIONS**
- What is art? How are art objects described? What are the uses?
- Where is art found? What are sources for art ideas?
- How does personal interest affect how or why an artwork is created?
- How are ideas chosen and integrated into the creative process?
- What resources inspire personal decisions?
- How do art processes and/or visualizing the outcome affect meaning and content in the completed art work?
- How are exemplary works analyzed to recognize characteristics standard in quality artwork?
- How is the understanding of the structural elements used to improve artwork or skill safely?
- How are structural elements and art processes used to achieve intended 2D and/or 3D results?

**Overview of Curriculum**

**BIG IDEAS – S, O: SKILLS, TECHNIQUES, PROCESSES, AND ORGANIZATION**
The expectation is that during quarters 1 – 4, students engage in processes and techniques for overlapping, transparency, interpenetration, vertical and horizontal axis, inclined planes, disproportionate scale, fractional or abstracted representation, and spatial properties of handbuilt and wheel-thrown clay, application of glaze formulation, and kiln usage. During quarter 4 the student creates a series of works based on a theme and plan of study that includes specific or combined methods of construction to create artworks that demonstrate individualized 3-D goals such as those represented in a portfolio.

**BIG IDEAS – C, S: COGNITION, HISTORICAL**
The student employs 21st-century skills that include creativity, critical thinking, communication, flexibility, perseverance, and time management skills to focus on the completion of art concepts. Through the critique process, the student evaluates and responds to works of artists in historical context, student’s personal work, and works of peers, using appropriate art vocabulary. Work is documented in quarter 4 to show in-depth study and growth in using art media, techniques, and concepts.

**TOPICS**

**NGSSS Visual Art STANDARDS**

**Topics - Unpacking - Learning Targets**

| Manipulate or synthesize established techniques as a foundation for individual style initiatives in two-, three-, and/or four-dimensional applications. | VA.912.F.1.2 |
| Review handbuilding methods Pinch, Coil, Slab, Joining clay, Maintaining moisture in clay | Slip, plastic, leatherhard, bone dry |

**Text:**
Experiencing Clay (EC-Davis)
Beginning Sculpture (BS-Davis)
The Visual Experience (VE-Davis)

**ACADEMIC LANGUAGE**
*italics = integration (text pages)*
Textured tripod form (Sandy Pierantozzi)

Pinched Pitchers (Mark Peters)

Nesting forms

Students begin the course by revisiting a method of construction practiced in Ceramics 1 while considering and aiming towards higher expectations of form, craftsmanship and content.

**Example - Question**
What are some attributes of forms made by pinch construction? Slab construction?

**Florida Standards**
LAFS.910.WHST.3.9 Draw evidence from informational texts to support analysis, reflection, and research.
MAFS.K12.MP.6: Attend to precision.

**Tools**
Paddle, rib, serrated edge, cut off wire, loop tool, modeling tool

**Methods of Embellishment**
Applique, impress, incise, carve, mishima, sgraffito

**TOPICS**

**DEVELOP ART:** Organizational Structures (Structural Elements of Art & Organizational Principles of Design); Proficiency in Skill, Media, Technique, Safety

**Safety / Cleanup procedures:**
- Processing clay.
- Safety Notes (w/ yellow exclamation point symbol)
- Always work to minimize creation and accumulation of clay dust which is a health hazard over time.

**Example - Question**
Page 28 How can you minimize clay dust exposure when cleaning up at the end of class?

**Florida Standards**
ELD.K12.ELL.SI.1 English language learners communicate for social and instructional purposes within the school setting.
LAFS.910.SL.1.1 Initiate and participate effectively in a range of collaborative discussions

**ACADEMIC LANGUAGE**
italics = integration (text pages)

page 28
- Wear protective clothing
- Capture clay dust with water
- Do not eat while in the studio
- Wear a respirator or dust mask

Resource for more specific safety guidelines regarding dress:

Review class procedures on safety notes through Q4 from Q1 when necessary (167-168)
- See the following sections:
  - Sketchbook Connection
  - Finding Inspiration
  - For your Sketchbook
- Study work of contemporary 20-21st century ceramicists
- Choose appropriate artist so technical and conceptual skills are developed and address the needs of the students/available materials, equipment and tools.

**Florida Standards**
- MAFS.K12.MP.5: Use appropriate tools strategically.

**Finding Inspiration**
- Relate to study of contemporary artist begin with artist examples from project.

**Sketchbook Portfolio Blog**
- Provide separate storage areas to prevent confusion.
- Safety Notes w/ yellow exclamation point symbol

**Example - Question**
Page 128, page 136 Explain the differences between glaze and underglaze. List some possible consequences of interchangeably using them?

**TOPICs**

**CONNECT w/ ART:** Context In Art Past to Present; Art Styles; Artist Integrity Copyright

**Cross-cultural connections**

**Example - Question**
Page 135 fig. 5-34 What do you think Cricket Appel expressing through the imagery she uses in “Crazy Comfort?”

**Florida Standards**
- LAFS.910.SL.1.3 Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.

**Example - Question**
Compare the vessels shown on page 135 fig. 5-34 and page 157 fig. 6-8. What are some similarities and differences?

**Terra sigillata Underglaze Glaze Silica Flux Alumina Porous Vitreous**

**ACADEMIC LANGUAGE**
*italics = integration (text pages)*
### Expectations when viewing art in the community.

- When utilizing visual art resources in the classroom, demonstrate/explain differences in “inspiration” versus “plagiarism”
- Student artworks created should reference elements, techniques or ideas of artists studied but remain the student's original work.

**Example - Question**
What is the law that protects intangible creative works, protecting the works of artists and scientists?

### TOPICs

- **ASSESS ART**: Ability to Discuss & Evaluate Personal Art and Art of Others in Various Contexts

<table>
<thead>
<tr>
<th>Ideate</th>
<th>Analyze challenges and identify solutions for three-dimensional structures.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Drying speed</td>
<td>In planning works students should use their sketchbook to explore a range of possibilities, consider the sequence of building and embellishing and anticipate areas that may be challenging to resolve.</td>
</tr>
</tbody>
</table>
| Technical vs. creativity | **Example - Question**
Page 92 The walls of a form you are building keep flaring outwards. What can you do to narrow the opening of the vessel? |

**Florida Standards**
- **LAFS.910.WHST.2.4** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

### Toppics

- Appropriation
- Context
- Intellectual Property
- Plagiarism
- Re-contextualize

Original works

- Bottomless cylinders
- Collaring
- Elongate
- Darting techniques
- Squaring a round form
Florida Standards Required by Florida DOE for this Course

Course Number: 0102310 Ceramics/Pottery 2 w/ highlighted standards per quarter

- **ELD.K12.ELL.SI.1** English language learners communicate for social and instructional purposes within the school setting.
- **LAFS.910.RST.2.4** Determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a specific scientific or technical context relevant to grades 9-10 texts and topics.
- **LAFS.910.SL.1.1** Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas. Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.
- **LAFS.910.SL.1.2** Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.
- **LAFS.910.SL.1.3** Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.
- **LAFS.910.SL.2.4** Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.
- **LAFS.910.WHST.2.4** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- **LAFS.910.WHST.3.9** Draw evidence from informational texts to support analysis, reflection, and research.

