Board Approval Date: 8/23/2022
Course Title: 3D Art
Course Description: An introduction to three dimensional mediums in art, specifically clay, with opportunity to grow and develop artistic understanding in form, relief, and sculptural creation.

Course Sequence & Pacing			
Estimated Number of Weeks	**Marking Period 1** **Unit 1 (Intro to 3D: Basic Building Blocks) & Unit 2 (Craftsmanship and Technique: Building Skill)**		
1	Unit 1: Intro to and Review of Elements and Principles	6	Unit 2: Crafting dimensional objects through pinching, coiling and carving.
2	Unit 1: Intro to Layering and Low Relief	7	Unit 2: Dimensional Creativity
3	Unit 1: Applying Layering Techniques and Developing Craftsmanship	8	Unit 2: Dimensional Creativity
4	Unit 1: Building in Relief	9	Unit 2: Investigating and Applying Color to three dimensions
5	Unit 1: Building in Relief	10	Unit 2: Investigating and Applying Color to three dimensions
Estimated Number of Weeks	**Marking Period 2** **Unit 3 (Dimensional Exploration) & Unit 4 (Form, Function, and Synthesized Creation)**		
11	Unit 3: Investigate, Study, and Plan from Life	16	Unit 4: Combining Skills in Advanced Pursuits
12	Unit 3: Dimensional Sculpture from Life	17	Unit 4: Functional Creation

13	Unit 3: Dimensional Sculpture from Life	18	Unit 4: Functional Creation
14	Unit 3: Dimensional Handbuilding from Life	19	Unit 4: Final Assembly and Finishing Steps
15	Unit 3: Dimensional Handbuilding from Life	20	Unit 4: Final Assembly and Finishing Steps

UNIT 1 (Intro to 3D: Basic Building Blocks)

Stage 1 Desired Results

Unit Title #: Unit 1: Intro to 3D: Basic Building Blocks

Unit Summary: Learning the basics of working dimensionally through working in low relief, better understanding the elements and principles of art and how they relate to form based artwork, and developing craftsmanship in dimension.

Unit Learning Targets

NJSLS Standards:

- 1.5.8.Cr1a Conceptualize early stages of the creative process, including applying methods to overcome creative blocks or take creative risks, and document the processes in traditional or new media.
- 1.5.8.Cr1a Develop criteria, identify goals, and collaboratively investigate an aspect of present-day life, using contemporary practice of art or design.
- 1.5.8.Cr2a Demonstrate persistence and willingness to experiment and take risks during the artistic process.
- 1.5.8.Cr3a Use criteria to examine, reflect on and plan revisions for a work of art, and create an artistic statement.
- 1.5.8.Re8a: Interpret art by analyzing how the interaction of subject matter, characteristics of form and structure, use of media, art making approaches, and relevant contextual information contributes to understanding messages or ideas and mood conveyed
- 1.5.8.Cn10a Generate ideas to make art individually or collaboratively to positively reflect a group's identity.
- 1.5.8.Cn11a Analyze and contrast how art forms are used to represent, establish, reinforce and reflect group identity and culture.
- 1.2.8.Cr1b: Organize and design artistic ideas for media arts productions.
- 1.2.8.Cr1c: Critique plans, prototypes and production processes considering purposeful and expressive intent.
- 1.2.8.Cr3a: Experiment with and implement multiple approaches that integrate content and stylistic conventions.
- 1.2.8.Pr4a: Experiment with and integrate multiple forms, approaches and content to coordinate, produce and implement media artworks that convey purpose and meaning (e.g., narratives, video games, interdisciplinary projects, multimedia theatre).

Visual Art Practices:

Developing a respect for tools and materials:
In developing an understanding for the classroom environment and rules and through better understanding technique and process, students learn to better respect and care for the tools and materials allowing them to better work collaboratively, take risks, and assess their process of working.

Developing Craftsmanship:
In developing an understanding for material and working over time, students will be able to better develop craftsmanship in their work and working habits. Through working to critique their work, the work of others, and that of master artists, students will better understand what well crafted objects look like. Through working with materials over time students will develop a better sense of that craft.

Understanding and interpreting artists work:
Using art history as an inroad into lessons, students will work to better understand and interpret the work of other artists which will act not only as a way to give inspiration and help students to better understand the projects at hand but also to develop craftsmanship and work to critique.

Critique methodologies:
Students will utilize critique in the work of master artists which will help them to critique their own work and the work of their peers. Through self reflection exercises, students will better hone their own self reflection strategies.

Interdisciplinary Connections

Career Readiness, Life Literacies, & Key Skills *(CLKS)***:**

- 9.1.8.CR.2: Compare various ways to give back through strengths, passions, goals, and other personal factors.
- 9.4.8.CI.2: Repurpose an existing resource in an innovative way
- 9.4.8.CI.3: Examine challenges that may exist in the adoption of new ideas
- 9.4.8.CT.2: Develop multiple solutions to a problem and evaluate short- and long-term effects to determine the most plausible option

Computer Science & Design Thinking *(CS & DT)***:**

- 8.1.8.CS.3: Justify design decisions and explain potential system trade-offs.
- 8.1.8.IC.2: Describe issues of bias and accessibility in the design of existing technologies.

Interdisciplinary Connections

- NJSLSA.R4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.
- NJSLSA.W4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience
- NJSLSA.W10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.
- SL.8.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly.
- NJSLSA.L6. Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression.

Climate Change:

- 1.5.8.Cn11b Analyze and contrast how art forms are used to reflect global issues, including climate change.

Unit Essential Questions: How does knowing the contexts, histories and traditions of art forms help us create works of art and design? • How do artists and designers care for and maintain materials, tools and equipment? • Why is it important, for safety and health, to understand and follow correct procedures in handling materials, tools and equipment?	**Unit Enduring Understandings:** • Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches. • People create and interact with objects, places and design that define, shape, enhance, and empower their lives. • Artists and designers balance experimentation and safety, freedom and responsibility, while developing and creating artworks
Students will know: *(Content, Noun)* • Procedures for handling clay tools and materials. • Relief building in subtraction and addition. • Connection techniques of clay objects • Cutting techniques	**Students will be able to:** • Develop a respect for the care of tools, equipment, supplies, through known safety practices. • Explore the use of clay tools to manipulate the surface of a clay body.

• Clay stages • Safety techniques • Firing procedure	• Create introductory projects that model different techniques and skills. • Demonstrate the reasonable amount of time in completion of an artwork. • Design low relief sculptures utilizing a variety of tools, mediums, and techniques. • Evaluate the craftsmanship and intent of an artwork. • Design, modify, and redesign ideas.

