

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.

The pre-assessment for the class will be the pre-assessment for this project as well. Students were required to build a sculpture the first day that used pinch pot, coil, and slab building. Since this is an entry level class, it is assumed that though most students do not know how to effectively build large structures with coils.

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 been creating ceramic art your entire life and want to merge the boundaries between functional objects and sculptural art. After choosing a theme, you start to wonder how you can successfully convey it on a functional vessel. Which building technique could work to be sculptural? Throwing on the wheel? Probably not. Pinch pots? No, too small. Slab building? Possibly. Coiling? ...Perfect! Coiling would provide a solid structure, could have interesting surface treatment, and could display realistic representations! And so you begin.

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.**

Three-dimensional, form, representational, implied, coil, surface treatment, patterns, style.

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.**

Building techniques can be utilized for both functional and aesthetic purposes.

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 vessel out of only coils with a least three different patterns. (Blooms: application; Standard: create; GLE: 3.1; Art Learning: invent)

By using coils, the student will be able to *build* realistic references and imply textures successfully. (Blooms: synthesis; Standard: create; GLE: 3.3; Art Learning: discover)

Using surface treatment and form, the student will be able to *create* a vessel that appears to be transforming into another object or theme. (Blooms: synthesis; Standard: create3.2; GLE: ; Art Learning: invent)

By looking at examples from ____, the student will be able to *utilize* building techniques and surface treatment while creating their art works. (Blooms: comprehension; Standard: comprehend; GLE: 1.2; Art Learning: learn)

Through self evaluation, the student will be able to *assess* how successful they were in planning, building, and creativity. (Blooms: evaluation; Standard: reflect; GLE: 2.1; Art Learning:critique)

By participating in the “guessing game” critique, the student will be able to *examine* how successful artist intention was in their piece. (Blooms: evaluation; Standard: transfer; GLE: 4.2; Art Learning: connect)

Through written critique, the student will be able to *evaluate* formal and functional aspects on a work of art. (Blooms: evaluation; Standard: reflect; GLE: 2.3; Art Learning: critique)

Using sketchbook, the student will be able to plan four different themes that their vessels will transform into and three different coils for surface design. (Bloom's:plan; Standard: reflect; GLE's: 2.2; Art Learning: envision)

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 project if students come work outside of school. Option to research their themes for references on phones or on computers.	Expression (Products and/or Performance) Option to work and meet criteria successfully. More in-depth research, option to use reference.
Extensions for depth and complexity:	Access (Resources and/or Process) Students can create a vessel with a theme that utilizes both realistic representation and implied texture on to convey theme.	Expression (Products and/or Performance) Using two different methods to convey meaning.

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: Coil, surface treatment, implied texture, realistic representation, artist intention.

Literacy: Written self-evaluation and critique, concept mapping for ideation.

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
- cups
- canvas
- wooden tools
- texture objects
- toothpicks
- sketch paper
- glaze

- brushes
- spray bottles

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.**



Artists: Teresa Brooks



Julia Sandrel:

Can research for references online through student phones or on computer.

Preparation:

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

- create worksheet for ideation
- create a slide show
- revamp clay

Safety:
 Be specific about the safety procedures that need to be addressed with students. **List all safety issue in a bulleted format.**
 Be careful with the carving and etching tools

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.
 At what point does a functional object become art? What classifies that object as art?
 This project will push the boundaries of an object simply being functional?

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 is a coil? Are there other ways to use it that are more decorative than functional?
 How can surface treatment imply an object or theme?
 How can something functional be interpreted as art?

