Glassboro Public Schools
Office of Curriculum and Instruction

Instructional Unit Map			
Course Title: Ceramics			
Teacher	Shane Davis	**Start Date**	~February
Unit Title	Handbuilding- Slab	**Length of Unit**	2-3 Projects
Essential Questions	1. How can slab-building techniques be used to create both functional and sculptural ceramic forms? 2. How does the use of texture impact the visual and tactile qualities of a ceramic form? 3. How can slab construction be combined with other handbuilding techniques to create more complex ceramic forms? 4. How does the use of positive and negative space affect the design of slab-built ceramics? 5. How do contemporary ceramic artists push the boundaries of slab construction?		
Summative Assessments	**Primary Summative Assessments:** Midpoint Review • Objective: Students will participate in an individual review with the instructor. They will present their sketchbooks as well as all relevant studies and completed works of art. • Evaluation: A rubric will be used to grade students based on the following: Creating, Presenting, Responding, Connecting. Final Ceramics Project • Objective: Students will create a final ceramic piece incorporating the tools and techniques practiced during the Unit. Students will be expected to apply an understanding of the Elements of Art and Principles of Designs discussed. • Evaluation: A rubric will be used to grade students based on the following: Creating, Presenting, Responding, Connecting. Portfolio Submission • Objective: Students will compile a portfolio of their work from the unit, including practice exercises, studies, and completed projects, showing effort, growth, and skill development. • Evaluation: A rubric will be used to grade students based on the following: Creating, Presenting, Responding, Connecting.		

Formative Assessment	Daily Participation • Students will be evaluated daily on their effort, participation, and engagement with the material. Sketchbook Checks • Objective: Evaluate students' sketchbooks for ongoing engagement with drawing exercises, experimentation with materials, and application of techniques and concepts. • Evaluation: Score based on effort, creativity, and completion of assigned tasks. Written Artist Statements and Reflections • Objective: Students will write artist statements or complete reflections after completing selected artworks or projects. • Evaluation: Assess for depth of understanding, clarity of expression, and connection to the lesson objectives. Class Critiques • Objective: Students will participate in a peer critique, providing constructive feedback and reflecting on their own work. • Evaluation: Grade based on active participation, thoughtful commentary, and ability to articulate an understanding of artistic principles.
Core Instructional Materials	• Mattison, Steve. The Complete Potter. New York, Watson-Guptill Publications, 2003. • Bruce, Susan. The Art of Handbuilt Ceramics: Contemporary Techniques, Projects, and Inspiration. Philadelphia, Running Press, 2007. • Hooson, David, and Louisa Taylor Quinn. The Workshop Guide to Ceramics: A Fully Illustrated Step-by-Step Manual. London, Thames & Hudson, 2012. • Peterson, Susan, and Jan Peterson. Working with Clay: A Beginner's Guide. 3rd ed., Upper Saddle River, Prentice Hall, 2003.
Core Supplemental Materials	• Sketchbooks • White Earthenware Clay • Red Earthenware Clay • Clay Boards • Clay Sculpting Tools • Underglaze • Glaze • Watercolor Palettes • Brushes • Rolling Pins • Slab Roller • Texture mats, texture rollers, stamps

