

Black Horse Pike Regional School District  
580 Erial Road, Blackwood, NJ 08012

# Peer to Peer Ceramics Fundamentals

COURSE OF STUDY

Fine Arts Department

**Written By:**  
Keith Kozak  
Alyssa Hurst  
Bill Zeoli

**Date:**  
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**Supervisor:**  
Steve Arena

**Approved by:**  
Marcie Geyer, Director of Curriculum & Instruction

# Welcome to Peer to Peer Ceramics Fundamentals



## with Teacher

### Room Number & Contact Information

Peer to Peer Ceramics Fundamentals is an inclusive Fine Arts course adapted from Ceramics & Sculpture I to meet the needs of both special education and general education students. Students explore clay through hand-building, sculpting, and surface design, while learning the Elements of Art and Principles of Design as they apply to 3D work. The course emphasizes creative expression, collaboration, and respectful peer critique. Students will create original artworks that reflect personal ideas, craftsmanship, and aesthetic awareness. Be prepared to try new things & get messy. I look forward to working with you this year!

### Extra Help & Studio Time

I am available during Enrichment on \_ days and \_ days and afterschool by appointment



## Community Norms



Make No Dust. Engage in Productive Work. Maintain a Safe and Clean Work Environment. Share Space Respectfully.

## Grading

50%

### Projects

Projects are completed in class according to specifications found in the rubric. Classroom maintenance jobs will be assigned one to two times per month and graded for completeness.

30%

### Classwork/Participation

Assignments may be hands-on, written, or group activities. Students will earn grades to assess progress towards completion of projects.

20%

### Critique & Homework

Students are to actively participate during critique activities by way of group discussion and/or written assignments.

## Units of Study

1. Elements & Principles
2. Hand Building
3. Sculpture & Non-Traditional Materials
4. Wheel Throwing



## Late Assignment Policy

- Assignments need to be turned in on the day and class period they are due. If a student thinks that they will need more time, they are responsible to contact the teacher to set up studio time before project deadlines. Studio time may take place, with teacher approval, during Tartan time or afterschool.
- Assignments turned in after the due date will lose points.
- Projects will lose 10 points each week. (1 day to 1 week late = 10 points off, 8 days to 2 weeks late = 20 points off, 15 days to 3 weeks late = 30 points off)
- Homework/Critique & Classwork/Participation assignments will earn up to 50% credit
- If a student is absent they will receive one extra day to complete the assignment.

# Peer to Peer Ceramics Fundamentals

2025-2026

## Course Overview

### Course Description:

#### Peer to Peer Ceramics Fundamentals - 5 Credits, Grade 9-12

Peer to Peer Art Fundamentals is a Fine Arts course that addresses the Elements of Art and Principles of Design and how they can be manipulated to create two dimensional works of art. This program is modeled from the Art I curriculum to create an inclusive space, modified to meet the needs of our special education students and their general education peers. This course promotes a collaborative learning environment that focuses on art exploration and creative expression. Various artists and their impact on the Arts will be addressed. Students will develop communication skills by utilizing methods of critique when discussing personal art, the work of peers, and exemplary works of art. This course empowers students to create original artworks that communicate personal ideas, while demonstrating composition and aesthetic qualities tied back to the Elements of Art and Principles of Design.

### Course Skills & Expectations:

#### Artistic Skills & Knowledge

Students will:

- Be introduced to the Elements of Art & Principles of Design (ie. Line, shape, color, texture, form, value, space, balance emphasis, movement, pattern, repetition, proportion, rhythm, variety, and unity) and manipulate these elements to create unique works of art
- Gain technical skills necessary for various artistic processes
- Develop fine motor skills by drawing, painting, writing, sculpting, collaging, cutting, building, modeling, gluing, printing, ect.
- Develop an artistic style while engaging in various art making processes

#### Autonomy

In this course, students:

- Are respected as individuals and artists. Their design choices and outcomes are authentic and unique to each student.
- Will experience an art curriculum that is process oriented not product driven
- Will experience success with as little adult/peer assistance as possible

#### Communication Skills

Students will develop communication skills by:

- Sharing opinions and observations of exemplary artworks.
- Discussing the art of peers and giving constructive feedback.
- Discussing choices, preferences, and ideas for art creation.
- Communicating wants and needs with peers and staff
- Socializing with peers and building friendships

### Leadership

By participating a member of the classroom community, students will:

- Develop valuable leadership abilities, such as communication, decision-making, modeling appropriate behavior, and conflict resolution.
- Reinforce their own understanding of the subject matter, often leading to deeper comprehension.
- Increase self-confidence and self-esteem.
- Enhance their ability to think critically and solve problems, as they will often need to address their peers' questions and concerns.

Unit Overview:

Unit 1: Elements of Art & Principles of Design  
Elements of Art: Line , Color, Shape, Form, Texture, Value, and Space  
Principles of Design: Balance, Contrast, Emphasis, Movement, Pattern, Rhythm, and Unity  
Digital Art  
Self/Peer Critique  
Viewing/Discussing Artwork  
Studio Practice  
Maintaining a Safe Work Environment

Unit 2- Hand Building  
Slab Relief  
Pinched Forms  
Coil Vessel  
Slab Container  
Mugs, Handles, and Attachments  
Surface Manipulation  
Glazing  
Elements of Art/Principles of Design  
Self/Peer Critique  
Viewing/Discussing Artwork  
Using Reference Materials  
Studio Practice  
Maintaining a Safe Work Environment

Unit 3- Sculpture & Non-Traditional Materials  
Cardboard  
Wood  
Plaster  
Brush Techniques  
Acrylic  
Watercolor  
Mixed Media  
Elements of Art/Principles of Design Review  
Self/Peer Critique  
Viewing/Discussing Artwork  
Using Reference Materials  
Studio Practice  
Maintaining a Safe Work Environment

