Visual Arts Curriculum

Grade 7: Unit Three

Clay (self-drying or kiln-fired)
Course Description

The seventh grade art class is a year-long course focusing on the theme of Growth and Transformation. The main focus of this course is to introduce materials to our students providing them with a foundation skill set to communicate themselves visually through a variety of materials. Through the exploration and manipulation of a variety of medias such as paper collage, sculpture (found materials, clay, wire, wood) drawing, and painting we hope to inspire and foster students interest in visual arts.
## Pacing Chart

<table>
<thead>
<tr>
<th>Unit</th>
<th>Activity</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unit 1</td>
<td>Drawing</td>
<td>8 weeks</td>
</tr>
<tr>
<td>Unit 2</td>
<td>Painting</td>
<td>8 weeks</td>
</tr>
<tr>
<td>Unit 3</td>
<td>Clay (self-drying or kiln-fired)</td>
<td>6 weeks</td>
</tr>
<tr>
<td>Unit 4</td>
<td>Collage &amp; Book-making</td>
<td>9 weeks</td>
</tr>
<tr>
<td>Unit 5</td>
<td>Outsider/Found Art Sculpture</td>
<td>9 weeks</td>
</tr>
</tbody>
</table>
Educational Technology

Standards

8.2.8.A.2, 8.2.8.B.2, 8.2.8.C.1, 8.2.8.C.7, 8.2.8.D.1

- **Creativity and Innovation**
  - Students demonstrate creative thinking, construct knowledge, and develop innovative products and processes using technology.
  - Apply existing knowledge to generate new ideas, products, or processes
  - Create original works as a means of personal or group expression
  - Use models and simulations to explore complex systems and issues
  - Identify trends and forecast possibilities

- **Critical Thinking, Problem Solving, Decision Making**
  - Students use critical thinking skills to plan and conduct research, manage projects, solve problems, and make informed decisions using appropriate digital tools and resources.
  - Identify and define authentic problems and significant questions for investigation
  - Plan and manage activities to develop a solution or complete a project
  - Collect and analyze data to identify solutions and/or make informed decisions
  - Use multiple processes and diverse perspectives to explore alternative solutions

(from [http://www.iste.org](http://www.iste.org))
## Career Ready Practices

Career Ready Practices describe the career-ready skills that all educators in all content areas should seek to develop in their students. They are practices that have been linked to increase college, career, and life success. Career Ready Practices should be taught and reinforced in all career exploration and preparation programs with increasingly higher levels of complexity and expectation as a student advances through a program of study.

<table>
<thead>
<tr>
<th>CRP1. Act as a responsible and contributing citizen and employee</th>
</tr>
</thead>
<tbody>
<tr>
<td>Career-ready individuals understand the obligations and responsibilities of being a member of a community, and they demonstrate this understanding every day through their interactions with others. They are conscientious of the impacts of their decisions on others and the environment around them. They think about the near-term and long-term consequences of their actions and seek to act in ways that contribute to the betterment of their teams, families, community and workplace. They are reliable and consistent in going beyond the minimum expectation and in participating in activities that serve the greater good.</td>
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</tbody>
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<table>
<thead>
<tr>
<th>CRP2. Apply appropriate academic and technical skills.</th>
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</thead>
<tbody>
<tr>
<td>Career-ready individuals readily access and use the knowledge and skills acquired through experience and education to be more productive. They make connections between abstract concepts with real-world applications, and they make correct insights about when it is appropriate to apply the use of an academic skill in a workplace situation.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>CRP3. Attend to personal health and financial well-being.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Career-ready individuals understand the relationship between personal health, workplace performance and personal well-being; they act on that understanding to regularly practice healthy diet, exercise and mental health activities. Career-ready individuals also take regular action to contribute to their personal financial wellbeing, understanding that personal financial security provides the peace of mind required to contribute more fully to their own career success.</td>
</tr>
</tbody>
</table>
Career Ready Practices

CRP4. Communicate clearly and effectively and with reason.
Career-ready individuals communicate thoughts, ideas, and action plans with clarity, whether using written, verbal, and/or visual methods. They communicate in the workplace with clarity and purpose to make maximum use of their own and others’ time. They are excellent writers; they master conventions, word choice, and organization, and use effective tone and presentation skills to articulate ideas. They are skilled at interacting with others; they are active listeners and speak clearly and with purpose. Career-ready individuals think about the audience for their communication and prepare accordingly to ensure the desired outcome.

