

Ware Public Schools

High School Visual Arts

SUBJECT MATTER: Visual Arts

Course: Ceramics; Grades 11 -12

| Unit/Theme | Content and Essential Questions | Skills | Suggested Methods of Assessment | Teacher Resources & Notes | Framework Strand/s & Standard/s |
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| Utilizing Sketchbooks Preparing 3D clay exhibits Maintaining a Portfolio of 3D clay work | <ul style="list-style-type: none"> • How are sketches used by artists (past and present)? • How can a sketchbook be a useful tool? • How will I use my sketchbook throughout this course? • Why is it necessary for a student to utilize a sketchbook? • What are ways pottery can be prepared for exhibit and/or display purposes? • Why is it necessary to keep a portfolio of artwork? | <ul style="list-style-type: none"> • Prepare a sketchbook for use throughout this course. • Evaluate sketchbook drawings in terms of exploration, expansion of drawing and observation skills, problem-solving, and composition design. • Develop a system for organizing pottery for display and for future portfolio evaluation. | <ul style="list-style-type: none"> • Individual participation • Evaluation of beginning sketchbook drawings | <ul style="list-style-type: none"> • Classwork Assessment Rubric • Sketchbook Assessment Rubric • Student sketchbook drawing examples • Examples from notable artists • Suggested sketchbook drawing problems (teacher materials) • “Sketchbooks: A Necessary Tool” (teacher materials) • “Sketchbook Feedback” sheet (teacher materials) • “Portfolio Development” (teacher materials) | <i>Visual Arts</i> 1.9, 1.11, 1.12, 1.13, 1.14, 1.15, 2.12, 2.13, 2.14, 2.15, 2.16, 2.17, 3.8, 3.9, 3.10, 3.11, 3.12, 4.9, 4.10, 4.11, 4.14, 4.15, 5.10, 5.11, 6.5, 6.6, 7.5, 7.9, 8.6, 8.7, 8.8, 8.9, 8.10, 9.6, 9.7, 9.8, 9.9, 10.1, 10.2, 10.3, 10.4 |
| History of Ceramics: <ul style="list-style-type: none"> • Origin • Industrialization • Modern trends | <ul style="list-style-type: none"> • How has pottery been used in the past and present? • Why was pottery one of the most useful inventions of the ancient world? • How did the | <ul style="list-style-type: none"> • Analyze ceramic examples, both utilitarian and sculptural, from the past and present. • Examine the history of ceramics techniques and equipment both as an industrial invention and artistic innovation. • Examine the evolution of | <ul style="list-style-type: none"> • Independent and group inquiries • Group critiques • Class participation | <ul style="list-style-type: none"> • Classwork Assessment Rubric • Library resources • Ceramics timelines (teacher materials) • Pottery examples (teacher materials) | <i>Visual Arts</i> 5.8, 5.9, 5.10, 5.11, 5.12, 6.5, 7.5, 7.6, 7.7, 7.8, 7.9, 7.10, 8.6, 8.7, 9.5, 9.6, 9.7 |

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| | <p>invention of the pottery wheel affect ceramics?</p> <ul style="list-style-type: none"> • What effect did the development of European porcelain factories have on the ceramic industry? • What was the origin of pottery in America? • How is pottery produced today? • How are clay and clay techniques used by contemporary artists? | <p>ceramics techniques and equipment.</p> <ul style="list-style-type: none"> • Identify qualities and decorative techniques of clay pieces through the evolution of ceramics. • Investigate contributions of notable ceramic artists and ceramic time periods. | | | |
| <p>Properties of clay:</p> <ul style="list-style-type: none"> • Clay safety • Types of clay • Clay stages • Clay rules • Wedging clay • Clay techniques • Hand-building • Wheel-throwing and turning • Maintaining clay • Recycling clay • Firing clay | <ul style="list-style-type: none"> • Why should safety be a priority when working with clay? • What kinds of clay exist and what type(s) will we use in the classroom? • What happens to clay as it dries? • What techniques can be used to make functional and nonfunctional pottery? • What are some basic rules to | <ul style="list-style-type: none"> • Demonstrate safe ways to work with clay; utilize appropriate hygiene methods. • Recognize clay stages as a vessel goes through the drying process. • Identify techniques used to make functional and nonfunctional pottery. • Apply clay-wedging techniques. • Prepare clay to be recycled. • Utilize kiln equipment to properly load, fire, and unload a bisque firing. • Utilize kiln equipment to properly load, fire, and unload a glaze firing. | <ul style="list-style-type: none"> • Independent and group inquiries • Group critiques • Class participation • Properties of clay quiz. • Hands-on clay wedging quiz. | <ul style="list-style-type: none"> • Classwork Assessment Rubric • Library resources • Ceramics timelines (teacher materials) • Pottery examples (teacher materials) • Hand-building and wheel-throwing handouts and demonstrations. • “Properties of Clay” handouts and quiz (teacher materials) • Hands-on clay wedging quiz. | <p><i>Visual Arts</i> 5.8, 5.9, 5.10, 5.11, 5.12, 6.5, 7.5, 7.6, 7.7, 7.8, 7.9, 7.10, 8.6, 8.7, 9.5, 9.6, 9.7</p> |

