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Excellence through Equity, Engagement, and Environment



Washington Township School District

Course Title:	Ceramics 3					
Grade Level(s):	11-12					
Duration:	<i>Full Year:</i>	X	<i>Semester:</i>		<i>Marking Period:</i>	
Course Description:	Ceramics 3 will provide students with the opportunity to expand their technical skills and conceptual approaches to the clay medium. Students will thoroughly investigate skills learned in Ceramics 1 and 2 and take a dive deeper into handbuilding and wheel throwing techniques. Students will also study the work of diverse ceramics artists and explore various clay surface techniques while developing a personal artistic style. Experimentation will be encouraged as well as works of depth and complexity.					
Grading Procedures:	Summative (70%) <ul style="list-style-type: none"> • Projects • Formative Evaluations Supportive (30%) <ul style="list-style-type: none"> • Classwork • Homework • Quizzes • Class Performance 					
Primary Resources:	Instructor selected materials					

Washington Township Principles for Effective Teaching and Learning

- Implementing a standards-based curriculum
- Facilitating a learner-centered environment
- Using academic target language and providing comprehensible instruction
- Adapting and using age-appropriate authentic materials
- Providing performance-based assessment experiences
- Infusing 21st century skills for College and Career Readiness in a global society

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Under the Direction of:	Casey Corigliano
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Revised: _____

BOE Approval: _____

Course Desired Results

The Washington Township Visual Art Department's courses are taught in a project-based format. Throughout each unit, one or more projects will be selected by the instructor and within each project, students will be asked to **Create, Present, Respond** and **Connect** in accordance with the NJ Student Learning Standards for Arts Education. Therefore, the 11 standards within those four artistic processes are listed below along with the *Unit Goals & Scales* of our district's curriculum template as they are applicable to every unit within this course. Additional information on the NJ Student Learning Standards can be found here: [NJ Arts Standards](#).

Anchor Standard 1: Generating and conceptualizing ideas.

Anchor Standard 2: Organizing and developing ideas.

Anchor Standard 3: Refining and completing products.

Anchor Standard 4: Selecting, analyzing, and interpreting work.

Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.

Anchor Standard 6: Conveying meaning through art.

Anchor Standard 7: Perceiving and analyzing products.

Anchor Standard 8: Interpreting intent and meaning.

Anchor Standard 9: Applying criteria to evaluate products.

Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to make art.

Anchor Standard 11: Relating artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Indicators

Explore

1.5.12adv.Cr1a – Visualize and generate art and design that can affect social change.

1.5.12adv.Cr1b – Choose from a range of materials and methods of traditional and contemporary artistic practices, following or breaking established conventions, to plan the making of multiple works of art and design based on a theme, idea, or concept.

Investigate

1.5.12adv.Cr2a – Experiment, plan, and make multiple works of art and design that explore a personally meaningful theme, idea, or concept.

1.5.12adv.Cr2b – Demonstrate understanding of the importance of balancing freedom and responsibility in the use of images, materials, tools, and equipment in the creation and circulation of creative work.

1.5.12adv.Cr2c – Demonstrate in works of art or design how visual and material culture defines, shapes, enhances, inhibits, and/or empowers people's lives.

Reflect, Refine, Continue

1.5.12adv.Cr3a – Reflect on, re-engage, revise, and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.

Analyze

1.5.12adv.Pr4a – Critique, justify, and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.

Select

1.5.12adv.Pr5a – Investigate, compare, and contrast methods for preserving and protecting art.

Share

1.5.12adv.Pr6a – Curate a collection of objects, artifacts, or artwork to impact the viewer's understanding of social, cultural, and/or political experiences.

Perceive

1.5.12adv.Re7a – Analyze how responses to art develop over time based on knowledge of and experience with art and life.

1.5.12adv.Re7b – Determine the commonalities within a group of artists or visual arts attributed to a particular type of art, timeframe, or culture.

Interpret

1.5.12adv.Re8a – Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis.

Analyze

1.5.12adv.Re9a – Construct evaluations of a work of art or collection of works based on differing sets of criteria.

Synthesize

1.5.12adv.Cn10a – Synthesize knowledge of social, cultural, historical, and personal life with art-making approaches to create meaningful works of art or design.

Relate

1.5.12adv.Cn11a – Assess the impact of an artist or a group of artists on the belief, values, and behaviors of a society.