Pre-requisite Skills	Pre-requisite Course: **Studio Art I** **Potential Student Hurdles** Limited Prior Knowledge of Art Concepts • Some students may not have been exposed to the elements of art or principles of design. • Hurdle: Difficulty grasping foundational art vocabulary and applying these concepts. Lack of Experience • Students may have varying levels of experience and confidence with ceramics. • Hurdle: Inexperienced students might feel intimidated or frustrated when compared to peers with more advanced skills. Limited Fine Motor Skills • Some students may struggle with hand control or precision, which can affect their ability to manipulate, pinch, carve, and sculpt with clay. • Hurdle: Difficulty executing techniques like pinching, coiling, slipping and scoring. Fixed Mindsets About Talent vs. Skill • Students may believe that artistic ability is an innate talent rather than a skill that can be developed with practice. • Hurdle: Hesitation to engage fully in exercises or fear of failure. Time Management and Focus • Some students may struggle to pace themselves, rushing through projects or becoming overwhelmed by detailed assignments. • Hurdle: Difficulty balancing quality with productivity and staying engaged throughout the process. Accessibility and Learning Differences • Students with learning differences or visual impairments may require modified instructions, tools, or additional support. • Hurdle: Challenges to understanding instructions or performing tasks without accommodation. Lack of Interest or Motivation • Students taking this course as a requirement may not feel personally invested in the subject. • Hurdle: Apathy toward assignments and reluctance to put in effort. **Strategies to Address Hurdles** • Provide explicit instruction on art concepts with visuals and examples. • Incorporate differentiated tasks to accommodate various skill levels. • Emphasize process over product to build confidence. • Offer scaffolding and practice exercises to develop fine motor skills. • Create a supportive classroom environment that celebrates effort and growth. • Include engaging activities and connect lessons to students' interests to increase motivation.

	English Language Learners	**Special Education Students (Students with IEPs and 504s)**

<table>
<tr><td rowspan="4">Assessment and Instructional Scaffolds</td><td>Visual Aids and Demonstrations
Use step-by-step visuals, diagrams, and live demonstrations for all instructions.
Label visuals with vocabulary terms.
Simplified Language and Sentence Frames
Provide instructions in simple, concise language.
Offer sentence starters for critiques.
Bilingual Resources
Supply bilingual glossaries for art terminology or use translation apps for key concepts.
Peer Support and Group Work
Pair ELLs with supportive peers for collaboration and explanation.
Assessments
Allow responses to written reflections or critiques in their native language if needed.
Assess based on demonstration of concepts rather than language proficiency.</td><td>Chunked Instructions
Break tasks into smaller, manageable steps.
Provide a checklist for multi-step assignments
Adapted Tools
Offer adaptive tools such as pencil grips or thicker markers for fine motor challenges.
Extended Time
Provide additional time for projects and assessments.
Flexible Seating and Environment
Allow students to choose quieter spaces or sit near the teacher for extra support.
Frequent Check-Ins
Monitor progress regularly to ensure understanding and provide immediate feedback.
Modified Expectations
Adjust rubric criteria.</td></tr>
<tr><td>Students at Risk of School Failure</td><td>Gifted and Talented Students</td></tr>
<tr><td>Guided Practice
Begin projects with structured warm-up exercises or partially completed templates.
Frequent Feedback
Provide consistent, formative feedback to build confidence and guide improvement.
Access to Exemplars
Share examples of completed work at varying skill levels to model expectations.
Simplified Objectives
Focus on simpler goals and outcomes for each assignment.
Peer Support
Pair struggling learners with more confident peers during collaborative activities.</td><td>Open-Ended Challenges
Offer optional extension tasks that allow for creative exploration, such as experimenting with mixed media or advanced techniques.
Independent Projects
Encourage advanced students to propose their own projects related to the unit.
Leadership Opportunities
Assign roles in group critiques or ask advanced learners to mentor peers.
Enrichment Activities
Provide additional resources, such as artist biographies, masterwork studies, or online tutorials for self-guided learning.
Higher-Order Thinking Prompts
Challenge them to analyze how professional artists develop work and apply similar techniques.</td></tr>
<tr><td></td><td>Access (Resources and/or Process)</td><td>Expression (Products and/or Performance)</td></tr>
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<td>Differentiated Instructional Methods</td>
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<u>Visual Resources</u>

Provide examples of professional and student artwork that illustrate the elements of art and principles of design.
Use charts, diagrams, and infographics to break down techniques step-by-step.
Create a visual vocabulary wall with labeled examples of key concepts.

<u>Guided Practice</u>

Offer structured exercises.
Use teacher-led demonstrations to model processes.

<u>Digital Tools</u>

Provide access to drawing tutorials, apps, or websites that offer step-by-step guides and interactive learning.
Use slide decks or instructional videos for students to revisit concepts at their own pace.

