

Note: Before you plan and write art experiences; pre-assess your students based on the proposed concepts, enduring understandings, and objectives of the unit/lesson(s). You may also gather this information from (previous) teachers, by reviewing already completed art work, consulting curriculum materials, etc., to get a better understanding of what content students already know and what they will need to know to be successful.

Pre-Assessment:

This will need to be done prior to teaching your lesson. Outline the method you will use to determine the skill/knowledge level of your students based on the concepts/enduring understandings/objectives of the lesson. (Hint: turn these into questions.) Be specific in describing what you would recognize as proficient skill/knowledge.

Before this project, students will be pre-assessed by creating a sculpture out of a slab and coils. The sculpture must contain a minimum of two slabs and include ten different textures on them. The sculptures will later be used as a template to test any new glazes that students want to use on sculptures. This will assess the building technique and use of material for textures.

Performance:

What will students accomplish as a result of this lesson? This can be presented to students in the form of a story. In this narrative the students take on a role and create a learning product about a specific topic for a certain audience. (RAFT – Role / Audience / Format / Topic)

You have just been asked to participate in a contest! The newest restaurant in Windsor will be commissioning a local artist to create a tableware set. The rules are that you must have a teapot and a matching set of the following: cups, bowls, or planters. One of the main criteria you will be judged on is the sense of unity within the piece, so you must figure out a way to make sure they all look like one matching work of art. There are many other people that are competing in the challenge, good luck!

Concepts:

List the **big ideas** students will be introduced to in the lesson. These ideas are universal, timeless and transferrable. Examples of concepts used in art might include: Composition, Patterns, Technique, Rhythm, Paradox, Influence, Style, Force, Culture, Space/Time/Energy, Line, Law/Rules, Value, Expressions, Emotions, Tradition, Symbol, Movement, Shape, Improvisation, and Observation **Look for concepts in the standards, content specific curriculum, etc.**

Unity, functionality, expression, form, surface treatment, patterns.

Enduring Understanding (s):

Enduring Understandings **show a relationship between two or more concepts**; connected with an active verb. The best enduring understandings not only link two or more concepts; but demonstrate why this relationship is important. Like concepts, they are timeless, transferrable and universal. **Align Standards, Prepared Graduate Competencies (PGCs) and Grade Level Expectations (GLEs) to Enduring Understandings.**

Functional ceramic art can be unified through form, surface technique, or theme.

Standards: (All lessons should address all standards.)

1. Observe and Learn to **Comprehend**
2. Envision and Critique to **Reflect**
3. Invent and Discover to **Create**
4. Relate and Connect to **Transfer**

Objectives/Outcomes/Learning Targets:

Objectives **describe a learning experience** with a **condition** → **behavior (measurable)** → **criterion**. Aligned to: Bloom's – Standards – GLEs - Art learning and, when appropriate, Numeracy, Literacy and Technology.

Should be written as: Objective. (Bloom's: - Standard: - GLE: -Art learning: -Numeracy, Literacy, and/or Technology)

Given clay, the student will be able to *construct* a functional set and matching set using coil or slab building techniques. (Bloom's: synthesis; Standard: create; GLE: 3.1; Art Learning:)

Using clay and glaze, the student will be able to *create* a set of cups, bowls, or planters that are unified by form, surface treatment, or theme. (Bloom's: application; Standard: create; GLE: 3.2; Art Learning:)

Using sketches, the student will be able to *plan* four concepts for form, surface treatment, and theme for matching sets of cups, bowls, or planters. (Bloom's: comprehend; Standard: comprehend; GLE: 1.1; Art Learning:)

By coiling or slab building, the student will be able to *create* matching sets of at least four vessels that are functional and aesthetically unique. (Bloom's: synthesis; Standard: create; GLE: 3.2; Art Learning:)

By looking at artists _____, the student will be able to *refer* to formal qualities and building techniques in their matching sets. (Bloom's: comprehension; Standard: comprehend; GLE: 1.2; Art Learning:)

After completing the self-evaluation, the student will be able to *analyze* the building process and their final artworks for functionality and execution of design. (Bloom's: analysis; Standard: reflect; GLE: 2.1; Art Learning:)

Using completed art work, the student will be able to evaluate how successful matching sets were in terms of construction, unity, and functionality. (Bloom's: ; Standard: transfer; GLE: 4.2; Art Learning:)

Differentiation:

