Instructional Unit Map	
Course Title: Ceramics	

Teacher	Shane Davis	**Start Date**	~February
Unit Title	Wheel Throwing	**Length of Unit**	2-3 Projects
Essential Questions	1. What are the essential steps in the process of throwing pottery on the wheel, and how do they contribute to creating functional or sculptural forms? 2. What role does collaboration and peer feedback play in improving your throwing technique and understanding the process? 3. How can you troubleshoot common challenges when throwing on the wheel, such as centering the clay or creating consistent walls? 4. How do the skills of patience, practice, and focus affect your success in throwing pottery on the wheel? 5. In what ways can the process of throwing on the wheel be a form of self-expression?=-		
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 • Brushes • Texture mats, texture rollers, stamps

	• Pottery Wheel

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.

Assessment and Instructional Scaffolds	English Language Learners	Special Education Students (Students with IEPs and 504s)
	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.	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.
	Students at Risk of School Failure	**Gifted and Talented Students**
	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.	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.
	Access (Resources and/or Process)	**Expression** (Products and/or Performance)

Differentiated Instructional Methods	Visual Resources • 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. Guided Practice • Offer structured exercises. • Use teacher-led demonstrations to model processes. Digital Tools • 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. Flexible Grouping • Organize small-group rotations where students work with peers, receive direct instruction, or explore independently. • Pair advanced learners with struggling learners for peer modeling. Choice in Materials • Allow students to choose from a variety of materials based on their comfort and interest. Multi-Sensory Activities • Use hands-on activities to engage tactile and kinesthetic learners.	Visual Projects • Students create final artworks that demonstrate mastery of techniques. • Sketchbooks are used to showcase practice, experimentation, and idea development. Written Reflections • Assign artist statements explaining their choices and process in their final project. • Use journals for students to reflect on their growth, challenges, and successes. Verbal Communication • 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. Collaborative Work • 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. Digital Products • Students document and share their process digitally through photos or videos. • Advanced students may create digital portfolios showcasing their unit work. Choice Boards • Provide multiple options for project types to allow students to select based on their strengths and interests.
Integration of Technology	**Instructional Tools and Resources:** Online Tutorials and Demonstrations	

- Resources: Platforms like YouTube or Art21 for technique tutorials.
- Purpose: Offer step-by-step guides and supplemental learning for struggling or advanced learners.

Interactive Presentations
- Tools: Google Slides, Canva, Kahoot, MagicSchool.
- Purpose: Present the information on the unit through presentations, videos, and interactive quizzes.

Virtual Museum Tours
- 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

Digital Portfolios
- Tools: Google Sites, Artsonia.
- Purpose: Students document and submit their sketches, practice exercises, and final projects digitally for teacher and peer feedback.

Collaborative Critiques
- Tools: Google Docs, Schoology.
- Purpose: Facilitate virtual critiques where students upload images of their work and provide feedback through comments or sticky notes.

Rubric and Feedback Management
- Tools: Schoology, Google Classroom
- Purpose: Use rubrics to assess work digitally and provide individualized feedback.

Documentation and Sharing

Time-Lapse Recordings
- Tools: Built-in tablet or smartphone time-lapse cameras.
- Purpose: Encourage students to record their process, reflecting on how their work develops over time.

Classroom Blog
- Tools: Google Sites, Artsonia.
- Purpose: Share student work with peers, families, and the school community.

QR Code Integration
- 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	Creativity and Innovation
	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.
	
	Critical Thinking and Problem-solving
	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.
	
	Digital Citizenship
	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.
	
	Technology Literacy
	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	Geometric Measurement and Dimension G.GMD B. Visualize relationships between two-dimensional and three-dimensional objects 4. Identify the shapes of two-dimensional cross-sections of three-dimensional objects, and identify three-dimensional objects generated by rotations of two-dimensional objects.

Instructional Pacing Guide			
Activity Title	**NJSLS**	**Learning Objectives**	**Student Activities**

Wheel Throwing Basic Techniques Bowls, Cylinders Trimming	1.5.12acc.Cr1a: Individually and collaboratively formulate new creative problems based on student's existing artwork. 1.5.12acc.Cr2a: Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form. 1.5.12acc.Cr3a: Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision. 1.5.12prof.Re7b: Analyze how one's understanding of the world is affected by experiencing visual arts. 1.5.12prof.Cn10a: Document the process of developing ideas from early stages to fully elaborated ideas.	• Students will demonstrate basic wheel-throwing techniques, including centering, pulling, and shaping clay into functional or sculptural forms. • Students will learn to trim thrown pieces once they are leather-hard, to refine edges and accentuate forms. • Students will troubleshoot common challenges when throwing on the wheel, such as centering the clay or creating consistent walls. • Students will apply patience and focus to refine wheel-throwing skills.	Create • Students will focus on the basics of wheel throwing: centering, pulling, and shaping clay. They will create functional forms or sculptural pieces, experimenting with different forms and textures. Present • Students will document their process through photos or videos. After completing each piece, they will present their work in small groups or to the class, discussing their process and challenges. Respond • Students will reflect on their throwing experience. They will write a brief response about what they found challenging, what went well, and areas they want to improve upon in the next round of practice. Connect • Students will write a short reflection on how working with clay and the wheel helps them connect to their personal feelings, experiences, or creative ideas.
Coaching Wheel Throwing Support Peer Mentoring	1.5.12acc.Cr1a: Individually and collaboratively formulate new creative problems based on student's existing artwork. 1.5.12acc.Cr2a: Through experimentation, practice and	• Students will collaborate with a peer by providing constructive feedback and coaching during the throwing process. • Students will evaluate and critique both their own work and the work of others	Create • Students will coach their partner on the wheel, assisting in the creation of thrown forms. Present

persistence, demonstrate acquisition of skills and knowledge in a chosen art form. 1.5.12acc.Cr3a: Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision. 1.5.12prof.Re7b: Analyze how one's understanding of the world is affected by experiencing visual arts. 1.5.12prof.Cn10a: Document the process of developing ideas from early stages to fully elaborated ideas.	to identify strengths and areas for improvement. • Students will build communication skills through peer coaching, guiding their partner through techniques and challenges.	• Students will reflect on how coaching has deepened their own understanding of the process and share their findings. Respond • Students will reflect on the coaching process in a written journal or discussion, evaluating how their observations and feedback helped their peer and how it contributed to their own learning. Connect • Students will write a short reflection on how working with clay and the wheel helps them connect to their personal feelings, experiences, or creative ideas.