Mathematical Practices
- **MAFS.K12.MP.5** Use appropriate tools strategically.
- **MAFS.K12.MP.6** Attend to precision.
- **MAFS.K12.MP.7** Look for and make use of structure.
### Florida Art Education Association - Annual Student Adjudicated Exhibit
Research Based HOLISTIC RUBRIC Grades 9-12 ASSESSMENT IN 3D Art
Aligned with Volusia County Report Card Grading

<table>
<thead>
<tr>
<th>LEVEL 4</th>
<th>RANGE 90 -100% (A = 3.0 - 4.0)</th>
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<tbody>
<tr>
<td></td>
<td>Makes form(s) which vary in height, width and depth</td>
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<tr>
<td></td>
<td>Provides excellent informative detail(s)</td>
</tr>
<tr>
<td></td>
<td>Shows excellent variety in surface treatment(s)</td>
</tr>
<tr>
<td></td>
<td>Shows excellent evidence of thought and decision making in developing form(s)</td>
</tr>
<tr>
<td></td>
<td>Shows excellent use of principles and elements of design</td>
</tr>
<tr>
<td></td>
<td>Shows excellent control of media</td>
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<tr>
<td></td>
<td>Uses excellent observation skills, imagination or personal expression</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>LEVEL 3</th>
<th>RANGE 80-89% (B = 2.5 - 2.99)</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>Makes form(s) which vary in height, width and depth</td>
</tr>
<tr>
<td></td>
<td>Provides effective informative detail(s)</td>
</tr>
<tr>
<td></td>
<td>Shows effective variety in surface treatment(s)</td>
</tr>
<tr>
<td></td>
<td>Shows effective evidence of thought and decision making in developing form(s)</td>
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<td></td>
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</tr>
<tr>
<td></td>
<td>Shows effective control of media</td>
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<tr>
<td></td>
<td>Uses effective observation skills, imagination or personal expression</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>LEVEL 2</th>
<th>RANGE 70-79% (C = 2.00-2.49)</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>Makes form(s) that have moderate variety in structure and dimension</td>
</tr>
<tr>
<td></td>
<td>Provides moderate informative detail(s)</td>
</tr>
<tr>
<td></td>
<td>Shows moderate variety in surface treatment(s)</td>
</tr>
<tr>
<td></td>
<td>Shows moderate evidence of thought and decision making in developing form(s)</td>
</tr>
<tr>
<td></td>
<td>Shows moderate use of principles and elements of design</td>
</tr>
<tr>
<td></td>
<td>Shows moderate control of media</td>
</tr>
<tr>
<td></td>
<td>Uses moderate observation skills, imagination or personal expression</td>
</tr>
</tbody>
</table>

### General Visual Arts Rubric

**4 Points**
A score of four is a response in which the student demonstrates a thorough understanding of visual art concepts and/or procedures embodied in the task. The student has responded correctly to the task, used artistically sound procedures, and provided clear and complete explanations and interpretations.

**3 Points**
A score of three is a response in which the student demonstrates an understanding of visual art concepts and/or procedures embodied in the task. The student’s response to the task is essentially correct with the visual art procedures used and the explanations and interpretations provided demonstrating an essential but less than thorough understanding. The response may contain minor flaws that reflect inattentive execution of visual art procedures or indications of some misunderstanding of the underlying artistic concepts and/or procedures.

**2 Points**
A score of two indicates that the student has demonstrated only a partial understanding of visual arts concepts and/or procedures embodied in the task. Although the student may have used the correct approach to obtaining a solution or may have provided a correct solution, the student’s work lacks an essential understanding of the underlying artistic concepts.

**1 Point**
A score of one indicates that the student has demonstrated a very limited understanding of visual arts concepts and/or procedures embodied in the task. The student’s response is incomplete and exhibits many flaws. Although the student’s response has addressed some of the conditions of the task, the student reached an inadequate conclusion and/or provided reasoning that was faulty or incomplete. The response exhibits many flaws or may be incomplete.
<table>
<thead>
<tr>
<th>LEVEL 1</th>
<th>RANGE 60-69% (D = 1.0 - 1.99)</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>Makes form(s) which generally lack structure &amp; dimension</td>
</tr>
<tr>
<td></td>
<td>Provides little or no informative details</td>
</tr>
<tr>
<td></td>
<td>Shows little or no variety in surface treatment(s)</td>
</tr>
<tr>
<td></td>
<td>Shows little or no thought and decision making in developing form(s)</td>
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<tr>
<td></td>
<td>Shows little or no use of principles and elements of design</td>
</tr>
<tr>
<td></td>
<td>Shows little or no control of media</td>
</tr>
<tr>
<td></td>
<td>Uses little or no observation skills, imagination or personal expression</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>0 Point</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>A score of zero indicates that the student has provided a completely incorrect or uninterpretable response or no response at all.</td>
</tr>
</tbody>
</table>
Structural Elements of Art and Organizational Principles of Design

“When content limits do not specify the elements of art or principles of design, the following list may be used. The list is compliant with the overall content Florida’s state-adopted textbooks as of May 2014 and has been approved by state-level content experts.

NOTE: Concepts related to the listed elements and principles may be assessed under the umbrella concepts given. Examples are provided in parenthesis for reference but should not be taken as all-inclusive. Related, grade-appropriate concepts may be assessed as long as they are treated as a specific instance of a parent Element and Principle that is listed below.”

Elements of Art:
- Line
- Shape (organic, geometric, positive, negative)
- Form
- Color (hue, primary, secondary, etc.)
- Value (tint, shade)
- Space
- Texture

Principles of Design:
- Balance (symmetry)
- Unity (dominance, harmony)
- Variety
- Emphasis
- Pattern
- Proportion (scale)
- Movement
- Rhythm

From FL DOE Item Specifications, 2014

General Rubric for Assessment of Text based Response

4 The response provides thorough and convincing support, citing evidence for the controlling idea or main idea that includes the effective use of sources, facts, and details. The response includes most of the following:
- Smoothly integrated, thorough, and relevant evidence, including precise references to sources
- Effective use of a variety of elaborative techniques (including but not limited to definitions, quotations, and examples), demonstrating an understanding of the topic and text
- Clear and effective expression of ideas, using precise language
- Academic and domain-specific vocabulary clearly appropriate for the audience and purpose

3 The response provides adequate support, citing evidence for the controlling idea or main idea that includes the use of sources, facts, and details. The response includes most of the following:
- Generally integrated and relevant evidence from sources, though references may be general or imprecise
- Adequate use of some elaborative techniques
- Adequate expression of ideas, employing a mix of precise and general language
- Domain-specific vocabulary generally appropriate for the audience and purpose

2 The response provides uneven, cursory support/evidence for the controlling idea or main idea that includes partial use of sources, facts, and details. The response may include the following:
- Weakly integrated evidence from sources; erratic or irrelevant references or citations
- Repetitive or ineffective use of elaborative techniques
- Imprecise or simplistic expression of ideas
- Some use of inappropriate domain-specific vocabulary

1 The response provides minimal support/evidence for the controlling idea or main idea, including little if any use of sources, facts, and details. The response may include the following:
- Minimal, absent, erroneous, or irrelevant evidence from the source material
- Expression of ideas that is vague, unclear, or confusing
- Limited and often inappropriate language or domain specific vocabulary
**UNIT/ORGANIZING PRINCIPLE**