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| | <p>follow when working with clay?</p> <ul style="list-style-type: none"> • Why is it necessary to wedge clay especially prior to wheel-throwing? • How do I maintain my clay work? • How can clay be recycled? • What is the proper way to load, fire, and unload a bisque firing? • What is the proper way to load, fire, and unload a glaze firing? • What is kiln furniture and how can it be used to maximize space in a kiln? | | | <p>(teacher materials)</p> <ul style="list-style-type: none"> • Clay tools and equipment | |
| <p>1. Hand-building techniques:</p> <p>Functional and nonfunctional</p> <ul style="list-style-type: none"> • Pinch* • Coil* • Slab* • Combining techniques* • Sculpture/Bas relief* | <ul style="list-style-type: none"> • How has shape and form influenced the creation of pottery, both functional and nonfunctional? • What are the basic clay hand-building techniques and how can they be used to create functional and nonfunctional pottery? | <ul style="list-style-type: none"> • Investigate connections to notable artists and art movements. • Design and create functional and nonfunctional hand-built pottery using the pinch, coil, slab, combining techniques, and sculpture/bas relief methods. • Utilize diverse glazing and surface decorating techniques to enhance form. • Critique own work and the work of peers and other artists. | <ul style="list-style-type: none"> • Small group critiques • Individual and group participation • Evaluation of exploratory sketches • Hands-on clay coil quiz. • Evaluation of functional and | <ul style="list-style-type: none"> • Visual Arts Assessment Rubric • Classwork Assessment Rubric • Sketchbook Assessment Rubric • Student drawing examples • “Hand-building Techniques” lesson (teacher materials) • “Glazing | <p><i>Visual Arts</i></p> <p>1.9, 1.11, 1.12, 1.13, 1.14, 1.15, 2.13, 2.15, 2.16, 2.17, 3.9, 3.10, 3.11, 3.12, 4.9, 4.10, 4.11, 4.12, 4.13, 4.14, 4.15, 4.16, 5.8, 5.9, 5.10, 5.11, 5.12, 6.5, 6.6, 6.7, 6.8, 7.5, 7.6, 7.7, 7.8, 7.9, 7.10, 8.6, 8.7,</p> |

