Board Approval Date: 8/23/2022
Course Title: Ceramics I
Course Description: This course introduces students to basic hand-building through a variety of concepts and experiences. Students will be expected to apply design elements and principles as they create functional and sculptural forms in clay. In addition, students should be willing to take creative risks in striving to develop personal ideas and interests in an original style. Individual expression is encouraged, along with the appreciation for disciplined work habits in art.

Course Sequence & Pacing			
Estimated Number of Blocks	**Marking Period 1**	**Estimated Number of Blocks**	**Marking Period 3**
6	Unit One: Letter forming Folder Design Poster Gothic Letter	8	Unit Seven: Adaptive Building: Culminating of skills Teapot Creatures
8	Unit Two: Early Hand Building with Pinch pots Pinch Pot Series Rattle	10	Unit Four: Surface Decorating: Pre/Post firing techniques Dip Glazing Canister Glazing
8	Unit Three: Slab Building Basics Vases/Pitchers		
Estimated Number of Blocks	**Marking Period 2**	**Estimated Number of Blocks**	

6	Unit Four: Surface Decorating: Pre/Post firing techniques Glazing terminology Glazing pinch pots Series Glazing lanterns/mugs Kiln work	10	Unit Eight: Planning and Executing an Idea Surrealism House structured design
8	Unit Five: Coil Building: Focus on Space and Form Coil Vases	6	Unit Nine: Pop Art Realistic food with a twist.
8	Unit Six: Slab Building and More: Canisters with a custom lid	6	Unit Four: Surface Decorating: Pre/Post firing techniques Final Glazing of House project

Stage 1 Desired Results

Unit Title 1: Letter Formation and Font Design

Unit Summary: Students must research and design a font for their folder. They must research fonts, identify what makes a good font and redesign their name for their folder.

Unit Learning Targets

NJSLS Standards:

1.5.12prof.Cr1b : Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art and design.

1.5.12acc.Cr2a : Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.

1.5.12prof.Cr3a: Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on and plan revisions for works of art and design n progress.

1.5.12prof.Re7a : Hypothesize ways in which art influences perception and understanding of human experiences.

1.5.12prof.Re9a : Establish relevant criteria in order to evaluate a work of art or collection of works.

1.5.12prof.Cn11a : Describe how knowledge of culture, traditions and history may influence personal responses to art.

Interdisciplinary Connections

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

• 9.4.12.CT.1: Identify problem-solving strategies used in the development of an innovative product or practice

9.4.12.CI.1: Demonstrate the ability to reflect, analyze, and use creative skills and ideas

• 9.4.12.DC.2: Compare and contrast international differences in copyright laws and ethics

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

• 8.2.12.NT.1: Explain how different groups can contribute to the overall design of a product.

• 8.2.12.NT.2: Redesign an existing product to improve form or function.

Interdisciplinary Connections ELA, Math, VPA, etc

NJSLSA.R3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text. Craft and Structure

NJSLSA.W8. Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.

G-CO.A

5. Given a geometric figure and a rotation, reflection, or translation, draw the transformed figure using, e.g., graph paper, tracing paper, or geometry software. Specify a sequence of transformations that will carry a given figure onto another.

Unit Essential Questions:	**Unit Enduring Understandings:** (*Statements that connect to EQ's summarizing important ideas and core processes that are central to a discipline and have lasting value beyond the classroom)*
What impact do various letter forms have on visual communication in society? How is personal identity created through design choices? How does proper use of materials and supplies affect good craftsmanship?	Poster Gothic Lettering is a fundamental letter form applicable for many uses in visual communication. Graphic Designers develop successful fonts that are legible, versatile, consistent, and creative. Good craftsmanship is essential for aesthetics in visual communications. Self-expression and personal identity come from making individual artistic choices.
Students will know: *(Content, Noun)* ● Formation of Gothic Lettering ● Graph Paper/ Grid work	**Students will be able to:** *(Verb Bloom's Taxonomy)* ● Analyze various letter forms through teacher/student discussion. ● Create a layout for student portfolio using their individual letters.

• Technology for research	• Utilize techniques to transfer design portfolio. • Design a painting style to apply tempera to a transferred portfolio design. • Develop a respect for the care of tools, equipment and supplies through known safety practices. • Demonstrate the reasonable use of time in the completion of an assignment.

Stage 2 Assessment Evidence

Summative Assessments:

- Logo Font design for folder

Formative Assessments:

- Teacher Observation
- Sketches and Reference images
- Peer to Peer critique
- Self critique

Common Benchmark Assessments:

- Logo Font design for folder Assessment

Alternative Assessments:

- Craftsmanship Assessment

- Creativity Assessment

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)*
1.5.12prof.Cr1b 9.4.12.CT.1 9.4.12.DC.2 *1.5.12prof.Cn11b* **NJSLSA.W8**	Designing with a purpose	Teacher presentation on: Develop successful fonts that are legible, versatile, consistent, and creative. Students will compare and research font styles Learning about various art careers and graphic designing Students will use technology and various font apps to create a new font.	*6*
9.4.12.CI.1 **8.2.12.NT.2** **8.2.12.NT.1** **1.5.12acc.Cr2a** **G-CO.A5**	Developing a font Looking for consistency	Students will first graph out their name in Poster Gothic lettering on graph paper. Then they will apply their research about successful font making and begin to alter their names on the graph paper to make a new font.	6
1.5.12acc.Cr2a **1.5.12prof.Re7a**	Applying painting skills	Students will… Transfer their finished fonts onto their folders Refresher of proper painting techniques and color mixing. Then they must design a color scheme for their font.	*6*
1.5.12prof.Re9a **1.5.12prof.Cr3a**	Identifying craftsmanship	Reflecting amongst peers and teacher critiques on how to use to improve your design. Teacher one on one with students to trouble shoot issues.	6

		Deciding when you are finished Visual Check list of project requirements	
1.5.12prof.Cr3a **1.5.12prof.Cn11a**	Refining the design	Final group critic Self-evaluation sheet must be completed Understand the audience	6

Core Instructional & Supplemental Materials (including various levels of texts)	
Texts	*Notes*
Material and supplies: Graph paper, pencils, student portfolio folders, tempera paint, transfer paper, markers, paint brushes, palette, water cups	
Create a digital reading folder for staff only.	

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

Students with Disabilities

Provide visual step-by-step guides and demonstrations. Use adaptive tools, non-slip mats, and adjustable workspaces. Break tasks into smaller steps with verbal prompts or checklists. Allow extended time and alternative materials (e.g., air-dry clay). Modify assessments to emphasize effort, process, and growth.

English Language Learners (ELLs)

Use bilingual labels, visual vocabulary cards, and demonstrations. Provide written and visual instructions; use translated materials when possible. Encourage peer or bilingual support and model techniques visually. Use sentence stems or visuals for reflections and critiques. Integrate multicultural ceramic traditions for cultural connections.

Students at Risk of Failure
Break projects into smaller, manageable steps with clear rubrics. Provide frequent feedback and structured progress checkpoints. Offer extra studio time and peer mentoring opportunities. Emphasize participation, effort, and skill improvement in grading. Use goal-setting and visual progress trackers for motivation.