**CREATIVE PROCESS:**
Higher Order Thinking & Reasoning
Innovation, Intention, Focus, and Practice

**VISUAL ART – 0102310**
**Ceramics/Pottery 2**

<table>
<thead>
<tr>
<th>ESSENTIAL QUESTIONS</th>
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</tr>
</thead>
<tbody>
<tr>
<td>How are ideas chosen and integrated into the creative process?</td>
<td>How are art materials and tools used in a safe manner?</td>
</tr>
<tr>
<td>How do artwork and utilitarian objects affect daily living?</td>
<td>Why are ethical standards required in the visual arts?</td>
</tr>
<tr>
<td>How does meaning in the creative process document a personal voice?</td>
<td>How are the structural elements of art analyzed and organized to achieve a creative outcome?</td>
</tr>
</tbody>
</table>

**Overview of Curriculum**

**BIG IDEAS – S, O: SKILLS, TECHNIQUES, PROCESSES, AND ORGANIZATION**

The expectation is that during quarters 1 – 4, students engage in processes and techniques for overlapping, transparency, interpenetration, vertical and horizontal axis, inclined planes, disproportionate scale, fractional or abstracted representation, and spatial properties of handbuilt and wheel-thrown clay, application of glaze formulation, and kiln usage. During quarter 4 the student creates a series of works based on a theme and plan of study that includes specific or combined methods of construction to create artworks that demonstrate individualized 3-D goals such as those represented in a portfolio.

**BIG IDEAS – C, S: COGNITION, HISTORICAL**

The student employs 21st-century skills that include creativity, critical thinking, communication, flexibility, perseverance, and time management skills to focus on the completion of art concepts. Through the critique process, the student evaluates and responds to works of artists in historical context, student's personal work, and works of peers, using appropriate art vocabulary. Work is documented in quarter 4 to show in-depth study and growth in using art media, techniques, and concepts.

**INNOVATE ART:** Includes Cognition, Engagement, Persistence, How to Think About, Create, and Reflect on Personal Art

**TOPICS**

- Throwing basic forms on a pottery wheel.
- Trimming a foot on a thrown piece.
- Create lids, handles, and/or

**NGSSS Visual Art STANDARDS**

**Topics - Unpacking - Learning Targets**

- Compare artwork, architecture, designs, and/or models to understand how technical and utilitarian components impact aesthetic qualities.
- **Example - Question**
  Page 110 Fig.4-36 “Why are lug handles the best type to support lifting a large casserole?”

**Florida Standards**

- **LAFS.910.WHST.2.4** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

**DUE:**

- **October:** Volusia County fair
- **TBD:** Scholastics entries
- **1st weekend November – Halifax Art Festival**
- **3rd weekend/weekend before Thanksgiving – DeLand Fall Festival**
- **TBD:** Florida State Fair submissions/portfolios
- **TBD:** Scholastics submissions

**ACADEMIC LANGUAGE**

- **italics = integration**

- Pulling a handle
- Lid seat
- Lid Flange

- **VA.912.C.2.8**
Introduce throwing on the potters’ wheel.
Preparing the clay and workspace
Centering
Making bowls or cylinders
Trimming
Clean up
Alternative - Students use attempts at thrown forms as elements to construct sculptural form.

**Example - Question**
Page 96 What stage of dryness is ideal for trimming a foot on a pottery wheel?

**Florida Standards**
MAFS.K12.MP.5: Use appropriate tools strategically
MAFS.K12.MP.6: Attend to precision.

**DEVELOP ART:** Organizational Structures (Structural Elements of Art & Organizational Principles of Design); Proficiency in Skill, Media, Technique, Safety

**Example - Question**
Why is it important to have long hair tied back and secure while working on the potters’ wheel or using the clay mixer?

**Florida Standards**
ELD.K12.ELL.SL.1 English language learners communicate for social and instructional purposes within the school setting.
LAFS.910.SL.1.1 Initiate and participate effectively in a range of collaborative discussions

**ACADEMIC LANGUAGE**
*italics = integration (text pages)*

Page 91
Adjust the seat height so that the wheel head is waist high, this will lessen the strain on shoulders and allow the student to lean into the clay with a straight back while centering. [Source](http://ceramicartsdaily.org/uncategorized/dressing-for-safety-in-the-pottery-studio-2/)
### Drawing forms –
- bowls with trimmed foot develop an understanding of the three-dimensional concerns for removing excess clay.

Students should record their efforts in their sketchbook. A combination of photographs and drawings would be ideal to show progress and help improve the student’s understanding of how 3-D forms are created on the wheel.

**Example - Question**

If you are planning to throw vessels on the pottery wheel why would you consider also sketching the cross section of the form?

**Florida Standards**
- MAFS.K12.MP.5: Use appropriate tools strategically.

### System for managing volume of very wet clay and slip created by working on the pottery wheel.

**Example - Question**

**TOPICs**

**CONNECT w/ ART:** Context In Art Past to Present; Art Styles; Artist Integrity Copyright

Articles are excellent opportunity to engage student in developing personal style while working on the wheel. [http://ceramicartsdaily.org/ceramics-monthly/]

- Artists work in a similar vocabulary of form, materials and concept, how are they distinguished as works of an individual?
- How can you use similar historic traditions and make the work your own?

**Example - Question**

<table>
<thead>
<tr>
<th>Contour</th>
<th>Cross section</th>
<th>Gesture</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Recycling</td>
<td>Plaster bat for drying clay</td>
<td>Wedging</td>
</tr>
</tbody>
</table>

**ACADEMIC LANGUAGE**

*italics = integration (text pages)*

- Research potters who apprenticed under Bernard Leach (Page 88, ,169)
<table>
<thead>
<tr>
<th>TOPICS</th>
<th>ASSESS ART: Ability to Discuss &amp; Evaluate Personal Art and Art of Others in Various Contexts</th>
<th>ACADEMIC LANGUAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Surface embellishments</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Assemble several thrown forms</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Experiment with methods of making handles.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Examine several works by a potter.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• What are the attributes of style?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Design a form that they haven’t made but would reflect their vocabulary of form and surface.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Aesthetic Scanning</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Page 134 fig. 5-33 Working individually and in a group create a list of ways or sketches that would reflect knowledge and understanding of the Korean mewbyong without copying it.

**Example - Question**
Page 169 How did Bernard Leach contribute to the Studio Potter Movement in the United States?

Create works of art that include symbolism, personal experiences, or philosophical view to communicate with an audience.
- How can the beginning student make the work meaningful to them, yet be interpreted/read successfully by a viewer?
- What questions will you ask about your work to determine if you have been successful?

**Example - Question**
Page 116 What sources inspire artist Charles Smith? Look at his pieces in figures 4-45 and 4-46, what do you see that reflects his inspiration?

Students present or describe how their work on the pottery wheel demonstrates improvement over the quarter. At what point are you able to work with the material to achieve desired results?

**Example - Question**
Page 51 How does the Japanese tea-ware aesthetic differ from our Western contemporary expectations of tea ware?