Unit 4- Wheel Throwing  
Steps to Throwing  
Clay Management and Efficiency  
Cylinder Throwing  
Bowl Throwing  
Refining Pieces  
Glaze  
Elements of Art/Principles of Design  
Self/Peer Critique  
Viewing/Discussing Artwork  
Using Reference Materials  
Studio Practice  
Maintaining a Safe Work Environment

## Unit 1 - Elements of Art & Principles of Design

QUICK GUIDE: [Standards for Learning](#); [Accommodations and Modifications](#)

### Unit Summary: Elements of Art & Principles of Design

The Elements of Art are the building blocks of art (Line, Color, Shape, Form, Texture, Value, and Space) and the Principles of Design dictate how the artist applies the Elements in a composition (Balance, Contrast, Emphasis, Movement, Pattern, Rhythm, and Unity). Students will be introduced to the Elements of Art & Principles of Design while learning how to identify them in exemplary works of art. Students will apply the Elements of Art and Principles of Design while manipulating materials to achieve a wide range of results. Students will also maintain a studio space and use discipline specific tools and materials. Students also explore traditional and non-traditional ceramic finishing techniques that can be applied to bisqueware. Art history and critique will be introduced with a focus on the analysis of two-dimensional work.

### Essential Questions:

*These questions establish inquiry to unify the unit's assignments and assessments.*

- How does the construction process of a work of art affect its form and/or function?
- How do different types of lines (straight, curved, thick, thin) affect the overall composition of an artwork?
- In what ways can lines convey movement and emotion in a piece of art?
- How do geometric and organic shapes create different visual effects and meanings in art?
- How do repeating patterns contribute to the rhythm and unity of an artwork?
- In what ways can artists achieve unity while still incorporating variety and interest in their artwork?
- What impact does the repetition of elements have on the overall composition of an artwork?
- In what ways have drawings, printmakings, and paintings been used throughout history?
- How does the study and analysis of historical work impact the planning, execution, and presentation of a work of art?
- How do life experiences influence the way you relate to art?
- How does learning about art impact how we perceive the world?
- What can we learn from our responses to art?

## Assessments:

### Summative/Performance Assessments

Projects/Major Assessments = 50%

### Formative Assessments

Participation/Classwork = 30%

Homework/Critique/Quizzes = 20%

### Examples:

- Project Self Reflection
- Peer and Small Group Reflections
- In-Process Critique
- Sample Project Rubric
- Modified Rubric
- Written Assignments
- Projects

## Instructional Strategies & Unit Resources

### Resources:

- Canva ([www.canva.com](http://www.canva.com))
- Tinkercad- build & create in 3D <https://www.tinkercad.com/>
- Scratch- Create games & animations <https://scratch.mit.edu/>
- Piskel- create pixel art <https://www.piskelapp.com/>
- Sketchpad- digital maker space <https://sketchpad.app/>
- Quick draw- drawing game <https://quickdraw.withgoogle.com/>

### Activities:

- Elements of Art: Line , Color, Shape, Form, Texture, Value, and Space
  - Color mixing(2-3 sessions)
  - Assemblage (3-5 sessions)
- Principles of Design: Balance, Contrast, Emphasis, Movement, Pattern, Rhythm, and Unity
  - Relief Tile or non-traditional collage (4-6 sessions)
- Digital Art (2- 4 sessions)
- Self/Peer Critique (weekly)
- Viewing/Discussing Artwork (daily)
- Studio Practice (daily)

- Maintaining a Safe Work Environment (daily)

Learning Targets

- Color Theory-

Students will:

- Explore color by experimenting in a coloring science mixing activity
- identify ways that artists use color to convey emotions
- Identify color pairings and assess the visual impact of various pairings
- Identify the differences among the panels and identify how color changes the emotional feel, energy level, or symbolism of the works.

- Line, Shape, Pattern & Form

Students will:

- Explore a variety of lines in mark making and discuss line weight and line quality.
- Identify patterns in both nature and the constructed world
- Identify geometric and organic shapes in nature and the constructed world and create artworks that utilize geometric and organics shapes
- Explore radial and bilateral symmetrical designs by analyzing traditional Islamic mosaics, then create symmetrical artworks inspired by these exemplary pieces.
- Collaboratively design a three-dimensional assemblage, inspired by artist Louise Nevelson.

- Critique

Students will:

- identify elements of Art and Principles in works of art in masterworks of art and in the work of peers
- Identify their strengths and create goals for improving their piece
- Give helpful feedback to classmates and make suggestions for improving their work based on effective use of the Elements and Principles

STANDARDS for Learning Targets

Creating	Performing/Presenting/Producing	Responding	Connecting
Students will plan, prepare, then create a body of work. Lessons will build upon one another to support the acquisition	Throughout the creative process, students will be assessing their progress and refining their work. Students will	Students will assess their work, the work of peers, and exemplary works of art. They will apply criteria to	Students will synthesize and relate knowledge and personal experiences to create products