Students with 504 Plans
Implement all specific accommodations from the 504 plan. Allow flexible pacing, rest breaks, or smaller-scale projects. Provide quiet workspace options and advance notice of material use. Offer digital documentation for progress tracking. Maintain clear rubrics and flexible grading for process-based work.

Gifted & Talented Students
Encourage independent or advanced projects exploring complex techniques. Provide research extensions on artists, styles, or cultural ceramics. Allow leadership roles in demonstrations or peer support. Integrate portfolio development and competition opportunities. Connect ceramics to other disciplines (e.g., chemistry of glazes, geometry in form).

Stage 1 Desired Results

Unit Title 2: Early Hand building with Pinch Pots

Unit Summary: Students learn a brief history of Clay. We will look into why clay is the oldest material that is handcrafted in human history. Then they will sculpt a series of pinch pot projects with little to not tools to gain a better understanding of how to manipulate the clay. They will become familiar with the stage of Greenware and how to manipulate the clay in each stage.

Unit Learning Targets

NJSLS Standards:

• 1.5.12prof.Cr2b: Explain how traditional and non-traditional materials may impact human health and the environment, and demonstrate safe handling of materials, tools and equipment. **• 1.5.12acc.Cr2c: Redesign an object, system, place, or design in response to contemporary issues.** **1.5.12prof.Re7b: Analyze how one's understanding of the world is affected by experiencing visual arts** **• 1.5.12adv.Re7b: Determine the commonalities within a group of artists or visual arts attributed to a particular type of art, timeframe, or culture.**
Interdisciplinary Connections
Career Readiness, Life Literacies, & Key Skills *(CLKS)***:** **9.4.12.CT.2: Explain the potential benefits of collaborating to enhance critical thinking and problem-solving** **9.4.12.CI.1: Demonstrate the ability to reflect, analyze, and use creative skills and ideas**
Computer Science & Design Thinking ***(****CS & DT****)*****:** **• 8.2.12.NT.1: Explain how different groups can contribute to the overall design of a product.** **• 8.2.12.NT.2: Redesign an existing product to improve form or function.**
Interdisciplinary Connections ELA, Math, VPA, etc. **• 6.2.12.GeoGE.1.b: Trace the movement of essential commodities (e.g., sugar, cotton) from Asia to Europe to America, and determine the impact of trade on the New World's economy and society.**
Climate Change: *(Science, CS, CLKS, VPA, SS, WL)* **• 1.5.12adv.Cn11b: Assess the impact of an artist or group of artists on global issues, including climate change.**
Holocaust & Amistad: *(ELA & SS ONLY) Embedded in learning activities or leave here*

Unit Essential Questions:	**Unit Enduring Understandings:**
What is the timeline of the earliest known pottery pieces? How did cavemen utilize clay in their everyday life?	Clay is one of the earliest art mediums known to man.

How can I create a ceramic vessel with minimal supplies? What is clay (chemical formula)? What are the essential properties of clay? What is the proper way to handle and store clay? How is Ceramics viewed by the public today?	Ceramics is an adaptive art media that has changed with the world around it. Pinch pot forming has withstood the stand of time. Surface quality can be handled and maintained through several methods of treatment.
Students will know: *(Content, Noun)* The properties of clay Recycling procedures Project storage and clay handling Clean up routine Historical beginnings of clay.	**Students will be able to:** *(Verb Bloom's Taxonomy)* ● Differentiate among the earthenware, stoneware, and porcelain clay bodies? ● Characterize the essential properties of clay. ● Distinguish among the different methods of hand building. ● Identifying the most effective way to join two clay pieces together. ● Demonstrate how to recycle clay to eliminate waste. ● Explore effective surface smoothing techniques.

	• Demonstrate knowledge of the earliest hand building techniques known to man

Stage 2 Assessment Evidence
Summative Assessments: • Pinch Pot Series with Rubric
Formative Assessments: • Teacher Observation • Sketches and Reference images • Peer to Peer critique • Self critique
Common Benchmark Assessments: • Craftsmanship Rubric
Alternative Assessments: Alternative Assessments: • Craftsmanship Assessment Creativity Assessment Provide a list of specific assessments in the curriculum.

Create a digital Assessment folder for staff only.

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)*
1.5.12prof.Cr2b **1.5.12prof.Re7b** **6.2.12.GeoGE.1.b**	Comprehending the history of Ceramics	Slide presentation and packets explaining the history of clay	8
9.4.12.CI.1: **1.5.12prof.Re7b** **8.2.12.NT.1** **9.4.12.CT.2**	Become acquainted with properties of clay	Students will touch and manipulate clay for the first time. They will learn how to handle clay and keep the clay in good working condition through the repetitive task of forming a pinch pot over and over. We will talk about the properties of clay and how to handle the shaping of the clay.	8
9.4.12.CI.1: **1.5.12adv.Re7b** **8.2.12.NT.2**	Develop a series of projects based on the pinch hand building technique.	Students will have to form the most evenly shaped, thinned walled, and smooth surfaced pinch pot. Then they will make a two pinch pots and learn to score and slip the clay together. Next, they will have to brainstorm ideas of what to turn their pinch pot rattle into. They must add clay and carve into the rattle to create it into a new shape.	*8*
1.5.12acc.Cr2c	Identifying the finished works	Reflecting amongst peers and teacher with critiques to discuss craftsmanship and finishing techniques. Teacher one on one to discuss any issues that the student has come across.	8

1.5.12adv.Re7b	Acquiring a daily set-up and clean-up routine	Deciding when it is time to clean up and when you are finished. Provide a rubric and visual check list to have achieved.	8

Core Instructional & Supplemental Materials (including various levels of texts)	
Texts	*Notes*
Material and supplies: Stoneware clay, earthenware clay, tool kits, trays, plastic bags, rubber band, marker, water cups	
Create a digital reading folder for staff only.	

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

- **Students with Disabilities**
- Provide visual step-by-step guides and demonstrations. Use adaptive tools, non-slip mats, and adjustable workspaces. Break tasks into smaller steps with verbal prompts or checklists. Allow extended time and alternative materials (e.g., air-dry clay). Modify assessments to emphasize effort, process, and growth.
- **English Language Learners (ELLs)**
- Use bilingual labels, visual vocabulary cards, and demonstrations. Provide written and visual instructions; use translated materials when possible. Encourage peer or bilingual support and model techniques visually. Use sentence stems or visuals for reflections and critiques. Integrate multicultural ceramic traditions for cultural connections.
- **Students at Risk of Failure**
- Break projects into smaller, manageable steps with clear rubrics. Provide frequent feedback and structured progress checkpoints. Offer extra studio time and peer mentoring opportunities. Emphasize participation, effort, and skill improvement in grading. Use goal-setting and visual progress trackers for motivation.
- **Students with 504 Plans**

- Implement all specific accommodations from the 504 plan. Allow flexible pacing, rest breaks, or smaller-scale projects. Provide quiet workspace options and advance notice of material use. Offer digital documentation for progress tracking. Maintain clear rubrics and flexible grading for process-based work.
- **Gifted & Talented Students**
- Encourage independent or advanced projects exploring complex techniques. Provide research extensions on artists, styles, or cultural ceramics. Allow leadership roles in demonstrations or peer support. Integrate portfolio development and competition opportunities. Connect ceramics to other disciplines (e.g., chemistry of glazes, geometry in form).