**Florida Standards**

Shoji Hamada, Bernard Leach, Warren MacKenzie, Ken Ferguson

**Technical qualities**
- Loose vs. tight
- Expressive qualities
- Representational imagery

**Evaluate**
- Craftsmanship

“Form follows function”
VISUAL ART – 0102310
Ceramics/Pottery 2

Florida Standards Required by Florida DOE for this Course

Course Number: 0102310 Ceramics/Pottery 2 w/ highlighted standards per quarter

- **ELD.K12.ELL.SI.1** English language learners communicate for social and instructional purposes within the school setting.
- **LAFS.910.RST.2.4** Determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a specific scientific or technical context relevant to grades 9-10 texts and topics.
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- **LAFS.910.SL.1.1** Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas. Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.
- **LAFS.910.SL.1.2** Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.
- **LAFS.910.SL.1.3** Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.
- **LAFS.910.SL.2.4** Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.
- **LAFS.910.WHST.2.4** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- **LAFS.910.WHST.3.9** Draw evidence from informational texts to support analysis, reflection, and research.

Mathematical Practices
- **MAFS.K12.MP.5**: Use appropriate tools strategically.
- **MAFS.K12.MP.6**: Attend to precision.
- **MAFS.K12.MP.7**: Look for and make use of structure.

**LAFS.910.WHST.2.4** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
<table>
<thead>
<tr>
<th>LEVEL 4</th>
<th>RANGE 90 -100% (A = 3.0 - 4.0)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Makes form(s) which vary in height, width and depth</td>
<td></td>
</tr>
<tr>
<td>Provides excellent informative detail(s)</td>
<td></td>
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<tr>
<td>Shows excellent variety in surface treatment(s)</td>
<td></td>
</tr>
<tr>
<td>Shows excellent evidence of thought and decision making in developing form(s)</td>
<td></td>
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<tr>
<td>Shows excellent use of principles and elements of design</td>
<td></td>
</tr>
<tr>
<td>Shows excellent control of media</td>
<td></td>
</tr>
<tr>
<td>Uses excellent observation skills, imagination or personal expression</td>
<td></td>
</tr>
</tbody>
</table>

| 4 Points |
| A score of four is a response in which the student demonstrates a thorough understanding of visual art concepts and/or procedures embodied in the task. The student has responded correctly to the task, used artistically sound procedures, and provided clear and complete explanations and interpretations. |

<table>
<thead>
<tr>
<th>LEVEL 3</th>
<th>RANGE 80-89% (B = 2.5 - 2.99)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Makes form(s) which vary in height, width and depth</td>
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<tr>
<td>Provides effective informative detail(s)</td>
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<td></td>
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<td></td>
</tr>
</tbody>
</table>

| 3 Points |
| A score of three is a response in which the student demonstrates an understanding of visual art concepts and/or procedures embodied in the task. The student’s response to the task is essentially correct with the visual art procedures used and the explanations and interpretations provided demonstrating an essential but less than thorough understanding. The response may contain minor flaws that reflect inattentive execution of visual art procedures or indications of some misunderstanding of the underlying artistic concepts and/or procedures. |

<table>
<thead>
<tr>
<th>LEVEL 2</th>
<th>RANGE 70-79% (C = 2.00-2.49)</th>
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</thead>
<tbody>
<tr>
<td>Makes form(s) that have moderate variety in structure and dimension</td>
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<tr>
<td>Provides moderate informative detail(s)</td>
<td></td>
</tr>
<tr>
<td>Shows moderate variety in surface treatment(s)</td>
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<td></td>
</tr>
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<td>Uses moderate observation skills, imagination or personal expression</td>
<td></td>
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</tbody>
</table>

| 2 Points |
| A score of two indicates that the student has demonstrated only a partial understanding of visual arts concepts and/or procedures embodied in the task. Although the student may have used the correct approach to obtaining a solution or may have provided a correct solution, the student’s work lacks an essential understanding of the underlying artistic concepts. |

<p>| 1 Point |
| A score of one indicates that the student has demonstrated a very limited understanding of visual arts concepts and/or procedures embodied in the task. The student’s response is incomplete and exhibits many flaws. Although the student’s response has addressed some of the conditions of the task, the student reached an inadequate conclusion and/or provided reasoning that was faulty or incomplete. The response exhibits many flaws or may be incomplete. |</p>
<table>
<thead>
<tr>
<th>LEVEL 1</th>
<th><strong>RANGE 60-69%</strong> (D = 1.0 - 1.99)</th>
</tr>
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<tbody>
<tr>
<td>RANGE 60-69% (D = 1.0 - 1.99)</td>
<td></td>
</tr>
<tr>
<td>Makes form(s) which generally lack structure &amp; dimension</td>
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**0 Point**
A score of zero indicates that the student has provided a completely incorrect or uninterpretable response or no response at all.
Structural Elements of Art and Organizational Principles of Design

“When content limits do not specify the elements of art or principles of design, the following list may be used. The list is compliant with the overall content Florida’s state-adopted textbooks as of May 2014 and has been approved by state-level content experts.

NOTE: Concepts related to the listed elements and principles may be assessed under the umbrella concepts given. Examples are provided in parenthesis for reference but should not be taken as all-inclusive. Related, grade-appropriate concepts may be assessed as long as they are treated as a specific instance of a parent Element and Principle that is listed below.”

Elements of Art:
- Line
- Shape (organic, geometric, positive, negative)
- Form
- Color (hue, primary, secondary, etc.)
- Value (tint, shade)
- Space
- Texture

Principles of Design:
- Balance (symmetry)
- Unity (dominance, harmony)
- Variety
- Emphasis
- Pattern
- Proportion (scale)
- Movement
- Rhythm

From FL DOE Item Specifications, 2014

General Rubric for Assessment of Text based Response

4 The response provides thorough and convincing support, citing evidence for the controlling idea or main idea that includes the effective use of sources, facts, and details. The response includes most of the following:
- Smoothly integrated, thorough, and relevant evidence, including precise references to sources
- Effective use of a variety of elaborative techniques (including but not limited to definitions, quotations, and examples), demonstrating an understanding of the topic and text
- Clear and effective expression of ideas, using precise language
- Academic and domain-specific vocabulary clearly appropriate for the audience and purpose

3 The response provides adequate support, citing evidence for the controlling idea or main idea that includes the use of sources, facts, and details. The response includes most of the following:
- Generally integrated and relevant evidence from sources, though references may be general or imprecise
- Adequate use of some elaborative techniques
- Adequate expression of ideas, employing a mix of precise and general language
- Domain-specific vocabulary generally appropriate for the audience and purpose

2 The response provides uneven, cursory support/evidence for the controlling idea or main idea that includes partial use of sources, facts, and details. The response may include the following:
- Weakly integrated evidence from sources; erratic or irrelevant references or citations
- Repetitive or ineffective use of elaborative techniques
- Imprecise or simplistic expression of ideas
- Some use of inappropriate domain-specific vocabulary

1 The response provides minimal support/evidence for the controlling idea or main idea, including little if any use of sources, facts, and details. The response may include the following:
- Minimal, absent, erroneous, or irrelevant evidence from the source material
- Expression of ideas that is vague, unclear, or confusing
- Limited and often inappropriate language or domain specific vocabulary
UNIT/ORGANIZING PRINCIPLE
INDIVIDUAL EXPRESSION:
Curiosity, Creativity, & Risk-taking - Managing Ideas, Objectives, and Information

VISUAL ART – 0102310
Ceramics/Pottery 2

ESSENTIAL QUESTIONS
- Why is artwork continually revised throughout the creative process to the intended outcome?
- How are art materials, tools and equipment used in a safe manner?
- What visualization skills assist in the creative process?
- How is critical analysis used to evaluate artworks?
- How do artist affect the world in which we live?