<p>and development of skills.</p> <p>1.5.12acc.Cr1a: Individually and collaboratively formulate new creative problems based on student's existing artwork.</p> <p>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.</p> <p>1.5.12acc.Cr2a: Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.</p> <p>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.</p> <p>1.2.12prof.Cr1b: Organize and design artistic ideas for media arts productions.</p> <p>1.2.12prof.Cr1d: Apply aesthetic criteria in developing, refining and proposing media arts artwork.</p> <p>1.2.12acc.Cr1c: Critique plans, prototypes, constraint of resources, and production processes considering purposeful and expressive artistic intention and personal aesthetic.</p> <p>1.2.12prof.Cr2c: Apply aesthetic criteria in developing, refining and proposing media arts artwork.</p> <p>1.2.12acc.Cr2b: Critique plans, prototypes, constraint of resources, and production processes considering</p>	<p>participate in independent and collaborative in-process critiques, giving them opportunities to reassess and move forward.</p> <p>1.5.12acc.Pr5a: Evaluate, select and apply methods or processes appropriate to display artwork in a specific place.</p> <p>1.5.12prof.Pr6a: Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural or political beliefs and understandings</p> <p>1.2.12prof.Cr3b: Refine and modify media artworks, emphasizing aesthetic quality and intentionally accentuating stylistic elements to reflect an understanding of personal goals and preferences.</p> <p>1.2.12acc.Cr3a: Apply ideas with deliberate choices in organization, integrating content and stylistic conventions.</p> <p>1.2.12acc.Cr3b: Demonstrate an understanding of media art principles through a selection of tools and production processes.</p>	<p>formulate judgements on the effectiveness of works of art.</p> <p>1.5.12acc.Re7a: Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments.</p> <p>1.5.12acc.Re7b: Evaluate the effectiveness of visual artworks to influence ideas, feelings, and behaviors of specific audiences.</p> <p>1.5.12acc.Re8a: Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.</p> <p>1.5.12acc.Re9a: Determine the relevance of criteria used by others to evaluate a work of art or collection of works.</p> <p>1.2.12prof.Re7a: Analyze the qualities of and relationships between the components, style and preferences communicated by media artworks and artists.</p> <p>1.2.12acc.Re8a: Analyze the intent, meanings and influence of a variety of media artworks, based on personal, societal, historical, and cultural contexts.</p> <p>1.2.12prof.Re9a: Evaluate media art works and production processes at decisive stages, using identified criteria and considering context and artistic goals</p>	<p>1.5.12acc.Cn10a: Utilize inquiry methods of observation, research and experimentation to explore other subjects through artmaking.</p> <p>1.5.12acc.Cn11a: Compare uses of art in a variety of societal, cultural and historical contexts and make connections to uses of art in contemporary and local contexts.</p> <p>1.2.12acc.Cn10a: Synthesize internal and external resources to enhance the creation of persuasive media artworks, such as cultural connections, introspection, research, and exemplary works.</p> <p>1.2.12acc.Cn10b: Explain and demonstrate the use of media artworks to synthesize new meaning and knowledge. Reflect and form cultural experiences, such as new connections between themes and ideas, local and global networks, and personal influence.</p> <p>1.2.12adv.Cn11a: Through relevant and impactful media artworks, demonstrate the relationships of media arts ideas to personal and global contexts, purposes and values.</p>
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purposeful and expressive artistic intention and personal aesthetic.			
1.2.12adv.Cr2b: Knowledge of systems, prototypes and production processes with consideration of complex constraints of goals, time, resources and personal limitations.			

[Visual and Performing Arts NJSLs 2020](#)

[Career Ready Practice Standards](#)

[Interdisciplinary Connections & 21st Century Themes & Skills](#)

Vocabulary	
Tier 2	Tier 3
Identify, revise, critique, paint, draw, application, design, create, experiment, collage, sketch, reflect, digital artwork, two-dimensional art, three-dimensional art, collaborate, medium, glaze, fire, bone dry, greenware, leather hard, bisque, glaze ware	Line, shape, organic, geometric, color, texture, form, value, space, balance emphasis, movement, pattern, repetition, proportion, rhythm, variety, and unity

Accommodations and Modifications for Curriculum Implementation
Black Horse Pike Accommodations and Modifications
<ul style="list-style-type: none"> <li>• <a href="#">General Education</a></li> <li>• <a href="#">Special Education</a></li> <li>• <a href="#">504 Students</a></li> <li>• <a href="#">ELL Students</a></li> <li>• <a href="#">At Risk Students</a></li> <li>• <a href="#">Gifted and Talented</a></li> </ul>
Class Specific Accommodations and Modifications
<ul style="list-style-type: none"> <li>• Provide students with sensory needs with appropriate tools or materials (e.g. gloves, spatulas, paint brushes, etc.).</li> <li>• Read questions and/or prompts out loud.</li> <li>• Provide templates to follow along with independently or copy directly depending on the needs of the student per their IEP.</li> <li>• Guided practice provided before all independent work (e.g., small group demos).</li> <li>• Modified self and peer critique forms with picture-based assessment (e.g. thumbs up/down, smiley face or frowny face, etc.).</li> <li>• Assignments created with instructions in fonts larger than 12 pt.</li> <li>• Provide each group of students with reference cards with visual representations of each element of art and principle of design. <ul style="list-style-type: none"> <li>o Additional visual representations of each element and principle placed around the room.</li> </ul> </li> </ul>

- Hand-over-hand guidance.
- Sensory-safe cleanup station (warm water, unscented soap, labeled bins).
- Backward Chain Method to be utilized on group activities. Students will complete the final steps of a project during the first group activity, adding more steps as the year progresses.
- Utilize process-based assessment rather than product-only grading (e.g., effort, growth, technique use).

to [Standards for Learning](#)

## Peer to Peer Ceramics Fundamentals

2025-2026

### Unit 2 - Handbuilding

QUICK GUIDE: [Standards for Learning](#); [Accommodations and Modifications](#)

#### Unit Summary: Handbuilding

Students will be introduced to a variety of hand building Ceramics techniques. Students will apply the Elements of Art and Principles of Design while manipulating clay to achieve a wide range of results. Hand building techniques that will be addressed will include: slab, pinch, coil, appliqué, incising, piercing, scoring, slipping, and various surface treatment methods. Students will also maintain a studio space and use discipline specific tools and materials. Students also explore traditional and non-traditional ceramic finishing techniques that can be applied to bisqueware. Art history and critique will be introduced with a focus on the analysis of three-dimensional work.

#### Essential Questions:

*These questions establish inquiry to unify the unit's assignments and assessments.*

How does the construction process of a work of art affect its form and/or function?

What can be created in clay by only manipulating it by hand?

In what ways have ceramic forms of art been used throughout history?

How does the study and analysis of historical work impact the planning, execution, and presentation of a sculpture?

How do life experiences influence the way you relate to art?

How does learning about art impact how we perceive the world?