Stage 2 Assessment Evidence

Summative Assessments:

- Exploring Low Relief: A Paper Sculpture Assignment which explores a variety of topics and techniques with students including cutting, layering, and how to build in low relief
- Slab Mosaic Project: A Ceramics Assignment that utilizes shape, template creation, stacking, score and slip, to give students a foundational knowledge in basic ceramic construction

Formative Assessments:

- Vocabulary and Technique Quizzes

- Teacher Observation
- Project Book Sketches and Questions
- Peer to Peer critique
- Self critique

Common Benchmark Assessments:

- Ceramic Tile Exploration Assignment: An assignment that is used to give students exploratory time to work in clay. Students will create a tile design that allows them to test their practice of working with clay tools. This will purely be time for them to experiment and allow the teacher to observe their behaviors, working habits, and technical understanding of clay.
- Clay Exploratory Exercise 1: Engaged prior to the first big project, allows the teacher to see growth of students from the initial tile experiment. Students will explore working with slabs prior to being taught it. Students will be given verbal and written directions that will allow them to interpret and create freely. This second experiment will also give the teacher time to observe their behaviors, working habits, and technical understanding of clay.

Alternative Assessments:

- Cookie Cutter Ornament: A small assignment or extension that helps students to understand how to stack clay and create a low relief object.
- Printed Tile Design: An alternate assignment that will teach relief in two different ways through the medium of printmaking and clay. Students will learn how to carve and create relief on a linoleum block and then how to use that block to print in clay, creating a tile that can be made in multiples.

Stage 3 Learning Plan

Standard	***Skill***	***Learning Activities & Differentiation***	***Timeframe*** *(Days or Weeks)*
(Number Only)			
1.5.8.Cr1a 1.5.8.Cr2a	Work to cut with precision.	• Reinforce Scissor skills through practice • Work with an xacto knife to cut objects. • Transfer information from cutting with scissors and xacto knives to working with clay tools.	1

		• Utilize alternate tools and materials for cutting where appropriate to meet accommodations/disabilities.	
1.5.8.Cr1a 1.5.8.Cr1a 1.5.8.Cr2a 9.4.8.CI.3 9.4.8.CT.2 8.1.8.CS.3	Develop templates to aid in ease of cutting and in an effort to create multiples.	• Utilize drawing skills to create templates. • Explore working with simple shapes and/or grid drawing to work to transfer information. • Work with templates in a variety of ways to craft artworks. • Utilize pre printed templates to aid students who need assistance in cutting.	1
NJSLSA.L6. NJSLSA.R4.	Understand and develop a robust vocabulary of terms and techniques.	• Learn academic vocabulary. • Learn process and techniques. • Be able to utilize technical language in the classroom.	5
1.5.8.Cr2a 9.4.8.CI.3 9.4.8.CT.2 NJSLSA.R4.	Connect clay objects together.	• Explore various methods of connection to build objects in low relief • Compare the difference between glue and adhesive to score and slip. • Investigate connecting objects by force. • Utilize hand over hand techniques for connection if necessary.	2
9.4.8.CI.2 9.4.8.CT.2	Wedge and repurpose clay.	• Develop an understanding of the life cycle of clay and how and when it can be repurposed. • Explore working with wedging and its many methods. • Work to “recycle” clay • Create conditions to aid clay in storage.	1
1.5.8.Cr2a 1.5.8.Cr3a 9.4.8.CT.2	Refine and clean clay objects.	• Develop an understanding of craftsmanship • Identify tools which can aid in cutting, shaping, and cleaning clay. • Practice cleaning through use of multiple tools in a variety of projects.	1
1.5.8.Cr3a 1.5.5.Re8a	Critically assess works of art.	• Critique the work of famous artists. • Critique the work of past students and peers	1

1.5.8.Cn11a 9.1.8.CR.2 8.1.8.IC.2 NJSLSA.W4. SL.8.1.		• Self critique their work in an effort to better understand their craft and what is important as they continue to make work.	

Core Instructional & Supplemental Materials	
Texts	*Notes*
Article ¨A Brief History of Ceramics¨	
Recorded Lessons to illustrate technique	
Image Based Google Doc directions sheets	
Art 21 Videos	
Clay, Craft Knives	

Accommodations and Modifications:
Students with Disabilities, English Language Learners,
Students at Risk of Failure, Students with 504s, Gifted & Talented Students

Specific Strategies and Practices that Support Students with Disabilities:

- **Presentation:** Provide multi-sensory instruction (visual, verbal, tactile, digital). Use high-contrast visuals, slideshows, and enlarged reference images. Break down demonstrations into clear, sequential steps with opportunities to repeat/watch again (e.g., short video clips).
- **Content:** Focus on a few key artistic principles or techniques per lesson (e.g., perspective and shading, not all elements of art). Simplify written instructions with bullet points or icons.

- **Materials & Tools:** Provide adaptive tools (soft pencil grips, ergonomic paintbrushes, easy-grip clay tools). Offer heavier paper or textured surfaces for better control.
- **Process:** Allow alternative media or application tools (roller, sponge, digital drawing tablet) if fine motor skills limit success. Offer choice between 2D and 3D work when possible.
- **Environment:** Use easels or angled drawing boards for posture support. Place non-slip mats under materials to prevent spills. Reduce visual/auditory distractions with defined workspaces.

Specific Strategies and Practices that Support English Language Learners:

- **Visuals:** Provide step-by-step illustrated handouts or digital slides for every process. Label classroom tools and materials in English with images (and native language if possible).
- **Content:** Prioritize lesson-specific vocabulary (e.g., "blend," "shade," "carve"). Offer a short glossary with visuals for each unit. Accept visual work and demonstration as evidence of understanding before requiring written reflection.
- **Communication:** Model techniques slowly, using gestures and pointing to emphasize key steps. Use translation apps for quick clarification of essential words. Pair students with supportive peers for collaborative projects.
- **Assessment:** Focus grading on process and final artwork rather than extended writing. Allow students to record verbal reflections or short videos instead of lengthy artist statements.

Specific Strategies and Practices that Support Students at Risk of Failure:

- **Support:** Provide a consistent, structured routine and visual project timeline. Check in frequently to offer encouragement and redirection.
- **Product/Criteria:** Reduce required complexity (e.g., one-point perspective drawing instead of two-point). Offer shorter projects or allow partial completion with credit for effort.
- **Focus:** Provide pre-measured paper or templates to reduce frustration. Allow more time for creative exploration rather than technical mastery if needed.
- **Motivation:** Use positive reinforcement (verbal praise, display of artwork, leadership roles in setup/cleanup). Connect projects to student interests (e.g., sports logos, favorite music themes).

Specific Strategies and Practices that Support Students with 504s:

- **Time/Pace:** Offer extended deadlines or break projects into checkpoints. Allow flexible pacing and opportunities to revisit unfinished work during study hall or art club.
- **Output/Requirements:** Accept alternative media or formats (e.g., digital collage, photography instead of physical painting).
- **Sensory/Motor:** Provide gloves, aprons, or barrier creams for students with sensory sensitivities. Offer pre-rolled clay or pre-mixed paints to minimize handling.
- **Organization:** Use labeled bins and trays to keep materials ready. Provide step-by-step checklists or digital reminders for multi-day projects.

