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| **Content Area** | Visual Arts | | | **Grade Level** | High School | | |
| **Course Name/Course Code** | Ceramics/Sculpture | | | | | | |
| **Standard** | **Grade Level Expectations (GLE)** | | | | | | **GLE Code** |
| 1. Observe and Learn to **Comprehend** | 1. Visual art has inherent characteristics and expressive features | | | | | | VA09-GR.HS-S.1-GLE.1 |
| 1. Historical and cultural context are found in visual art | | | | | | VA09-GR.HS-S.1-GLE.2 |
| 1. Art and design have purpose and function | | | | | | VA09-GR.HS-S.1-GLE.3 |
| 1. Envision and Critique to **Reflect** | 1. Reflective strategies are used to understand the creative process | | | | | | VA09-GR.HS-S.2-GLE.1 |
| 1. A personal philosophy of art is accomplished through use of sophisticated language and studio art processes | | | | | | VA09-GR.HS-S.2-GLE.2 |
| 1. Interpretation is a means for understanding and evaluating works of art | | | | | | VA09-GR.HS-S.2-GLE.3 |
| 1. Invent and Discover to **Create** | 1. Demonstrate competency in traditional and new art media, and apply appropriate and available technology for the expression of ideas | | | | | | VA09-GR.HS-S.3-GLE.1 |
| 1. Assess and produce art with various materials and methods | | | | | | VA09-GR.HS-S.3-GLE.2 |
| 1. Make judgments from visual messages | | | | | | VA09-GR.HS-S.3-GLE.3 |
| 1. Relate and Connect to **Transfer** | 1. The work of art scholars impacts how art is viewed today | | | | | | VA09-GR.HS-S.4-GLE.1 |
| 1. Communication through advanced visual methods is a necessary skill in everyday life | | | | | | VA09-GR.HS-S.4-GLE.2 |
| 1. Art is a lifelong endeavor | | | | | | VA09-GR.HS-S.4-GLE.3 |
| **Colorado 21st Century Skills**    **Critical Thinking and Reasoning:** *Thinking Deeply, Thinking Differently*  **Information Literacy:** *Untangling the Web*  **Collaboration:** *Working Together, Learning Together*  **Self-Direction:** *Own Your Learning*  **Invention:** *Creating Solutions* | | The Colorado Academic Standards for Visual Arts are not intended to be taught in a linear (checklist of coverage) fashion, but rather should be implemented as a cyclical creative process. Each unit within this sample blueprint intentionally includes standards from all four visual arts standards to illustrate this process-based philosophy. | | | | | |
| **Unit Titles** | | | **Length of Unit/Contact Hours** | | | **Unit Number/Sequence** | |
| Tension and Conflict and Transformation | | | Instructor Choice | | | Instructor Choice | |
| Wabi-Sabi | | | Instructor Choice | | | Instructor Choice | |

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| **Unit Title** | Tension and Conflict and Transformation | | | **Length of Unit** | Instructor Choice |
| **Focusing Lens(es)** | Tension and Conflict | **Standards and Grade Level Expectations Addressed in this Unit** | VA09-GR.HS-S.1-GLE.1, VA09-GR.HS-S.1-GLE.2, VA09-GR.HS-S.1-GLE.3  VA09-GR.HS-S.2-GLE.1, VA09-GR.HS-S.2-GLE.2, VA09-GR.HS-S.2-GLE.3  VA09-GR.HS-S.3-GLE.1, VA09-GR.HS-S.3-GLE.2, VA09-GR.HS-S.3-GLE.3  VA09-GR.HS-S.4-GLE.1, VA09-GR.HS-S.4-GLE.2, VA09-GR.HS-S.4-GLE.3 | | |
| **Inquiry Questions (Engaging- Debatable):** | * How can an artwork represent tension and conflict? (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS- S.2-GLE.1,2,3) and (VA09-Gr.HS-S.3-GLE.1,2,3) and (VA09-Gr.HS-S.4-GLE.1,2,3) * How is art transformative? | | | | |
| **Unit Strands** | Comprehend/Reflect/Create/Transfer | | | | |
| **Concepts** | Culture, Space/Time/Energy, Emotion, Laws/Rules, Characteristics and Expressive Features, Structure and Function, Aesthetics, Transformation, Object, Artistic Intent, Relationships, Materials, Ideas, Compositional Elements | | | | |