CRP5. Consider the environmental, social and economic impacts of decisions.
Career-ready individuals understand the interrelated nature of their actions and regularly make decisions that positively impact and/or mitigate negative impact on other people, organization, and the environment. They are aware of and utilize new technologies, understandings, procedures, materials, and regulations affecting the nature of their work as it relates to the impact on the social condition, the environment and the profitability of the organization.

CRP6. Demonstrate creativity and innovation.
Career-ready individuals regularly think of ideas that solve problems in new and different ways, and they contribute those ideas in a useful and productive manner to improve their organization. They can consider unconventional ideas and suggestions as solutions to issues, tasks or problems, and they discern which ideas and suggestions will add greatest value. They seek new methods, practices, and ideas from a variety of sources and seek to apply those ideas to their own workplace. They take action on their ideas and understand how to bring innovation to an organization.

CRP7. Employ valid and reliable research strategies.
Career-ready individuals are discerning in accepting and using new information to make decisions, change practices or inform strategies. They use reliable research process to search for new information. They evaluate the validity of sources when considering the use and adoption of external information or practices in their workplace situation.
## Career Ready Practices

**CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.**
Career-ready individuals readily recognize problems in the workplace, understand the nature of the problem, and devise effective plans to solve the problem. They are aware of problems when they occur and take action quickly to address the problem; they thoughtfully investigate the root cause of the problem prior to introducing solutions. They carefully consider the options to solve the problem. Once a solution is agreed upon, they follow through to ensure the problem is solved, whether through their own actions or the actions of others.

**CRP9. Model integrity, ethical leadership and effective management.**
Career-ready individuals consistently act in ways that align personal and community-held ideals and principles while employing strategies to positively influence others in the workplace. They have a clear understanding of integrity and act on this understanding in every decision. They use a variety of means to positively impact the directions and actions of a team or organization, and they apply insights into human behavior to change others’ action, attitudes and/or beliefs. They recognize the near-term and long-term effects that management’s actions and attitudes can have on productivity, morals and organizational culture.

**CRP10. Plan education and career paths aligned to personal goals.**
Career-ready individuals take personal ownership of their own education and career goals, and they regularly act on a plan to attain these goals. They understand their own career interests, preferences, goals, and requirements. They have perspective regarding the pathways available to them and the time, effort, experience and other requirements to pursue each, including a path of entrepreneurship. They recognize the value of each step in the education and experiential process, and they recognize that nearly all career paths require ongoing education and experience. They seek counselors, mentors, and other experts to assist in the planning and execution of career and personal goals.

**CRP11. Use technology to enhance productivity.**
Career-ready individuals find and maximize the productive value of existing and new technology to accomplish workplace tasks and solve workplace problems. They are flexible and adaptive in acquiring new technology. They are proficient with ubiquitous technology applications. They understand the inherent risks-personal and organizational-of technology applications, and they take actions to prevent or mitigate these risks.
## Career Ready Practices

<table>
<thead>
<tr>
<th>CRP12. Work productively in teams while using cultural global competence.</th>
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<tbody>
<tr>
<td>Career-ready individuals positively contribute to every team, whether formal or informal. They apply an awareness of cultural difference to avoid barriers to productive and positive interaction. They find ways to increase the engagement and contribution of all team members. They plan and facilitate effective team meetings.</td>
</tr>
<tr>
<td>Time/General</td>
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<tr>
<td>--------------------------------------------------</td>
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<tr>
<td>Extra time for assigned tasks</td>
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<tr>
<td>Adjust length of assignment</td>
</tr>
<tr>
<td>Timeline with due dates for reports and projects</td>
</tr>
<tr>
<td>Communication system between home and school</td>
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<tr>
<td>Provide lecture notes/outline</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Assistive Technology</th>
<th>Tests/Quizzes/Grading</th>
<th>Behavior/Attention</th>
<th>Organization</th>
</tr>
</thead>
<tbody>
<tr>
<td>Computer/whiteboard</td>
<td>Extended time</td>
<td>Consistent daily structured routine</td>
<td>Individual daily planner</td>
</tr>
<tr>
<td>Tape recorder</td>
<td>Study guides</td>
<td>Simple and clear classroom rules</td>
<td>Display a written agenda</td>
</tr>
<tr>
<td>Spell-checker</td>
<td>Shortened tests</td>
<td>Frequent feedback</td>
<td>Note-taking assistance</td>
</tr>
<tr>
<td>Audio-taped books</td>
<td>Read directions aloud</td>
<td></td>
<td>Color code materials</td>
</tr>
</tbody>
</table>
Enrichment