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: Maroon or Gold Day	<p>Instruction - The teacher will... (Be specific about what concepts, information, understandings, etc. will be taught.) Identify instructional methodology. KNOW (Content) and DO (Skill)</p> <ol style="list-style-type: none"> Slide show presentation on expectations and examples. Students will create a vessel out of coils that looks as if it is transforming into 	<p>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</p> <ol style="list-style-type: none"> Listening critically: the art of silent dialogue. 	<p>Time</p> <p>10 minutes</p>
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	<p>something else. This can be done by adding realistic representations of objects or by implying a theme with texture and design. All the detailed expectations are in the slide show (attached). Examples will be shown that go more in depth with options for students.</p> <p>2. Explain expectations for sketches. Students will start preliminary sketches. The sketches must have four different ideas for form vessels, three different kinds of coils(not including the basic coil), surface decoration (colors, etc) and themes. This does not all have to be drawn, themes and colors can be written next to drawing. I will draw an example of how sketches can look before students begin.</p> <p>3. Students will have the rest of the day to work. The four sketches must be finished and checked by the teacher before students can start building. If sketches are approved students can start building their vessel, starting with the base.</p> <p>4. Clean up. If students only got to sketches, they can write their names on it and place it in their class drawers. If students worked with clay, clay must be put away in bags or reclaim bin. All tables must be wiped down and ready for the next class.</p>	<p>2. Generating or assessing solutions.</p> <p>3. Comparing and contrasting ideas with actual practice.</p> <p>4. Exercising fair-mindedness.</p>	<p>5 minutes</p> <p>65 minutes</p> <p>5-10 minutes</p>
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<p>Day 2: Maroon or Gold Day</p>	<ol style="list-style-type: none"> 1. Class with start with a recap of the assignment expectations. If there are any questions or clarifications to make, this will be done at the beginning. 2. Quick demonstration will happen before working. The first will be how to properly roll a coil without getting inconsistencies or lumps. The second will be on how to start the base will be made: create a spiral for the base, remember to slip and score any sides that attach in the spiral. Once the base is as wide as you would like, students can start building up. 3. Work day. If students have not yet finished their sketches and had them approved, this will be the last day to work on sketches in class. Students should get to the point where they begin the building process. 4. Clean up. Projects need to be sprayed and wrapped in trash bags before placing them on the assigned shelf. Any unused clay should be put back in the bag or into the reclaim bin if it is dried out. All tools should be put away in their proper places and tables should be wiped down. 	<ol style="list-style-type: none"> 1. Listening critically: the art of silent dialogue. 2. Generating or assessing solutions. 3. Generating or assessing solutions. Comparing and contrasting ideas with actual practice. 4. Exercising fair-mindedness 	<p>5 mins</p> <p>10 mins</p> <p>65 mins</p> <p>10 mins</p>
<p>Day 3: Maroon or Gold Day</p>	<ol style="list-style-type: none"> 1. Work day, Sketches should be done and everyone should be started on their projects. Remind students to slip and score, keep clay 	<ol style="list-style-type: none"> 1. Generating or assessing solutions. Comparing and contrasting ideas with actual practice. 	<p>80 mins</p>

	<p>from drying out, ½ pound of clay at a time, etc. Any questions will be addressed on an individual basis.</p> <p>2. Clean up. Projects need to be sprayed and wrapped in trash bags before placing them on the assigned shelf. Any unused clay should be put back in the bag or into the reclaim bin if it is dried out. All tools should be put away in their proper places and tables should be wiped down.</p>	2. Exercising fair-mindedness	10 mins
Day 4: Maroon or Gold Day	<p>1. Work day, Sketches should be done and everyone should be started on their projects. Remind students to slip and score, keep clay from drying out, ½ pound of clay at a time, etc. Any questions will be addressed on an individual basis.</p> <p>2. Clean up. Projects need to be sprayed and wrapped in trash bags before placing them on the assigned shelf. Any unused clay should be put back in the bag or into the reclaim bin if it is dried out. All tools should be put away in their proper places and tables should be wiped down.</p>	<p>1. Generating or assessing solutions. Comparing and contrasting ideas with actual practice.</p> <p>2. Exercising fair-mindedness</p>	<p>80 mins</p> <p>10 mins</p>
Day 5: Maroon or Gold Day	<p>1. Work day, Sketches should be done and everyone should be started on their projects. Remind students to slip and score, keep clay from drying out, ½ pound of clay at a time, etc. Any questions will be addressed on an</p>	<p>1. Generating or assessing solutions. Comparing and contrasting ideas with actual practice.</p>	80 mins