Specific Strategies and Practices that Support Gifted & Talented Students:

- **Curriculum Compacting:** Allow quick demonstration of skill mastery, then offer enrichment projects.
- **Depth/Complexity:** Increase challenge by incorporating higher-level concepts (e.g., chiaroscuro, linear perspective with multiple vanishing points). Ask students to analyze or critique artwork in writing or discussion.
- **Enrichment/Challenge:** Offer advanced media choices (ink wash, screen printing, digital design software). Encourage independent or portfolio-based projects.
- **Creative Problem Solving:** Provide open-ended design prompts (e.g., "Create a mixed-media piece that represents a social issue").
- **Leadership:** Let them lead a mini-demo or mentor peers on a technique they have mastered.
- **Mentorship:** Connect with local artists, museums, or online master classes for further growth.

General Art Classroom Accommodations for All Students:

- **Design for Learning:** Plan projects with multiple entry points — allow students to sketch, build, paint, or collage to show understanding. Offer both independent and collaborative options.
- **Visual Schedules/Posters:** Display project steps on a whiteboard or slide deck. Post images of completed examples at different stages.
- **Choice:** Offer limited but meaningful choices (medium, color scheme, subject matter) to support student ownership.
- **Flexible Seating:** Provide stools, standing easels, or quiet areas for focused work.
- **Clean-Up Support:** Assign rotating clean-up roles and use clear visual charts for each job (brush washer, paint collector, table wiper).

UNIT 2 (Craftsmanship and Technique: Building Skill)

Stage 1 Desired Results

Unit Title #: Unit 2: Craftsmanship and Technique: Building Skill

Unit Summary: A further development and honing of craftsmanship while working three dimensionally and creating objects that are both aesthetically designed and functional.

Unit Learning Targets

NJSLS Standards:

- 1.5.8.Cr1a Conceptualize early stages of the creative process, including applying methods to overcome creative blocks or take creative risks, and document the processes in traditional or new media.
- 1.5.8.Cr2a Demonstrate persistence and willingness to experiment and take risks during the artistic process.
- 1.5.8.Cr3a Use criteria to examine, reflect on and plan revisions for a work of art, and create an artistic statement.
- 1.5.8.Pr4a Investigate and analyze ways artwork is presented, preserved and experienced, including use of evolving technology. Evaluate a collection or presentation based on this criterion.
- 1.5.8.Re7a: Explain how a person's aesthetic choices are influenced by culture and environment, and how they impact the way in which visual messages are perceived and conveyed.
- 1.5.8.Re8a: Interpret art by analyzing how the interaction of subject matter, characteristics of form and structure, use of media, art making approaches, and relevant contextual information contributes to understanding messages or ideas and mood conveyed
- 1.5.8.Cn11a Analyze and contrast how art forms are used to represent, establish, reinforce and reflect group identity and culture.
- 1.2.8.Cr1b: Organize and design artistic ideas for media arts productions.
- 1.2.8.Cr1c: Critique plans, prototypes and production processes considering purposeful and expressive intent.
- 1.2.8.Cr3a: Experiment with and implement multiple approaches that integrate content and stylistic conventions.
- 1.2.8.Pr4a: Experiment with and integrate multiple forms, approaches and content to coordinate, produce and implement media artworks that convey purpose and meaning (e.g., narratives, video games, interdisciplinary projects, multimedia theatre).

Visual Art Practices:

Exploration of Technique

In working further within the medium of clay, students will be exposed to different techniques and building methods that will reference earlier techniques and expand upon them. Students will have the opportunity to use what they have learned and go further with it.

Honing Craftsmanship:

Students will continue to work to develop their craftsmanship as they continue to work in the medium of clay. Through experiments, small practice projects and larger clay projects, students will gain an appreciation of working with clay and a better understanding of how to clean, refine, and make objects look more polished. This advancement of craftsmanship is commonplace in all art mediums.

Combining Methods of Working:

In developing skill, technique, and craft, students will also better understand how techniques can be combined to create a desired result that may not be available with one technique alone. This will further not only their visual vocabulary but their creative thinking.

Interdisciplinary Connections

Career Readiness, Life Literacies, & Key Skills *(CLKS)***:**

- 9.4.8.CI.2: Repurpose an existing resource in an innovative way
- 9.4.8.CI.3: Examine challenges that may exist in the adoption of new ideas
- 9.4.8.CT.2: Develop multiple solutions to a problem and evaluate short- and long-term effects to determine the most plausible option
- 9.4.8.GCA.2: Demonstrate openness to diverse ideas and perspectives through active discussions to achieve a group goal.
- 9.4.8.IML.7: Use information from a variety of sources, contexts, disciplines, and cultures for a specific purpose

Computer Science & Design Thinking *(CS & DT)***:**

- 8.1.8.CS.3: Justify design decisions and explain potential system trade-offs.

Interdisciplinary Connections

- NJSLSA.R1. Read closely to determine what the text says explicitly and to make logical inferences and relevant connections from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
- NJSLSA.R4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.
- RI.8.4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of specific word choices on meaning and tone,

<table>
<tr><td colspan="2">including analogies or allusions to other texts.
● NJSLSA.W4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
● SL.8.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly.</td></tr>
<tr><td colspan="2">Climate Change:
● 1.5.8.Cn11b Analyze and contrast how art forms are used to reflect global issues, including climate change.</td></tr>
<tr><td>Unit Essential Questions:
● How do artists and designers determine whether a particular direction in their work is effective?
● What role does persistence play in revising, refining and developing work?
● How do artists grow and become accomplished in art forms?</td><td>Unit Enduring Understandings:
● Creativity and innovative thinking are essential life skills that can be developed.
● Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches.
● Through artmaking, people make meaning by investigating and developing awareness of perceptions, knowledge and experiences.</td></tr>
<tr><td>Students will know: (Content, Noun)
● Slab, Coil, and Pinch pot building techniques.
● Decorative building techniques.
● Glaze protocol and Procedure</td><td>Students will be able to:
● Plan and utilize creative time effectively.
● Develop better craftsmanship through practice and more confident construction.
● Manipulate different clay techniques together to create artworks
● Demonstrate a knowledge and understanding of glazing technique.
● Craft functional and aesthetically well made objects
● Evaluate and critique the craftsmanship of an artwork.
● Survey made objects and identify strengths, weaknesses, and areas to redesign or reconsider.</td></tr>
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Stage 2 Assessment Evidence

Summative Assessments: Provide a list of specific assessments in the curriculum.

- Pinch Pot Set: A ceramics assignment that introduces students to dimensional building, clay body manipulation, and theme based artwork which gives them greater foundation in pinch pot technique and coiling.
- Carved Box: A ceramics assignment that explores dimensional building through a subtractive lens and asks students to also develop more creative ideas through more in depth sketches and studies derived from reference.

Formative Assessments: Provide a list of specific assessments in the curriculum.