1.5.12adv.Cn11b – Assess the impact of an artist or group of artists on global issues, including climate change.

Understandings:

Students will understand that...

1. Creativity and innovative thinking are essential life skills that can be developed. Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art-making goals.
2. Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches. Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks. People create and interact with objects, places, and design that define, shape, enhance, and empower their lives.
3. Artists and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.
4. Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects artifacts, and artworks for preservation and presentation.
5. Artists, curators and others consider a variety of factors and methods including evolving technologies when preparing and refining artwork for display and or when deciding if and how to preserve and protect it.
6. Objects, artifacts, and artworks collected, preserved, or presented either by artists, museums, or other venues communicate meaning and a record of social, cultural, and political experiences resulting in the cultivating of appreciation and understanding.
7. Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments. Visual

Essential Questions:

1. What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors prevent or encourage people to take creative risks? How does collaboration expand the creative process? How does knowing the contexts, histories, and traditions of art forms help us create works of art and design? Why do artists follow or break from established traditions? How do artists determine what resources and criteria are needed to formulate artistic investigations?
2. How do artists work? How do artists and designers determine whether a particular direction in their work is effective? How do artists and designers learn from trial and error? How do artists and designers care for and maintain materials, tools, and equipment? Why is it important for safety and health to understand and follow correct procedures in handling materials, tools, and equipment? What responsibilities come with the freedom to create? How do objects, places, and design shape lives and communities? How do artists and designers determine goals for designing or redesigning objects, places, or systems? How do artists and designers create works of art or design that effectively communicate?
3. What role does persistence play in revising, refining, and developing work? How do artists grow and become accomplished in art forms? How does collaboratively reflecting on a work help us experience it more completely?
4. How are artworks cared for and by whom? What criteria, methods, and processes are used to select work for preservation or presentation? Why do people value objects, artifacts, and artworks, and select them for presentation?

<p>arts influences understanding of and responses to the world.</p> <ol style="list-style-type: none"> 8. People gain insights into meanings of artworks by engaging in the process of art criticism. 9. People evaluate art based on various criteria. 10. Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences. 11. People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art. 12. SEL Enduring Understandings: www.selarts.org 	<ol style="list-style-type: none"> 5. What methods and processes are considered when preparing artwork for presentation or preservation? How does refining artwork affect its meaning to the viewer? What criteria are considered when selecting work for presentation, a portfolio, or a collection? 6. What is an art museum? How does the presenting and sharing of objects, artifacts, and artworks influence and shape ideas, beliefs, and experiences? How do objects, artifacts, and artworks collected, preserved, or presented, cultivate appreciation and understanding? 7. How do life experiences influence the way you relate to art? How does learning about art impact how we perceive the world? What can we learn from our responses to art? What is visual art? Where and how do we encounter visual arts in our world? How do visual arts influence our views of the world? 8. What is the value of engaging in the process of art criticism? How can the viewer "read" a work of art as text? How does knowing and using visual art vocabulary help us understand and interpret works of art? 9. How does one determine criteria to evaluate a work of art? How and why might criteria vary? How is a personal preference different from an evaluation? 10. How does engaging in creating art enrich people's lives? How does making art attune people to their surroundings? How do people contribute to awareness and understanding of their lives and the lives of their communities through artmaking? 11. How does art help us understand the lives of people of different times, places, and cultures? How is art used to impact the views of a society? How does art preserve aspects of life? 12. SEL Essential Questions: www.selarts.org
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Course Learning Goal and Scale <i>(Level 2.0 reflects a minimal level of proficiency)</i>	
Anchor Standard 1: Generating and conceptualizing ideas.	
4.0	Students will be able to: <ul style="list-style-type: none"> • Visualize and generate art and design that can affect social change.