Stage 1 Desired Results

Unit Title 3 : Slab Building Basics

Unit Summary: Students will learn how to use slabs in various ways to make a form. They will experiment with stencils and trying to get the clay to the correct dryness to execute the desired outcome. Student will also learn various ways to make a slab and how they have been used in history to present day projects.

Unit Learning Targets

NJSLS Standards:

1.5.12prof.Cr1a: Use multiple approaches to begin creative endeavors

1.5.12prof.Cr2a: Engage in making a work of art or design without having a preconceived plan

1.5.12acc.Re7b: Evaluate the effectiveness of visual artworks to influence ideas, feelings, and behaviors of specific audiences.

1.5.12acc.Re8a: Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of work

Interdisciplinary Connections

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

9.4.12.CT.2: Explain the potential benefits of collaborating to enhance critical thinking and problem-solving
9.4.12.CI.1: Demonstrate the ability to reflect, analyze, and use creative skills and ideas

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

• 8.2.12.NT.1: Explain how different groups can contribute to the overall design of a product.

• 8.2.12.NT.2: Redesign an existing product to improve form or function.

Interdisciplinary Connections ELA, Math, VPA, etc.

• 6.2.12.GeoGE.1.b: Trace the movement of essential commodities (e.g., sugar, cotton) from Asia to Europe to America, and determine the impact of trade on the New World's economy and society.

Climate Change: *(Science, CS, CLKS, VPA, SS, WL)*

• 1.5.12adv.Cn11b: Assess the impact of an artist or group of artists on global issues, including climate change.

Unit Essential Questions:	**Unit Enduring Understandings:**
How does slab building differ from other hand building techniques?	The Japanese culture was advanced in working with clay in a modern manor.
How does the consistency of the clay effect your control when building?	Slab building is one of the older forms of building that can be traced back to many cultures.
What are the three stages of greenware?	Becoming familiar with the different stages of greenware is vital to being successful when working with clay.
What is the proper technique for reinforcing the alb walls?	Rolling a consistently good slab is important in producing quality work.
How was clay used throughout ancient times?	Craftsmanship is vital to the end result of a ceramic piece.
How is it important for you to know who you are as a person to become a better artist?	

Students will know: *(Content, Noun)* Modern Mugs and Tea bowls made with slabs Craftsmanship and Leather Hard Clay Stencils and scoring and slipping	**Students will be able to:** *(Verb Bloom's Taxonomy)* Identify with the Japanese culture and know the importance of tradition. Explore Slab building and the tricks to making a hollowed form. Develop a sense of self and who you are as an artist. Understand the importance of knowing how to handle the clay in all three greenware stages and which one is best for slab building? Demonstrate your ability to comprehend and execute a project following specific directive.

Stage 2 Assessment Evidence
Summative Assessments: • Slab Building with Rubric
Formative Assessments:

- Teacher Observation
- Sketches and Reference images
- Peer to Peer critique
- Self critique

Common Benchmark Assessments:

- Craftsmanship Rubric

Alternative Assessments: Alternative Assessments:

- Craftsmanship Assessment

Creativity Assessment Provide a list of specific assessments in the curriculum.

Visual record with photos of the students work through the year.

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)*
1.5.12prof.Cr1a 1.5.12acc.Re7b 6.2.12.GeoGE.1.b	Understanding history and how art impacted the world	Google Slide with various slab building project and historical works such as teabowls and lanterns.	8
1.5.12prof.Cr1a 1.5.12acc.Re8a 8.2.12.NT.2	Rollings slab with various techniques	The student will learn to roll a slab using a rolling pin and sticks. They will also learn the pulling technique to stretch the slab.	8
1.5.12prof.Cr2a 9.4.12.CT.2 8.2.12.NT.2	Using stencils and then making stencils for custom projects	Teacher demonstration on how to use stencils to form slab vessels. The benefit of making a stencil for accuracy.	*8*

		Experiment with applying textures to create a pleasing surface quality.	
1.5.12acc.Re8a **9.4.12.CT.2**	Identifying the proper dryness of the clay for scoring and slipping clay slabs	The clay must be closer to leather hard before scoring and slipping, or the shape with warp. They will learn how to store the project to dry it out and other techniques used to achieve the accurate dryness for the time frame we have in class.	8
1.5.12acc.Re8a	Supporting the structure	Reinforcing the slab connect is vital to having successful slab built projects.	8
1.5.12acc.Re7b **9.4.12.CI.1**	Reflection	Constant one on one teacher trouble shoot of issues with the slab building and a final self evaluation worksheet.	8

Core Instructional & Supplemental Materials (including various levels of texts)	
Texts	*Notes*
Material and supplies: Stoneware clay, earthenware clay, tool kits, trays, plastic bags, rubber band, marker, water cups	
Create a digital reading folder for staff only.	

Accommodations and Modifications: Students with Disabilities, English Language Learners, Students at Risk of Failure, Students with 504s, Gifted & Talented Students
Students with Disabilities Provide visual step-by-step guides and demonstrations. Use adaptive tools, non-slip mats, and adjustable workspaces. Break tasks into smaller steps with verbal prompts or checklists. Allow extended time and alternative materials (e.g., air-dry clay). Modify assessments to emphasize effort, process, and growth.

English Language Learners (ELLs)
Use bilingual labels, visual vocabulary cards, and demonstrations. Provide written and visual instructions; use translated materials when possible. Encourage peer or bilingual support and model techniques visually. Use sentence stems or visuals for reflections and critiques. Integrate multicultural ceramic traditions for cultural connections.

Students at Risk of Failure
Break projects into smaller, manageable steps with clear rubrics. Provide frequent feedback and structured progress checkpoints. Offer extra studio time and peer mentoring opportunities. Emphasize participation, effort, and skill improvement in grading. Use goal-setting and visual progress trackers for motivation.

Students with 504 Plans
Implement all specific accommodations from the 504 plan. Allow flexible pacing, rest breaks, or smaller-scale projects. Provide quiet workspace options and advance notice of material use. Offer digital documentation for progress tracking. Maintain clear rubrics and flexible grading for process-based work.

Gifted & Talented Students
Encourage independent or advanced projects exploring complex techniques. Provide research extensions on artists, styles, or cultural ceramics. Allow leadership roles in demonstrations or peer support. Integrate portfolio development and competition opportunities. Connect ceramics to other disciplines (e.g., chemistry of glazes, geometry in form).

Stage 1 Desired Results

Unit Title 4 : Surface Decorating: Pre/Post Firing

Unit Summary: Students will be able to navigate their way through the glazing and finishing processed throughout the year. They will explore various firing techniques, types of kilns, types of glazes, as well as different preparation pre- and post-firing. This is an ongoing unit for the entire year.

Unit Learning Targets

NJSLS Standards:

• 1.5.12acc.Cr1a: Individually and collaboratively formulate new creative problems based on student's existing artwork.

• 1.5.12adv.Cr1b: Choose from a range of materials and methods of traditional and contemporary artistic practices, following or breaking established conventions, to plan the making of multiple works of art and design based on a theme, idea or concept.

1.5.12prof.Cr2b: Explain how traditional and non-traditional materials may impact human health and the environment, and demonstrate safe handling of materials, tools and equipment

1.5.12adv.Cr2c: Demonstrate in works of art or design how visual and material culture defines, shapes, enhances, inhibits, and/or empowers people's lives.