- Vocabulary and Technique Quizzes
- Teacher Observation/Student working habits
- Project Book Sketches and Questions
- Peer to Peer critique
- Self critique

Common Benchmark Assessments: Provide a list of specific assessments in the curriculum.

- Vocabulary and Technique Check In: This learning habits or minor assessment assignment will be used to assess student knowledge related to working in clay, both in regards to terminology and practice. This will help the teacher better understand what techniques may need to be reinforced or retaught.
- Clay Exploratory Exercise 2: Engaged prior to the second project, allows the teacher to see growth of students from the initial work in clay. Students will explore hallowing to dimensionally build (pinch pots and carving) prior to being taught it. Students will be given verbal and written directions that will allow them to interpret and create freely. This third clay experiment will also give the teacher time to observe their behaviors, working habits, and technical understanding of clay at this point.

Alternative Assessments: Provide a list of specific assessments in the curriculum.

- Coil bowl: This project could be used in lieu of the pinch pot assignment to allow students to understand how to build dimensionally. It would involve the use of a bowl as a mold that students would build within.

- Triple Pinch Pot: This project would be used as an extension to pinch pot learning that would help students to create an object that is functional but that could also be interpreted in a variety of different ways.
- Pinch Pot Monster: This project would be used to explore incredibly creative construction and may be used in lieu of the carved box project to further the work with pinch pots. This would involve a good deal of sketching and activities to help spark inspiration.

Stage 3 Learning Plan

Standard	***Skill***	***Learning Activities & Differentiation*** *(Asian American & Pacific Islanders, LGBTQ and People with Disabilites, Diversity, Equity & Inclusion [DEI],)*	***Timeframe*** *(Days or Weeks)*
(Number Only)			
9.4.8.CI.2 9.4.8.IML.7	Pinch Pot Creation	• Investigate construction that is not based in relief. • Experiment with techniques from previous assignments in this new working method. • Utilize hands as the primary tool for working in this method. • Develop shaping and hollowing techniques. • Investigate ways to build and combine building. •	1
9.4.8.CI.2 9.4.8.IML.7	Coiling	• Investigate construction that is not based in relief. • Experiment with techniques from previous assignments in this new working method. • Utilize hands as the primary tool for working in this method. • Investigate ways to build and combine building.	1
NJSLSA.R4 RI.8.4.	Understand and develop a robust vocabulary of terms and techniques	• Learn academic vocabulary. • Learn process and techniques. • Be able to utilize technical language in the classroom.	5
8.1.8.CS.3 NJSLSA.R1 9.4.8.CI.3	Glazing Technique and Understanding	• Learn about clay phases. • Experiment with glaze and glazing technique	2

9.4.8.CT.2		• Understand different methods of glazing and different types of glaze. • Utilize eye hand coordination and brush control.	
1.5.8.Cr3a 1.5.8.Pr4a 1.5.8.Re7a 1.5.8.Re8a 1.5.8.Cn11a NJSLSA.W4	Constructively critique work in progress	• Critique the work of past students and peers • Self critique their work in an effort to better understand their craft and what is important as they continue to make work. • Utilize peer critique in an effort to adjust projects.	1
1.5.8.Cr1a 1.5.8.Cr2a 8.1.8.CS.3 NJSLSA.W4 9.4.8.CI.3 9.4.8.CT.2 9.4.8.GCA.2	Creative Planning and Building	• Understand how to design, alter, and execute creative projects in clay. • Plan and execute projects that combine different clay working methods. • Work to research and sketch ideas for projects. • Work to craft functional clay objects that have interesting form. • Craft an artist statement that describes the motivation behind the creation of the work.	1

Core Instructional & Supplemental Materials	
Texts	*Notes*
How to Pinch a Pinch Pot (sheet and video)	
How to Roll a Coil (sheet and video)	
Image based Google Doc direction sheets	
Art 21 Videos	
Glaze, Clay, Art Tools for Clay	

Accommodations and Modifications:
Students with Disabilities, English Language Learners, Students at Risk of Failure, Students with 504s, Gifted & Talented Students

Specific Strategies and Practices that Support Students with Disabilities:

- **Presentation:** Provide multi-sensory instruction (visual, verbal, tactile, digital). Use high-contrast visuals, slideshows, and enlarged reference images. Break down demonstrations into clear, sequential steps with opportunities to repeat/watch again (e.g., short video clips).
- **Content:** Focus on a few key artistic principles or techniques per lesson (e.g., perspective and shading, not all elements of art). Simplify written instructions with bullet points or icons.
- **Materials & Tools:** Provide adaptive tools (soft pencil grips, ergonomic paintbrushes, easy-grip clay tools). Offer heavier paper or textured surfaces for better control.
- **Process:** Allow alternative media or application tools (roller, sponge, digital drawing tablet) if fine motor skills limit success. Offer choice between 2D and 3D work when possible.
- **Environment:** Use easels or angled drawing boards for posture support. Place non-slip mats under materials to prevent spills. Reduce visual/auditory distractions with defined workspaces.

Specific Strategies and Practices that Support English Language Learners:

- **Visuals:** Provide step-by-step illustrated handouts or digital slides for every process. Label classroom tools and materials in English with images (and native language if possible).
- **Content:** Prioritize lesson-specific vocabulary (e.g., “blend,” “shade,” “carve”). Offer a short glossary with visuals for each unit. Accept visual work and demonstration as evidence of understanding before requiring written reflection.
- **Communication:** Model techniques slowly, using gestures and pointing to emphasize key steps. Use translation apps for quick clarification of essential words. Pair students with supportive peers for collaborative projects.
- **Assessment:** Focus grading on process and final artwork rather than extended writing. Allow students to record verbal reflections or short videos instead of lengthy artist statements.

Specific Strategies and Practices that Support Students at Risk of Failure:

- **Support:** Provide a consistent, structured routine and visual project timeline. Check in frequently to offer encouragement and redirection.
- **Product/Criteria:** Reduce required complexity (e.g., one-point perspective drawing instead of two-point). Offer shorter projects or allow partial completion with credit for effort.
- **Focus:** Provide pre-measured paper or templates to reduce frustration. Allow more time for creative exploration rather than technical mastery if needed.
- **Motivation:** Use positive reinforcement (verbal praise, display of artwork, leadership roles in setup/cleanup). Connect projects to student interests (e.g., sports logos, favorite music themes).

Specific Strategies and Practices that Support Students with 504s:

- **Time/Pace:** Offer extended deadlines or break projects into checkpoints. Allow flexible pacing and opportunities to revisit unfinished work during study hall or art club.
- **Output/Requirements:** Accept alternative media or formats (e.g., digital collage, photography instead of physical painting).
- **Sensory/Motor:** Provide gloves, aprons, or barrier creams for students with sensory sensitivities. Offer pre-rolled clay or pre-mixed paints to minimize handling.
- **Organization:** Use labeled bins and trays to keep materials ready. Provide step-by-step checklists or digital reminders for multi-day projects.