	<ul style="list-style-type: none"> Choose from a range of materials and methods of traditional and contemporary artistic practices, following or breaking established conventions, to plan the making of multiple works of art and design based on a theme, idea, or concept.
3.0	Students will be able to: <ul style="list-style-type: none"> Individually or collaboratively formulate new creative problems based on student's existing artwork. Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.
2.0	Students will be able to: <ul style="list-style-type: none"> Use multiple approaches to begin creative endeavors. Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art and design.
1.0	With help, partial success at level 2.0 content and level 3.0 content
0.0	Even with help, no success

Anchor Standard 2: Organizing and developing ideas.	
4.0	Students will be able to: <ul style="list-style-type: none"> Experiment, plan, and make multiple works of art and design that explore a personally meaningful theme, idea, or concept. Demonstrate understanding of the importance of balancing freedom and responsibility in the use of images, materials, tools, and equipment in the creation and circulation of creative work. Demonstrate in works of art or design how visual and material culture defines, shapes, enhances, inhibits, and/or empowers people's lives.
3.0	Students will be able to: <ul style="list-style-type: none"> Through experimentation, practice, and persistence, demonstrate acquisition of skills and knowledge in a chosen art form. Demonstrate awareness of ethical implications of making and distributing creative work. Redesign an object, system, place, or design in response to contemporary issues.
2.0	Students will be able to: <ul style="list-style-type: none"> Engage in making a work of art or design without having a preconceived plan. Explain how traditional and non-traditional materials may impact human health and the environment and demonstrate safe handling of materials, tools, and equipment. Collaboratively develop a proposal for an installation, artwork, or space design that transforms the perception and experience of a particular place.
1.0	With help, partial success at level 2.0 content and level 3.0 content
0.0	Even with help, no success

Anchor Standard 3: Refining and completing products.	
4.0	Students will be able to: <ul style="list-style-type: none"> Reflect on, re-engage, revise, and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.
3.0	Students will be able to:

	<ul style="list-style-type: none"> Engage in constructive critiques with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision.
2.0	Students will be able to: <ul style="list-style-type: none"> Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on, and plan revisions for works of art and design in progress.
1.0	With help, partial success at level 2.0 content and level 3.0 content
0.0	Even with help, no success

Anchor Standard 4: Selecting, analyzing, and interpreting work.

4.0	Students will be able to: <ul style="list-style-type: none"> Critique, justify and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.
3.0	Students will be able to: <ul style="list-style-type: none"> Analyze, select, and critique personal artwork for a collection or portfolio presentation.
2.0	Students will be able to: <ul style="list-style-type: none"> Analyze, select, and curate artifacts and/or artworks for presentation and preservation.
1.0	With help, partial success at level 2.0 content and level 3.0 content
0.0	Even with help, no success

Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.

4.0	Students will be able to: <ul style="list-style-type: none"> Investigate, compare, and contrast methods for preserving and protecting art.
3.0	Students will be able to: <ul style="list-style-type: none"> Evaluate, select, and apply methods or processes appropriate to display artwork in a specific place.
2.0	Students will be able to: <ul style="list-style-type: none"> Analyze and evaluate the reasons and ways an exhibition is presented.
1.0	With help, partial success at level 2.0 content and level 3.0 content
0.0	Even with help, no success

Anchor Standard 6: Conveying meaning through art.

4.0	Students will be able to: <ul style="list-style-type: none"> Curate a collection of objects, artifacts, or artwork to impact the viewer's understanding of social, cultural and/or political experiences.
3.0	Students will be able to: <ul style="list-style-type: none"> Make, explain, and justify connections between artists or artwork and social, cultural, and political history.
2.0	Students will be able to:

	<ul style="list-style-type: none"> Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural, or political beliefs and understandings.
1.0	With help, partial success at level 2.0 content and level 3.0 content
0.0	Even with help, no success

Anchor Standard 7: Perceiving and analyzing products.	
4.0	Students will be able to: <ul style="list-style-type: none"> Analyze how responses to art develop over time based on knowledge of and experience with art and life. Determine the commonalities within a group of artists or visual arts attributed to a particular type of art, timeframe, or culture.
3.0	Students will be able to: <ul style="list-style-type: none"> Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments. Evaluate the effectiveness of visual artworks to influence ideas, feelings, and behaviors of specific audiences.
2.0	Students will be able to: <ul style="list-style-type: none"> Hypothesize ways in which art influences perception and understanding of human experiences. Analyze how one's understanding of the world is affected by experiencing visual arts.
1.0	With help, partial success at level 2.0 content and level 3.0 content
0.0	Even with help, no success

Anchor Standard 8: Interpreting intent and meaning.	
4.0	Students will be able to: <ul style="list-style-type: none"> Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis.
3.0	Students will be able to: <ul style="list-style-type: none"> Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.
2.0	Students will be able to: <ul style="list-style-type: none"> Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.
1.0	With help, partial success at level 2.0 content and level 3.0 content
0.0	Even with help, no success

