Board Approval Date: 8/23/2022
Course Title: Ceramics II
Course Description: Students work on mastery of skills learned in Ceramics I and learning new methods of construction and throwing techniques. Students continue to refer to Art Historical references for inspiration, as well as consider the Elements of Art and Principles of Design when planning and executing the assignments.

Course Sequence & Pacing			
Estimated Number of Blocks	**Marking Period 1**	**Estimated Number of Blocks**	**Marking Period 3**
6	Unit One: Letter forming Folder Design	6	Unit Seven: Surface Decorating: Pre/Post firing
6	Unit Two: Sgraffito	8	Unit Eight: Sculpting with armature and molds
6	Unit Three: Slab assemblage with textures	8	Unit Nine: Building with a purpose. Students must design their projects, all with a theme and part of a series
Estimated Number of Blocks	**Marking Period 2**	**Estimated Number of Blocks**	**Marking Period 4**
6	Unit Four: Surface Decorating: Pre/Post firing	8	Unit Ten:Teapots

8	Unit Five: Wheel Throwing	8	Unit Eleven: Building with a purpose. Students must design their own projects all with a theme and part of a series
8	Unit Six: Building with a purpose. Students must design their own projects, all with a theme and part of a series	6	Unit Twelve: Surface Decorating: Pre/Post firing

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 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

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

<table>
<tr><td colspan="2">NJSLSA.R3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text. Craft and Structure
• 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.</td></tr>
<tr><td>Unit Essential Questions:
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?</td><td>Unit Enduring Understandings:
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.</td></tr>
<tr><td>Students will know: (Content, Noun)
Formation of Gothic Lettering
Graph Paper/ Grid work
Technology for research</td><td>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.
Utilize techniques to transfer design portfolio.</td></tr>
</table>

	• 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 references and video demonstrations for complex techniques (wheel-throwing, glazing, firing). Use adaptive or lightweight tools and adjustable wheel stations as needed. Offer extended time for multi-step projects and advanced finishing work. Modify assignments to emphasize process and technical growth over advanced precision. Allow use of alternative materials or methods (e.g., hand-building instead of wheel use). **English Language Learners (ELLs)**

Provide step-by-step visual guides and vocabulary charts for advanced techniques. Use demonstration-based instruction with minimal text-heavy materials. Offer bilingual glossaries for technical terms (e.g., “slip,” “oxidation,” “bisque”). Encourage peer collaboration and verbal reflection with language supports. Integrate multicultural ceramic traditions and artist studies to enhance cultural relevance.

Students at Risk of Failure

Break large projects into smaller benchmarks with clear deadlines. Provide regular progress checks and structured feedback opportunities. Offer extra studio sessions or flexible deadlines for completion. Pair students with peer mentors for skill support and accountability. Emphasize effort, craftsmanship growth, and artistic risk-taking in grading.

Students with 504

Plans Apply all accommodations listed in individual 504 plans (e.g., extended time, breaks). Allow modified assignments such as smaller pieces or simplified processes. Provide quiet work areas for focused or sensory-sensitive students. Permit digital documentation (photo portfolios) as alternatives to written critiques. Maintain consistent expectations with clear rubrics and pacing flexibility.

Gifted & Talented Students

Encourage independent study or advanced projects exploring scale, function, or mixed media. Offer opportunities to research and replicate styles from historical or contemporary ceramic artists. Allow for experimentation with advanced surface design (sgraffito, underglaze painting, slip trailing). Support leadership roles in studio setup, kiln management, or peer demonstrations. Promote portfolio development and participation in local or regional art exhibitions.

Stage 1 Desired Results

Unit Title 2: Sgraffito: (in Italian "to scratch") is a decorating pottery technique produced by applying layers of color or colors (underglazes or colored slips) to leather hard pottery and then scratching off parts of the layer(s) to create contrasting images, patterns and texture and reveal the clay color underneath.

Unit Summary: Student will construct a drape mold over a plaster form. Then they must design a scratch sgraffito design that can emulate a style of the artist.