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| **Generalizations**  **My students will Understand that…** | **Guiding Questions**  **Factual Conceptual** | |
| The relationship of objects in space can produce tension and conflict. (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS- S.2-GLE.1,2,3) and(VA09-Gr.HS-S.3-GLE.1,2,3) and (VA09-Gr.HS- S.4-GLE.1,2,3) | Why do artists choose to work in three dimensions rather than two dimensions?  Why is space considered part of the artwork when designing an instillation piece? | Why do artists choose to work in three dimensions rather than two dimensions? Explain. |
| Artists transform materials and ideas to create works of art and functional objects that alter perceptions about space. (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS- S.2-GLE.1,2,3) and(VA09-Gr.HS-S.3-GLE.1,2,3) and (VA09-Gr.HS- S.4-GLE.1,2,3) | What qualities are associated with transformation of an object, environment, or a person?  What expressive features distinguish functional art? | How does a functional object transform space?  Can functional art also be fine art? Explain.  How does a work of art transform space? |
| Cultural and aesthetic preferences drive artistic intent. (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS- S.2-GLE.1,2,3) and(VA09-Gr.HS-S.3-GLE.1,2,3) and (VA09-Gr.HS- S.4-GLE.1,2,3) | What are examples of culture influences in art?  What are examples of aesthetics preferences in art? (wabi-sabi, beauty) | Should an artist’s culture and aesthetic preferences influence their art work? Explain.  In what way might cultural aesthetics influence how objects are created? |
| Compositional elements of tension and conflict elicit emotional responses in viewers (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS- S.2-GLE.1,2,3) and(VA09-Gr.HS-S.3-GLE.1,2,3) and (VA09-Gr.HS- S.4-GLE.1,2,3) | How might compositional elements be used to create tension and conflict in a work of art? | Why use tension and conflict to elicit an emotional response(s)?  How might an object’s purpose influence its structure and function? |

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| **Critical Content:**  **My students will Know…** | **Key Skills:**  **My students will be able to (Do)…** |
| * Ceramic/sculptural processes and techniques to create three dimensional shapes (such as: hand building, assemblage, throwing on the pottery wheel, casting, additive and subtractive methods, etc(VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS- S.2-GLE.1,2,3) and(VA09-Gr.HS-S.3-GLE.1,2,3) and (VA09-Gr.HS- S.4-GLE.1,2,3) * Ceramic/sculptural processes and techniques appropriate to functional and non-functional objects to transform space * (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS- S.2-GLE.1,2,3) and(VA09-Gr.HS-S.3-GLE.1,2,3) and (VA09-Gr.HS- S.4-GLE.1,2,3) * Personal cultural influences and aesthetic preferences used in creative and critical problem solving (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS- S.2-GLE.1,2,3) and(VA09-Gr.HS-S.3-GLE.1,2,3) and (VA09-Gr.HS- S.4-GLE.1,2,3) * The methods artists use to create tension and conflict in their work (such as Jeff Koons, Picasso, Rodin, Christo, David Cerny, Szymon Bodziak, Patricia Piccinini, and Steve Bishop) (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS- S.2-GLE.1,2,3) and(VA09-Gr.HS-S.3-GLE.1,2,3) and (VA09-Gr.HS- S.4-GLE.1,2,3) * Methods artists use that communicate, examine, and challenge the relevance of societal laws and rules (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS- S.2-GLE.1,2,3) and(VA09-Gr.HS-S.3-GLE.1,2,3) and (VA09-Gr.HS- S.4-GLE.1,2,3) | * Identify, select, and use ceramic/sculptural process and to create three dimensional shapes that are transformative (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS- S.2-GLE.1,2,3) and(VA09-Gr.HS-S.3-GLE.1,2,3) and (VA09-Gr.HS- S.4-GLE.1,2,3) * Compare and contrast functional and non-functional objects that transform space created using ceramic/sculptural processes and techniques (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS- S.2-GLE.1,2,3) and(VA09-Gr.HS-S.3-GLE.1,2,3) and (VA09-Gr.HS- S.4-GLE.1,2,3) * Engage in creative and critical problem solving methods cognizant of their personal cultural influences and aesthetic preferences (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS- S.2-GLE.1,2,3) and(VA09-Gr.HS-S.3-GLE.1,2,3) and (VA09-Gr.HS- S.4-GLE.1,2,3) * Create works of art that demonstrate tension and conflict that elicit emotional responses to challenge viewers’ concepts (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS- S.2-GLE.1,2,3) and(VA09-Gr.HS-S.3-GLE.1,2,3) and (VA09-Gr.HS- S.4-GLE.1,2,3) * Create, examine, and challenge the relevance of societal laws and rules methods artist’s use that communicate (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS- S.2-GLE.1,2,3) and(VA09-Gr.HS-S.3-GLE.1,2,3) and (VA09-Gr.HS- S.4-GLE.1,2,3) |