Anchor Standard 9: Applying criteria to evaluate products.	
4.0	Students will be able to: <ul style="list-style-type: none"> Construct evaluations of a work of art or collection of works based on differing sets of criteria.
3.0	Students will be able to:

	<ul style="list-style-type: none"> Determine the relevance of criteria used by others to evaluate a work of art or collection of works.
2.0	Students will be able to: <ul style="list-style-type: none"> Establish relevant criteria in order to evaluate a work of art or collection of works.
1.0	With help, partial success at level 2.0 content and level 3.0 content
0.0	Even with help, no success

Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.	
4.0	Students will be able to: <ul style="list-style-type: none"> Synthesize knowledge of social, cultural, historical, and personal life with art-making approaches to create meaningful works of art or design.
3.0	Students will be able to: <ul style="list-style-type: none"> Utilize inquiry methods of observation, research, and experimentation to explore other subjects through artmaking.
2.0	Students will be able to: <ul style="list-style-type: none"> Document the process of developing ideas from early stages to fully elaborated ideas.
1.0	With help, partial success at level 2.0 content and level 3.0 content
0.0	Even with help, no success

Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.	
4.0	Students will be able to: <ul style="list-style-type: none"> Assess the impact of an artist or a group of artists on the beliefs, values, and behaviors of a society. Assess the impact of an artist or group of artists on global issues, including climate change.
3.0	Students will be able to: <ul style="list-style-type: none"> Compare uses of art in a variety of societal, cultural, and historical contexts and make connections to uses of art in contemporary and local contexts. Compare uses of art in a variety of societal, cultural, and historical contexts and make connections to global issues, including climate change.
2.0	Students will be able to: <ul style="list-style-type: none"> Describe how knowledge of culture, traditions, and history may influence personal responses to art. Describe how knowledge of global issues, including climate change may influence personal responses to art.
1.0	With help, partial success at level 2.0 content and level 3.0 content
0.0	Even with help, no success

Unit Title: Advanced Hand-building Techniques

Unit Description: This unit will continue to explore the slab, coil, and pinch hand-building techniques to create more complex hand-built forms. Emphasis for this unit shifts from learning basic techniques to achieving a higher level of craftsmanship and personal expression. Students will be tasked with creating functional and/or sculptural forms combining hand-building techniques.

Unit Duration: 45 days

Understandings:

Students will understand...

1. Slab, coil, and pinch are all hand-building techniques that can be combined to create an artwork.
2. They can utilize a variety of construction, surface design, and glazing techniques appropriate to create their clay works.
3. Aesthetics is the search for the ideal and the beauty within art.

Essential Questions:

1. What is the difference between functional and sculptural forms?
2. What is a personal aesthetic, and why it is important in art?
3. What is the main theme behind the project?
4. How are you going to build the project?
5. How are you going to finish the project?

Assessment Evidence

Performance Tasks:

- Describe what the slab technique is, and how to use it
- Explain the various steps involved in using these techniques
- Explain the difference between techniques
- Create a project(s) combining all hand-building techniques

Other Evidence:

- Daily performance in class
- Teacher observation and monitoring
- Completion and quality of projects
- Participation in teacher demonstrations

Benchmarks:

- Demonstration/lecture notes
- Project development sketches and plans
- Performance progress assessments
- Final project results and critiques

Learning Plan

Learning Activities:

- Lectures about the building techniques
 - What each technique is best used for
 - Current artists that use this technique
- Demonstrations about different ways to use each technique
 - Some building techniques are more suitable in different situations
- Creation, performance, and production of the project(s)
 - Projects should focus on forms that are unique to the artists personal expression
- Critique of student project

Resources:

- Historical and contemporary examples
- Educational videos
- Edpuzzle
- Nearpod
- Instructor selected projects may include:
 - Abstract/Non-Objective Sculpture
 - Surrealism Sculpture
 - Realism Sculpture
 - Functional Forms
 - Installation Art

Unit Title: Advanced Wheel Throwing Techniques

Unit Description: Students will build upon the wheel techniques they learned in Ceramics 1 and 2 and will refine their skills in centering the clay, creating symmetry, and developing more advanced mastery of wheel throwing. Projects will focus on making even thickness throughout the form and all thrown projects should use 2-3 pounds of clay.