Accommodate Based on Students individual Needs: Strategies

- Adaption of Material and Requirements
- Evaluate Vocabulary
- Elevated Text Complexity
- Additional Projects
- Independent Student Options
- Projects completed individual or with Partners
- Self Selection of Research
- Tiered/Multilevel Activities
- Learning Centers
- Individual Response Board
- Independent Book Studies
- Open-ended activities
- Community/Subject expert mentorships
Assessments

Suggested Formative/Summative Classroom Assessments

- Timelines, Maps, Charts, Graphic Organizers
- Unit Assessments, Chapter Assessments, Quizzes (art history content, elements and principles content)
- Critiques/Reflection time
- Accountable Talk, Debate, Oral Report, Role Playing, Think Pair, and Share
- Projects, Portfolio, Presentations, Prezi, Gallery Walks
- Homework
- Essays, Short Answers
- Thumbnail sketches, Blueprints, Timelines, Maps, Charts, Graphic Organizers
- Artists statements
- Rubrics
New Jersey Core Curriculum Content Standards (NJCCCS):

- **1.3.8.D.2**

  **Content Statement:** Themes in art are often communicated through symbolism, allegory, or irony. There are a wide variety of art mediums, each having appropriate tools and processes for the production of artwork. Fluency in these mediums, and the use of the appropriate tools associated with working in these mediums, are components of art-making.

  **Cumulative Progress Indicator:** Apply various art media, art mediums, technologies, and processes in the creation of allegorical, theme-based, two- and three-dimensional works of art, using tools and technologies that are appropriate to the theme and goals.

- **1.3.8.D.3**

  **Content Statement:** The classification of art into various art genres depends on the formal aspects of visual statements (e.g., physical properties, theoretical components, cultural context). Many genres of art are associated with discipline-specific arts terminology.

  **Cumulative Progress Indicator:** Identify genres of art (including realism, abstract/nonobjective art, and conceptual art) within various contexts using appropriate art vocabulary, and solve hands-on visual problems using a variety of genre styles.

- **1.3.8.D.4**

  **Content Statement:** Universal themes exist in art across historical eras and cultures. Art may embrace multiple solutions to a problem.

  **Cumulative Progress Indicator:** Delineate the thematic content of multicultural artworks, and plan, design, and execute multiple solutions to challenging visual arts problems, expressing similar thematic content.

- **1.4.8.A.1**

  **Content Statement:** Contextual clues to artistic intent are embedded in artworks. Analysis of archetypal or consummate works of art requires knowledge and understanding of culturally specific art within historical contexts.
Cumulative Progress Indicator: Generate observational and emotional responses to diverse culturally and historically specific works of dance, music, theatre, and visual art

1.4.8. B.2

Content Statement: Visual fluency is the ability to differentiate formal and informal structures and objectively apply observable criteria to the assessment of artworks, without consideration of the artist.

Cumulative Progress Indicator: Differentiate among basic formal structures and technical proficiency of artists in works of dance, music, theatre, and visual art.

1.4.8. B.3

Content Statement: Universal elements of art and principles of design apply equally to artwork across cultures and historical eras.

Cumulative Progress Indicator: Compare and contrast examples of archetypal subject matter in works of art from diverse cultural contexts and historical eras by writing critical essays.

1.3.8.D.1

Content Statement: The creation of art is driven by the principles of balance, harmony, unity, emphasis, proportion, and rhythm/movement.

Cumulative Progress Indicator: Incorporate various art elements and the principles of balance, harmony, unity, emphasis, proportion, and rhythm/movement in the creation of two- and three-dimensional artworks, using a broad array of art media and art mediums to enhance the expression of creative ideas (e.g., perspective, implied space, illusionary depth, value, and pattern).

1.3.8. D.5

Content Statement: Each of the many genres of art is associated with discipline-specific arts terminology and a stylistic approach to art-making.

Cumulative Progress Indicator: Examine the characteristics, thematic content, and symbolism found in works of art from diverse cultural and historical eras, and use these visual statements as inspiration for original artworks.
1.2.8.A.3

**Content Statement:** The arts reflect cultural mores and personal aesthetics throughout the ages.

**Cumulative Progress Indicator:** Analyze the social, historical, and political impact of artists on culture and the impact of culture on the arts.
Interdisciplinary Connections

**Mathematics**

Ratios and Proportional Relationships
- Analyze proportional relationships and use them to solve real-world and mathematical problems.

The Number System
- Apply and extend previous understandings of operations with fractions to add, subtract, multiply, and divide rational numbers.

Expressions and Equations
- Use properties of operations to generate equivalent expressions.
- Solve real-life and mathematical problems using numerical and algebraic expressions and equations.