1.5.12acc.Cr3a: Engage in constructive critique with peers, then reflect on, re- engage, revise, and refine works of art and design in response to personal artistic vision.

1.5.12acc.Re7a: Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments.

1.5.12prof.Cn10a: Document the process of developing ideas from early stages to fully elaborated ideas.

Interdisciplinary Connections

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

9.4.12.DC.7: Evaluate the influence of digital communities on the nature, content and responsibilities of careers, and other aspects of society

9.4.12.IML.2: Evaluate digital sources for timeliness, accuracy, perspective, credibility of the source, and relevance of information, in media, data, or other resources

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

• 8.2.12.ED.3: Evaluate several models of the same type of product and make recommendations for a new design based on a cost benefit analysis.

8.1.12.CS.4: Develop guidelines that convey systematic troubleshooting strategies that others can use to identify and fix errors.

Interdisciplinary Connections ELA, Math, VPA, etc.

• HS-PS1-5 Apply scientific principles and evidence to provide an explanation about the effects of changing the temperature or concentration of the reacting particles on the rate at which a reaction occurs

• **WHST.9-12.7 Conduct short as well as more sustained research projects to answer a question (including a selfgenerated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation**

Climate Change: *(Science, CS, CLKS, VPA, SS, WL)*

• **1.5.12adv.Cn11b: Assess the impact of an artist or group of artists on global issues, including climate change.**

Unit Essential Questions:

What is the process for drying, firing, and glazing clay?

What is a glaze vs. an underglaze?

Why is it important to properly read the glaze label?

What are the different types of kilns, firings, and the glazes that are available in the world?

What is the historical timeline of glazing, and how advanced was China of the Western world?

How is the application of glaze vital to the outcome of the glaze?

How does the application of the glaze change the aesthetic outcome of the project?

How is personal identity created through design choices?

Unit Enduring Understandings:

Understanding the importance of a finished project.

Self-expression and personal identity is achieved from making individual artistic choices.

The process of creating can be as meaningful to the artist as a final product.

Glaze application is vast and can produce a wide range of outcomes.

A potters finishing technique is just as important to their style as the hand built produce.

Mindful glazing can make or break a project.

Students will know: *(Content, Noun)*	**Students will be able to:** *(Verb Bloom's Taxonomy)*
Glazes vs Underglazes Kilns and the various firing techniques Proper application of glaze	- Experiment with the various glazing techniques available to them in the classroom - research new techniques for glazing - develop their own style of glazing and finishing that can best reflect their artistic style - Explore new ways to get new glaze colors through mixing glazes.

Stage 2 Assessment Evidence
Summative Assessments: ● Glazing with Rubric
Formative Assessments: ● Teacher Observation ● Sketches and Reference images ● Peer to Peer critique ● Self critique
Common Benchmark Assessments:

- Craftsmanship Rubric

Alternative Assessments: Alternative Assessments:

- Craftsmanship Assessment

Creativity Assessment Provide a list of specific assessments in the curriculum.

Visual record with photos of the students work through the year.

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)*
1.5.12acc.Cr1a 1.5.12adv.Cr1b 9.4.12.DC.7 9.4.12.IML.2 WHST.9-12.7 1.5.12adv.Cn11b	Understanding the vast finishing techniques with ceramics from around the world.	Handouts about glazing procedures and glazing history Google slide presentations about the firing techniques, terminology.	all year
1.5.12acc.Cr1a 1.5.12adv.Cr1b 8.2.12.ED.3 WHST.9-12.7	Choosing the proper glazes for your project.	Looking through the glazing charts, picking colors that are suited for the aesthetic look they seek, making sure they are food safe or for decorative use only.	all year
1.5.12adv.Cr2c 1.5.12acc.Re7a 8.1.12.CS.4	Applying the glaze.	Students have to make sure they are applying 3-4 coats of glaze. They also have to make more application decisions. Are they mixing or layer glazes?	all year

		Are you drawing your design in with pencil? Do you need a clear glaze top coat.	
1.5.12prof.Cr2b 1.5.12acc.Cr3a 1.5.12prof.Cn10a	Recording and kiln placement and	keeping proper records of the glazes and learning how to place the projects into the kiln.	all year
1.5.12acc.Cr3a HS-PS1-5	Post firing discussions	group and individual critiques about the glaze outcomes.	

Core Instructional & Supplemental Materials (including various levels of texts)	
Texts	*Notes*
Material and supplies: Glaze, Underglaze, palette, water cup, brushes, pencils, notebook, glaze charts, Kilns, Kiln furniture, stilts, and sponges	
Create a digital reading folder for staff only.	

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

Students with Disabilities
Provide visual step-by-step guides and demonstrations. Use adaptive tools, non-slip mats, and adjustable workspaces. Break tasks into smaller steps with verbal prompts or checklists. Allow extended time and alternative materials (e.g., air-dry clay). Modify assessments to emphasize effort, process, and growth.

English Language Learners (ELLs)
Use bilingual labels, visual vocabulary cards, and demonstrations. Provide written and visual instructions; use translated materials when possible. Encourage peer or bilingual support and model techniques visually. Use sentence stems or visuals for reflections and critiques. Integrate multicultural ceramic traditions for cultural connections.

Students at Risk of Failure
Break projects into smaller, manageable steps with clear rubrics. Provide frequent feedback and structured progress checkpoints. Offer extra studio time and peer mentoring opportunities. Emphasize participation, effort, and skill improvement in grading. Use goal-setting and visual progress trackers for motivation.

Students with 504 Plans
Implement all specific accommodations from the 504 plan. Allow flexible pacing, rest breaks, or smaller-scale projects. Provide quiet workspace options and advance notice of material use. Offer digital documentation for progress tracking. Maintain clear rubrics and flexible grading for process-based work.

Gifted & Talented Students
Encourage independent or advanced projects exploring complex techniques. Provide research extensions on artists, styles, or cultural ceramics. Allow leadership roles in demonstrations or peer support. Integrate portfolio development and competition opportunities. Connect ceramics to other disciplines (e.g., chemistry of glazes, geometry in form).

Unit Title 5 : Coil Building: Focus on Space and Form

Unit Summary: Students will explore coil building using two techniques.

Unit Learning Targets

NJSLS Standards:

1.5.12acc.Cr1b: Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.

1.5.12acc.Cr2a: Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form

1.5.12adv.Cr2b: Demonstrate understanding of the importance of balancing freedom and responsibility in the use of images, materials, tools and equipment in the creation and circulation of creative work.

1.5.12acc.Re7b: Evaluate the effectiveness of visual artworks to influence ideas, feelings, and behaviors of specific audiences.

Interdisciplinary Connections

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

9.4.12.CT.2: Explain the potential benefits of collaborating to enhance critical thinking and problem-solving

9.4.12.CI.1: Demonstrate the ability to reflect, analyze, and use creative skills and ideas

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

- **8.2.12.NT.1: Explain how different groups can contribute to the overall design of a product.**
-

Interdisciplinary Connections ELA, Math, VPA, etc.