Unit Duration: 72 days

Understandings:

Students will understand...

1. Centering is the most important step in throwing on the wheel.
2. Through repetition they will master their skill set.
3. Building muscle memory in your fingers is key to creating even symmetrical work.

Essential Questions:

1. What is the difference of shapes, and do you trim them?
2. How do the weight and size feel for the project
3. What are different shapes you can make?

Assessment Evidence

Performance Tasks:

- Advanced knowledge of wheel throwing techniques
- Proper planning and thought evoking discussion

Other Evidence:

- Daily performance in class
- Teacher observation and monitoring
- Completion and quality of projects
- Participation in teacher demonstrations

Benchmarks:

- Demonstration/lecture notes
- Project development sketches and plans
- Performance progress assessments
- Final project results and critiques

Learning Plan

Learning Activities:

- Teacher demonstration of techniques using to create advanced forms
- Photo references and professional wheel thrown pottery as examples
- Proper terminology used to describe specific media, tools, and techniques
- Class discussions and brainstorming sessions involving critical thinking
- Critique of student project

Resources:

- Historical and contemporary examples
- Educational videos
- Edpuzzle
- Nearpod
- Instructor selected projects may include:
 - o Throwing cylinders
 - o Throwing bowls
 - o 4 mugs
 - o Two vases and bottles
 - o 4 plates
 - o Sectional pots
 - o Pitchers
 - o Goblets

Unit Title: Advanced Glazing and Decorating Techniques

Unit Description: Students will continue to explore new intuitive approaches to using the surface of ceramics as a canvas to tell stories either representational or abstract (or both). Through lectures and demonstrations, we will explore effective ways of composing imagery on either sculptural or functional forms.

Unit Duration: 18 days

Understandings:

Students will understand...

1. Whenever possible, a ceramic piece should be designed to accommodate the intended surface decoration, rather than postponing decisions about surface design until the piece is leather hard or bisque-fired.
2. The potter or sculptor must approach each piece as a designer, and never just as a decorator.
3. The surface of a pot is like a canvas where the objective is to address the entire surface of a ceramic piece in a composition that makes use of positive/negative space, focal points, symmetrical/asymmetrical balance, and rhythmic or non-rhythmic repetition of visual elements.

Essential Questions:

1. What message am I trying to convey?
2. Am I achieving that message?
3. Which surface decorating technique will best convey my message?

Assessment Evidence

Performance Tasks:

- They will review information about tools and proper techniques for surface decoration
- Students will view demonstrations on how to use techniques
- Students will first design and sketch their project
- Each student will work independently creating their own work
- Class will conduct a critique

Other Evidence:

- Daily performance in class
- Teacher observation and monitoring
- Completion and quality of projects
- Participation in teacher demonstrations

Benchmarks:

- Demonstration/lecture notes
- Project development sketches and plans
- Performance progress assessments
- Final project results and critiques

Learning Plan

Learning Activities:

- Teacher presentation of the technique using demonstration of skill to be learned
- Photo references and professional examples
- Proper terminology used to describe specific media, tools, and techniques
- Class discussions and brainstorming sessions involving critical thinking
- Critique of student project

Resources:

- Historical and contemporary examples
- Educational videos
- Edpuzzle
- Nearpod
- Instructor selected projects may include:
 - o Sgraffito
 - o Mishima
 - o Kintsugi
 - o Underglaze Transfers
 - o Waterslide Decals

Unit Title: Artist Reflection

Unit Description: Students will research current Ceramic Artists and create a piece in said Artist's style. Students will mimic the building and decorating techniques used by their chosen artist.

Unit Duration: 45 days

Understandings:

Students will understand...

1. Ceramics can be utilitarian and/or fine art.
2. Ceramics is still a prominent art form.
3. How ceramics is a part of our world.
4. How artists apply the elements of art and principles of design to create art.

Essential Questions:

1. How do they come up with their style of work?
2. Are they hand builders, throwers, or both?
3. How do they create a piece from start to finish?