Geometry
- Draw, construct and describe geometrical figures and describe the relationships between them.
- Solve real-life and mathematical problems involving angle measure, area, surface area, and volume.

Statistics and Probability
- Use random sampling to draw inferences about a population.
- Draw informal comparative inferences about two populations.
- Investigate chance processes and develop, use, and evaluate probability models.

**Mathematical Practices**
- Make sense of problems and persevere in solving them.
- Reason abstractly and quantitatively.
- Construct viable arguments and critique the reasoning of others.
- Model with mathematics.
- Use appropriate tools strategically.
- Attend to precision.
- Look for and make use of structure.
- Look for and express regularity in repeated reasoning.

**English Language Arts**

Key Ideas and Details:

CCSS.ELA-LITERACY.RL.7.1
Interdisciplinary Connections

Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
CCSS.ELA-LITERACY.RL.7.2
Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.
CCSS.ELA-LITERACY.RL.7.3
Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).
Craft and Structure:
CCSS.ELA-LITERACY.RL.7.4
Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.
CCSS.ELA-LITERACY.RL.7.5
Analyze how a drama's or poem's form or structure (e.g., soliloquy, sonnet) contributes to its meaning
CCSS.ELA-LITERACY.RL.7.6
Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.
Integration of Knowledge and Ideas:
CCSS.ELA-LITERACY.RL.7.7
Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film).
CCSS.ELA-LITERACY.RL.7.8
(RL.7.8 not applicable to literature)
CCSS.ELA-LITERACY.RL.7.9
Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history.
Range of Reading and Level of Text Complexity:
CCSS.ELA-LITERACY.RL.7.10
By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6-8 text complexity band proficiently, with scaffolding as needed at the high end of the range.
Grade: Seven | Unit: Three | Topic: Clay (self-drying or kiln-fired)

Description: Artists will enhance their repertoires through the malleability of clay. Artists will continue to develop their sense of aesthetic through the use of clay and create a final three-dimensional project.

<table>
<thead>
<tr>
<th>NJDOE Student Learning Objective</th>
<th>Essential Questions</th>
<th>Skills</th>
<th>Resources</th>
<th>Sample Activities</th>
</tr>
</thead>
</table>
| • Artist Scholars will learn that exploring qualities of clay (plasticity, shrinkage (under firing), fineness, cohesion, hardness, capacity of surface) can be selected and combined in a sculpture. | • How does the exploration of clay help me to develop my own repertoire for clay sculpture? | • Artists will continue to develop their clay sculpting skills from elementary school by adding to their repertoire of hand-building and understanding of qualities of clay (plasticity, shrinkage (under firing), fineness, cohesion, hardness, capacity of surface). | Images: Peter Voulkos: http://www.voulkos.com/core.html | - Make as many marks as possible on the clay surface.  
- Make as many shapes as possible using the clay tools  
- Turn and talk with your neighbor. What did you discover about clay that you did not know before you explored it today? |