<u>Flexible Grouping</u>

Organize small-group rotations where students work with peers, receive direct instruction, or explore independently.
Pair advanced learners with struggling learners for peer modeling.

<u>Choice in Materials</u>

Allow students to choose from a variety of materials based on their comfort and interest.

<u>Multi-Sensory Activities</u>

Use hands-on activities to engage tactile and kinesthetic learners.

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<u>Visual Projects</u>

Students create final artworks that demonstrate mastery of techniques.
Sketchbooks are used to showcase practice, experimentation, and idea development.

<u>Written Reflections</u>

Assign artist statements explaining their choices and process in their final project.
Use journals for students to reflect on their growth, challenges, and successes.

<u>Verbal Communication</u>

Facilitate peer critiques and discussions where students articulate their understanding of artistic concepts.
Use student presentations where they analyze and explain their work or a selected artist's use of elements and principles.

<u>Collaborative Work</u>

Group projects where students create a shared piece incorporating specific elements of art.
Team critiques where students evaluate each other's work using constructive feedback.

<u>Digital Products</u>

Students document and share their process digitally through photos or videos.
Advanced students may create digital portfolios showcasing their unit work.

<u>Choice Boards</u>

Provide multiple options for project types to allow students to select based on their strengths and interests.

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<td>Integration of Technology</td>
<td colspan="2">Instructional Tools and Resources:

<u>Online Tutorials and Demonstrations</u></td>
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	• Resources: Platforms like YouTube or Art21 for technique tutorials. • Purpose: Offer step-by-step guides and supplemental learning for struggling or advanced learners. <u>Interactive Presentations</u> • Tools: Google Slides, Canva, Kahoot, MagicSchool. • Purpose: Present the information on the unit through presentations, videos, and interactive quizzes. <u>Virtual Museum Tours</u> • Resources: Websites like Google Arts & Culture or individual museum sites (e.g., The Met, MoMA). • Purpose: Inspire students by analyzing how professional artists develop and create work. **Assessment and Feedback** <u>Digital Portfolios</u> • Tools: Google Sites, Artsonia. • Purpose: Students document and submit their sketches, practice exercises, and final projects digitally for teacher and peer feedback. <u>Collaborative Critiques</u> • Tools: Google Docs, Schoology. • Purpose: Facilitate virtual critiques where students upload images of their work and provide feedback through comments or sticky notes. <u>Rubric and Feedback Management</u> • Tools: Schoology, Google Classroom • Purpose: Use rubrics to assess work digitally and provide individualized feedback. **Documentation and Sharing** <u>Time-Lapse Recordings</u> • Tools: Built-in tablet or smartphone time-lapse cameras. • Purpose: Encourage students to record their process, reflecting on how their work develops over time. <u>Classroom Blog</u> • Tools: Google Sites, Artsonia. • Purpose: Share student work with peers, families, and the school community. <u>QR Code Integration</u> • Tools: QR code generators.

	• Purpose: Students attach QR codes to their final pieces, linking to process videos or artist statements.
Career Readiness, Life Literacies, and Key Skills	<u>Creativity and Innovation</u> 9.4.12.CI.1: Demonstrate the ability to reflect, analyze, and use creative skills and ideas. • Core Idea: With a growth mindset, failure is an important part of success. 9.4.12.CI.2: Identify career pathways that highlight personal talents, skills, and abilities. 9.4.12.CI.3: Investigate new challenges and opportunities for personal growth, advancement, and transition. • Core Idea: Innovative ideas or innovation can lead to career opportunities. <u>Critical Thinking and Problem-solving</u> 9.4.12.CT.1: Identify problem-solving strategies used in the development of an innovative product or practice. 9.4.12.CT.2: Explain the potential benefits of collaborating to enhance critical thinking and problem solving. • Core Idea: Collaboration with individuals with diverse experiences can aid in the problem-solving process, particularly for global issues where diverse solutions are needed. <u>Digital Citizenship</u> 9.4.12.DC.6: Select information to post online that positively impacts personal image and future college and career opportunities. • Core Idea: Cultivating online reputations for employers and academia requires separating private and professional digital identities. <u>Technology Literacy</u> 9.4.12.TL.3: Analyze the effectiveness of the process and quality of collaborative environments. 9.4.12.TL.4: Collaborate in online learning communities or social networks or virtual worlds to analyze and propose a resolution to a real-world problem. • Core Idea: Collaborative digital tools can be used to access, record and share different viewpoints and to collect and tabulate the views of groups of people.
Interdisciplinary Connections	MATH- Modeling with Geometry (G-MG) A. Apply geometric concepts in modeling situations 1. Use geometric shapes, their measures, and their properties to describe objects (e.g., modeling a tree trunk or a human torso as a cylinder). Computer Science and Design Thinking 8.2 Design Thinking by the End of Grade 12 Nature of Technology • 8.2.12.NT.1: Explain how different groups can contribute to the overall design of a product.