What can we learn from our responses to art?

## Assessments:

### Summative/Performance Assessments

Projects/Major Assessments = 50%

### Formative Assessments

Participation/Classwork = 30%

Homework/Critique/Quizzes = 20%

### Examples:

- Project Self Reflection
- Peer and Small Group Reflections
- In-Process Critique
- Sample Project Rubric
- Modified Rubric
- Written Assignments
- Completed Sculptural Prompts

## Instructional Strategies & Unit Resources

### Resources:

- Canva ([www.canva.com](http://www.canva.com))
- Tinkercad- build & create in 3D <https://www.tinkercad.com/>
- Scratch- Create games & animations <https://scratch.mit.edu/>
- Piskel- create pixel art <https://www.piskelapp.com/>
- Sketchpad- digital maker space <https://sketchpad.app/>
- Quick draw- drawing game <https://quickdraw.withgoogle.com/>

### Activities:

- Elements of Art: Line , Color, Shape, Form, Texture, Value, and Space (2-3 Sessions)
- Introduction to Clay (2- 3 sessions)
- Introduction to Glazing (2-3 Sessions)
- Pinched Form (4-6 Sessions)
- Slab Relief (4-6 Sessions)
- Coil Vessel (6-8 Sessions)

- Slab Container (6-8 Sessions)
- Introduction to Surface Manipulation (2 Sessions)
- Self/Peer Critique (weekly)
- Viewing/Discussing Artwork (daily)
- Studio Practice (daily)
- Maintaining a Safe Work Environment (daily)

### Learning Targets

- Technique and Process-  
Students will:
  - Demonstrate handbuilding techniques like pinch, coil, and slab.
  - Prepare and join pieces of clay using score and slip.
  - Control the thickness and structure of clay forms to prevent cracking or collapse.
  - Utilize tools and materials safely and appropriately during the handbuilding process.
  - Identify and apply design and construction processes from varying time periods and locations.
- Design  
Students will:
  - Design a functional or sculptural ceramic piece that communicates an idea.
  - Apply the elements of art (form, texture, line, shape) to enhance ceramic work.
  - Utilize different surface decoration techniques (carving, stamping, texture, glaze).
  - Show personal voice and originality in design choices.
- Craftsmanship  
Students will:
  - Construct ceramic pieces with clean, smooth surfaces and strong joints.
  - Utilize a variety of cold and hot finishing techniques (glaze, underglaze, acrylic, burnishing, watercolor).
  - Complete all stages of the ceramic process from greenware to glaze firing.
- Critique  
Students will:
  - Identify elements of Art and Principles in works of art in masterworks of art and in the work of peers.

- Identify their strengths and create goals for improving their piece.
- Give helpful feedback to classmates and make suggestions for improving their work based on effective use of the Elements and Principles.
- Use correct ceramic vocabulary to describe tools, materials, and techniques.
- Explain the differences between greenware, leather-hard, bisqueware, and glaze-fired clay.
- Describe the handbuilding process using academic terms like form, texture, slip, and kiln.

STANDARDS for Learning Targets			
Creating	Performing/Presenting/Producing	Responding	Connecting
<p>Students will plan, prepare, then create a body of work. Lessons will build upon one another to support the acquisition and development of skills.</p> <p>1.5.12acc.Cr1a: Individually and collaboratively formulate new creative problems based on student's existing artwork.</p> <p>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.</p> <p>1.5.12acc.Cr2a: Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.</p> <p>1.5.12acc.Cr2c: Redesign an object, system, place, or design in response to contemporary issues.</p> <p>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.</p>	<p>Throughout the creative process, students will be assessing their progress and refining their work. Students will participate in independent and collaborative in-process critiques, giving them opportunities to reassess and move forward.</p> <p>1.5.12acc.Pr5a: Evaluate, select and apply methods or processes appropriate to display artwork in a specific place.</p> <p>1.5.12prof.Pr6a: Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural or political beliefs and understandings</p> <p>1.2.12prof.Cr3b: Refine and modify media artworks, emphasizing aesthetic quality and intentionally accentuating stylistic elements to reflect an understanding of personal goals and preferences.</p> <p>1.2.12acc.Cr3a: Apply ideas with deliberate choices in organization, integrating content and stylistic conventions.</p>	<p>Students will assess their work, the work of peers, and exemplary works of art. They will apply criteria to formulate judgements on the effectiveness of works of art.</p> <p>1.5.12acc.Re7a: Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments.</p> <p>1.5.12acc.Re7b: Evaluate the effectiveness of visual artworks to influence ideas, feelings, and behaviors of specific audiences.</p> <p>1.5.12acc.Re8a: Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.</p> <p>1.5.12acc.Re9a: Determine the relevance of criteria used by others to evaluate a work of art or collection of works.</p> <p>1.2.12prof.Re7a: Analyze the qualities of and relationships between the</p>	<p>Students will synthesize and relate knowledge and personal experiences to create products</p> <p>1.5.12acc.Cn10a: Utilize inquiry methods of observation, research and experimentation to explore other subjects through artmaking.</p> <p>1.5.12acc.Cn11a: Compare uses of art in a variety of societal, cultural and historical contexts and make connections to uses of art in contemporary and local contexts.</p> <p>1.2.12acc.Cn10a: Synthesize internal and external resources to enhance the creation of persuasive media artworks, such as cultural connections, introspection, research, and exemplary works</p> <p>1.2.12acc.Cn10b: Explain and demonstrate the use of media artworks to synthesize new meaning and knowledge. Reflect and form cultural experiences, such as new connections between themes and ideas, local and global</p>