	<p>individual basis. When students are done, they can work on glazing their head sculptures.</p> <p>2. Clean up. Projects need to be sprayed and wrapped in trash bags before placing them on the assigned shelf. Any unused clay should be put back in the bag or into the reclaim bin if it is dried out. Brushes should be washed off properly. All tools should be put away in their proper places and tables should be wiped down.</p>	<p>2. Exercising fair-mindedness</p>	<p>10 mins</p>
<p>Day 6: Maroon or Gold Day</p>	<p>1. Final work day,. Remind students to slip and score, keep clay from drying out, ½ pound of clay at a time, etc. Any questions will be addressed on an individual basis. When students are done, they can work on glazing their sculpture heads.</p> <p>2. Clean up. Projects need to be sprayed and wrapped in trash bags before placing them on the assigned shelf. Any unused clay should be put back in the bag or into the reclaim bin if it is dried out. Brushes should be washed off properly. All tools should be put away in their proper places and tables should be wiped down.</p>	<p>1. Generating or assessing solutions. Comparing and contrasting ideas with actual practice.</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 to answer the following questions:

1. What were your successes with the project?
2. What could you improve on or change next time?
3. Do you think you met the criteria successfully?

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

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

Given clay, was the student able to *construct* a vessel out of only coils with a least three different patterns?
By using coils, was the student able to *build* realistic references and imply textures successfully?
Using surface treatment and form, was the student able to *create* a vessel that appears to be transforming into another object or theme?
By looking at examples from ____, was the student able to *utilize* building techniques and surface treatment while creating their art works?
Through self evaluation, was the student able to *assess* how successful they were in planning, building, and creativity?
By participating in the “guessing game” critique, was the student able to *examine* how successful artist intention was in their piece?
Through written critique, was the student able to *evaluate* formal and functional aspects on a work of art?
Using sketchbook, was the student able to plan four different themes that their vessels will transform into and three different coils for surface design?

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.

See attached rubric at the end of the lesson.

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.)

The first time around, I expected that students would know how to create the “decorative coils” just by knowing the basic coil skills and by looking at examples. However, when students started on their projects, they did not understand how to do anything other than a regular “snake” coil. The following two classes, I did an interactive demo where students tried three types of decorative coils with me: the spiral, the zig-zag, and tiny balls. This really helped students think about how to build up their vessel. Also, this might be a good pre-assessment and activity to do before they even start on their sketches as they are able to think of more possibilities.

Throughout the project, there were some students who were getting really frustrated with the state of the clay. We had a long weekend and a lot of the thinner projects dried out. Maybe having a discussion about the correct thickness and state of the clay would be helpful at the beginning of the semester, also some diagrams posted so students have a visual reminder of how to check on their clay.

Overall, there were students at various skill level and speed while working. Really be sure to think of extensions for the students who have done coiling before so they aren't just sitting there or having to create a bunch of extra work.

Appendix: Include all handouts, prompts, written materials, rubrics, etc. that will be given to students.

Transforming Vessels

Coil Vessel	Advanced - 5	Proficient - 4	Partially Proficient - 3	Developing - 2	Basic - 1
<p>Standard 1: <i>See It</i></p> <p>1. Understanding of medium 2. Observational and Understanding</p>	<p>1. Coils are appropriate thickness. The structure of the work is sound. 2. Work demonstrates a strong understanding of demonstrations. Slipping and scoring was done well and supports structure.</p>	<p>1. Coils 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.</p>	<p>1. Coils 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.</p>	<p>1. Coils 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.</p>	<p>1. Coils 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.</p>
<p>Standard 2: <i>Think It</i></p> <p>1. Creative Problem Solving 2. Development of Artist Intention 3. Student-Reflective Activity</p>	<p>1. All ideas have successfully been executed. Strong effort in manipulation of medium. 2. Ideas were well thought out before starting project.</p>	<p>1. Ideas have mostly been executed. Good effort in manipulation of medium. 2. Ideas were pretty thought out before starting project.</p>	<p>1. Ideas have somewhat been executed. Moderate effort in manipulation of medium. 2. Ideas were somewhat thought out before starting project.</p>	<p>1. Ideas have not been executed. Little effort in manipulation of medium. 2. Ideas were a little thought out before starting project.</p>	<p>1. No idea before starting work. No effort in manipulation of medium. 2. Ideas were not thought out before starting project.</p>
<p>Standard 3: <i>Create It</i></p> <p>1. Competency in material 2. Unique Concept 3. Technical Requirements 4. Process 5. Functionality 6. Professional Polish</p>	<p>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 with coils. The entire vessel utilizes coils for both structural and decorative aspects. 3. The vessel exceeds 3 decorative coils, at least one within the structure. The vessel exceeds measurements of 5 inches tall and 4 inches wide. 4. Process was executed to its entirety. All the space</p>	<p>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 with coils. Most of the vessel utilizes coils for both structural and decorative aspects. 3. The vessel includes 3 decorative coils, at least one within the structure. The vessel is at least measurements of 5 Inches tall and 4 inches wide. 4. Process was mostly executed to its entirety.</p>	<p>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 with coils. Some of the vessel utilizes coils for both structural and decorative aspects. 3. The vessel includes 3 coils of which at least 2 are decorative, at least one within the structure. The vessel measurements of 5 Inches tall and 4 inches wide.</p>	<p>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 with coils. Little of vessel utilizes coils for both structural and decorative aspects. 3. The vessel only uses 1 decorative coil. The vessel is smaller than 5 Inches tall and 4 inches wide. 4. Steps in the process were executed at a poor level or missed. Little of</p>	<p>1. Slipping and scoring was rarely used, if at all. Tools were not used. 2. Artwork shows no imagination with theme and execution with coils, as it replicates another work of art. Coils were not used effectively. 3. The vessel was not build out of coils. The vessel is smaller than 5 Inches tall and 4 inches wide. 4. Process did not include any of the required building techniques. There is no theme to the artwork. Piece is not held together. 5. Piece is not functional.</p>