- **6.2.12.GeoGE.1.b: Trace the movement of essential commodities (e.g., sugar, cotton) from Asia to Europe to America, and determine the impact of trade on the New World's economy and society.**
- **HS-PS1-5 Apply scientific principles and evidence to provide an explanation about the effects of changing the temperature or concentration of the reacting particles on the rate at which a reaction occurs**
- **WHST.9-12.7 Conduct short as well as more sustained research projects to answer a question (including a self generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation**

Climate Change: *(Science, CS, CLKS, VPA, SS, WL)*

• 1.5.12adv.Cn11b: Assess the impact of an artist or group of artists on global issues, including climate change.

Unit Essential Questions:	**Unit Enduring Understandings:**
What are the proper techniques used to make a well rolled coil? How is consistency and craftsmanship vital to making an aesthetically pleasing coil project? What is the value of scoring and slipping properly? How can you create a harmonious piece of art by utilizing the elements and principles of design?	A coil is a three dimensional version of a line. Craftsmanship is important in the overall execution of a project. Principles of design are inspired by the arrangement of the elements of design. Available tools, techniques, and resources influence artistic expression.
Students will know: *(Content, Noun)* Positive and Negative space Line and Coil relationship 2-D to 3-D	**Students will be able to:** *(Verb Bloom's Taxonomy)* Develop a linear design to apply to a 3-D piece of art. Identify the quality of a well rolled coil. Create a vessel entirely out of coils and using two different coil building techniques. Mimic a pattern that shows rhythm, movement, and creativity. Review the importance of scoring and slipping.

Stage 2 Assessment Evidence

Summative Assessments:

- Coil Tower with Rubric

Formative Assessments:

- Teacher Observation
- Sketches and Reference images
- Peer to Peer critique
- Self critique

Common Benchmark Assessments:

- Craftsmanship Rubric

Alternative Assessments: Alternative Assessments:

- Craftsmanship Assessment

Creativity Assessment Provide a list of specific assessments in the curriculum.
Visual record with photos of the students work through the year.

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)*
6.2.12.GeoGE.1.b **1.5.12adv.Cn11b** **8.2.12.NT.1**	Learning about elements and principles of design.	Teacher slide presentation about using space, rhythm, movement, form, line and coils. A brief history of coil building and how it is use today with current ceramic artists.	8

1.5.12acc.Cr1b **WHST.9-12.7** **9.4.12.CT.2**	Developing a coils design	No basic spirals!!! Planning out your coil tower what can we make out of coils?	*8*
HS-PS1-5 **WHST.9-12.7** **9.4.12.CT.2** **1.5.12acc.Cr2a**	How to roll and care for a coil, so you can get maximum plasticity.	Rolling coils, making designs, getting the right thickness of the coil, keeping the coil soft for shaping, and how to recycle the clay and make it fresh again. Making sample coils for your tower.	8
1.5.12adv.Cr2b **1.5.12acc.Cr2a**	Making the base of the coil tower	Rolling a slab to the accurate thickness and cutting a circle to the recommended size. Stack and blend coils to make a solid base with straight, smooth walls.	8
1.5.12adv.Cr2b **1.5.12acc.Cr2a**	Making the design and incorporating a face.	Students will follow the map they drew to make their coil tower and how to score and slip each section with smoothing the inside as much as possible.	8
9.4.12.CI.1 **1.5.12acc.Re7b**	Finishing, smoothing, and self evaluating.	Students went finished building all their layers must fill in areas that my feel weak or trouble shoot any design flaws. They also will smooth with tools and even a paint brush and water. Finally, a self evaluation sheet must be filled out.	8

Core Instructional & Supplemental Materials (including various levels of texts)	
Texts	*Notes*
Material and supplies: Glaze, Underglaze, palette, water cup, brushes, pencils, notebook, glaze charts, Kilns, Kiln furniture, stilts, and sponges	

Create a digital reading folder for staff only.	

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

Students with Disabilities

Provide visual step-by-step guides and demonstrations. Use adaptive tools, non-slip mats, and adjustable workspaces. Break tasks into smaller steps with verbal prompts or checklists. Allow extended time and alternative materials (e.g., air-dry clay). Modify assessments to emphasize effort, process, and growth.

English Language Learners (ELLs)

Use bilingual labels, visual vocabulary cards, and demonstrations. Provide written and visual instructions; use translated materials when possible. Encourage peer or bilingual support and model techniques visually. Use sentence stems or visuals for reflections and critiques. Integrate multicultural ceramic traditions for cultural connections.

Students at Risk of Failure

Break projects into smaller, manageable steps with clear rubrics. Provide frequent feedback and structured progress checkpoints. Offer extra studio time and peer mentoring opportunities. Emphasize participation, effort, and skill improvement in grading. Use goal-setting and visual progress trackers for motivation.

Students with 504 Plans

Implement all specific accommodations from the 504 plan. Allow flexible pacing, rest breaks, or smaller-scale projects. Provide quiet workspace options and advance notice of material use. Offer digital documentation for progress tracking. Maintain clear rubrics and flexible grading for process-based work.

Gifted & Talented Students

Encourage independent or advanced projects exploring complex techniques. Provide research extensions on artists, styles, or cultural ceramics. Allow leadership roles in demonstrations or peer support. Integrate portfolio development and competition opportunities. Connect ceramics to other disciplines (e.g., chemistry of glazes, geometry in form).

Stage 1 Desired Results

Unit Title 6: Slab Building and More:Canisters with a custom lid

Unit Summary: Students will learn how to use slabs in various ways to make a form. They will construct a unique canister with slabs and a lid that requires multiple building techniques. They will choose not only what design to make but how they will make it. What will be the best approach to their own specific design.

Unit Learning Targets

NJSLS Standards:

1.5.12prof.Cr1a: Use multiple approaches to begin creative endeavors

1.5.12prof.Cr2a: Engage in making a work of art or design without having a preconceived plan

1.5.12acc.Re7b: Evaluate the effectiveness of visual artworks to influence ideas, feelings, and behaviors of specific audiences.

1.5.12acc.Re8a: Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of work

Interdisciplinary Connections

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

9.4.12.CT.2: Explain the potential benefits of collaborating to enhance critical thinking and problem-solving

9.4.12.CI.1: Demonstrate the ability to reflect, analyze, and use creative skills and ideas

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

• 8.2.12.NT.1: Explain how different groups can contribute to the overall design of a product.

• 8.2.12.NT.2: Redesign an existing product to improve form or function.	
Interdisciplinary Connections ELA, Math, VPA, etc. **• 6.2.12.GeoGE.1.b: Trace the movement of essential commodities (e.g., sugar, cotton) from Asia to Europe to America, and determine the impact of trade on the New World's economy and society.**	
Unit Essential Questions:	**Unit Enduring Understandings:**
How does slab building differ from other hand building techniques? How does the consistency of the clay effect your control when building? What are the appropriate and more efficient hand building technique that can be used to achieve the project goal? What is the proper technique for reinforcing the slab walls? How is it important for you to know who you are as a person to become a better artist?	Slab building is one of the older forms of building that can be traced back to many cultures. Becoming familiar with the different stages of greenware is vital to being successful when working with clay. Rolling a consistently good slab is important in producing quality work. Craftsmanship is vital to the end result of a ceramic piece.