<p>1.2.12prof.Cr1b: Organize and design artistic ideas for media arts productions.</p> <p>1.2.12prof.Cr1d: Apply aesthetic criteria in developing, refining and proposing media arts artwork.</p> <p>.</p> <p>1.2.12acc.Cr1c: Critique plans, prototypes, constraint of resources, and production processes considering purposeful and expressive artistic intention and personal aesthetic.</p> <p>1.2.12prof.Cr2c: Apply aesthetic criteria in developing, refining and proposing media arts artwork.</p> <p>1.2.12acc.Cr2b: Critique plans, prototypes, constraint of resources, and production processes considering purposeful and expressive artistic intention and personal aesthetic.</p> <p>1.2.12adv.Cr2b: Knowledge of systems, prototypes and production processes with consideration of complex constraints of goals, time, resources and personal limitations.</p>	<p>1.2.12acc.Cr3b: Demonstrate an understanding of media art principles through a selection of tools and production processes.</p>	<p>components, style and preferences communicated by media artworks and artists.</p> <p>1.2.12acc.Re8a: Analyze the intent, meanings and influence of a variety of media artworks, based on personal, societal, historical, and cultural contexts.</p> <p>1.2.12prof.Re9a: Evaluate media art works and production processes at decisive stages, using identified criteria and considering context and artistic goals</p>	<p>networks, and personal influence.</p> <p>1.2.12adv.Cn11a: Through relevant and impactful media artworks, demonstrate the relationships of media arts ideas to personal and global contexts, purposes and values.</p>
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[Visual and Performing Arts NJSL 2020](#)

[Career Ready Practice Standards](#)

[Interdisciplinary Connections & 21st Century Themes & Skills](#)

Vocabulary	
Tier 2	Tier 3
Identify, revise, critique, glaze, draw, application, design, create,	Pinch, slab, coil, score, slip, carve/incise, vessel, slab roller, extrude, slab

experiment, sketch, reflect, three-dimensional art, collaborate, medium, texture, form, surface

roller, rib, relief, in-the-round, mold, modeling, fire, bone dry, greenware, leather hard, bisque, glaze ware, wedging, kiln, additive, subtractive, shrinkage, warping

### Accommodations and Modifications for Curriculum Implementation

#### Black Horse Pike Accommodations and Modifications

- [General Education](#)
- [Special Education](#)
- [504 Students](#)
- [ELL Students](#)
- [At Risk Students](#)
- [Gifted and Talented](#)

#### Class Specific Accommodations and Modifications

- Provide students with sensory needs with appropriate tools or materials (e.g. gloves, spatulas, paint brushes, etc.).
- Read questions and/or prompts out loud.
- Provide templates to follow along with independently or copy directly depending on the needs of the student per their IEP.
- Guided practice provided before all independent work (e.g., small group demos).
- Modified self and peer critique forms with picture-based assessment (e.g. thumbs up/down, smiley face or frowny face, etc.).
- Assignments created with instructions in fonts larger than 12 pt.
- Hand-over-hand guidance.
- Sensory-safe cleanup station (warm water, unscented soap, labeled bins).
- Backward Chain Method to be utilized on group activities. Students will complete the final steps of a project during the first group activity, adding more steps as the year progresses.
- Utilize process-based assessment rather than product-only grading (e.g., effort, growth, technique use).

to [Standards for Learning](#)

Peer to Peer Ceramics Fundamentals

2025-2026

# Unit 3 - Sculpture & Non-Traditional Materials

QUICK GUIDE: [Standards for Learning](#); [Accommodations and Modifications](#)

## Unit Summary: Sculpture & Non-Traditional Materials

Students will explore a variety of sculpture techniques using non-traditional materials such as cardboard, found objects, and altered books. They will apply the Elements of Art and Principles of Design to construct expressive and innovative three-dimensional works. Techniques will include cutting, scoring, folding, layering, joining, and mixed-media surface treatments. Students will work with discipline-specific tools while maintaining an organized studio space. The unit will also introduce art history and critique, focusing on contemporary sculptors and assemblage artists, encouraging students to analyze and discuss sculptural works through form, meaning, and craftsmanship.

## Essential Questions:

*These questions establish inquiry to unify the unit's assignments and assessments.*

- How can everyday materials be transformed into meaningful works of art?
- What role does experimentation and problem-solving play in the creative process?
- How can artists communicate personal ideas through form, texture, and structure?
- How do artists find inspiration in discarded, recycled, or found objects?
- How does working in three dimensions change the way we think about composition and space?
- How do collaboration, critique, and reflection improve our work as artists?
- How does the study and analysis of historical work impact the planning, execution, and presentation of a sculpture?
- How do life experiences influence the way you relate to art?
- How does learning about art impact how we perceive the world?
- What can we learn from our responses to art?

## Assessments:

### Summative/Performance Assessments

Projects/Major Assessments = 50%

### Formative Assessments

Participation/Classwork = 30%

Homework/Critique/Quizzes = 20%

Examples:

- Project Self Reflection
- Peer and Small Group Reflections
- In-Process Critique
- [Sample Project Rubric](#)
- Modified Rubric
- Written Assignments
- Projects

### Instructional Strategies & Unit Resources

#### Resources:

- Canva ([www.canva.com](http://www.canva.com))
- Tinkercad- build & create in 3D <https://www.tinkercad.com/>
- Scratch- Create games & animations <https://scratch.mit.edu/>
- Piskel- create pixel art <https://www.piskelapp.com/>
- Sketchpad- digital maker space <https://sketchpad.app/>
- Quick draw- drawing game <https://quickdraw.withgoogle.com/>

#### Activities:

- Cardboard Biome (4-5 sessions)
- Cardboard Food Truck (6-8 Sessions)
- Three Dimensional Found Object Assemblage (4-5 Sessions)
- Claycrete Mask (6-10 Sessions)
- Nevelson Inspired Wood Assemblage (4-5 Sessions)
- Self/Peer Critique (weekly)
- Viewing/Discussing Artwork (daily)
- Studio Practice (daily)
- Maintaining a Safe Work Environment (daily)

## Learning Targets

- Technique and Process-

Students will:

- Experiment with sculptural techniques such as cutting, scoring, folding, layering, and assembling using non-traditional materials (e.g., cardboard, altered books, and found objects).
- Safely and effectively use hand tools and adhesives specific to non-traditional sculpture practices.
- Demonstrate an understanding of three-dimensional construction methods to solve design and structural challenges.
- Utilize tools and materials safely and appropriately during the artistic process.