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| <p>*Note: Worked on concurrently with other lessons throughout the course.</p> <p>2. Glazing and surface decorating techniques:</p> <ul style="list-style-type: none"> • Transparent and opaque glazes • Underglaze • Incised lines, impressed and rolled designs in clay; incised lines in glaze | <ul style="list-style-type: none"> • What is the origins/history of clay hand-building techniques? • How have professional artists used hand-building techniques to create their art? • How can these techniques be combined to create personal art? • What are some essential ingredients of glaze? • How can glazes be used to make pottery water-resistant and durable? • How can glazes be used to enhance form? | <ul style="list-style-type: none"> • Prepare artwork for display and for future portfolio evaluation. | <ul style="list-style-type: none"> • nonfunctional pinch pots. • Evaluation of 10” coil pot. • Evaluation of nonfunctional slab pot. • Evaluation of combination pot. • Evaluation of sculpture/bas relief. • Student self-evaluation | <p>Techniques” lesson (teacher materials)</p> <ul style="list-style-type: none"> • Examples from notable artists and art movements • Clay tools and equipment | <p>8.8, 8.9, 9.5, 9.6, 9.8, 9.9, 10.1, 10.2, 10.3</p> |
| <p>Wheel-throwing: Cylindrical vessels</p> <ul style="list-style-type: none"> • Taller than wide form <p>Wheel-throwing: Trimming/turning a footring</p> | <ul style="list-style-type: none"> • How have professional artists used the clay cylinder form in their art? • Why is it necessary to center clay on the pottery wheel when creating cylindrical vessels? | <ul style="list-style-type: none"> • Investigate connections to notable artists and art movements. • Design and create functional wheel-thrown cylindrical vessels that are proportionally taller than they are wide. • Apply trimming/turning techniques to create a footring on cylindrical forms. • Utilize diverse glazing and | <ul style="list-style-type: none"> • Small group and class critiques • Individual and group participation • Evaluation of exploratory sketches • Evaluation of wheel-thrown | <ul style="list-style-type: none"> • Visual Arts Assessment Rubric • Classwork Assessment Rubric • Sketchbook Assessment Rubric • Student cylindrical vessel examples • “Wheel-throwing: Cylindrical Vessels” | <p><i>Visual Arts</i></p> <p>1.9, 1.11, 1.12, 1.13, 1.14, 1.15, 2.13, 2.15, 2.16, 2.17, 3.9, 3.10, 4.9, 4.10, 4.11, 4.12, 4.13, 4.14, 4.15, 4.16, 5.8, 5.9, 5.10, 5.11, 5.12, 6.5, 6.6, 6.7, 6.8, 7.5, 7.6, 7.7,</p> |

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| | <ul style="list-style-type: none"> • What hand positions and parts of hands are used for centering clay, opening clay, and pulling/lifting walls of clay to create taller than wide forms? • What equipment is used to trim/turn a footring on a wheel-thrown clay form? • At what stage is it necessary to trim/turn a footring on a wheel-thrown clay form? • How can glaze and surface decorating techniques be used to enhance the form of cylindrical vessels? | <p>surface decorating techniques to enhance the form of cylindrical vessels.</p> <ul style="list-style-type: none"> • Critique own work and the work of peers and other artists. • Prepare artwork for display and for future portfolio evaluation. | <p>cylindrical vessels</p> <ul style="list-style-type: none"> • Student self-evaluation | <p>lesson (teacher materials)</p> <ul style="list-style-type: none"> • Examples from notable artists and art movements • Clay tools and equipment | <p>7.8, 7.9, 7.10, 8.6, 8.7, 8.8, 8.9, 9.5, 9.6, 9.8, 9.9, 10.1, 10.2, 10.3</p> |
| <p>Wheel-throwing/ hand-building: Adding hand-pulled handles to cylindrical wheel-thrown vessels</p> <ul style="list-style-type: none"> • Functional/ utilitarian drinking mug | <ul style="list-style-type: none"> • How have professional artists created functional clay drinking mugs? • How are clay handles created and attached to cylindrical vessels to create functional pottery? | <ul style="list-style-type: none"> • Investigate connections to notable artists and art movements. • Design and create a wheel-thrown cylindrical utilitarian drinking mug with an attached hand-pulled handle. • Apply trimming/turning techniques to create a footring on cylindrical forms. • Utilize diverse glazing and surface decorating techniques to | <ul style="list-style-type: none"> • Small group and class critiques • Individual and group participation • Evaluation of exploratory sketches • Evaluation of wheel-thrown drinking mug | <ul style="list-style-type: none"> • Visual Arts Assessment Rubric • Classwork Assessment Rubric • Sketchbook Assessment Rubric • Student clay drinking mug examples • “Wheel-throwing: | <p><i>Visual Arts</i> 1.9, 1.11, 1.12, 1.13, 1.14, 1.15, 2.13, 2.15, 2.16, 2.17, 3.9, 3.10, 4.9, 4.10, 4.11, 4.12, 4.13, 4.14, 4.15, 4.16, 5.8, 5.9, 5.10, 5.11, 5.12, 6.5, 6.6, 6.7, 6.8, 7.5, 7.6, 7.7,</p> |