Students will know: *(Content, Noun)*	**Students will be able to:** *(Verb Bloom's Taxonomy)*
Canisters and custom fitted lids. Craftsmanship and Leather Hard Clay Stencils and scoring and slipping	Plan and build a uniquely shaped canister that will completely their own design. Explore Slab building and the tricks to making a hollowed form. Develop a sense of self and who you are as an artist. Understand the importance of knowing how to handle the clay in all three greenware stages and which one is best for slab building? Demonstrate your ability to comprehend and execute a project following specific directive.

Stage 2 Assessment Evidence

Summative Assessments:

- Slab Building with Rubric

Formative Assessments:

- Teacher Observation
- Sketches and Reference images
- Peer to Peer critique
- Self critique

Common Benchmark Assessments:

- Craftsmanship Rubric

Alternative Assessments: Alternative Assessments:

- Craftsmanship Assessment

Creativity Assessment Provide a list of specific assessments in the curriculum.
Visual record with photos of the students work through the year.

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)*
1.5.12prof.Cr1a 1.5.12acc.Re7b 6.2.12.GeoGE.1.b	Understanding history and how art impacted the world	Google Slide with various slab building project. How other artists has achieved lidded canisters.	6
1.5.12prof.Cr1a 1.5.12acc.Re8a 8.2.12.NT.2	Rollings slab with the slab roller.	The student will learn properly use the slab roller to make efficient slabs to fit their stencils. They will also learn the pulling technique to stretch the slab.	6
1.5.12prof.Cr2a 9.4.12.CT.2 8.2.12.NT.2	Using stencils and then making stencils for custom projects	Teacher demonstration on how to use stencils to form slab vessels. The benefit of making a stencil for accuracy. Experiment with applying textures to create a pleasing surface quality.	6
1.5.12acc.Re8a 9.4.12.CT.2	Identifying the proper dryness of the clay for scoring and slipping clay slabs	The clay must be closer to leather hard before scoring and slipping, or the shape with warp. They will learn how to store the project to dry it out and other techniques used to achieve the accurate dryness for the time frame we have in class.	6

1.5.12acc.Re8a	Supporting the structure	Reinforcing the slab connect is vital to having successful slab built projects.	6
1.5.12acc.Re7b **9.4.12.CI.1**	Reflection	Constant one on one teacher trouble shoot of issues with the slab building and a final self evaluation worksheet.	6

Core Instructional & Supplemental Materials (including various levels of texts)	
Texts	*Notes*
Material and supplies: Stoneware clay, earthenware clay, tool kits, trays, plastic bags, rubber band, marker, water cups	
Create a digital reading folder for staff only.	

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

Students with Disabilities

Provide visual step-by-step guides and demonstrations. Use adaptive tools, non-slip mats, and adjustable workspaces. Break tasks into smaller steps with verbal prompts or checklists. Allow extended time and alternative materials (e.g., air-dry clay). Modify assessments to emphasize effort, process, and growth.

English Language Learners (ELLs)

Use bilingual labels, visual vocabulary cards, and demonstrations. Provide written and visual instructions; use translated materials when possible. Encourage peer or bilingual support and model techniques visually. Use sentence stems or visuals for reflections and critiques. Integrate multicultural ceramic traditions for cultural connections.

Students at Risk of Failure

Break projects into smaller, manageable steps with clear rubrics. Provide frequent feedback and structured progress checkpoints. Offer extra studio time and peer mentoring opportunities. Emphasize participation, effort, and skill improvement in grading. Use goal-setting and visual progress trackers for motivation.

Students with 504 Plans

Implement all specific accommodations from the 504 plan. Allow flexible pacing, rest breaks, or smaller-scale projects. Provide quiet workspace options and advance notice of material use. Offer digital documentation for progress tracking. Maintain clear rubrics and flexible grading for process-based work.

Gifted & Talented Students

Encourage independent or advanced projects exploring complex techniques. Provide research extensions on artists, styles, or cultural ceramics. Allow leadership roles in demonstrations or peer support. Integrate portfolio development and competition opportunities. Connect ceramics to other disciplines (e.g., chemistry of glazes, geometry in form).

Stage 1 Desired Results

Unit Title 7: Adaptive Building: Culminating of skills: Creature creations

Unit Summary: Students will learn about art careers and the role technology has taken in the advancements in creature creations. They will learn about applying textures and designing features of creatures with clay.

Unit Learning Targets

NJSLS Standards:

1.5.12prof.Cr1a: Use multiple approaches to begin creative endeavors

1.5.12prof.Cr2a: Engage in making a work of art or design without having a preconceived plan

1.5.12acc.Re7b: Evaluate the effectiveness of visual artworks to influence ideas, feelings, and behaviors of specific audiences.

1.5.12acc.Re8a: Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of work

Interdisciplinary Connections

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

9.4.12.CT.2: Explain the potential benefits of collaborating to enhance critical thinking and problem-solving

9.4.12.CI.1: Demonstrate the ability to reflect, analyze, and use creative skills and ideas

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

- **8.2.12.NT.1: Explain how different groups can contribute to the overall design of a product.**
- **8.2.12.NT.2: Redesign an existing product to improve form or function.**

Interdisciplinary Connections ELA, Math, VPA, etc.

- **6.2.12.GeoGE.1.b: Trace the movement of essential commodities (e.g., sugar, cotton) from Asia to Europe to America, and determine the impact of trade on the New World's economy and society.**

Climate Change: *(Science, CS, CLKS, VPA, SS, WL)*

- **1.5.12adv.Cn11b: Assess the impact of an artist or group of artists on global issues, including climate change.**

Unit Essential Questions:	**Unit Enduring Understandings:**
What are the potential career paths for a ceramics artists or sculpture?	Artistic freedom of choice can motivate the experimental inquire.
How can we design an original anthropomorphic creature?	When making design decisions, and artist must use practicality and innovation for desired outcomes.
How does surface quality and craftsmanship affect the overall final look of a project?	Projects must withstand the entire building, drying, and firing process in order to be considered complete.

How is creativity and self-expression shown with in an original creation? Which handbuilding techniques are best to use when making specific features of a creature?	Surface quality is equally important to the end product.
Students will know: *(Content, Noun)* Various texture applications. Craftsmanship importance Feature sculpting basis Slump molds.	**Students will be able to:** *(Verb Bloom's Taxonomy)* Discuss the importance of good decision-making and the experimental process. Learn through trial and error. Select which handbuilding technique is more efficient at the different stages of building. Properly utilize and identify a drape mold. Identify the possible career opportunities for artists.

Stage 2 Assessment Evidence

Summative Assessments:

- Building with Rubric

Formative Assessments:

- Teacher Observation
- Sketches and Reference images
- Peer to Peer critique
- Self critique

Common Benchmark Assessments:

- Craftsmanship Rubric

Alternative Assessments: Alternative Assessments:

- Craftsmanship Assessment

Creativity Assessment Provide a list of specific assessments in the curriculum.
Visual record with photos of the students work through the year.