Assessment Evidence

Performance Tasks:

- Explain the use of ceramics and its function throughout art history
- Recognize pottery from different time periods and cultures
- Explain the use and function of ceramics throughout art history
- Develop an idea and a concept into a tangible form or sculpture as well as a unique work of art

Other Evidence:

- Daily performance in class
- Teacher observation and monitoring
- Completion and quality of projects
- Participation in teacher demonstrations

Benchmarks:

- Demonstration/lecture notes
- Project development sketches and plans
- Performance progress assessments
- Final project results and critiques

Learning Plan

Learning Activities:

- Teacher presentation of images and information
- Photo references of historical art pieces pertaining to the idea or concept
- Proper terminology used to describe specific cultures and techniques
- Class discussions and brainstorming sessions
- Individual research about subject matter
- Creation of ceramic pottery based on concepts, designs, functions, historical significance, creativity, genres
- Critique of student project

Resources:

- Historical and contemporary examples
- Educational videos
- Edpuzzle
- Instructor selected projects may include:
 - Artist Reflection

Unit Modifications for Special Population Students

Advanced Learners	<ul style="list-style-type: none"> ● Student can be paired up with another student to serve as a guide or mentor ● Advanced students may enhance their experience by creating their own small-scale work as supplemental examples for class observation and discussion
Struggling Learners	<ul style="list-style-type: none"> ● Students can be paired up with a more advanced student to work with for additional assistance ● Presentations and lecture notes can be photocopied so students may highlight important points and terms
English Language Learners	<p>Modifications are required to be used in content-area classrooms where a student has limited English proficiency. These modifications are given based on the English proficiency of the student while maintaining the rigor of the content. Sheltered English Instruction strategies are utilized to provide students with limited English proficiency access to grade-level, mainstream content while promoting English proficiency development.</p> <p>NJDOE ELL Resources SEI Strategies for Visual Arts Can-Do Descriptions for Proficiency Levels Grades 9-12</p>
Learners with an IEP	<p>Each special education student has in Individualized Educational Plan (IEP) that details the specific accommodations, modifications, services, and support needed to level the playing field. This will enable that student to access the curriculum to the greatest extent possible in the least restrictive environment. These include:</p> <ul style="list-style-type: none"> ● Variation of time: adapting the time allotted for learning, task completion, or testing ● Variation of input: adapting the way instruction is delivered ● Variation of output: adapting how a student can respond to instruction ● Variation of size: adapting the number of items the student is expected to complete ● Modifying the content, process or product <p>Additional resources are outlined to facilitate appropriate behavior and increase student engagement. The most frequently used modifications and accommodations can be viewed here.</p> <p>Teachers are encouraged to use the Understanding by Design Learning Guidelines (UDL). These guidelines offer a set of concrete suggestions that can be applied to any discipline to ensure that all learners can access and participate in learning opportunities. The framework can be viewed here www.udlguidelines.cast.org</p>
Learners with a 504	<p>Refer to page four in the Parent and Educator Resource Guide to Section 504 to assist in the development of appropriate plans.</p>

Interdisciplinary Connections

Instruction in the arts helps students with the development of motor skills, language skills, social skills, decision-making, risk-taking, and inventiveness. Working in the arts helps learners to develop creative problem-solving skills and teaching through the arts can present difficult concepts visually and creatively, making them easier to understand. Arts experiences boost critical thinking, teaching students to take the time to be more careful and thorough in how they observe the world as instruction in the arts connects students with their own culture as well as with the wider world. Integrating art with other disciplines provides challenges for learners at all levels and can reach students who might not otherwise be engaged in other subject areas. Instruction in the arts provides students with the skills to be life-long learners.

Integration of 21st Century Skills

The Arts as Communication

Artistically literate citizens use a variety of artistic media, symbols, and metaphors to independently create and perform work that expresses and communicates their own ideas and can respond by analyzing and interpreting the artistic communications of others.

The Arts as Creative Personal Realization

Artistically literate citizens find at least one arts discipline in which they develop sufficient competence to continue active involvement in creating, performing/presenting/producing, responding and connecting to as an adult.

The Arts as Culture, History, and Connectors

Artistically literate citizens know and understand artwork from varied historical periods and cultures, and actively seek and appreciate diverse forms and genres of artwork of enduring quality/significance. They also seek to understand relationships among the arts, and cultivate habits of searching for and identifying patterns, relationships between the arts and other knowledge.

The Arts as a Means to Well-Being

Artistically literate citizens find joy, inspiration, peace, intellectual stimulation, meaning, and other life-enhancing qualities through participation in the arts.

The Arts as Community Engagement

Artistically literate citizens seek artistic experience and support the arts in their local, state, national, and global communities.