<table>
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</tr>
</thead>
</table>
| • Artist scholars will build a vessel. | • How do you build a hollow form that can hold liquid? | ▪ Artists will learn that simple pinch pots can be combined to build a large vessel. | **Images:**  
Athenian Vase Painting: Black- and Red-Figure Techniques: [http://www.metmuseum.org/toah/hd/vase/hd_vase.htm](http://www.metmuseum.org/toah/hd/vase/hd_vase.htm)  
Towels  
Potter’s needles  
Cut-off wire  
Fettling knives  
Ribs and scrappers  
Loop, wire, and ribbon tools  
Wooden modeling tools  
Sponges  
Sumi brushes |
| • Artist scholars will start to add purposeful shape into their vessel. | • How do you add roundness to a vessel based on aesthetic design (decide if you want it to be bulbous, straight, etc.) and how to make it that way? | ▪ Artists will shape their vessels. | **Images:**  
[http://www.britishmuseum.org/explore/](http://www.britishmuseum.org/explore/) | Turn and talk to your partner about the shape of your vessel. Is it how you want it? If not, how will you change it?  
Using an old credit card shaped into a u-shape scraping tool, shape your vessel around and around. |
<table>
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<tbody>
<tr>
<td>Artist scholars will start to add facial features to their vessels.</td>
<td>How do you build a hollow form with 3D shapes on the outside resembling a face?</td>
<td>Artists will learn to develop all their facial features separately and add them on remembering slipping and scoring techniques from elementary art.</td>
<td>Images&lt;br&gt;The Jaina Figurines: <a href="http://www.chapala.com/chapala/jaina%20figurines/jainafigurines.html">http://www.chapala.com/chapala/jaina%20figurines/jainafigurines.html</a>&lt;br&gt;Greek Art in the Archaic Period: <a href="http://www.metmuseum.org/toah/hd/argk/hd_argk.html">http://www.metmuseum.org/toah/hd/argk/hd_argk.html</a></td>
<td>Build eyes, nose, mouth, etc. separately and slip and score them onto vessel</td>
</tr>
<tr>
<td>Artist scholars will finish adding facial features to vessel.</td>
<td>When approaching a final piece that you have been planning for a long time, how do you let go of perfection for the sake of completion/meeting a deadline?</td>
<td>Artists will learn to come to terms with a project that has a deadline (has to be done for kiln/self-drying time frame).</td>
<td>Websites:&lt;br&gt;Metropolitan Museum of Art for educators: <a href="http://www.metmuseum.org/learn/for-educators">http://www.metmuseum.org/learn/for-educators</a>&lt;br&gt;The J. Paul Getty Museum: <a href="http://www.getty.edu/education/">http://www.getty.edu/education/</a></td>
<td>Work on paintings&lt;br&gt;-Turn and talk to peer about painting&lt;br&gt;-Compare 2 vessels that are figurative using a Venn Diagram&lt;br&gt;-Self-reflection: Does your piece look how you wanted it to look? If not, is that okay with you? Did you take risks creating this project?</td>
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<th>Skills</th>
<th>Resources</th>
<th>Sample Activities</th>
</tr>
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</table>
| • Artist scholars will glaze or paint their facial feature vessels. | • How do you choose color that adds to the narrative content meaning (and does not retract from the meaning) of your sculpture? | • Artists will learn to look at their work from ten feet away as if they are in a museum to gain another perspective on the piece. | Websites:  
  Metropolitan Museum of Art for educators: [http://www.metmuseum.org/learn/for-educators](http://www.metmuseum.org/learn/for-educators)  
  The J. Paul Getty Museum: [http://www.getty.edu/education/](http://www.getty.edu/education/) | Artist statement (see Appendix D and adapt) |

## Unit Vocabulary

<table>
<thead>
<tr>
<th>Exploration</th>
<th>Wooden modeling tools</th>
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</thead>
<tbody>
<tr>
<td>Clay tools:</td>
<td>Sponges</td>
</tr>
<tr>
<td>Towels</td>
<td>Sumi brushes</td>
</tr>
<tr>
<td>Potter’s needles</td>
<td>Hollow</td>
</tr>
<tr>
<td>Cut-off wire</td>
<td>Subjective</td>
</tr>
<tr>
<td>Fettling knives</td>
<td>Objective</td>
</tr>
<tr>
<td>Ribs and scrappers</td>
<td>Empathy</td>
</tr>
<tr>
<td>Loop, wire, and ribbon tools</td>
<td>Sympathy</td>
</tr>
</tbody>
</table>
## Unit Project (Choose 1)

### Project (Suggested)

<table>
<thead>
<tr>
<th>Vessel with:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Facial features</td>
</tr>
<tr>
<td>Shapes</td>
</tr>
<tr>
<td>Poetry</td>
</tr>
<tr>
<td>Gesturing arms</td>
</tr>
<tr>
<td>Gesturing feet</td>
</tr>
</tbody>
</table>
APPENDIX D:
WRITING YOUR ARTIST STATEMENT

On a lined sheet of paper, you will write your Artist Statement by following the steps below. Number each task, but just write your answer, and not the question.

For homework, you’ll type it up in paragraph form (omit the numbers) and print it.

1. Take three minutes and think about why you did what you did. Make a list of as many words possible that come to mind. Even if you think it might not fit the category, write it anyway. (Minimum 15 words)

2. Take three more minutes to explain why you chose this topic. (Minimum 3 sentences)

3. Take another three minutes to write down your favorite part about the drawing. Explain why it’s your favorite part. (Minimum 3 sentences)

4. When people see my work, I’d like them to _________________. (Minimum 3 sentences)

5. I think My Community Map Drawing is successful/not successful (choose one) because... (Minimum 3 sentences)

6. What can you do now that you could not do before you experienced this book-making unit? (Minimum 3 sentences)

7. According to your grading rubric for this unit, you were responsible for considering the following categories: design/composition, color choices, personal connection to community and The Giver, drawing skill, content, and creativity. Write at least 5 sentences explaining how you successfully achieved these goals. You need to reference your rubric for this section.

8. How did you consider The Giver in your drawing? Use specific examples from The Giver and your drawing. Choose two things your drawing has in common with The Giver and two ways your drawing contrasts with The Giver. (Minimum 4 sentences)