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)*
1.5.12prof.Cr1a 1.5.12acc.Re7b 6.2.12.GeoGE.1.b	Understanding ceramic career opportunities.	Face Off : reality tv show that explains the process of project design, creating for an audience, molding and designing a creature.	6
1.5.12prof.Cr1a 1.5.12acc.Re8a	Researching and designing their own animal based creature.	Students will have to produce reference photos and sketches of their fin monster creation. Teacher individual conference to trouble shoot building process.	6

8.2.12.NT.2			
1.5.12prof.Cr2a **9.4.12.CT.2** **8.2.12.NT.2**	Making a drape mold.	Teacher demonstration on how to construct a drape mold by using newspaper and masking tape.	6
1.5.12acc.Re8a **9.4.12.CT.2**	Where to begin building?	They must start building their monster with the biggest facial feature first. Building bone structure and major facial features of their own personal creature.	6
1.5.12acc.Re8a	Supporting the structure	Making sure features are properly built with hollow areas so the structure is not too heavy. features are structurally sound. Finalizing details and textures are applied.	6
1.5.12acc.Re7b **9.4.12.CI.1**	Reflection	Constant one on one teacher trouble shoot of issues with the slab building and a final self evaluation worksheet.	6

Core Instructional & Supplemental Materials (including various levels of texts)	
Texts	*Notes*
Material and supplies: Stoneware clay, earthenware clay, tool kits, trays, plastic bags, rubber band, marker, water cups	
Create a digital reading folder for staff only.	

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

Students with Disabilities
Provide visual step-by-step guides and demonstrations. Use adaptive tools, non-slip mats, and adjustable workspaces. Break tasks into smaller steps with verbal prompts or checklists. Allow extended time and alternative materials (e.g., air-dry clay). Modify assessments to emphasize effort, process, and growth.

English Language Learners (ELLs)
Use bilingual labels, visual vocabulary cards, and demonstrations. Provide written and visual instructions; use translated materials when possible. Encourage peer or bilingual support and model techniques visually. Use sentence stems or visuals for reflections and critiques. Integrate multicultural ceramic traditions for cultural connections.

Students at Risk of Failure
Break projects into smaller, manageable steps with clear rubrics. Provide frequent feedback and structured progress checkpoints. Offer extra studio time and peer mentoring opportunities. Emphasize participation, effort, and skill improvement in grading. Use goal-setting and visual progress trackers for motivation.

Students with 504 Plans
Implement all specific accommodations from the 504 plan. Allow flexible pacing, rest breaks, or smaller-scale projects. Provide quiet workspace options and advance notice of material use. Offer digital documentation for progress tracking. Maintain clear rubrics and flexible grading for process-based work.

Gifted & Talented Students
Encourage independent or advanced projects exploring complex techniques. Provide research extensions on artists, styles, or cultural ceramics. Allow leadership roles in demonstrations or peer support. Integrate portfolio development and competition opportunities. Connect ceramics to other disciplines (e.g., chemistry of glazes, geometry in form).

Stage 1 Desired Results

Unit Title 8: Planning and Executing an Idea: Surreal Structured Designs

Unit Summary: Students will learn about the Surrealist Art movement. They will have to design an out of the ordinary house. There needs to be doors, windows, roof, and walls, but they can not design a traditional house. Their house has to have a bizarre twist or theme, something from their subconscious or dreams. Planning is just as important as execution with this project.

Unit Learning Targets

NJSLS Standards:

1.5.12acc.Cr1b: Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.

1.5.12adv.Cr2b: Demonstrate understanding of the importance of balancing freedom and responsibility in the use of images, materials, tools and equipment in the creation and circulation of creative work.

1.5.12adv.Cr3a: Reflect on, re-engage, revise and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.

1.5.12acc.Re7b: Evaluate the effectiveness of visual artworks to influence ideas, feelings, and behaviors of specific audiences.

Interdisciplinary Connections

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

9.4.12.CT.2: Explain the potential benefits of collaborating to enhance critical thinking and problem-solving

9.4.12.CI.1: Demonstrate the ability to reflect, analyze, and use creative skills and ideas

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

- **8.2.12.NT.1: Explain how different groups can contribute to the overall design of a product.**
- **8.2.12.NT.2: Redesign an existing product to improve form or function.**

Interdisciplinary Connections ELA, Math, VPA, etc.

- **6.2.12.GeoGE.1.b: Trace the movement of essential commodities (e.g., sugar, cotton) from Asia to Europe to America, and determine the impact of trade on the New World's economy and society.**

Climate Change: *(Science, CS, CLKS, VPA, SS, WL)*

- **1.5.12adv.Cn11b: Assess the impact of an artist or group of artists on global issues, including climate change.**

Unit Essential Questions:	**Unit Enduring Understandings:**
	Artistic freedom of choice can motivate the experimental inquire.

What is the Surrealist art movement, and how did it impact art and society of its time? Surrealist Salvador Dali is best known for painting what type of content? How can we convert our own dreams into art? How does the consistency of the clay effect your control when building? How does the greenware stage of the clay affect the workability of the clay?	Content vs. Craftsmanship: what is the most important value to making an effective piece of art. Identify the appropriate greenware stage for making a slab built sculpture. Executing ideal assemblage to yield ideal project outcome.
Students will know: *(Content, Noun)* Project Requirements Surrealist style Craftsmanship importance Handbuilding techniques	**Students will be able to:** *(Verb Bloom's Taxonomy)* Identify your own artistic style and technique on each project. Mimicking the content of a surrealist artist but with a personal twist. Mastering the handbuilding technique of slabs. Experimenting with various stages of greenware. Innovating ideas of tool usage to gain the desired outcome of the project.

Stage 2 Assessment Evidence

Summative Assessments:

- Building with Rubric

Formative Assessments:

- Teacher Observation
- Sketches and Reference images
- Peer to Peer critique
- Self critique

Common Benchmark Assessments:

- Craftsmanship Rubric

Alternative Assessments: Alternative Assessments:

- Craftsmanship Assessment

Creativity Assessment Provide a list of specific assessments in the curriculum.

Visual record with photos of the students work through the year.

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)*

1.5.12acc.Cr1b **6.2.12.GeoGE.1.b**	Project preparation and building with a style and purpose.	Students will learn about the Surrealist style and must design a project that is in the Surreal style, unique to their life, as well as meeting building requirements.	8
1.5.12acc.Cr1b **1.5.12adv.Cr2b** **8.2.12.NT.2**	Researching and designing their own animal based creature.	Students will have to produce reference photos and sketches of their finished design with written purpose of why they made the design choices they made.	8
1.5.12adv.Cr2b **9.4.12.CT.2** **8.2.12.NT.2**	Making a drape mold. Project troubleshooting	Teacher demonstration on how to construct a drape mold over a bowl for the base of the house structure and one on one project design critic with teacher.	8
1.5.12adv.Cr2b **1.5.12adv.Cr3a** **9.4.12.CT.2**	Where to begin building? How to build a strong well crafted structure.	They must start building the base structure and main body parts first. We also reinforce the main structure as you build and keeping up with craftsmanship as you build. Then adding details after the main structural features are built.	8
1.5.12acc.Re7b **9.4.12.CI.1**	Reflection	Constant one on one teacher trouble shoot of issues with the building and a final self evaluation worksheet.	8

Core Instructional & Supplemental Materials (including various levels of texts)	
Texts	*Notes*
Material and supplies: Stoneware clay, earthenware clay, tool kits, trays, plastic bags, rubber band, marker, water cups	

Create a digital reading folder for staff only.	

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

Students with Disabilities

Provide visual step-by-step guides and demonstrations. Use adaptive tools, non-slip mats, and adjustable workspaces. Break tasks into smaller steps with verbal prompts or checklists. Allow extended time and alternative materials (e.g., air-dry clay). Modify assessments to emphasize effort, process, and growth.