	<p>has been thought out to enhance the final project.</p> <p>5. Piece is functional. Holds its intended item successfully.</p> <p>6. Artwork strongly displays professionalism. Vessel is successful in construction and communicating artist intention.</p>	<p>Most of the space has been thought out to enhance the final project.</p> <p>5. Piece is mostly functional. Only minor areas where does not contain intended item.</p> <p>6. Artwork shows good professionalism. Vessel is mostly successful in construction and communicating artist intention.</p>	<p>4. Most steps in the process were completed. Some of the space has been thought out to enhance the final project.</p> <p>5. Piece is somewhat functional. Large areas where there is potential to leak.</p> <p>6. Artwork somewhat displays professionalism. Vessel is somewhat successful in construction and communicating artist intention.</p>	<p>the space has been thought out to enhance the final project.</p> <p>5. Piece is not functional. Obvious areas where it can spill.</p> <p>6. Artwork show little professionalism. Poorly constructed and little communication of theme.</p>	<p>Large holes in the piece.</p> <p>6. Artwork shows little or no professionalism. Poorly constructed and theme is not communicated.</p>
<p>Standard 4: <i>Live It</i></p> <p>1. Communication of Artist Intention</p> <p>2. Experimentation and Risk Taking</p> <p>3. Kiln Survival</p> <p>4. Professional Polish</p>	<p>1. Theme is strongly executed through the construction and planning of the final artwork.</p> <p>2. Strong experimentation is evident in process and final work. Unique use of coils.</p> <p>3. 100% survival.</p> <p>4. Artwork strongly displays professionalism. Vessel is successful in construction and communicating artist intention.</p>	<p>1. Theme is executed well through the construction and planning of the final artwork.</p> <p>2. Good experimentation is evident in process and final work. Variety of use with coils.</p> <p>3. 90% survival.</p> <p>4. Artwork shows good professionalism. Vessel is mostly successful in construction and communicating artist intention.</p>	<p>1. Theme is somewhat executed through the construction and planning of the final artwork.</p> <p>2. Some experimentation is evident in process and final work. A little risk use of coils.</p> <p>3. Smaller areas fell off but successfully reassembled.</p> <p>4. Artwork somewhat displays professionalism. Vessel is somewhat successful in construction and communicating artist intention.</p>	<p>1. Theme is executed a little through the construction and planning of the final artwork.</p> <p>2. Little experimentation is evident in process and final work. No risk with use of coils.</p> <p>3. Small pieces still missing, still noticeable after mending.</p> <p>4. Artwork show little professionalism. Poorly constructed and little communication of theme.</p>	<p>1. Theme is not executed through the construction and planning of the final artwork.</p> <p>2. No experimentation is evident in process and final work. Only basic building skills were used.</p> <p>3. Piece did not survive kiln.</p> <p>4. Artwork shows little or no professionalism. Poorly constructed and theme is not communicated.</p>