Explain specifically how you have addressed the needs of exceptional students at both end of the skill and cognitive scale. Describe the strategies you will use for students who are already proficient and need growth beyond what you have planned for the rest of the class, as well as modifications for students with physical and/or cognitive challenges. **Students must still meet the objectives.**

Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process) Extension for students to work outside of class. Concept mapping instead of sketching for ideation.	Expression (Products and/or Performance) Allow students to complete work to full potential with construction and surface treatment. Sequential planning.
Extensions for depth and complexity:	Access (Resources and/or Process) If student finished sets that match their teapot and successfully meet criteria, they can create one or more cups, bowls, or planters of their choice. Option to create any other tableware (spoons, plates, etc.) that go with matching sets.	Expression (Products and/or Performance) Option to create another functional object with different stylistic qualities and explore other forms. Extend thematic elements of project.

Literacy:

List terms (vocabulary) specific to the topic that students will be introduced to in the lesson **and describe how literacy is integrated into the lesson.**

Vocabulary: Form, functionality, aesthetic qualities,

Literacy: Concept mapping, planning form mathematically.

Materials:

Must be grade level appropriate. **List** everything you will need for this lesson, including art supplies and tools. (These are the materials students will use.) **List all materials in a bulleted format.**

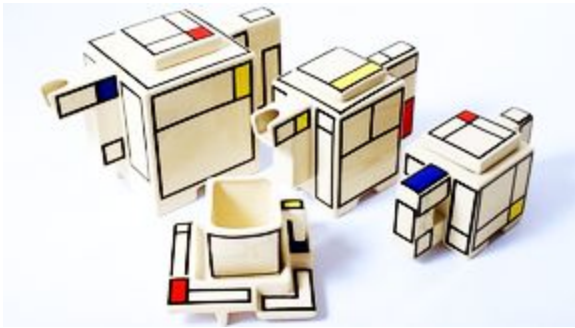
- clay
- water
- blending tools
- carving tools

- canvas
- glaze
- paint brushes

Resources:

List all visual aids and reference material (books, slides, posters, etc. Be specific; include title, artist, etc. **Make reference to where the material can be found.** (These are the resources used by the teacher to support/develop the lesson.) **List all resources in a bulleted format.**









Preparation:

What do you need to prepare for this experience? List steps of preparation in a bulleted format.

- prepare slide show
- glaze pre-tests
- make sure tea pots are completed
- reclaim extra clay
- prepare new glazes to be used

Safety:

Be specific about the safety procedures that need to be addressed with students. **List all safety issue in a bulleted format.**

- Clean up clay dust
- Be careful to make sure glaze only stays on vessels.

Action to motivate/Inquiry Questions:

Describe how you will begin the lesson to **stimulate student's interest**. How will you pique their curiosity and make them interested and excited about the lesson? **What inquiry questions will you pose?** Be specific about what **you will say and do** to motivate students and get them thinking and ready to participate. Be aware of the varying range of learning styles/intelligences of your students. Some ideas might include: telling a story, posing a series of questions, role-playing, etc.

Now we have our teapots created, we get to make a matching set that we can later use! We have the option to make a matching set of cups, bowls, and planters. How can you continue the theme of your teapots onto other functional objects?

Ideation/Inquiry:

Ideation is the creative process of generating, developing, and communicating new ideas, where an idea is understood as a basic element of thought that can be visual, concrete or abstract. List and describe inquiry questions *and* processes you will engage students in to help them develop ideas and plans for their artwork.

What makes something a “matching set”?

How can functional objects be unified?

How do you determine if an object is a sculpture or a functional object?

Instruction:

Give a detailed account (in bulleted form) of **what** you will teach. **Be sure to include approximate time for each activity and instructional methodology: skills, lecture, inquiry, etc.** Include motivation and ideation/inquiry where appropriate; including what student will understand as a result of the art experience