Text:
Experiencing Clay (EC-Davis)
Beginning Sculpture (BS-Davis)
The Visual Experience (VE-Davis)

Overview of Curriculum

BIG IDEAS – S, O: SKILLS, TECHNIQUES, PROCESSES, AND ORGANIZATION
The expectation is that during quarters 1 – 4, students engage in processes and techniques for overlapping, transparency, interpenetration, vertical and horizontal axis, inclined planes, disproportionate scale, fractional or abstracted representation, and spatial properties of handbuilt and wheel-thrown clay, application of glaze formulation, and kiln usage. During quarter 4 the student creates a series of works based on a theme and plan of study that includes specific or combined methods of construction to create artworks that demonstrate individualized 3-D goals such as those represented in a portfolio.

BIG IDEAS – C, S: COGNITION, HISTORICAL
The student employs 21st-century skills that include creativity, critical thinking, communication, flexibility, perseverance, and time management skills to focus on the completion of art concepts. Through the critique process, the student evaluates and responds to works of artists in historical context, student's personal work, and works of peers, using appropriate art vocabulary. Work is documented in quarter 4 to show in-depth study and growth in using art media, techniques, and concepts.

TOPICs

INNOVATE ART: Includes Cognition, Engagement, Persistence, How to Think About, Create, and Reflect on Personal Art

NGSSS Visual Art STANDARDS
Topics - Unpacking - Learning Targets

STANDARDS (* are repeated)

Example - Question

ACADEMIC LANGUAGE
*italics = integration (text pages)

Symbolism
Metaphor
Abstraction
Realism
Hyper-Realism
Expressionism

Due
- TBD/Beginning Jan: Mail accepted FSF
- End January: Volusia Students Create works for adjudication
- Feb: Volusia Select (10-12)entries due; ATCs due
- Florida State Fair Exhibit (10-12)
- March: Volusia Students Create Exhibit, YAM
- Youth Art Month Proclamation
### TOPICs

**DEVELOP ART:** Organizational Structures (Structural Elements of Art & Organizational Principles of Design); Proficiency in Skill, Media, Technique, Safety

### Page 161 Fig. 6-18
Discuss in small groups, then a whole group some possible reasons Jean-Pierre Larocque elects to keep his work looking unfinished.

**Florida Standards**

MAFS.K12.MP.7: Look for and make use of structure.

**Example - Question**

If you are going to use a decal that is fired on over a glazed surface. What tests should you run? Create a timeline showing your process from sketches to completion of work. If students are not using decals, modify the question to reflect plausible studio experience that involves the inclusion of mixed media fig. 3-42 or tile installation fig. 3-56.

**Florida Standards**

MAFS.K12.MP.5: Use appropriate tools strategically.

MAFS.K12.MP.6: Attend to precision.

### Inspiration board

Pinterest

- Digital images/manipulation for use with toner transfers
- Underglaze
- Glaze
- Terra Sigillata
- Luster
- China paint/ overglaze enamel
- Decal
- Transfer ware

*italics = integration (text pages)*
### Building beyond studio skill already taught/practiced:
- multiple drape mold
- elements
- assemble into a larger form
- Types of formative assessment
- Shrinkage rates

<table>
<thead>
<tr>
<th>21st Century Skills</th>
</tr>
</thead>
<tbody>
<tr>
<td>Following directions</td>
</tr>
<tr>
<td>Time management skills</td>
</tr>
<tr>
<td>See Appendix for complete listing</td>
</tr>
</tbody>
</table>

<table>
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<tr>
<th>Shrinkage of clay</th>
</tr>
</thead>
<tbody>
<tr>
<td>Analysis of shrinkage</td>
</tr>
</tbody>
</table>

#### Example - Question

**Review the list of 21st century skills, reflect on the process of conducting shrinkage tests, as a group which have you practiced? (see introduction)**

#### Example - Question

- Students work in pairs or small groups to make forms to compare shrinkage rates though drying and firing process. Does firing temperature influence all clays the same way?

**Example - Question**

Pages 58, 59 Look at Fig. 3-24, Fig. 3-25, and Fig. 3-26 How is negative space utilized in each of these ceramic objects?

#### Example - Question

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#### Example - Question

- Investigate the use of space, scale, and environmental features of a structure to create three-dimensional form or the illusion of depth and form.
- For student art project, formative assessments might include: sketches from different points of view, maquette

**Example - Question**

Pages 58, 59 Look at Fig. 3-24, Fig. 3-25, and Fig. 3-26 How is negative space utilized in each of these ceramic objects?

#### Example - Question

- Students use the wheel or handbuild a utilitarian form, or a series of forms, creating a personal interpretation of a pottery tradition
- What are traditions? Cultural? Historical?

**Example - Question**

Page 86 Fig. 4-3 What features of the forms in this series communicate the title “Tin Men”?

### Personal interpretation

<table>
<thead>
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<tbody>
<tr>
<td>Analysis of shrinkage</td>
</tr>
</tbody>
</table>

### Traditions

<table>
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</tr>
</thead>
<tbody>
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Page 86 Fig. 4-3 What features of the forms in this series communicate the title “Tin Men”?
<table>
<thead>
<tr>
<th>TOPICS</th>
<th>CONNECT w/ ART: Context In Art Past to Present; Art Styles; Artist Integrity Copyright</th>
</tr>
</thead>
</table>

**Florida Standards**
MAFS.K12.MP.7: Look for and make use of structure.

**Continued Safety concerns**
- Know use and care of tools and materials.
- Demonstrate ongoing responsible use of tools and materials.

**ELD.K12.ELL.SI.1** English language learners communicate for social and instructional purposes within the school setting.

**LAFS.910.SL.1.1** Initiate and participate effectively in a range of collaborative discussions

- Use water to capture clay dust
- Bisque
- Kiln furniture (posts, shelves)
- Kiln wash
- Pyrometric cones

Review class procedures or safety notes from Q1, Q2 when necessary.

**Continues ideation activities**

**Sketching for solutions**
See the following sections:
- Sketchbook Connection
- Finding
- Inspiration
- For your Sketchbook

- Create drawings of vessel, sketch four different solutions for personalize additions to the form.
- Create sketches to plan the use of narrative and motif to embellish the vessel form.

**MAFS.K12.MP.5:** Use appropriate tools strategically.
**MAFS.K12.MP.6:** Attend to precision.

**Observation of process**
Self-assessment by student

**MAFS.K12.MP.6:** Attend to precision.

(18, 167-168)

- Sketches
- Solutions
- Narrative
- Motif
- Embellishment

View Quarter 1 information
Self-assessment

**ACADEMIC LANGUAGE**
*italics* = integration (text pages)
Research work of a potter to plan and create a project that is influenced by that work.

- Knowledge of art history to identify and categorize movements, styles, techniques, and materials.
  - Compare and contrast
  - Students might work independently or in small groups to curate a collection of images to use with related activities.
  - Work in groups to create a game, poster, etc., that introduces a range of pieces from history, different cultures, art movements, techniques or materials.

**Example - Question**
Pages 154, 155 Fig. 6-2, Fig. 6-3, Fig. 6-6 Look at the forms shown. Categorize each according to style.
(Representational, Trompe L’oeil, Non-objective)

**Florida Standards**
LAFS.910.WHST.3.9 Draw evidence from informational texts to support analysis, reflection, and research.