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| | <ul style="list-style-type: none"> • What different types of handles and attachment methods can be used to ensure a suitably proportioned, aesthetic fit? • How can glaze and surface decorating techniques be used to enhance the form of a drinking mug? | <ul style="list-style-type: none"> • enhance the form of a drinking mug. • Critique own work and the work of peers and other artists. • Prepare artwork for display and for future portfolio evaluation. | <ul style="list-style-type: none"> • with hand-pulled handle • Student self-evaluation | <ul style="list-style-type: none"> • “Cylindrical Vessels” lesson (teacher materials) • “Hand-pulled Handles” lesson (teacher materials) • Examples from notable artists and art movements • Clay tools and equipment | 7.8, 7.9, 7.10, 8.6, 8.7, 8.8, 8.9, 9.5, 9.6, 9.8, 9.9, 10.1, 10.2, 10.3 |
| <p>Wheel-throwing/ hand-building: Altering cylindrical vessels</p> <ul style="list-style-type: none"> • Functional pitcher with spout and hand-pulled handle | <ul style="list-style-type: none"> • How have professional artists created functional clay pitchers? • How is a functional pouring spout created on a cylindrical vessel? • What steps need to be followed when attaching a handle to a vessel with a pouring spout? • How can glaze and surface decorating techniques be used to enhance the form of a pitcher? | <ul style="list-style-type: none"> • Investigate connections to notable artists and art movements. • Design and create a wheel-thrown cylindrical utilitarian pitcher with a spout and an attached hand-pulled handle. • Apply trimming/turning techniques to create a footring on cylindrical forms. • Utilize diverse glazing and surface decorating techniques to enhance the form of a pitcher. • Critique own work and the work of peers and other artists. • Prepare artwork for display and for future portfolio evaluation. | <ul style="list-style-type: none"> • Small group and class critiques • Individual and group participation • Evaluation of exploratory sketches • Evaluation of wheel-thrown pitcher with spout and hand-pulled handle • Student self-evaluation | <ul style="list-style-type: none"> • Visual Arts Assessment Rubric • Classwork Assessment Rubric • Sketchbook Assessment Rubric • Student clay pitcher examples • “Wheel-throwing: Cylindrical Vessels” lesson (teacher materials) • “Hand-pulled Handles” lesson (teacher materials) • Examples from notable artists and art movements • Clay tools and equipment | <i>Visual Arts</i> 1.9, 1.11, 1.12, 1.13, 1.14, 1.15, 2.13, 2.15, 2.16, 2.17, 3.9, 3.10, 4.9, 4.10, 4.11, 4.12, 4.13, 4.14, 4.15, 4.16, 5.8, 5.9, 5.10, 5.11, 5.12, 6.5, 6.6, 6.7, 6.8, 7.5, 7.6, 7.7, 7.8, 7.9, 7.10, 8.6, 8.7, 8.8, 8.9, 9.5, 9.6, 9.8, 9.9, 10.1, 10.2, 10.3 |
| Wheel-throwing: | <ul style="list-style-type: none"> • How does wheel- | <ul style="list-style-type: none"> • Investigate connections to notable | <ul style="list-style-type: none"> • Small group and | <ul style="list-style-type: none"> • Visual Arts | <i>Visual Arts</i> |