Day 1: Gold Day	Instruction - The teacher will... (Be specific about what concepts, information, understandings, etc. will be taught.) Identify instructional methodology. KNOW (Content) and DO (Skill)	Learning - Students will... i.e.: explore ideation by making connections, comparing, contrasting; synthesize possibilities for each painting technique; etc. (Be specific about what will be the intended result of the instruction as it relates to learning.) UNDERSTAND	Time
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	<ol style="list-style-type: none"> 1. Introduction on the new project. Students should be finished with their teapot project now, so we can start making matching sets. Students will create a matching set of either cups, bowls, or planters. The matching sets must go along with with their teapots. Sets must be unified with form, surface treatment, or overall theme. Although students will have time to practice throwing on the wheel, they will build their matching sets by using slab building or coils. 2. Students must have FOUR preliminary sketches before they can start. There must be one sketch of a bowl set, cup set, planter set, and a set of the artists' choice. All sketches must compliment their teapots and have different stylistic qualities. The sets must be functional and aesthetically appealing. Along with a drawing, students should have written notes about color schemes and anything else that will help explain details of the art work. Students must get their sketches approved before starting to work on their sets. 3. Once sketches are approved, students can start building. Any help or demonstrations will be on an individual basis, as students should be problem solving on their own. During workday, students in the designated group will practice throwing on the wheel. 4. Clean up. Students should return clay either to the clay bag or to reclaim. All tools should be 	<ol style="list-style-type: none"> 1. Listening critically: the art of silent dialogue. Making plausible inferences, predictions, or interpretations. 2. Ideation. Thinking independently. Developing intellectual humility and suspending judgment. 3. Generating or assessing solutions. Comparing and contrasting ideals with actual practice. Giving reasons and evaluating evidence and alleged facts. 4. Exercising fair-mindedness. 	<p>15 mins</p> <p>60 mins-70 mins</p> <p>15 mins</p> <p>10 mins</p>
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	<p>put away in their proper drawers. If students worked on the wheel, they should clean all their tools and place it in the wheel material cabinet. All spaces should be wiped out.</p>		
Day 2: Gold Day	<ol style="list-style-type: none"> 1. First full work day. Class will start with a quick recap of the expectations of the project. Sketches are due at the end of class today. Once sketches are approved, students can start building. Any help or demonstrations will be on an individual basis, as students should be problem solving on their own. During workday, students in the designated group will practice throwing on the wheel. 2. Clean up. Students should return clay either to the clay bag or to reclaim. All tools should be put away in their proper drawers. If students worked on the wheel, they should clean all their tools and place it in the wheel material cabinet. All spaces should be wiped out. 	<ol style="list-style-type: none"> 1. Generating or assessing solutions. Comparing and contrasting ideals with actual practice. Giving reasons and evaluating evidence and alleged facts. Thinking independently. 2. Exercising fair-mindedness. 	<p>80 mins</p> <p>10 mins</p>
Day 3: Gold Day	<ol style="list-style-type: none"> 1. Work day. Any help or demonstrations will be on an individual basis, as students should be problem solving on their own. During workday, students in the designated group will practice throwing on the wheel. 	<ol style="list-style-type: none"> 1. Generating or assessing solutions. Comparing and contrasting ideals with actual practice. Giving reasons and evaluating evidence and alleged facts. Thinking independently. 2. Making plausible inferences, predictions, or interpretations. 	<p>80 mins</p>

	<p>2. Clean up. Students should return clay either to the clay bag or to reclaim. All tools should be put away in their proper drawers. If students worked on the wheel, they should clean all their tools and place it in the wheel material cabinet. Brushes used for glazes should be washed with soap and water. All spaces should be wiped out.</p>	<p>2. Exercising fair-mindedness.</p>	<p>10 mins</p>
Day 6: Gold Day	<p>1. Final work day. Any help or demonstrations will be on an individual basis, as students should be problem solving on their own. During workday, students in the designated group will practice throwing on the wheel. Students will also have time to glaze their teapots. Students should apply at least three layers of glaze to get the proper color and texture.</p> <p>2. Clean up. Students should return clay either to the clay bag or to reclaim. All tools should be put away in their proper drawers. If students worked on the wheel, they should clean all their tools and place it in the wheel material cabinet. Brushes used for glazes should be washed with soap and water. All spaces should be wiped out.</p>	<p>1. Generating or assessing solutions. Comparing and contrasting ideals with actual practice. Giving reasons and evaluating evidence and alleged facts. Thinking independently.</p> <p>2. Exercising fair-mindedness.</p>	<p>80 mins</p> <p>10 mins</p>

Student reflective/inquiry activity:

Sample questions and activities (i.e. games, gallery walk, artist statement, interview) intended to promote deeper thinking, reflection and refined understandings precisely related to the grade level expectations. How will students reflect on their learning? A participatory activity that includes students in finding meaning, inquiring about materials and techniques and reflecting about their experience as it relates to objectives, standards and grade level expectations of the lesson.)

Students will fill out a self-evaluation that answers the following questions:

1. What did you feel successful in with this project?
2. What were your struggles with this project?
3. If you could do anything differently during the process or change anything on your final piece what would it be?