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 are two ways that sgraffito can be utilized on a leather hard clay project? How does surface dryness change the outcome of a sgraffito design? What are the most appropriate tools for a craving assignment? How important is craftsmanship when executing a clay project? How well does your design translate to the viewer?	**Unit Enduring Understandings:** A simpler form can be just as powerful with a more impressive surface decoration. There are various technique levels of sgraffito. Ceramics artists utilize various commonly used techniques, but find more modern, innovative ways to apply them to their work. How to bring their own style into a technique.

Students will know: *(Content, Noun)*	**Students will be able to:** *(Verb Bloom's Taxonomy)*
Sgrafitto a subtractive decoration technique. Underglazes can have multiple ways of application. Slab building and drape molds. Critiques	Identify a style of their own that will develop and progress over the duration of the year. Experiment with older handbuilding techniques. Develop their craftsmanship and finishing. Participate in critiques with peers.

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 learn about sgraffito through research and teacher demonstration of the various levels of the technique.	6
1.5.12adv.Cr1b 1.5.12adv.Cr2c 8.2.12.NT.2	Researching and designing their own project.	Students will have to produce reference photos and sketches of their finished design	6
1.5.12adv.Cr2c 9.4.12.CT.2 8.2.12.NT.2	Project Troubleshooting	They will begin to build their ideas. 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 with the sgraffito designs and best practices for application.	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, various glazes and finishing matrials	
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 references and video demonstrations for complex techniques (wheel-throwing, glazing, firing). Use adaptive or lightweight tools and adjustable wheel stations as needed. Offer extended time for multi-step projects and advanced finishing work. Modify assignments to emphasize process and technical growth over advanced precision. Allow use of alternative materials or methods (e.g., hand-building instead of wheel use). **English Language Learners (ELLs)** Provide step-by-step visual guides and vocabulary charts for advanced techniques. Use demonstration-based instruction with minimal text-heavy materials. Offer bilingual glossaries for technical terms (e.g., “slip,” “oxidation,” “bisque”). Encourage peer collaboration and verbal reflection with language supports. Integrate multicultural ceramic traditions and artist studies to enhance cultural relevance. **Students at Risk of Failure** Break large projects into smaller benchmarks with clear deadlines. Provide regular progress checks and structured feedback opportunities. Offer extra studio sessions or flexible deadlines for completion. Pair students with peer mentors for skill support and accountability. Emphasize effort, craftsmanship growth, and artistic risk-taking in grading. **Students with 504** Plans Apply all accommodations listed in individual 504 plans (e.g., extended time, breaks). Allow modified assignments such as smaller pieces or simplified processes. Provide quiet work areas for focused or sensory-sensitive students. Permit digital

documentation (photo portfolios) as alternatives to written critiques. Maintain consistent expectations with clear rubrics and pacing flexibility.

Gifted & Talented Students

Encourage independent study or advanced projects exploring scale, function, or mixed media. Offer opportunities to research and replicate styles from historical or contemporary ceramic artists. Allow for experimentation with advanced surface design (sgraffito, underglaze painting, slip trailing). Support leadership roles in studio setup, kiln management, or peer demonstrations. Promote portfolio development and participation in local or regional art exhibitions.

Stage 1 Desired Results

Unit Title 3: Texture Building with Slabs

Unit Summary: Student will design a slab built vessel using stencils. Requirements: texture or carving, 5 stencil forms, and one organic form. Craftsmanship is heavily graded, so the student must show their skills with working with the various stages of drying greenware.

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:	**Unit Enduring Understandings:**
What colors would you use to glaze the project? Why did you make the constructive choices you made? Would you change anything, or has your plan changed from the initial paper model? Do you feel you achieved what you set out to achieve? IF not, how can we make your project more affective in the finishing stage?	A simpler form can be just as powerful with a more impressive surface decoration. Working with slabs and textures in a leather hard greenware stage. Ceramics artists utilize various commonly used techniques, but find more modern, innovative ways to apply them to their work. How to bring their own style into a technique.

Students will know: *(Content, Noun)*	**Students will be able to:** *(Verb Bloom's Taxonomy)*
Forms in paper vs. clay Slab building with leatherhard clay. Aesthetics of clay. Craftsmanship Critiques	Identify a style of their own that will develop and progress over the duration of the year. Problem-solving and innovative sculpting while following a set of criteria. Develop their craftsmanship and finishing skills to a higher level of material understanding. Participate in critiques with peers.