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| **Critical Language:** includes the Academic and Technical vocabulary, semantics, and discourse which are particular to and necessary for accessing a given discipline.  EXAMPLE: A student in Language Arts can demonstrate the ability to apply and comprehend critical language through the following statement: *“Mark Twain exposes the hypocrisy of slavery through the use of satire.”* | | |
| **A student in \_\_\_\_\_\_\_\_\_\_\_\_\_\_ can demonstrate the ability to apply and comprehend critical language through the following statement(s):** | | * *Artists create three dimensional works of art and functional objects that transform perceptions in a way that elicits emotional responses.* |
| **Academic Vocabulary:** | Aesthetic,structure and function, aesthetics, transformation, tension/conflict, culture, shape, space/time/energy, emotion, laws/rules, societal, examine, elicit, influence, critical, challenge, cognizant, relevance, preference, Wabi-Sabi | |
| **Technical Vocabulary:** | Additive, subtractive, assemblage, throwing on the pottery wheel, functional, non-functional, hand building, casting | |

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| **Unit Title** | *Wabi-Sabi:* The beauty of things imperfect | | | **Length of Unit** | Instructor Choice |
| **Focusing Lens(es)** | Aesthetics | **Standards and Grade Level Expectations Addressed in this Unit** | VA09-GR.HS-S.1-GLE.1, VA09-GR.HS-S.1-GLE.2, VA09-GR.HS-S.1-GLE.3  VA09-GR.HS-S.2-GLE.1, VA09-GR.HS-S.2-GLE.2, VA09-GR.HS-S.2-GLE.3  VA09-GR.HS-S.3-GLE.1, VA09-GR.HS-S.3-GLE.2, VA09-GR.HS-S.3-GLE.3  VA09-GR.HS-S.4-GLE.1, VA09-GR.HS-S.4-GLE.2, VA09-GR.HS-S.4-GLE.3 | | |
| **Inquiry Questions (Engaging- Debatable):** | * In what way might cultural aesthetics influence how objects are created? (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS- S.2-GLE.1,2,3) and (VA09-Gr.HS-S.3-GLE.1,2,3) and (VA09-Gr.HS-S.4-GLE.1,2,3) * In art, what does it mean when something is beautiful? | | | | |
| **Unit Strands** | Comprehend/Reflect/Create/Transfer | | | | |
| **Concepts** | Beliefs/Values, Intention, Problem Solving, Culture, Emotion, Tradition, Expressions, Design, Characteristics and Expressive Features, Function and Non-Function, Preference, Challenge | | | | |