- Students practicing wheel work may be asked to document and analyze the work of potters at a local art festival. With a focus on different forms and price range

**Example - Question**
Page 150 Research Artist in Residence program opportunities. Present findings to the class. What opportunities are available? What experiences might one expect?

**Public Art**

- Architectural terra cotta
  - Provide local examples of art in area
    - Mosaic Tile on Broadway Bridge (view right)- ISB Bridge Daytona Beach award winning design:

| Career profiles | Close Reading Activities: “Ceramics Monthly”
|----------------|----------------------------------------------
| Differentiate work from different cultures/historic periods. (Classical Greek, Chinese Ming Porcelain, Mingei Japanese Tea Ware, Native North American) 20th century topics include: Abstract Expressionist, California Funk, Studio Potter Movement. Artists featured in the “birthdays” section of the preface are recommended for discussion and study of their artworks.

**Example - Question**
Page 150 Research Artist in Residence program opportunities. Present findings to the class. What opportunities are available? What experiences might one expect?

**Public Art Commissions**

(40,82)
Mosaics in Daytona Beach

- Dedicated on July 20, 2001, Florida's Broadway Bridge links the International Speedway Boulevard with Daytona Beach.
- Community residents voted to select the bridge theme of "Timeless Ecology."
- Building on the ecology theme, 3-m (10-ft) high mosaics of dolphins and manatees wrap each bridge pier, while pedestrian sidewalks spotlight additional mosaics.

http://en.wikipedia.org/wiki/Broadway_Bridge_(Daytona_Beach)

**Example - Question**

Page 82 What examples of historic artworks does Barbara Grygutis cite as art made for a public audience. Why is it important to her that she plans her artworks for a one hundred and fifty year cycle?

**Florida Standards**

LAFS.910.SL.1.2 Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.

LAFS.910.SL.1.3 Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.

**Tie in with world history, literature, mythology.**

For example: Students select from a range of topics including but not limited to: history, literature, science, sports, geometry, fashion, dance and use content or materials from that subject to influence the development of an original artwork.

**Example - Question**

Page 159 Fig 6-13 What influences outside of the ceramics arts are observed in Steven Montgomery's “Partial Yield #3”?

**TOPICS**

ASSESS ART: Ability to Discuss & Evaluate Personal Art and Art of Others in Various Contexts

Students write a complete aesthetic

- The potter's wheel is a tool, how can use it to create forms that

**ACADEMIC LANGUAGE**

*italics* = integration (text pages)

Experience Clay “Career Profile: Barbara Grygutis” page 82
http://www.barbaragrygutis.com/
<table>
<thead>
<tr>
<th>Scan of their own artwork.</th>
<th>Appreciation of aesthetic qualities</th>
<th>Critical analysis of an image</th>
<th>Personal voice</th>
<th>Analysis of Artists' statements</th>
</tr>
</thead>
<tbody>
<tr>
<td>have a personal voice?</td>
<td>Suggested activities:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Each student selects two contemporary ceramic artists to compare their artist’s statements.</td>
<td>What are the questions the artist is answering in his/her explanation?</td>
<td>What questions does the student still have?</td>
<td>Students share/compare lists of questions to select three to five questions to address in their own artists statements.</td>
<td></td>
</tr>
</tbody>
</table>

### Example - Question

Page 180 Fig. 6-60 Read the caption that accompanies the artwork “New Start,” What features of the artwork support Paul Menchhofer’s ideas from his statement?

**Florida Standards**

- [LAFS.910.SL.1.3](#) Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.
- [LAFS.910.WHST.2.4](#) Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
Florida Standards Required by Florida DOE for this Course

Course Number: 0102310 Ceramics/Pottery 2 w/ highlighted standards per quarter

- **ELD.K12.ELL.SI.1** English language learners communicate for social and instructional purposes within the school setting.**LAFS.910.RST.2.4** Determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a specific scientific or technical context relevant to grades 9-10 texts and topics.
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- **MAFS.K12.MP.6** Attend to precision.
- **MAFS.K12.MP.7** Look for and make use of structure.
Florida Art Education Association - Annual Student Adjudicated Exhibit
Research Based HOLISTIC RUBRIC Grades 9-12 ASSESSMENT IN 3D Art
Aligned with Volusia County Report Card Grading
<table>
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</table>
Structural Elements of Art and Organizational Principles of Design

“When content limits do not specify the elements of art or principles of design, the following list may be used. The list is compliant with the overall content Florida’s state-adopted textbooks as of May 2014 and has been approved by state-level content experts.

NOTE: Concepts related to the listed elements and principles may be assessed under the umbrella concepts given. Examples are provided in parenthesis for reference but should not be taken as all-inclusive. Related, grade-appropriate concepts may be assessed as long as they are treated as a specific instance of a parent Element and Principle that is listed below.”

Elements of Art:
• Line
• Shape (organic, geometric, positive, negative)
• Form
• Color (hue, primary, secondary, etc.)
• Value (tint, shade)
• Space
• Texture

Principles of Design:
• Balance (symmetry)
• Unity (dominance, harmony)
• Variety
• Emphasis
• Pattern
• Proportion (scale)
• Movement
• Rhythm

From FL DOE Item Specifications, 2014

General Rubric for Assessment of Text based Response

4 The response provides thorough and convincing support, citing evidence for the controlling idea or main idea that includes the effective use of sources, facts, and details. The response includes most of the following:
- Smoothly integrated, thorough, and relevant evidence, including precise references to sources
- Effective use of a variety of elaborative techniques (including but not limited to definitions, quotations, and examples), demonstrating an understanding of the topic and text
- Clear and effective expression of ideas, using precise language
- Academic and domain-specific vocabulary clearly appropriate for the audience and purpose

3 The response provides adequate support, citing evidence for the controlling idea or main idea that includes the use of sources, facts, and details. The response includes most of the following:
- Generally integrated and relevant evidence from sources, though references may be general or imprecise
- Adequate use of some elaborative techniques
- Adequate expression of ideas, employing a mix of precise and general language
- Domain-specific vocabulary generally appropriate for the audience and purpose

2 The response provides uneven, cursory support/evidence for the controlling idea or main idea that includes partial use of sources, facts, and details. The response may include the following:
- Weakly integrated evidence from sources; erratic or irrelevant references or citations
- Repetitive or ineffective use of elaborative techniques
- Imprecise or simplistic expression of ideas
- Some use of inappropriate domain-specific vocabulary

1 The response provides minimal support/evidence for the controlling idea or main idea, including little if any use of sources, facts, and details. The response may include the following:
- Minimal, absent, erroneous, or irrelevant evidence from the source material
- Expression of ideas that is vague, unclear, or confusing
- Limited and often inappropriate language or domain specific vocabulary
### UNIT/ORGANIZING PRINCIPLE
**VISUAL SOLUTION:**
Prioritizing, Planning, and Managing for Results. Presentation, Reflection, and Evaluation.

### VISUAL ART – 0102310
Ceramics/Pottery 2

### ESSENTIAL QUESTIONS
- How is craftsmanship refined?
- How are ideas chosen and integrated into the creative process?
- What resources inspire personal decisions?
- How do artistic choices produce multiple solutions?
- How is critical analysis used to evaluate one’s own work and the work of others?
- What 21st Century Skills contribute to improved, innovative and complete art?