Specific Strategies and Practices that Support Gifted & Talented Students:

- **Curriculum Compacting:** Allow quick demonstration of skill mastery, then offer enrichment projects.
- **Depth/Complexity:** Increase challenge by incorporating higher-level concepts (e.g., chiaroscuro, linear perspective with multiple vanishing points). Ask students to analyze or critique artwork in writing or discussion.
- **Enrichment/Challenge:** Offer advanced media choices (ink wash, screen printing, digital design software). Encourage independent or portfolio-based projects.
- **Creative Problem Solving:** Provide open-ended design prompts (e.g., “Create a mixed-media piece that represents a social issue”).
- **Leadership:** Let them lead a mini-demo or mentor peers on a technique they have mastered.
- **Mentorship:** Connect with local artists, museums, or online master classes for further growth.

General Art Classroom Accommodations for All Students:

- **Design for Learning:** Plan projects with multiple entry points — allow students to sketch, build, paint, or collage to show understanding. Offer both independent and collaborative options.
- **Visual Schedules/Posters:** Display project steps on a whiteboard or slide deck. Post images of completed examples at different stages.
- **Choice:** Offer limited but meaningful choices (medium, color scheme, subject matter) to support student ownership.
- **Flexible Seating:** Provide stools, standing easels, or quiet areas for focused work.
- **Clean-Up Support:** Assign rotating clean-up roles and use clear visual charts for each job (brush washer, paint collector, table wiper).

UNIT 3 (Dimensional Exploration)

Stage 1 Desired Results

Unit Title #: Unit 3: Dimensional Exploration

Unit Summary: This unit will push students to synthesize their knowledge of working in three dimensions to create artworks that are inspired by observation and are based in and draw inspiration from life.

Unit Learning Targets

NJSLS Standards:

- 1.5.8.Cr1a Conceptualize early stages of the creative process, including applying methods to overcome creative blocks or take creative risks, and document the processes in traditional or new media.
- 1.5.8.Cr2a Demonstrate persistence and willingness to experiment and take risks during the artistic process.
- 1.5.8.Cr2b Demonstrate an awareness of ethical responsibility as applied to artmaking including environmental implications, responsibility in sharing images online, appropriation, and intellectual property ethics.

- 1.5.8.Re9a: Create a convincing and logical argument to support an evaluation of art. Explain the difference between personal and established criteria for evaluating artwork.
- 1.5.8.Cn11a Analyze and contrast how art forms are used to represent, establish, reinforce and reflect group identity and culture.
- 1.2.8.Cr1b: Organize and design artistic ideas for media arts productions.
- 1.2.8.Cr1c: Critique plans, prototypes and production processes considering purposeful and expressive intent.
- 1.2.8.Cr3a: Experiment with and implement multiple approaches that integrate content and stylistic conventions.
- 1.2.8.Pr4a: Experiment with and integrate multiple forms, approaches and content to coordinate, produce and implement media artworks that convey purpose and meaning (e.g., narratives, video games, interdisciplinary projects, multimedia theatre).
- 1.2.8.Cn10a: Access, evaluate and use internal and external resources to inform the creation of media artworks, such as cultural and societal knowledge, research and exemplary works.
- 1.2.8.Cn10b: Explain and demonstrate how media artworks expand meaning and knowledge and create cultural experiences, such as local and global events.

Visual Art Practices:

Develop Observational Skills

In this unit, students will better develop their observational skills as they work from reference to craft their projects. References may include photographs or real life objects which they will use as inspiration and a driving force in the creation of work in this unit.

Transferring Information from two- to three-dimensions:

Students will synthesize the skills that they have learned while learning to work with sculptural materials in their initial projects and work to craft more dimensional creations based off of reference and taken from life. Students will work to transfer information from two- to three- dimensions, crafting artwork that will require an attention to detail and an experimentation to mimic and portray dimension accurately.

Justify Artistic Choices:

While students have worked to craft objects and justify choices prior to this unit, here, students will need to not only justify but also defend the choices they have made as they work to craft their artworks and in their artist statements, reflections, and critiques.

Interdisciplinary Connections

Career Readiness, Life Literacies, & Key Skills *(CLKS)***:**

- 9.4.8.CI.2: Repurpose an existing resource in an innovative way
- 9.4.8.CI.3: Examine challenges that may exist in the adoption of new ideas
- 9.4.8.CT.2: Develop multiple solutions to a problem and evaluate short- and long-term effects to determine the most plausible option

- 9.4.8.IML.7: Use information from a variety of sources, contexts, disciplines, and cultures for a specific purpose
- 9.4.8.IML.10: Examine the consequences of the uses of media

Computer Science & Design Thinking *(CS & DT)***:**

- 8.1.8.CS.3: Justify design decisions and explain potential system trade-offs.

Interdisciplinary Connections ELA, Math, VPA, etc

- NJSLSA.W4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- RI.8.4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.
- NJSLSA.W10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.
- SL.8.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly.

Climate Change:

- 1.5.8.Cn11b Analyze and contrast how art forms are used to reflect global issues, including climate change.

Unit Essential Questions:	**Unit Enduring Understandings:**
• How do artists and designers determine whether a particular direction in their work is effective? • What factors prevent or encourage people to take creative risks? • How does one determine criteria to evaluate a work of art?	• Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art-making goals. • Artists and designers develop excellence through practice and constructive critique, reflecting on, revising and refining work over time. • People gain insights into meanings of artworks by engaging in the process of art criticism.
Students will know:	**Students will be able to:**
• Observation and transfer of information • Combination of technique • Process based creation	• Effectively plan projects utilizing a variety of techniques and by developing a succinct plan.

	• Justify artistic choices in the planning, process of making, and reflective process. • Craft dimeniонsion objects based on life observation. • Transfer information from two- to three-dimensions. • Collaboratively critique the work of their peers. • Strategize and adjust plans during the creative process.

Stage 2 Assessment Evidence

Summative Assessments: Provide a list of specific assessments in the curriculum.

Pinch pot Monster/Creature: This assignment will allow students to get creative and come up with a creature or monster based on observation. Using a variety of exercises and reference materials to get students started, the students will first create some sketches to craft their newly formed creature and develop a plan for how to build it utilizing the sculptural clay techniques they have learned.

Animal Sculpture (clay): This project will allow students an opportunity to base a project on an animal that they are interested in. Students will craft an animal sculpture that involves both additive and subtractive clay techniques. Using observation and reference, students will work to first sketch and understand the form of the animal prior to beginning their work in clay.

Formative Assessments: Provide a list of specific assessments in the curriculum.

- Vocabulary and Technique Review Quiz
- Teacher Observation/Student working habits
- Project Book Sketches and Questions
- Peer to Peer critique
- Self critique

Common Benchmark Assessments: Provide a list of specific assessments in the curriculum.

Simple Drawing Technique/Observation Drawing Workshop: This will act as a benchmark and a formative assessment as well. Students will be taught a simple drawing workshop that helps them to better draw without a belabored lesson or grouping of lessons. Student drawing ability will be assessed in a do now which will then parlay into some simple techniques that will give them some basic skills and pointers when it comes to drawing.