- Design

Students will:

- Apply the Elements of Art (form, texture, space, line) and Principles of Design (balance, contrast, unity, rhythm) to create original sculptural compositions.
- Develop visual plans or sketches to guide their sculptural ideas from concept to completion.
- Explore how material choice influences visual impact and conceptual meaning in their artwork.
- Show personal voice and originality in design choices.

- Craftsmanship

Students will:

- Demonstrate care, precision, and intention in cutting, constructing, and finishing their sculptures.
- Make revisions and refinements to improve the stability, clarity, and presentation of their work.
- Maintain an organized and safe studio space, showing responsibility for tools and materials.

- Critique

Students will:

- Participate in peer and group critiques using appropriate visual arts vocabulary to describe, analyze, and evaluate three-dimensional work.
- Reflect on their own artistic decisions and be able to articulate how their choices support the intended message or aesthetic of their piece.

- Respond to feedback by making thoughtful changes to their artwork to enhance effectiveness and clarity.

STANDARDS for Learning Targets			
Creating	Performing/Presenting/Producing	Responding	Connecting
<p>Students will plan, prepare, then create a body of work. Lessons will build upon one another to support the acquisition and development of skills.</p> <p>1.5.12acc.Cr1a: Individually and collaboratively formulate new creative problems based on student's existing artwork.</p> <p>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.</p> <p>1.5.12acc.Cr2a: Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.</p> <p>1.5.12acc.Cr2c: Redesign an object, system, place, or design in response to contemporary issues.</p> <p>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.</p> <p>1.2.12prof.Cr1b: Organize and design artistic ideas for media arts productions.</p> <p>1.2.12prof.Cr1d: Apply aesthetic criteria in</p>	<p>Throughout the creative process, students will be assessing their progress and refining their work. Students will participate in independent and collaborative in-process critiques, giving them opportunities to reassess and move forward.</p> <p>1.5.12acc.Pr5a: Evaluate, select and apply methods or processes appropriate to display artwork in a specific place.</p> <p>1.5.12prof.Pr6a: Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural or political beliefs and understandings</p> <p>1.2.12prof.Cr3b: Refine and modify media artworks, emphasizing aesthetic quality and intentionally accentuating stylistic elements to reflect an understanding of personal goals and preferences.</p> <p>1.2.12acc.Cr3a: Apply ideas with deliberate choices in organization, integrating content and stylistic conventions.</p> <p>1.2.12acc.Cr3b: Demonstrate an understanding of media art principles through a selection of tools and production processes.</p>	<p>Students will assess their work, the work of peers, and exemplary works of art. They will apply criteria to formulate judgements on the effectiveness of works of art.</p> <p>1.5.12acc.Re7a: Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments.</p> <p>1.5.12acc.Re7b: Evaluate the effectiveness of visual artworks to influence ideas, feelings, and behaviors of specific audiences.</p> <p>1.5.12acc.Re8a: Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.</p> <p>1.5.12acc.Re9a: Determine the relevance of criteria used by others to evaluate a work of art or collection of works.</p> <p>1.2.12prof.Re7a: Analyze the qualities of and relationships between the components, style and preferences communicated by media artworks and artists.</p> <p>1.2.12acc.Re8a: Analyze the intent,</p>	<p>Students will synthesize and relate knowledge and personal experiences to create products</p> <p>1.5.12acc.Cn10a: Utilize inquiry methods of observation, research and experimentation to explore other subjects through artmaking.</p> <p>1.5.12acc.Cn11a: Compare uses of art in a variety of societal, cultural and historical contexts and make connections to uses of art in contemporary and local contexts.</p> <p>1.2.12acc.Cn10a: Synthesize internal and external resources to enhance the creation of persuasive media artworks, such as cultural connections, introspection, research, and exemplary works.</p> <p>1.2.12acc.Cn10b: Explain and demonstrate the use of media artworks to synthesize new meaning and knowledge. Reflect and form cultural experiences, such as new connections between themes and ideas, local and global networks, and personal influence.</p> <p>1.2.12adv.Cn11a: Through relevant and impactful media artworks, demonstrate the relationships of</p>

<p>developing, refining and proposing media arts artwork.</p> <p>1.2.12acc.Cr1c: Critique plans, prototypes, constraint of resources, and production processes considering purposeful and expressive artistic intention and personal aesthetic.</p> <p>1.2.12prof.Cr2c: Apply aesthetic criteria in developing, refining and proposing media arts artwork.</p> <p>1.2.12acc.Cr2b: Critique plans, prototypes, constraint of resources, and production processes considering purposeful and expressive artistic intention and personal aesthetic.</p> <p>1.2.12adv.Cr2b: Knowledge of systems, prototypes and production processes with consideration of complex constraints of goals, time, resources and personal limitations.</p>		<p>meanings and influence of a variety of media artworks, based on personal, societal, historical, and cultural contexts.</p> <p>1.2.12prof.Re9a: Evaluate media art works and production processes at decisive stages, using identified criteria and considering context and artistic goals</p>	<p>media arts ideas to personal and global contexts, purposes and values.</p>
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[Visual and Performing Arts NJSL 2020](#)

[Career Ready Practice Standards](#)

[Interdisciplinary Connections & 21st Century Themes & Skills](#)

Vocabulary	
Tier 2	Tier 3
<p>Identify, revise, critique,, draw, application, design, create, experiment, sketch, reflect, three-dimensional art, collaborate, medium, texture, form, surface</p>	<p>Cardboard, found objects, adhesive, hot glue gun, additive, subtractive, scoring, folding, slot construction, layering, assemblage, altered book,</p>