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### Overview of Curriculum

**BIG IDEAS – S, O:** SKILLS, TECHNIQUES, PROCESSES, AND ORGANIZATION
The expectation is that during quarters 1 – 4, students engage in processes and techniques for overlapping, transparency, interpenetration, vertical and horizontal axis, inclined planes, disproportionate scale, fractional or abstracted representation, and spatial properties of handbuilt and wheel-thrown clay, application of glaze formulation, and kiln usage. During quarter 4 the student creates a series of works based on a theme and plan of study that includes specific or combined methods of construction to create artworks that demonstrate individualized 3-D goals such as those represented in a portfolio.

**BIG IDEAS – C, S:** COGNITION, HISTORICAL
The student employs 21st-century skills that include creativity, critical thinking, communication, flexibility, perseverance, and time management skills to focus on the completion of art concepts. Through the critique process, the student evaluates and responds to works of artists in historical context, student’s personal work, and works of peers, using appropriate art vocabulary. Work is documented in quarter 4 to show in-depth study and growth in using art media, techniques, and concepts.

---

### TOPICS

**INNOVATE ART:** Includes Cognition, Engagement, Persistence, **How to Think About, Create, and Reflect on Personal Art**

**NGSSS Visual Art STANDARDS**
Topics - Unpacking - Learning Targets

**NGSSS ART STANDARDS** (* are repeated)

### Academic Language

*Italics = integration (text pages)*

- Majolica
- Artist statement
- Style

---

Select or depart from the following:
- Nesting forms
- Serving dishes/serveware
- Dinnerware place setting
- Development of individualized series to be

**Manipulate or synthesize established techniques as a foundation for individual style initiatives in two-, three-, and/or four-dimensional applications**
- Provide examples of contemporary artists with a developed style
- Majolica: see artist’s statements
  - Linda Arbuckle, Stanley Mace Anderson, Terry Siebert
  - Hamada Leach Influence
  - “Fragile History” art of the potter part 3 [http://www.youtube.com/watch?v=GWdca9JYh0&safe=active](http://www.youtube.com/watch?v=GWdca9JYh0&safe=active)
- Warren MacKenzie, Jeff Oestrich, Clary Illian

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**DUE:**
March/April – CrimeStoppers Posters
March –
- Volusia Students Create Exhibit
- Volusia Select Exhibit
<table>
<thead>
<tr>
<th>TOPICs</th>
<th>DEVELOP ART: Organizational Structures (Structural Elements of Art &amp; Organizational Principles of Design); Proficiency in Skill, Media, Technique, Safety</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Manipulate materials, techniques, and processes through practice and perseverance to create a desired result in two- and/or three-dimensional artworks.</td>
</tr>
<tr>
<td>Four to six trimmed bowls (4-6” diameter)</td>
<td>Requirements: - Total height is 24” - Series of 3/8” thick - Know use and care of tools and materials. - Demonstrate ongoing responsible use of tools and materials.</td>
</tr>
<tr>
<td>Four to six cylinders (4 – 6” tall)</td>
<td>Florida Standards: MAFS.K12.MP.7: Look for and make use of structure.</td>
</tr>
</tbody>
</table>

**Example - Question**

Page 138 Fig. 5-39 What methods of embellishment were used in this piece by Steve Marx? What do you think were the sequence of their application?

**Florida Standards**


**ACADEMIC LANGUAGE**

*italics* = integration (text pages)

- Burnishing
- Engobe
- Glaze
- Masking
- Mishima
- Slip trailing
- Sgraffito
- Mask

- Review class procedures or safety notes from Q1 when necessary
- Observation of student working.

- Know use and care of tools and materials.
- Demonstrate ongoing responsible use of tools and materials.
<table>
<thead>
<tr>
<th>Safety revisited</th>
<th>Florida Standards</th>
<th>Florida Standards</th>
</tr>
</thead>
<tbody>
<tr>
<td>Florida Standards</td>
<td>ELD.K12.ELL.SI.1 English language learners communicate for social and instructional purposes within the school setting.</td>
<td>LAFS.910.SL.1.1 Initiate and participate effectively in a range of collaborative discussions</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>21st Century Skills used in creation of art</th>
<th>Follow directions and use effective time-management skills to complete the art-making process and show development of 21st-century skills.</th>
</tr>
</thead>
</table>
| Firing timeline Collaborative firing | - Students should create a timeline/calendar working backwards 
  a) final due date and include 
  b) glaze kiln cooling 
  c) firing glaze kiln 
  d) loading glaze kiln 
  e) completion of glaze application 
  f) preparing for glaze application (wax) 
  g) unload bisque kiln 
  h) bisque firing 
  i) candling bisque kiln 
  j) dry time 
  k) work is complete in the leather-hard/bone-dry state. 
  - Firings are collaborative in nature and must be worked out in whole/small groups. |

<table>
<thead>
<tr>
<th>Continued Ideating</th>
<th>VA.912.F.3.4</th>
</tr>
</thead>
</table>
| - See the following sections: 
  - Sketchbook Connection 
  - Finding Inspiration 
  - For your Sketchbook 
  - Complete sketches from different points of view, a maquette or small model. It may be appropriate for the student to build a template |

**Example - Question**

Suggest a 2-D and 3-D approach to aid in planning an artwork?

**Florida Standards**

MAFS.K12.MP.5: Use appropriate tools strategically. 
MAFS.K12.MP.6: Attend to precision.

<table>
<thead>
<tr>
<th>LI (115-124)</th>
<th>21st century skills (see Preface for complete listing)</th>
</tr>
</thead>
</table>
| - Skills for living in the world. 
  - Citizenship, life and career, and personal and social responsibility |

- 21st century skills (see Preface for complete listing)
  - Ways of thinking. 
  - Creativity, critical thinking, problem-solving, decision-making and learning 
  - Ways of working. Communication and collaboration 
  - Tools for working. Information and communications technology (ICT) and information literacy

<table>
<thead>
<tr>
<th>(18, 167-168)</th>
<th>(18, 167-168)</th>
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</thead>
</table>
| Maquette 
Thumbnail sketch 
Template | Maquette 
Thumbnail sketch 
Template |
<table>
<thead>
<tr>
<th>TOPICS</th>
<th>CONNECT w/ ART: Context In Art Past to Present; Art Styles; Artist Integrity Copyright</th>
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</thead>
<tbody>
<tr>
<td>Historical references</td>
<td>Inspire art forms</td>
</tr>
<tr>
<td>Technical possibilities of clay</td>
<td>Collaborate</td>
</tr>
<tr>
<td>Cultural art forms</td>
<td>Apply background knowledge and personal interpretation to discuss cross-cultural connections among various artworks, and the individual groups, cultures, events, and/or traditions they reflect.</td>
</tr>
</tbody>
</table>

- Suggested activities:
  - Work in pairs to find connections between art forms of different cultures. [http://tinyurl.com/pillowpitcher](http://tinyurl.com/pillowpitcher)
  - Betty Woodman Pillow Pitcher
  - Etruscan oinochoe

<table>
<thead>
<tr>
<th>ACADEMIC LANGUAGE</th>
<th>Specific forms for liquids</th>
</tr>
</thead>
<tbody>
<tr>
<td>italics = integration (text pages)</td>
<td>Ewer</td>
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<td></td>
<td>Oinochoe</td>
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<tr>
<td></td>
<td>Olla</td>
</tr>
<tr>
<td></td>
<td>Stirrup spout</td>
</tr>
<tr>
<td></td>
<td>Wedding Vase</td>
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</tbody>
</table>

- For example: Incorporate science history, fashion, or literacy to inspire students in a teacher-lead project
  - Suggested activities:
    - Students select literary or historical figure and plan a utilitarian form for that person, citing three to five examples from passages that are represented in the form or its embellishment.
    - “Search for theme that makes a statement, explores a special theme or idea, or deals with a political issue” Page 167
  - Experience Clay

**Example - Question**

Page 137 Fig. 5-37 How does Wayne Higby capture features of the landscape in his artwork “Dove Creek”? “What might his work say that goes beyond the simple landscape?”