4. Is there anything you still wonder about or want to improve (with skills, art history. etc)?

Looking at peers' and artists' work, answer the following questions in a group discussion:

1. What elements unify the teaset?
2. What is the theme of the work and how do you know that?
3. What elements could the artist add to make the set more unified?
4. What would you title this work of art?

Post-Assessment (teacher-centered/objectives as questions):

Have students achieved the objectives and grade level expectations specified in your lesson plan?

Post-Assessment Instrument:

How well have students achieved the objectives and grade level expectations specified in your lesson plan?
Include your rubric, checklist, rating scale, etc.

Given clay, was the student will be able to *construct* a functional set and matching set using coil or slab building techniques?

Using clay and glaze, was the student able to *create* a set of cups, bowls, or planters that are unified by form, surface treatment, or theme?

Using sketches, was the student able to *plan* four concepts for form, surface treatment, and theme for matching sets of cups, bowls, or planters?

By coiling or slab building. was the student able to *create* matching sets of at least four vessels that are functional and aesthetically unique?

By looking at artists _____, was the student able to *refer* to formal qualities and building techniques in their matching sets?

After completing the self-evaluation, was the student able to *analyze* the building process and their final artworks for functionality and execution of design?

Using completed art work, was the student able to evaluate how successful matching sets were in terms of construction, unity, and functionality?

See attached rubric.

Self-Reflection:

After the lesson is concluded write a brief reflection of what went well, what surprised you, and what you would do differently. Specifically address: (1) To what extent were lesson objectives achieved? (Utilize assessment data to justify your level of achievement.) (2) What changes, omissions, or additions to the lesson would you make if you were to teach again? (3)What do you envision for the next lesson? (Continued practice, reteach content, etc.)

For being an advanced class, many of the students worked at a slower pace than they should have. It took a lot of them a while to get started on their projects. Maybe setting more clear expectations on the requirements for the theme would help them get started quicker. Also, a quick recap, maybe of the students teaching the class, about the basic skills like slab and coil building might help spark ideas on how to get started.

Overall, the class was very independent and students had certain goals in mind that they wanted to accomplish. It worked well to have groups of six students practicing on the wheel during this project as there were not new skills that were introduced. After watching the video reflection, make sure to really keep an eye on the students who are moving at a really slow rate, as they tend to stop working when the teachers walk away.

Be sure to set really clear expectations on the project requirements and the time frame, although it was an advanced class, it took much longer than it should have. But the results turned out pretty impressive.

Matching Sets	Advanced - 5	Proficient - 4	Partially Proficient - 3	Developing - 2	Basic - 1
Standard 1: <i>See It</i> 1. Understanding of medium 2. Observational Understanding	1. Coils or slabs are appropriate thickness and assembled successfully. The structure of the work is sound. 2. Work demonstrates a strong understanding of demonstrations. Slipping and scoring was done well and supports structure.	1. Coils or slabs are appropriate thickness. The structure of the work is mostly sound. 2. Work demonstrates a good understanding of demonstrations. Slipping and scoring was done well and supports structure.	1. Coils or slabs are inconsistent. The structure of the work is unsteady. 2. Work demonstrates a moderate understanding of demonstrations. Slipping and scoring was done well and supports structure.	1. Coils or slabs are very inconsistent. The structure of the work is unsteady and sloppy. 2. Work demonstrates little understanding of demonstrations. Slipping and scoring was done well and supports structure.	1. Coils or slabs are poorly executed if used at all. The work has no structure. 2. Work demonstrates no understanding of demonstrations. Slipping and scoring was done well and supports structure.
Standard 2: <i>Think It</i> 1. Creative Problem Solving 2. Development of Theme 3. Student Reflective Activity	1. All ideas have successfully been executed. Strong effort in manipulation of medium. 2. Ideas were well thought out before starting project. 3. The artwork has been strongly self-assessed effectively. Weaknesses, successes, and material	1. Ideas have mostly been executed. Good effort in manipulation of medium. 2. Ideas were pretty thought out before starting project. 3. The artwork has been self-assessed effectively. Weaknesses, successes, and material assessment have been communicated well.	1. Ideas have somewhat been executed. Moderate effort in manipulation of medium. 2. Ideas were somewhat thought out before starting project. 3. The artwork has been self-assessed somewhat effectively. Weaknesses, successes, and material	1. Ideas have not been executed. Little effort in manipulation of medium. 2. Ideas were a little thought out before starting project. 3. The artwork has self-assessed a little. Weaknesses, successes, and material assessment were not communicated.	1. No idea before starting work. No effort in manipulation of medium. 2. Ideas were not thought out before starting project. 3. The artwork has not been self-assessed.