Exploring Form Sculpture: Transitioning from more functional building to more form based, sculptural building can be difficult when it comes to working in any three dimensional material. Using armature wire, newspaper, tape, tinfoil and a variety of other materials, students will be shown how to create form in an additive way, helping them to better craft sculpturally in clay or in another sculptural material.

Alternative Assessments: Provide a list of specific assessments in the curriculum.

Animal Sculpture (recycled): This project will ask students to work to craft an animal using mostly recycled and found objects as the base for their sculpture. A lead in/ formative project would ask students in groups to build a given object utilizing provided recycled objects in a set timeline. This would be styled like a cooking show mini challenge and would help to encourage teamwork, constructive criticism, and use of alternate materials for creating something sculptural. Students would then follow this assignment up with utilizing recycled objects that they provide (newspaper, cardboard, paper towel tubes, rags, etc) to craft a sculptural animal from recycled material which later is covered in plaster to create a cleaner, finished form.

Animal Mask: This clay based project would provide students an opportunity to craft either a ceramics or paper mache mask utilizing a provided mask form. Students would work to first study the face of the animal they are using as inspiration and make sketches that explain the build prior to crafting the mask itself. While this could be a functional item, for the most part the mask will act as a purely decorative piece.

Endangered Species Poster Contest: This is a yearly poster contest which asks students to research and create a two dimensional artwork based on an Endangered Species of their choosing. This could be a great extension or alternate assignment which would not only hammer home standard 1.5.8.Cn11b but also allow students who are ahead the opportunity to craft an additional artwork that centers around a lesson which has some grounding in both observation and observational drawing.

Stage 3 Learning Plan

Standard	***Skill***	***Learning Activities & Differentiation*** *(Asian American & Pacific Islanders, LGBTQ and People with Disabilites, Diversity, Equity & Inclusion [DEI],)*	***Timeframe*** *(Days or Weeks)*
(Number Only)			
1.5.8.Cr2a 9.4.8.CI.3 9.4.8.CT.2	Combining Techniques for Dimensional Building.	• Utilize a multitude of techniques when crafting a sculptural object. • Build both additively and in a subtractive manner. • Combine methods of building to craft a three dimensional sculpture • Understand techniques for building dimensionally both in clay and with other materials.	3
1.5.8.Cr2a 1.5.8.Cr2b 9.4.8.IML.7 9.4.8.IML.10	Observational Drawing	• Understand and utilize drawing ability. • Learn simple techniques that aid in drawing. • Work to craft sketches based on reference and by utilizing drawing techniques.	1
NJSLSA.W10 RI.8.4.	Utilize a robust vocabulary of terms and techniques	• Effectively grasp and understand course specific vocabulary. • Have a command of technical language, process, and technique in the classroom.	5
1.5.8.Re9a 1.5.8.Cn11a NJSLSA.W10 NJSLSA.W4 SL.8.1.	Constructively critique work in progress	• Critique the work of past students and peers • Self critique their work in an effort to better understand their craft and what is important as they continue to make work. • Utilize peer critique in an effort to adjust projects. • Craft an artist statement that describes the motivation behind the creation of the work.	5
1.5.8.Cr1a *1.5.8.Cn11b* 9.4.8.IML.7	Creative Planning and Building	• Understand how to design, alter, and execute sculpturally built projects.	2

NJSLSA.W10. 8.1.8.CS.3 NJSLSA.W4		• Utilizing exploratory assignments and past experience, plan and design sculptural objects. • Research, sketch, and create mockup practices for projects. • Redesign and reassess sculptural projects in process	

Core Instructional & Supplemental Materials (including various levels of texts)	
Texts	*Notes*
Observational Drawing Techniques	
How to draw from life (video)	
Combining clay techniques (video)	
Image based Google Doc direction sheets	
Art 21 Videos	
Clay, Clay Tools	

Accommodations and Modifications:
Students with Disabilities, English Language Learners,
Students at Risk of Failure, Students with 504s, Gifted & Talented Students

Specific Strategies and Practices that Support Students with Disabilities:

- **Presentation:** Provide multi-sensory instruction (visual, verbal, tactile, digital). Use high-contrast visuals, slideshows, and enlarged reference images. Break down demonstrations into clear, sequential steps with opportunities to repeat/watch again (e.g., short video clips).
- **Content:** Focus on a few key artistic principles or techniques per lesson (e.g., perspective and shading, not all elements of art). Simplify written instructions with bullet points or icons.

- **Materials & Tools:** Provide adaptive tools (soft pencil grips, ergonomic paintbrushes, easy-grip clay tools). Offer heavier paper or textured surfaces for better control.
- **Process:** Allow alternative media or application tools (roller, sponge, digital drawing tablet) if fine motor skills limit success. Offer choice between 2D and 3D work when possible.
- **Environment:** Use easels or angled drawing boards for posture support. Place non-slip mats under materials to prevent spills. Reduce visual/auditory distractions with defined workspaces.

Specific Strategies and Practices that Support English Language Learners:

- **Visuals:** Provide step-by-step illustrated handouts or digital slides for every process. Label classroom tools and materials in English with images (and native language if possible).
- **Content:** Prioritize lesson-specific vocabulary (e.g., "blend," "shade," "carve"). Offer a short glossary with visuals for each unit. Accept visual work and demonstration as evidence of understanding before requiring written reflection.
- **Communication:** Model techniques slowly, using gestures and pointing to emphasize key steps. Use translation apps for quick clarification of essential words. Pair students with supportive peers for collaborative projects.
- **Assessment:** Focus grading on process and final artwork rather than extended writing. Allow students to record verbal reflections or short videos instead of lengthy artist statements.

Specific Strategies and Practices that Support Students at Risk of Failure:

- **Support:** Provide a consistent, structured routine and visual project timeline. Check in frequently to offer encouragement and redirection.
- **Product/Criteria:** Reduce required complexity (e.g., one-point perspective drawing instead of two-point). Offer shorter projects or allow partial completion with credit for effort.
- **Focus:** Provide pre-measured paper or templates to reduce frustration. Allow more time for creative exploration rather than technical mastery if needed.
- **Motivation:** Use positive reinforcement (verbal praise, display of artwork, leadership roles in setup/cleanup). Connect projects to student interests (e.g., sports logos, favorite music themes).

Specific Strategies and Practices that Support Students with 504s:

- **Time/Pace:** Offer extended deadlines or break projects into checkpoints. Allow flexible pacing and opportunities to revisit unfinished work during study hall or art club.
- **Output/Requirements:** Accept alternative media or formats (e.g., digital collage, photography instead of physical painting).
- **Sensory/Motor:** Provide gloves, aprons, or barrier creams for students with sensory sensitivities. Offer pre-rolled clay or pre-mixed paints to minimize handling.
- **Organization:** Use labeled bins and trays to keep materials ready. Provide step-by-step checklists or digital reminders for multi-day projects.