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| <p><i>Continuous curve</i></p> <ul style="list-style-type: none"> • Large bowl | <ul style="list-style-type: none"> • throwing a bowl differ from throwing a cylinder? • How does trimming/turning a footring on a bowl differ from a cylinder? • How can glaze and surface decorating techniques be used to enhance the form of a large bowl? | <p>artists and art movements.</p> <ul style="list-style-type: none"> • Design and create a wheel-thrown continuous curve large bowl. • Apply trimming/turning techniques to create a footring on bowl forms. • Utilize diverse glazing and surface decorating techniques to enhance the form of a large bowl. • Critique own work and the work of peers and other artists. • Prepare artwork for display and for future portfolio evaluation. | <ul style="list-style-type: none"> • class critiques • Individual and group participation • Evaluation of exploratory sketches • Evaluation of wheel-thrown bowl • Student self-evaluation | <ul style="list-style-type: none"> • Assessment Rubric • Classwork Assessment Rubric • Sketchbook Assessment Rubric • Student clay bowl examples • “Wheel-throwing: Continuous Curve Bowl” lesson (teacher materials) • Examples from notable artists and art movements • Clay tools and equipment | <p>1.9, 1.11, 1.12, 1.13, 1.14, 1.15, 2.13, 2.15, 2.16, 2.17, 3.9, 3.10, 4.9, 4.10, 4.11, 4.12, 4.13, 4.14, 4.15, 4.16, 5.8, 5.9, 5.10, 5.11, 5.12, 6.5, 6.6, 6.7, 6.8, 7.5, 7.6, 7.7, 7.8, 7.9, 7.10, 8.6, 8.7, 8.8, 8.9, 9.5, 9.6, 9.8, 9.9, 10.1, 10.2, 10.3</p> |
| <p>Wheel-throwing: Alternative techniques: Stack throwing</p> <ul style="list-style-type: none"> • Equally proportioned Japanese tea bowls | <ul style="list-style-type: none"> • In what instances would a potter choose the stack throwing technique? • How does throwing a set of tea bowls compare/contrast to throwing a large bowl? • What are some ways potters would ensure their tea bowls were proportionally equal? • How does trimming/turning a | <ul style="list-style-type: none"> • Investigate connections to notable artists and art movements. • Design and create equally proportioned Japanese tea bowls using the stack throwing technique. • Apply trimming/turning techniques to create a footring on tea bowl forms. • Utilize diverse glazing and surface decorating techniques to enhance the form of tea bowls. • Critique own work and the work of peers and other artists. • Prepare artwork for display and for future portfolio evaluation | <ul style="list-style-type: none"> • Small group and class critiques • Individual and group participation • Evaluation of exploratory sketches • Evaluation of wheel-thrown tea bowls • Student self-evaluation | <ul style="list-style-type: none"> • Visual Arts Assessment Rubric • Classwork Assessment Rubric • Sketchbook Assessment Rubric • Student clay tea bowl examples • “Wheel-throwing: Stack Throwing” lesson (teacher materials) • Examples from notable artists and art movements • Clay tools and equipment | <p><i>Visual Arts</i></p> <p>1.9, 1.11, 1.12, 1.13, 1.14, 1.15, 2.13, 2.15, 2.16, 2.17, 3.9, 3.10, 4.9, 4.10, 4.11, 4.12, 4.13, 4.14, 4.15, 4.16, 5.8, 5.9, 5.10, 5.11, 5.12, 6.5, 6.6, 6.7, 6.8, 7.5, 7.6, 7.7, 7.8, 7.9, 7.10, 8.6, 8.7, 8.8, 8.9, 9.5, 9.6, 9.8, 9.9, 10.1, 10.2, 10.3</p> |

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| | <p>footring on a tea bowl differ from large bowl or cylinder?</p> <ul style="list-style-type: none"> How can glaze and surface decorating techniques be used to enhance the form of tea bowls? | | | | |
| <p>Wheel-throwing /hand-building: Alternative techniques: adding hand-built forms to wheel-thrown forms</p> <ul style="list-style-type: none"> Sculptural Vessel* <p>*Note: Worked on concurrently with other lessons throughout the course.</p> | <ul style="list-style-type: none"> How have professional artists/potters combined hand-building and wheel-throwing techniques in their work? How can hand-built forms be combined with wheel-thrown forms to create a personal sculptural vessel? How can glaze and surface decorating techniques be used to enhance a sculptural vessel? | <ul style="list-style-type: none"> Investigate connections to notable artists and art movements. Design and create equally proportioned Japanese tea bowls using the stack throwing technique. Apply trimming/turning techniques as needed. Utilize diverse glazing and surface decorating techniques to enhance the clay sculpture form. Critique own work and the work of peers and other artists. Prepare artwork for display and for future portfolio evaluation | <ul style="list-style-type: none"> Small group and class critiques Individual and group participation Evaluation of exploratory sketches Evaluation of sculptural vessel Student self-evaluation | <ul style="list-style-type: none"> Visual Arts Assessment Rubric Classwork Assessment Rubric Sketchbook Assessment Rubric Student clay sculpture examples “Wheel-throwing/hand-building: Sculptural Vessel” lesson (teacher materials) Examples from notable artists and art movements Clay tools and equipment | <p><i>Visual Arts</i> 1.9, 1.11, 1.12, 1.13, 1.14, 1.15, 2.13, 2.15, 2.16, 2.17, 3.9, 3.10, 3.11, 3.12, 4.9, 4.10, 4.11, 4.12, 4.13, 4.14, 4.15, 4.16, 5.8, 5.9, 5.10, 5.11, 5.12, 6.5, 6.6, 6.7, 6.8, 7.5, 7.6, 7.7, 7.8, 7.9, 7.10, 8.6, 8.7, 8.8, 8.9, 9.5, 9.6, 9.8, 9.9, 10.1, 10.2, 10.3</p> |
| <p>Wheel-throwing: Creating pottery with multiple parts and combined techniques</p> <ul style="list-style-type: none"> Functional jar with lid Teapot with | <ul style="list-style-type: none"> How have professional potters created functional lidded jar forms? How have professional potters created functional | <ul style="list-style-type: none"> Investigate connections to notable artists and art movements. Design and create a wheel-thrown functional jar with lid. Design and create a wheel-thrown teapot with spout, lid and hand-pulled handle. | <ul style="list-style-type: none"> Small group and class critiques Individual and group participation Evaluation of exploratory | <ul style="list-style-type: none"> Visual Arts Assessment Rubric Classwork Assessment Rubric Sketchbook Assessment Rubric Student clay jar | <p><i>Visual Arts</i> 1.9, 1.11, 1.12, 1.13, 1.14, 1.15, 2.13, 2.15, 2.16, 2.17, 3.9, 3.10, 3.11, 3.12, 4.9, 4.10, 4.11, 4.12,</p> |