	assessment have been communicated well.		assessment have been communicated.		
Standard 3: <i>Create It</i> 1. Competency in material 2. Unique Concept 3. Technical Requirements 4. Process 5. Professional Polish	1. Skills are strongly demonstrated in proper use of materials. Artwork shows effective slipping and scoring. 2. Artwork shows strong imagination with theme and execution. The entire set utilizes coils or slabs for the structure. 3. A matching set of bowls, cups, or planters with at least four in the set. Other relevant objects created for the set (spoons, plates, etc.) Unified by form, surface treatment, or theme. 4. Process was executed to its entirety. All the space has been thought out to enhance the final project. 5. Artwork strongly displays professionalism. Set is successful in construction and communicating artist intention.	1. Skills are demonstrated at a good level in proper use of materials. Artwork shows effective slipping and scoring. 2. Artwork shows good imagination with theme and execution. Most of the set utilizes coils or slabs for the structure. 3. A matching set of bowls, cups, or planters with at least four in the set. Unified by form, surface treatment, or theme. 4. Process was mostly executed to its entirety. Most of the space has been thought out to enhance the final project. 5. Artwork shows good professionalism. Set is mostly successful in construction and communicating artist intention.	1. Skills are moderately demonstrated in proper use of materials. Artwork has some weak areas, but used slipping and scoring. 2. Artwork shows some imagination with theme and execution. Some of the set utilizes coils or slabs for the structure. 3. A matching set of bowls, cups, or planters with at least four in the set. Other relevant objects created for the set (spoons, plates, etc.) Somewhat unified by form, surface treatment, or theme. 4. Most steps in the process were completed. Some of the space has been thought out to enhance the final project. 5. Artwork somewhat displays professionalism. Set is somewhat successful in construction and communicating artist intention.	1. Skills are somewhat demonstrated in proper use of materials. Minimal slipping and scoring was used. Tools were rarely used or not utilized. 2. Artwork shows little imagination with theme and execution. Little of vessel utilizes coils or slabs for the structure. 3. A matching set of bowls, cups, or planters with less than four in the set. Somewhat unified by form, surface treatment, or theme. 4. Steps in the process were executed at a poor level or missed. Little of the space has been thought out to enhance the final project. 5. Artwork show little professionalism. Poorly constructed and little communication of theme.	1. Slipping and scoring was rarely used, if at all. Tools were not used. 2. Artwork shows no imagination with theme and execution, as it replicates another work of art. Coils or slabs were not used effectively. 3. A set of bowls, cups, or planters with less than four in the set. Little or not unified by form, surface treatment, or theme. 4. Process did not include any of the required building techniques. There is no theme to the artwork. Piece is not held together. 5. Artwork shows little or no professionalism. Poorly constructed and theme is not communicated.
Standard 4: <i>Live It</i> 1. Execution of Theme 2. Experimentation and Risk Taking 3. Kiln Survival 4. Professional Polish	1. Theme is strongly executed through the construction and planning of the final artwork. 2. Strong experimentation is evident in process and final work. Unique use of coils. 3. 100% survival. 4. Artwork strongly displays professionalism. Vessel is successful in construction and communicating artist intention.	1. Theme is executed well through the construction and planning of the final artwork. 2. Good experimentation is evident in process and final work. Variety of use with coils. 3. 90% survival. 4. Artwork shows good professionalism. Vessel is mostly successful in construction and communicating artist intention.	1. Theme is somewhat executed through the construction and planning of the final artwork. 2. Some experimentation is evident in process and final work. A little risk use of coils. 3. Smaller areas fell off but successfully reassembled. 4. Artwork somewhat displays professionalism. Vessel is somewhat successful in construction and communicating artist	1. Theme is executed a little through the construction and planning of the final artwork. 2. Little experimentation is evident in process and final work. No risk with use of coils. 3. Small pieces still missing, still noticeable after mending. 4. Artwork show little professionalism. Poorly constructed and little communication of theme.	1. Theme is not executed through the construction and planning of the final artwork. 2. No experimentation is evident in process and final work. Only basic building skills were used. 3. Piece did not survive kiln. 4. Artwork shows little or no professionalism. Poorly constructed and theme is not communicated.

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