Specific Strategies and Practices that Support Gifted & Talented Students:

- **Curriculum Compacting:** Allow quick demonstration of skill mastery, then offer enrichment projects.
- **Depth/Complexity:** Increase challenge by incorporating higher-level concepts (e.g., chiaroscuro, linear perspective with multiple vanishing points). Ask students to analyze or critique artwork in writing or discussion.
- **Enrichment/Challenge:** Offer advanced media choices (ink wash, screen printing, digital design software). Encourage independent or portfolio-based projects.
- **Creative Problem Solving:** Provide open-ended design prompts (e.g., "Create a mixed-media piece that represents a social issue").
- **Leadership:** Let them lead a mini-demo or mentor peers on a technique they have mastered.
- **Mentorship:** Connect with local artists, museums, or online master classes for further growth.

General Art Classroom Accommodations for All Students:

- **Design for Learning:** Plan projects with multiple entry points — allow students to sketch, build, paint, or collage to show understanding. Offer both independent and collaborative options.
- **Visual Schedules/Posters:** Display project steps on a whiteboard or slide deck. Post images of completed examples at different stages.
- **Choice:** Offer limited but meaningful choices (medium, color scheme, subject matter) to support student ownership.
- **Flexible Seating:** Provide stools, standing easels, or quiet areas for focused work.
- **Clean-Up Support:** Assign rotating clean-up roles and use clear visual charts for each job (brush washer, paint collector, table wiper).

UNIT 4 (Form, Function, and Synthesized Creation)

Stage 1 Desired Results

Unit Title #: Unit 4: Form Function and Synthesized Creation

Unit Summary: In this culminating unit of the course, students will utilize the knowledge and skills they have acquired throughout the course to craft a final project that involves a multitude if not all of the technical building techniques they have learned. This unit will utilize the term form and function as a jumping off point for students, either creating something functional with decorative form or utilizing previous functional items to create something with interesting form.

Unit Learning Targets

NJSLS Standards:

- 1.5.8.Cr2a Demonstrate persistence and willingness to experiment and take risks during the artistic process.
- 1.5.8.Cr2c Apply, organize and strategize methods for design and redesign of objects, places, systems, images and words to clearly communicate information to a diverse audience.
- 1.5.8.Cr3a Use criteria to examine, reflect on and plan revisions for a work of art, and create an artistic statement.
- 1.5.8.Re7a: Explain how a person's aesthetic choices are influenced by culture and environment, and how they impact the way in which visual messages are perceived and conveyed..
- 1.5.8.Re9a: Create a convincing and logical argument to support an evaluation of art. Explain the difference between personal and established criteria for evaluating artwork.
- 1.5.8.Cn10a Generate ideas to make art individually or collaboratively to positively reflect a group's identity.
- 1.2.8.Re7a: Compare, contrast and analyze the qualities of and relationships between the components and style in media artworks.
- 1.2.8.Re7b: Compare, contrast and analyze how various forms, methods and styles in media artworks affect and manage audience experience and create intention when addressing global issues including climate change.
- 1.2.8.Cn10a: Access, evaluate and use internal and external resources to inform the creation of media artworks, such as cultural and societal knowledge, research and exemplary works.
- 1.2.8.Cn10b: Explain and demonstrate how media artworks expand meaning and knowledge and create cultural experiences, such as local and global events.

Visual Art Practices:

Self Directed Inquiry and Exploration

Student inquiry and exploration on this project will be without as much aid of the initial units guiding hand from the teacher. While the teacher will always be there to help and to mentor during the process, with the parameters and expectations set, the teacher will work to conference more and lead less as students leave the creative nest so to speak.

Investigating Form and Function

As craftspeople, artists often must marry form and function together to ensure that something is both usable and aesthetically pleasing. Students will investigate this marriage through the duration of the unit as they examine examples and the work of other artists and as they work to create and craft themselves.

Synthesizing process start to finish

As a culminating unit, students will work to synthesize and actualize their project on multiple fronts. From initial sketches and questions, to building, to check in mid-process, to artist statements and final reflections, students will utilize their robust experience to both cerebrally and creatively express themselves.

Interdisciplinary Connections

Career Readiness, Life Literacies, & Key Skills *(CLKS)***:**

- 9.4.8.CI.3: Examine challenges that may exist in the adoption of new ideas
- 9.4.8.CT.2: Develop multiple solutions to a problem and evaluate short- and long-term effects to determine the most plausible option

Computer Science & Design Thinking *(CS & DT)***:**

- 8.1.8.CS.3: Justify design decisions and explain potential system trade-offs.

Interdisciplinary Connections

- NJSLSA.W2. Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.
- NJSLSA.W10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.
- SL.8.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly.

Climate Change:

- 1.5.8.Cn11b Analyze and contrast how art forms are used to reflect global issues, including climate change.

Unit Essential Questions: • How do artists and designers determine goals for designing or redesigning objects, places, or systems? • What materials and processes can be used in the creation of art and who decides? • How does engaging in creating art enrich people's lives?	**Unit Enduring Understandings:** • Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art-making goals. • Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches. • Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments.
Students will know: • Form and function in art and design • Self directed inquiry • Process based creation	**Students will be able to:** • Develop and implement a plan for a project through research, sketching, and experimentation • Strategize and adjust plans during the creative process. • Communicate and justify choices throughout the duration of the artistic process. • Combine techniques in an effort to achieve a specific outcome. • Craft objects that utilize the design principle of form and function.

Stage 2 Assessment Evidence

Summative Assessments: Provide a list of specific assessments in the curriculum.

Ugly Mug Jug: Students will learn how to utilize past sculptural techniques to craft a vessel that is both usable and aesthetically pleasing. This project will invite students to be very self directed in their inquiry and allow for exploration of a variety of learned techniques. This project can be stretched or compressed due to time constraints/ ability and comfort level of students.

Formative Assessments: Provide a list of specific assessments in the curriculum.

- Teacher Observation/Student working habits
- Project Book Sketches and Questions
- Peer to Peer critique
- Self critique
- Artist Statement

Common Benchmark Assessments: Provide a list of specific assessments in the curriculum.

Final Review Quiz: This final quiz will work to establish what students have learned throughout the duration of the course from technical information to process to vocabulary. This culminating assignment will help to measure understanding of working dimensionally and could be utilized as a benchmark for future art courses.

Exploratory vessel Assignment:

Students will work to craft a simple vessel utilizing technical experience from previous projects along with some altered techniques. This project can be approached in a variety of ways depending on the course of the summative assessment for the unit. This project will give students an inroad into working to create something more functional and usable. While form may be less important here as it is in the summative assessment, students will get an overall sense of the process of creation.

Alternative Assessments: Provide a list of specific assessments in the curriculum.

Character Mug Set: Students will create a set of mugs based on their favorite set of cartoon characters. These characters will give students the opportunity to utilize their technical knowledge from the course to craft something that works as both a functional item and something that is aesthetically beautiful.