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| spout, lid and hand-pulled handle | <ul style="list-style-type: none"> • teapot forms? • How is a lid created to fit both proportionally and aesthetically on a clay vessel? • How can the alternative throwing technique of “throwing off the hump” be useful in creating a lid? • How does trimming/turning a lid differ from trimming/turning a pot? • How does a teapot spout differ from a pitcher spout? • What steps need to be followed when attaching a handle to a vessel with a pouring spout and lid? • How can glaze and surface decorating techniques be used to enhance the form of a jar and a teapot? | <ul style="list-style-type: none"> • Apply appropriate trimming/turning techniques to create a footring on forms. • Apply appropriate trimming/turning techniques to complete lids. • Utilize diverse glazing and surface decorating techniques to enhance the form of a jar with a lid. • Utilize diverse glazing and surface decorating techniques to enhance the form of a teapot. • Critique own work and the work of peers and other artists. • Prepare artwork for display and for future portfolio evaluation. | <ul style="list-style-type: none"> • sketches • Evaluation of wheel-thrown functional jar with lid • Evaluation of wheel-thrown teapot with spout, lid and hand-pulled handle • Student self-evaluation | <ul style="list-style-type: none"> • examples • Student clay teapot examples • “Wheel-throwing: Cylindrical Jar” lesson (teacher materials) • “Wheel-throwing: Teapot” lesson (teacher materials) • Examples from notable artists and art movements • Clay tools and equipment | 4.13, 4.14, 4.15, 4.16, 5.8, 5.9, 5.10, 5.11, 5.12, 6.5, 6.6, 6.7, 6.8, 7.5, 7.6, 7.7, 7.8, 7.9, 7.10, 8.6, 8.7, 8.8, 8.9, 9.5, 9.6, 9.8, 9.9, 10.1, 10.2, 10.3 |
| Portfolio Self-Assessment | <ul style="list-style-type: none"> • How has your portfolio of artwork progressed during the semester? | <ul style="list-style-type: none"> • Analyze portfolio development. • Critique own portfolio progression and the work of peers. | <ul style="list-style-type: none"> • Evaluation of portfolio self-assessment and/or essay | <ul style="list-style-type: none"> • Self-assessment worksheets and/or essay prompt (teacher materials) | <i>Visual Arts</i> 4.9, 4.10, 4.11, 4.12, 4.13, 4.16, 5.8, 5.10, 6.5, 6.7, |

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| | <ul style="list-style-type: none"> • How did your visual arts skills develop during the semester? • How has your artwork evolved? • What artists and/or art movements have influenced your style? | <ul style="list-style-type: none"> • Relate own art style to that of a professional artist and/or period of art. • Self-evaluate visual arts skills. | | <ul style="list-style-type: none"> • WHS Academic Expectations Rubrics | 6.8, 7.8, 7.9, 8.6, 8.7, 8.8, 8.9, 8.10, 9.9, 10.1, 10.2, 10.4 |