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| **Generalizations**  **My students will Understand that…** | **Guiding Questions**  **Factual Conceptual** | |
| Characteristics and expressive features of art communicate beliefs and values. (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS- S.2-GLE.1,2,3) and(VA09-Gr.HS-S.3-GLE.1,2,3) and (VA09-Gr.HS- S.4-GLE.1,2,3) | How do artists use characteristics and expressive features to express emotions? | Why do artists feel the need to communicate? |
| Artistry, workmanship, and intention correlate with functional and non functional artwork. (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS- S.2-GLE.1,2,3) and(VA09-Gr.HS-S.3-GLE.1,2,3) and (VA09-Gr.HS- S.4-GLE.1,2,3) | What expressive features distinguish functional art? | Is a handmade work a work of art inherently valuable?  What has greater intrinsic value, something handmade or machine-made? Explain.  How might an object’s purpose influence its structure and function? |
| Cultural influences can inform aesthetic preferences.  (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS- S.2-GLE.1,2,3) and(VA09-Gr.HS-S.3-GLE.1,2,3) and (VA09-Gr.HS- S.4-GLE.1,2,3) | What are examples of cultural influences in art?  What are examples of aesthetic preferences in art? (wabi-sabi, beauty) | Can an artist’s culture and aesthetic preferences influence their art work? |
| Expression in art can communicate, examine, and challenge tradition. (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS- S.2-GLE.1,2,3) and(VA09-Gr.HS-S.3-GLE.1,2,3) and (VA09-Gr.HS- S.4-GLE.1,2,3) | What are examples in art of communicating, examining, and challenging the relevance of traditions? | What purpose do traditions serve?  Why do traditions change over time? |

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| **Critical Content:**  **My students will Know…** | **Key Skills:**  **My students will be able to (Do)…** |
| * The origin of Wabi-Sabi (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS- S.2-GLE.1,2,3) and(VA09-Gr.HS-S.3-GLE.1,2,3) and (VA09-Gr.HS- S.4-GLE.1,2,3) * The ways in which artists experiment with ideas to order forms to communicate visions of the world.(Such as: hand building, assemblage, throwing on the pottery wheel, casting, additive and subtractive methods, etc.) (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS- S.2-GLE.1,2,3) and(VA09-Gr.HS-S.3-GLE.1,2,3) and (VA09-Gr.HS- S.4-GLE.1,2,3) * The potential emotional impact of functional and non-functional works of art (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS- S.2-GLE.1,2,3) and(VA09-Gr.HS-S.3-GLE.1,2,3) and (VA09-Gr.HS- S.4-GLE.1,2,3) * Examples of personal cultural influences and aesthetic preferences used in creative and critical problem solving (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS- S.2-GLE.1,2,3) and(VA09-Gr.HS-S.3-GLE.1,2,3) and (VA09-Gr.HS- S.4-GLE.1,2,3) * Reasons why artists make art (e.g. to communicate, examine, and challenge traditions.)(Examples-Stacey Webber, Sebastian Martorana. Cristina Cordova, Jennifer Crupi, Theaster Gates: Renwick Gallery 40 Under Forty Craft Futures) (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS- S.2-GLE.1,2,3) and(VA09-Gr.HS-S.3-GLE.1,2,3) and (VA09-Gr.HS- S.4-GLE.1,2,3) | * Identify how artists express ideas with order and forms to communicate visions of the world * (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS- S.2-GLE.1,2,3) and(VA09-Gr.HS-S.3-GLE.1,2,3) and (VA09-Gr.HS- S.4-GLE.1,2,3) * Compare and contrast the emotions/expressions in functional and non-functional works of art * (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS- S.2-GLE.1,2,3) and(VA09-Gr.HS-S.3-GLE.1,2,3) and (VA09-Gr.HS- S.4-GLE.1,2,3) * Engage in creative and critical problem solving methods cognizant of their personal cultural influences and aesthetic preferences (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS- S.2-GLE.1,2,3) and(VA09-Gr.HS-S.3-GLE.1,2,3) and (VA09-Gr.HS- S.4-GLE.1,2,3)) * Analyze and interpret ways that artists communicate, examine, and challenge traditions (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS- S.2-GLE.1,2,3) and(VA09-Gr.HS-S.3-GLE.1,2,3) and (VA09-Gr.HS- S.4-GLE.1,2,3) |

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| **A student in \_\_\_\_\_\_\_\_\_\_\_\_\_\_ can demonstrate the ability to apply and comprehend critical language through the following statement(s):** | | * *Artists create functional and non-functional art works that challenge cultural and social traditions by interpreting aesthetic values and influences.* |
| **Academic Vocabulary:** | Aesthetic,Emotion, Examine, Critical, Challenge, Wabi-Sabi, Traditions. Order, Form, Functional, Non-Functional, Examine, Beauty | |
| **Technical Vocabulary:** | Additive, Subtractive, Assemblage, Throwing on the pottery wheel, Functional, Non-functional, Hand Building, Casting, Analyze, Interpret, Identify, Vision | |