Thematic Lantern: Students will craft a lantern project which combines both form and function. Utilizing a theme, students will come up with an idea which allows their lantern to work on a functional level but also as a dynamic and aesthetically pleasing object. This project can be stretched or compressed depending on timing and will allow students the opportunity to be self directed and extremely creative in their outcome.

Stage 3 Learning Plan

Standard	*Skill*	*Learning Activities & Differentiation*	*Timeframe*

		(Asian American & Pacific Islanders, LGBTQ and People with Disabilites, Diversity, Equity & Inclusion [DEI],)	*(Days or Weeks)*
(Number Only)			
1.5.8.Cr2c 9.4.8.CT.2	Combining Techniques for Dimensional Building.	• Utilize a multitude of techniques when crafting a sculptural object. • Build both additively and in a subtractive manner. • Combine methods of building to craft a three dimensional sculpture	3
1.5.8.Cr2c 1.5.8.Cr3a 1.5.8.Cn10a	Creative Planning and Building	• Design, alter, and execute sculpturally built projects. • Research, sketch and draw on prior knowledge to craft well made objects. • Utilize practice projects and past experience to guide the work.	3
9.4.8.CT.2 9.4.8.CI.3 1.5.8.Cr2a	Creating a simple vessel	• Craft a simple clay vessel to better understand shaping and technical aspects of making functional items. • Utilize past techniques and assess best practice when crafting objects. • Exercise excellent craftsmanship.	1
8.1.8.CS.3 NJSLSA.W2 NJSLSA.W10 SL.8.1 1.5.8.Re9a 1.5.8.Re7a	Utilizing reflection techniques throughout project duration	• Reassess and review sculptural projects in process, making changes as needed. • Constructively critique the work of peers in process. • Compare working habits and craft from past projects in an effort to assess craft and progress. • Justify choices made through the duration of the work as well as at the end of the process.	
1.5.8.Cr2a 8.1.8.CS.3 9.4.8.CT.2	Advance glazing and painting skills	• Review glazing and painting information to achieve excellent craft. • Work to practice techniques as needed	2

		• Utilize eye hand coordination and brush control.	

Core Instructional & Supplemental Materials (including various levels of texts)	
Texts	*Notes*
Art 21 Videos	
How to draw from life (video)	
Combining clay techniques (video)	
Image based Google Doc direction sheets	
Clay, Clay tools, Glazing	

Accommodations and Modifications:
Students with Disabilities, English Language Learners,
Students at Risk of Failure, Students with 504s, Gifted & Talented Students

Specific Strategies and Practices that Support Students with Disabilities:

- **Presentation:** Provide multi-sensory instruction (visual, verbal, tactile, digital). Use high-contrast visuals, slideshows, and enlarged reference images. Break down demonstrations into clear, sequential steps with opportunities to repeat/watch again (e.g., short video clips).
- **Content:** Focus on a few key artistic principles or techniques per lesson (e.g., perspective and shading, not all elements of art). Simplify written instructions with bullet points or icons.
- **Materials & Tools:** Provide adaptive tools (soft pencil grips, ergonomic paintbrushes, easy-grip clay tools). Offer heavier paper or textured surfaces for better control.
- **Process:** Allow alternative media or application tools (roller, sponge, digital drawing tablet) if fine motor skills limit success. Offer choice between 2D and 3D work when possible.

- **Environment:** Use easels or angled drawing boards for posture support. Place non-slip mats under materials to prevent spills. Reduce visual/auditory distractions with defined workspaces.

Specific Strategies and Practices that Support English Language Learners:

- **Visuals:** Provide step-by-step illustrated handouts or digital slides for every process. Label classroom tools and materials in English with images (and native language if possible).
- **Content:** Prioritize lesson-specific vocabulary (e.g., "blend," "shade," "carve"). Offer a short glossary with visuals for each unit. Accept visual work and demonstration as evidence of understanding before requiring written reflection.
- **Communication:** Model techniques slowly, using gestures and pointing to emphasize key steps. Use translation apps for quick clarification of essential words. Pair students with supportive peers for collaborative projects.
- **Assessment:** Focus grading on process and final artwork rather than extended writing. Allow students to record verbal reflections or short videos instead of lengthy artist statements.

Specific Strategies and Practices that Support Students at Risk of Failure:

- **Support:** Provide a consistent, structured routine and visual project timeline. Check in frequently to offer encouragement and redirection.
- **Product/Criteria:** Reduce required complexity (e.g., one-point perspective drawing instead of two-point). Offer shorter projects or allow partial completion with credit for effort.
- **Focus:** Provide pre-measured paper or templates to reduce frustration. Allow more time for creative exploration rather than technical mastery if needed.
- **Motivation:** Use positive reinforcement (verbal praise, display of artwork, leadership roles in setup/cleanup). Connect projects to student interests (e.g., sports logos, favorite music themes).

Specific Strategies and Practices that Support Students with 504s:

- **Time/Pace:** Offer extended deadlines or break projects into checkpoints. Allow flexible pacing and opportunities to revisit unfinished work during study hall or art club.
- **Output/Requirements:** Accept alternative media or formats (e.g., digital collage, photography instead of physical painting).
- **Sensory/Motor:** Provide gloves, aprons, or barrier creams for students with sensory sensitivities. Offer pre-rolled clay or pre-mixed paints to minimize handling.

- **Organization:** Use labeled bins and trays to keep materials ready. Provide step-by-step checklists or digital reminders for multi-day projects.

Specific Strategies and Practices that Support Gifted & Talented Students:

- **Curriculum Compacting:** Allow quick demonstration of skill mastery, then offer enrichment projects.
- **Depth/Complexity:** Increase challenge by incorporating higher-level concepts (e.g., chiaroscuro, linear perspective with multiple vanishing points). Ask students to analyze or critique artwork in writing or discussion.
- **Enrichment/Challenge:** Offer advanced media choices (ink wash, screen printing, digital design software). Encourage independent or portfolio-based projects.
- **Creative Problem Solving:** Provide open-ended design prompts (e.g., "Create a mixed-media piece that represents a social issue").
- **Leadership:** Let them lead a mini-demo or mentor peers on a technique they have mastered.
- **Mentorship:** Connect with local artists, museums, or online master classes for further growth.

General Art Classroom Accommodations for All Students:

- **Design for Learning:** Plan projects with multiple entry points — allow students to sketch, build, paint, or collage to show understanding. Offer both independent and collaborative options.
- **Visual Schedules/Posters:** Display project steps on a whiteboard or slide deck. Post images of completed examples at different stages.
- **Choice:** Offer limited but meaningful choices (medium, color scheme, subject matter) to support student ownership.
- **Flexible Seating:** Provide stools, standing easels, or quiet areas for focused work.
- **Clean-Up Support:** Assign rotating clean-up roles and use clear visual charts for each job (brush washer, paint collector, table wiper).