## Accommodations and Modifications for Curriculum Implementation

### Black Horse Pike Accommodations and Modifications

- [General Education](#)
- [Special Education](#)
- [504 Students](#)
- [ELL Students](#)
- [At Risk Students](#)
- [Gifted and Talented](#)

### Class Specific Accommodations and Modifications

- Provide students with sensory needs with appropriate tools or materials (e.g. gloves, spatulas, paint brushes, etc.).
- Read questions and/or prompts out loud.
- Provide templates to follow along with independently or copy directly depending on the needs of the student per their IEP.
- Guided practice provided before all independent work (e.g., small group demos).
- Modified self and peer critique forms with picture-based assessment (e.g. thumbs up/down, smiley face or frowny face, etc.).
- Assignments created with instructions in fonts larger than 12 pt.
- Hand-over-hand guidance.
- Sensory-safe cleanup station (warm water, unscented soap, labeled bins).
- Backward Chain Method to be utilized on group activities. Students will complete the final steps of a project during the first group activity, adding more steps as the year progresses.
- Utilize process-based assessment rather than product-only grading (e.g., effort, growth, technique use).

to [Standards for Learning](#)

## Unit 4 - Wheel Throwing

QUICK GUIDE: [Standards for Learning](#); [Accommodations and Modifications](#)

### Unit Summary: Wheel Throwing

In this unit, students will explore the art and technique of wheel throwing, learning to use the potter's wheel as both a functional tool and a form of creative expression. Through guided demonstrations, studio practice, historical context, and reflection, students will build skills in centering clay, pulling walls, trimming, and glazing. The unit emphasizes craftsmanship, persistence, and the development of personal artistic voice. Students will also examine the cultural and historical significance of thrown pottery from various global traditions.

### Essential Questions:

*These questions establish inquiry to unify the unit's assignments and assessments.*

What are the foundational techniques needed to throw a successful form on the wheel, and why are they important?

How does mastering the wheel contribute to overall craftsmanship in ceramics?

What role does clay preparation (e.g., wedging, centering) play in the success of a thrown piece?

How can wheel-thrown forms be used to express artistic intent or communicate an idea?

In what ways can wheel throwing move beyond functional ware to become a sculptural or expressive art form?

What challenges commonly arise during wheel throwing, and how can they be addressed through practice and problem-solving?

How has wheel throwing evolved over time across different cultures and traditions?

Why has the potter's wheel remained an important tool in ceramics for thousands of years?

What decisions must an artist make when transitioning from a thrown form to a finished piece (trimming, altering, glazing, etc.)?

## Assessments:

### Summative/Performance Assessments

Projects/Major Assessments = 50%

### Formative Assessments

Participation/Classwork = 30%

Homework/Critique/Quizzes = 20%

Examples:

- Project Self Reflection
- Peer and Small Group Reflections
- In-Process Critique
- [Sample Project Rubric](#)
- Modified Rubric
- Written Assignments
- Projects

## Instructional Strategies & Unit Resources

Resources:

- Canva ([www.canva.com](http://www.canva.com))
- Tinkercad- build & create in 3D <https://www.tinkercad.com/>
- Scratch- Create games & animations <https://scratch.mit.edu/>
- Piskel- create pixel art <https://www.piskelapp.com/>
- Sketchpad- digital maker space <https://sketchpad.app/>
- Quick draw- drawing game <https://quickdraw.withgoogle.com/>

Activities:

- How to Use the Wheel Lesson & Demonstrations (1 Session)
- Clay Management & Efficiency (1 Session)
- Practicing Centering, Opening, and Pulling Clay to Make Forms (2-4 Sessions)
- Cylinder Throwing (4-5 Sessions)
- Bowl Throwing (4-5 Sessions)
- Refining Pieces (2-3 Sessions per Project)

- Finishing & Smoothing Pieces (2-3 Sessions per Project)
- Glazing Pieces (2-3 Sessions)
- Self/Peer Critique (weekly)
- Viewing/Discussing Artwork (daily)
- Studio Practice (daily)
- Maintaining a Safe Work Environment (daily)

#### Learning Targets

- Technique and Process-

Students will:

- Center clay on the wheel using proper posture, pressure, and speed.
- Open, pull, and shape clay into basic forms like cylinders and bowls using correct wheel-throwing steps.
- Control the thickness and structure of clay forms to prevent cracking or collapse.
- Trim leather-hard forms to refine the shape and create a finished foot.
- Utilize tools and materials safely and appropriately during the wheel throwing process.

- Design

Students will:

- Plan and sketch wheel-thrown forms that demonstrate an understanding of form, function, and aesthetic intent.
- Apply the elements and principles of design (balance, proportion, symmetry, contrast) to my thrown pieces.
- Utilize different surface decoration techniques (carving, stamping, texture, glaze).
- Show personal voice and originality in design choices.
- Connect design decisions to cultural traditions, personal ideas, or real-world uses.

- Craftsmanship

Students will:

- Produce clean, symmetrical wheel-thrown forms with consistent wall thickness.
- Utilize a variety of cold and hot finishing techniques (glaze, underglaze, acrylic, burnishing, watercolor).
- Demonstrate care and precision in the glazing process, ensuring an even and appropriate surface finish.
- Refine and finish work with attention to detail, trimming excess clay, smoothing edges, and ensuring stability.
- Complete all stages of the ceramic process from greenware to glaze firing.

- Critique

Students will:

- Participate in peer and group critiques using appropriate visual arts vocabulary to describe, analyze, and evaluate three-dimensional work.
- Reflect on their own artistic decisions and be able to articulate how their choices support the intended message or aesthetic of their piece.
- Respond to feedback by making thoughtful changes to their artwork to enhance effectiveness and clarity.
- Give helpful feedback to classmates and make suggestions for improving their work based on effective use of the Elements and Principles.