Instructional Pacing Guide			
Activity Title	**NJSLS**	**Learning Objectives**	**Student Activities**
Slab Construction (Low Relief) Rolling Slabs Cutting Slabs Applying Texture	1.5.12acc.Cr1b: Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design. 1.5.12acc.Pr6a: Make, explain and justify connections between artists or artwork and social, cultural and political history. 1.5.12acc.Re7a: Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments. 1.5.12acc.Cn11b: Compare uses of art in a variety of societal, cultural and historical contexts and make connections to global issues, including climate change.	• Students will demonstrate proficiency in rolling, cutting, and assembling clay slabs to create low-relief ceramic forms. • Students will explore and apply various texture techniques, including texture mats, rollers, and stamps, to enhance the visual and tactile qualities of their slab-built work. • Students will understand the impact of positive and negative space in low-relief slab construction and apply this knowledge to their designs. • Students will engage in critique and self-reflection, using ceramic vocabulary to assess the effectiveness of texture, composition, and craftsmanship.	Create • Students will practice rolling slabs evenly using rolling pins and a slab roller. • Students will experiment with cutting techniques to create geometric and organic shapes. • Students will test different texture tools, including texture mats, rollers, and stamps, on clay samples. • Students will design and construct a low-relief slab sculpture, incorporating cut-out sections and applied texture to create depth. Present • Students will display their slab pieces for peer feedback, focusing on texture application and craftsmanship. Respond • Students will examine historical and contemporary low-relief ceramics, discussing how artists use texture, space, and form. Connect • Students will reflect on how texture and relief are used in everyday objects. • Students will research low-relief ceramic traditions from different cultures.
			Create

Slab Construction (Vessel/Sculpture) Slab Building Functional Forms Freestanding Sculpture	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.Pr4a: Critique, justify and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event. 1.5.12acc.Re9a: Determine the relevance of criteria used by others to evaluate a work of art or collection of works. 1.5.12adv.Cn10a: Synthesize knowledge of social, cultural, historical, and personal life with artmaking approaches to create meaningful works of art or design.	• Students will demonstrate proficiency in slab construction by designing and building both functional vessels and freestanding sculptural forms. • Students will apply technical skills such as scoring, slipping, reinforcing seams, and considering structural stability in slab-built forms. • Students will experiment with aesthetic and functional considerations, including surface texture, volume, negative space, and balance. • Students will engage in critique and self-reflection, evaluating form, function, craftsmanship, and artistic intent.	• Students will explore different slab assembly techniques, such as soft slab forming, rigid slab construction, and draping slabs over molds. • Students will conceptualize and construct a slab-built sculpture or vessel, incorporating negative space, balance, and movement. • Students will sketch preliminary designs and create maquettes before constructing full-scale sculptures. Present • Students will write an artist statement reflecting on the relationship between function and form in their vessel or sculpture. Respond • Students will compare how different cultures and artists have used slab construction for both functional and expressive purposes. Connect • They will reflect on how contemporary artists push the boundaries of slab construction to create expressive or functional work.