English Language Learners (ELLs)

Use bilingual labels, visual vocabulary cards, and demonstrations. Provide written and visual instructions; use translated materials when possible. Encourage peer or bilingual support and model techniques visually. Use sentence stems or visuals for reflections and critiques. Integrate multicultural ceramic traditions for cultural connections.

Students at Risk of Failure

Break projects into smaller, manageable steps with clear rubrics. Provide frequent feedback and structured progress checkpoints. Offer extra studio time and peer mentoring opportunities. Emphasize participation, effort, and skill improvement in grading. Use goal-setting and visual progress trackers for motivation.

Students with 504 Plans

Implement all specific accommodations from the 504 plan. Allow flexible pacing, rest breaks, or smaller-scale projects. Provide quiet workspace options and advance notice of material use. Offer digital documentation for progress tracking. Maintain clear rubrics and flexible grading for process-based work.

Gifted & Talented Students

Encourage independent or advanced projects exploring complex techniques. Provide research extensions on artists, styles, or cultural ceramics. Allow leadership roles in demonstrations or peer support. Integrate portfolio development and competition opportunities. Connect ceramics to other disciplines (e.g., chemistry of glazes, geometry in form).

Stage 1 Desired Results

Unit Title 9: Pop Art: Mimicking Life

Unit Summary: Student will gain a better understanding of the POP Art Movement from the 1950's and 1960's in NYC. They will explore artists like Andy Warhol, Claus Oldenburg, and Jasper Johns. They will choose a popular food and will recreate it one of three ways. First to create a dish of food to look realistic in size, texture, and color. Second option is to design one piece of food 10X the realistic size. Third option is to build a large piece of food that looks real but is a lidded vessel.

Unit Learning Targets

NJSLS Standards:

1.5.12adv.Cr1b: Choose from a range of materials and methods of traditional and contemporary artistic practices, following or breaking established conventions, to plan the making of multiple works of art and design based on a theme, idea or concept.

1.5.12adv.Cr2c: Demonstrate in works of art or design how visual and material culture defines, shapes, enhances, inhibits, and/or empowers people's lives

1.5.12adv.Cr3a: Reflect on, re-engage, revise and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.

1.5.12adv.Pr4a: Critique, justify and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.

Interdisciplinary Connections

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

9.4.12.CT.2: Explain the potential benefits of collaborating to enhance critical thinking and problem-solving

9.4.12.CI.1: Demonstrate the ability to reflect, analyze, and use creative skills and ideas

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

- **8.2.12.NT.1: Explain how different groups can contribute to the overall design of a product.**

• 8.2.12.NT.2: Redesign an existing product to improve form or function.	
Interdisciplinary Connections ELA, Math, VPA, etc. **• 6.2.12.GeoGE.1.b: Trace the movement of essential commodities (e.g., sugar, cotton) from Asia to Europe to America, and determine the impact of trade on the New World's economy and society.**	
Climate Change: *(Science, CS, CLKS, VPA, SS, WL)* **• 1.5.12adv.Cn11b: Assess the impact of an artist or group of artists on global issues, including climate change.**	
Unit Essential Questions: What is POP art? What was Claus Oldenburg's first art show called? How does texture make a finishing more effective? How does art work coincide with society and popular culture? What role does the artist play in society and how does their art work influence the world around them? Why is the importance of making your work look authentic and original?	**Unit Enduring Understandings:** Pop art is a 1950's art movement which is one of the last major accredited art movements in history. Mask making is imperative to many primitive cultures all over the world. Available tools, techniques, and resources influence artistic expression An artist's inspiration is a blend of experiences and influences.

Students will know: *(Content, Noun)*	**Students will be able to:** *(Verb Bloom's Taxonomy)*
Pop Art Movement Andy Warhol Hollow Vessels and lidded Vessels Trompel' oel	Identify your own artistic style and technique on each project. Think creatively to develop their own version of a well known artist's style. Identify when to utilize the various building techniques that they have mastered in the past year. Show mastery of tools and equipment in the classroom.

Stage 2 Assessment Evidence
Summative Assessments: • Building with Rubric
Formative Assessments: • Teacher Observation • Sketches and Reference images • Peer to Peer critique • Self critique
Common Benchmark Assessments: • Craftsmanship Rubric

Alternative Assessments: Alternative Assessments:

- Craftsmanship Assessment

Creativity Assessment Provide a list of specific assessments in the curriculum.

Visual record with photos of the students work through the year.

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)*
1.5.12adv.Cr1b 6.2.12.GeoGE.1.b	Project preparation and building with a style and purpose.	The students will have options for this final project and will have full artistic design. The only requirements are that they are food and look realistic.	6
1.5.12adv.Cr1b 1.5.12adv.Cr2c 8.2.12.NT.2	Researching and designing their own Pop art food project.	Students will have to produce reference photos and sketches of their finished design with written purpose of why they made the design choices they made.	6
1.5.12adv.Cr2c 9.4.12.CT.2 8.2.12.NT.2	Project Troubleshooting	Teacher will assist students with their project ideas and one on one project design critic with teacher.	6
1.5.12adv.Cr2c 1.5.12adv.Cr3a 9.4.12.CT.2	Where to begin building? How to build a strong well crafted structure.	They must start building the base structure and main body parts first. We also reinforce the main structure as you build and keeping up with craftsmanship as you build. Then adding details after the main structural features are built.	6
1.5.12adv.Pr4a 9.4.12.CI.1	Reflection	Constant one on one teacher trouble shoot of issues with the building and a final self evaluation worksheet.	6

Core Instructional & Supplemental Materials (including various levels of texts)	
Texts	*Notes*
Material and supplies: Stoneware clay, earthenware clay, tool kits, trays, plastic bags, rubber band, marker, water cups	
Create a digital reading folder for staff only.	

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

Students with Disabilities

Provide visual step-by-step guides and demonstrations. Use adaptive tools, non-slip mats, and adjustable workspaces. Break tasks into smaller steps with verbal prompts or checklists. Allow extended time and alternative materials (e.g., air-dry clay). Modify assessments to emphasize effort, process, and growth.

English Language Learners (ELLs)

Use bilingual labels, visual vocabulary cards, and demonstrations. Provide written and visual instructions; use translated materials when possible. Encourage peer or bilingual support and model techniques visually. Use sentence stems or visuals for reflections and critiques. Integrate multicultural ceramic traditions for cultural connections.

Students at Risk of Failure

Break projects into smaller, manageable steps with clear rubrics. Provide frequent feedback and structured progress checkpoints. Offer extra studio time and peer mentoring opportunities. Emphasize participation, effort, and skill improvement in grading. Use goal-setting and visual progress trackers for motivation.

Students with 504 Plans

Implement all specific accommodations from the 504 plan. Allow flexible pacing, rest breaks, or smaller-scale projects. Provide quiet workspace options and advance notice of material use. Offer digital documentation for progress tracking. Maintain clear rubrics and flexible grading for process-based work.

Gifted & Talented Students
Encourage independent or advanced projects exploring complex techniques. Provide research extensions on artists, styles, or cultural ceramics. Allow leadership roles in demonstrations or peer support. Integrate portfolio development and competition opportunities. Connect ceramics to other disciplines (e.g., chemistry of glazes, geometry in form).