Page 167 “Finding Inspiration”
<table>
<thead>
<tr>
<th>TOPICs</th>
<th>ASSESS ART: Ability to Discuss &amp; Evaluate Personal Art and Art of Others in Various Contexts</th>
<th>ACADEMIC LANGUAGE</th>
</tr>
</thead>
</table>
| Research/plans to include one or more aspect of a historic artwork in research project | - Students sketch several ideas to present as possibilities to satisfy assignment requirements. | Experience Clay Page 166  
Two examples of working in a series  
Page 167 "Try It" gives strong suggestions for taking a successful artwork and developing a series to further explore the formal qualities of the piece. |
| Ongoing analysis of work with appropriate art vocabulary | Florida Standards  
LAFS.910.RST.2.4 Determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a specific scientific or technical context relevant to grades 910 texts and topics.  
MAFS.K12.MP.7: Look for and make use of structure. | Which firing techniques are best suited to functional ware? Why? |
| Example - Question                         | Page 145 Fig. 5-53 Why do you think Don Jones chose to build such a simple geometric form? How does the surface texture and surface decoration work together to enhance the form? | Florida Standards  
MAFS.K12.MP.7: Look for and make use of structure. |
| Aesthetic scanning                         | - Use aesthetic scanning on pages 35 -37 of the text to  
  • complete a chart,  
  • compose a multi paragraph response, OR  
  • Post images for students to respond to and create a dialogue online.  
- Evaluate and draw conclusion about a specific artwork by an artist used as a resource for the current studio project. What are similarities and differences in content? Materials? Techniques? Forms? | How do you determine if a work is successful? |
| To draw conclusions about artwork          | Florida Standards  
  LAFS.910.WHST.2.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. | |
VISUAL ART – 0102310
Ceramics/Pottery 2

Florida Standards Required by Florida DOE for this Course

Course Number: 0102310 Ceramics/Pottery 2 w/ highlighted standards per quarter

- **ELD.K12.ELL.SI.1** English language learners communicate for social and instructional purposes within the school setting.
- **LAFS.910.RST.2.4** Determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a specific scientific or technical context relevant to grades 9-10 texts and topics.
- **LAFS.910.SL.1.1** Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others ideas and expressing their own clearly and persuasively. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas. Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed. Propose conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.
- **LAFS.910.SL.1.2** Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.
- **LAFS.910.SL.1.3** Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.
- **LAFS.910.SL.2.4** Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.
- **LAFS.910.WHST.2.4** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- **LAFS.910.WHST.3.9** Draw evidence from informational texts to support analysis, reflection, and research.

Mathematical Practices
- **MAFS.K12.MP.5**: Use appropriate tools strategically.
- **MAFS.K12.MP.6**: Attend to precision.
- **MAFS.K12.MP.7**: Look for and make use of structure.
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<th>LEVEL 4</th>
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4 Points
A score of four is a response in which the student demonstrates a thorough understanding of visual art concepts and/or procedures embodied in the task. The student has responded correctly to the task, used artistically sound procedures, and provided clear and complete explanations and interpretations.

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A score of three is a response in which the student demonstrates an understanding of visual art concepts and/or procedures embodied in the task. The student’s response to the task is essentially correct with the visual art procedures used and the explanations and interpretations provided demonstrating an essential but less than thorough understanding. The response may contain minor flaws that reflect inattentive execution of visual art procedures or indications of some misunderstanding of the underlying artistic concepts and/or procedures.

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2 Points
A score of two indicates that the student has demonstrated only a partial understanding of visual arts concepts and/or procedures embodied in the task. Although the student may have used the correct approach to obtaining a solution or may have provided a correct solution, the student's work lacks an essential understanding of the underlying artistic concepts.

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1 Point
A score of one indicates that the student has demonstrated a very limited understanding of visual arts concepts and/or procedures embodied in the task. The student’s response in incomplete and exhibits many flaws. Although the student’s response has addressed some of the conditions of the task, the student reached an inadequate conclusion and/or provided reasoning that was faulty or incomplete.

0 Point
A score of zero indicates that the student has provided a completely incorrect or uninterpretable response or no response at all.
Structural Elements of Art and Organizational Principles of Design

“When content limits do not specify the elements of art or principles of design, the following list may be used. The list is compliant with the overall content Florida’s state-adopted textbooks as of May 2014 and has been approved by state-level content experts.

NOTE: Concepts related to the listed elements and principles may be assessed under the umbrella concepts given. Examples are provided in parenthesis for reference but should not be taken as all-inclusive. Related, grade-appropriate concepts may be assessed as long as they are treated as a specific instance of a parent Element and Principle that is listed below.”

Elements of Art:
- Line
- Shape (organic, geometric, positive, negative)
- Form
- Color (hue, primary, secondary, etc.)
- Value (tint, shade)
- Space
- Texture

Principles of Design:
- Balance (symmetry)
- Unity (dominance, harmony)
- Variety
- Emphasis
- Pattern
- Proportion (scale)
- Movement
- Rhythm

From FL DOE Item Specifications, 2014

General Rubric for Assessment of Text based Response

4 The response provides thorough and convincing support, citing evidence for the controlling idea or main idea that includes the effective use of sources, facts, and details. The response includes most of the following:
- Smoothly integrated, thorough, and relevant evidence, including precise references to sources
- Effective use of a variety of elaborative techniques (including but not limited to definitions, quotations, and examples), demonstrating an understanding of the topic and text
- Clear and effective expression of ideas, using precise language
- Academic and domain-specific vocabulary clearly appropriate for the audience and purpose

3 The response provides adequate support, citing evidence for the controlling idea or main idea that includes the use of sources, facts, and details. The response includes most of the following:
- Generally integrated and relevant evidence from sources, though references may be general or imprecise
- Adequate use of some elaborative techniques
- Adequate expression of ideas, employing a mix of precise and general language
- Domain-specific vocabulary generally appropriate for the audience and purpose

2 The response provides uneven, cursory support/evidence for the controlling idea or main idea that includes partial use of sources, facts, and details. The response may include the following:
- Weakly integrated evidence from sources; erratic or irrelevant references or citations
- Repetitive or ineffective use of elaborative techniques
- Imprecise or simplistic expression of ideas
- Some use of inappropriate domain-specific vocabulary

1 The response provides minimal support/evidence for the controlling idea or main idea, including little if any use of sources, facts, and details. The response may include the following:
- Minimal, absent, erroneous, or irrelevant evidence from the source material
- Expression of ideas that is vague, unclear, or confusing
- Limited and often inappropriate language or domain specific vocabulary