### STANDARDS for Learning Targets

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<p>Students will plan, prepare, then create a body of work. Lessons will build upon one another to support the acquisition and development of skills.</p> <p>1.5.12acc.Cr1a: Individually and collaboratively formulate new creative problems based on student's existing artwork.</p> <p>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.</p> <p>1.5.12acc.Cr2a: Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.</p> <p>1.5.12acc.Cr2c: Redesign an object, system, place, or design in response to contemporary issues.</p>	<p>Throughout the creative process, students will be assessing their progress and refining their work. Students will participate in independent and collaborative in-process critiques, giving them opportunities to reassess and move forward.</p> <p>1.5.12acc.Pr5a: Evaluate, select and apply methods or processes appropriate to display artwork in a specific place.</p> <p>1.5.12prof.Pr6a: Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural or political beliefs and understandings</p> <p>1.2.12prof.Cr3b: Refine and modify media artworks, emphasizing aesthetic quality and intentionally accentuating stylistic elements to reflect an understanding of personal goals and preferences.</p>	<p>Students will assess their work, the work of peers, and exemplary works of art. They will apply criteria to formulate judgements on the effectiveness of works of art.</p> <p>1.5.12acc.Re7a: Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments.</p> <p>1.5.12acc.Re7b: Evaluate the effectiveness of visual artworks to influence ideas, feelings, and behaviors of specific audiences.</p> <p>1.5.12acc.Re8a: Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.</p> <p>1.5.12acc.Re9a: Determine the</p>	<p>Students will synthesize and relate knowledge and personal experiences to create products</p> <p>1.5.12acc.Cn10a: Utilize inquiry methods of observation, research and experimentation to explore other subjects through artmaking.</p> <p>1.5.12acc.Cn11a: Compare uses of art in a variety of societal, cultural and historical contexts and make connections to uses of art in contemporary and local contexts.</p> <p>1.2.12acc.Cn10a: Synthesize internal and external resources to enhance the creation of persuasive media artworks, such as cultural connections, introspection, research, and exemplary works.</p> <p>1.2.12acc.Cn10b: Explain and</p>

<p>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.</p> <p>1.2.12prof.Cr1b: Organize and design artistic ideas for media arts productions.</p> <p>1.2.12prof.Cr1d: Apply aesthetic criteria in developing, refining and proposing media arts artwork.</p> <p>1.2.12acc.Cr1c: Critique plans, prototypes, constraint of resources, and production processes considering purposeful and expressive artistic intention and personal aesthetic.</p> <p>1.2.12prof.Cr2c: Apply aesthetic criteria in developing, refining and proposing media arts artwork.</p> <p>1.2.12acc.Cr2b: Critique plans, prototypes, constraint of resources, and production processes considering purposeful and expressive artistic intention and personal aesthetic.</p> <p>1.2.12adv.Cr2b: Knowledge of systems, prototypes and production processes with consideration of complex constraints of goals, time, resources and personal limitations.</p>	<p>1.2.12acc.Cr3a: Apply ideas with deliberate choices in organization, integrating content and stylistic conventions.</p> <p>1.2.12acc.Cr3b: Demonstrate an understanding of media art principles through a selection of tools and production processes.</p>	<p>relevance of criteria used by others to evaluate a work of art or collection of works.</p> <p>1.2.12prof.Re7a: Analyze the qualities of and relationships between the components, style and preferences communicated by media artworks and artists.</p> <p>1.2.12acc.Re8a: Analyze the intent, meanings and influence of a variety of media artworks, based on personal, societal, historical, and cultural contexts.</p> <p>1.2.12prof.Re9a: Evaluate media art works and production processes at decisive stages, using identified criteria and considering context and artistic goals</p>	<p>demonstrate the use of media artworks to synthesize new meaning and knowledge. Reflect and form cultural experiences, such as new connections between themes and ideas, local and global networks, and personal influence.</p> <p>1.2.12adv.Cn11a: Through relevant and impactful media artworks, demonstrate the relationships of media arts ideas to personal and global contexts, purposes and values.</p>
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## Interdisciplinary Connections & 21st Century Themes & Skills

Vocabulary	
Tier 2	Tier 3
Identify, revise, critique, glaze, draw, application, design, create, experiment, sketch, reflect, three-dimensional art, collaborate, medium, texture, form, surface	Centering, throwing, slip, score, wedge, kiln, leather-hard, greenware, glaze, rib, bat, needle-tool, sponge, compression, symmetry, viscosity, sgraffito, aesthetics, function ware, wall thickness, centrifugal force

Accommodations and Modifications for Curriculum Implementation
Black Horse Pike Accommodations and Modifications
<ul style="list-style-type: none"> <li>• <a href="#">General Education</a></li> <li>• <a href="#">Special Education</a></li> <li>• <a href="#">504 Students</a></li> <li>• <a href="#">ELL Students</a></li> <li>• <a href="#">At Risk Students</a></li> <li>• <a href="#">Gifted and Talented</a></li> </ul>
Class Specific Accommodations and Modifications
<ul style="list-style-type: none"> <li>• Provide students with sensory needs with appropriate tools or materials (e.g. gloves, spatulas, paint brushes, etc.).</li> <li>• Read questions and/or prompts out loud.</li> <li>• Provide templates to follow along with independently or copy directly depending on the needs of the student per their IEP.</li> <li>• Guided practice provided before all independent work (e.g., small group demos).</li> <li>• Modified self and peer critique forms with picture-based assessment (e.g. thumbs up/down, smiley face or frowny face, etc.).</li> <li>• Assignments created with instructions in fonts larger than 12 pt.</li> <li>• Sensory-safe cleanup station (warm water, unscented soap, labeled bins).</li> <li>• Hand-over-hand guidance.</li> <li>• Backward Chain Method to be utilized on group activities. Students will complete the final steps of a project during the first group activity, adding more steps as the year progresses.</li> <li>• Utilize process-based assessment rather than product-only grading (e.g., effort, growth, technique use).</li> </ul>

to [Standards for Learning](#)