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 how to use stencils to create abstract slab build vessel.	6
1.5.12adv.Cr1b **1.5.12adv.Cr2c** **8.2.12.NT.2**	Researching and designing their own project.	Students will have to produce reference photos and sketches of their finished design	6
1.5.12adv.Cr2c **9.4.12.CT.2** **8.2.12.NT.2**	Project Troubleshooting	They will begin to build their ideas. 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 work on craftsmanship and making a strong structure and aesthetic.	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, various glazes and finishing matrials	
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 references and video demonstrations for complex techniques (wheel-throwing, glazing, firing). Use adaptive or lightweight tools and adjustable wheel stations as needed. Offer extended time for multi-step projects and advanced finishing work. Modify assignments to emphasize process and technical growth over advanced precision. Allow use of alternative materials or methods (e.g., hand-building instead of wheel use). **English Language Learners (ELLs)** Provide step-by-step visual guides and vocabulary charts for advanced techniques. Use demonstration-based instruction with minimal text-heavy materials. Offer bilingual glossaries for technical terms (e.g., “slip,” “oxidation,” “bisque”). Encourage peer collaboration and verbal reflection with language supports. Integrate multicultural ceramic traditions and artist studies to enhance cultural relevance. **Students at Risk of Failure** Break large projects into smaller benchmarks with clear deadlines. Provide regular progress checks and structured feedback opportunities. Offer extra studio sessions or flexible deadlines for completion. Pair students with peer mentors for skill support and accountability. Emphasize effort, craftsmanship growth, and artistic risk-taking in grading. **Students with 504** Plans Apply all accommodations listed in individual 504 plans (e.g., extended time, breaks). Allow modified assignments such as smaller pieces or simplified processes. Provide quiet work areas for focused or sensory-sensitive students. Permit digital

documentation (photo portfolios) as alternatives to written critiques. Maintain consistent expectations with clear rubrics and pacing flexibility.

Gifted & Talented Students

Encourage independent study or advanced projects exploring scale, function, or mixed media. Offer opportunities to research and replicate styles from historical or contemporary ceramic artists. Allow for experimentation with advanced surface design (sgraffito, underglaze painting, slip trailing). Support leadership roles in studio setup, kiln management, or peer demonstrations. Promote portfolio development and participation in local or regional art exhibitions.

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 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: 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 as opposed to 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 potter's 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.	20
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.	20
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? Are you drawing your design in with pencil? Do you need a clear glaze top coat.	20

1.5.12prof.Cr2b 1.5.12acc.Cr3a 1.5.12prof.Cn10 a	Recording and kiln placement and	keeping proper records of the glazes and learning how to place the projects into the kiln.	20
1.5.12acc.Cr3a HS-PS1-5	Post firing discussions	group and individual critiques about the glaze outcomes.	20

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 references and video demonstrations for complex techniques (wheel-throwing, glazing, firing). Use adaptive or lightweight tools and adjustable wheel stations as needed. Offer extended time for multi-step projects and advanced finishing work. Modify assignments to emphasize process and technical growth over advanced precision. Allow use of alternative materials or methods (e.g., hand-building instead of wheel use).

English Language Learners (ELLs)

Provide step-by-step visual guides and vocabulary charts for advanced techniques. Use demonstration-based instruction with minimal text-heavy materials. Offer bilingual glossaries for technical terms (e.g., “slip,” “oxidation,” “bisque”). Encourage peer collaboration and verbal reflection with language supports. Integrate multicultural ceramic traditions and artist studies to enhance cultural relevance.

Students at Risk of Failure

Break large projects into smaller benchmarks with clear deadlines. Provide regular progress checks and structured feedback opportunities. Offer extra studio sessions or flexible deadlines for completion. Pair students with peer mentors for skill support and accountability. Emphasize effort, craftsmanship growth, and artistic risk-taking in grading.

Students with 504

Plans Apply all accommodations listed in individual 504 plans (e.g., extended time, breaks). Allow modified assignments such as smaller pieces or simplified processes. Provide quiet work areas for focused or sensory-sensitive students. Permit digital documentation (photo portfolios) as alternatives to written critiques. Maintain consistent expectations with clear rubrics and pacing flexibility.

Gifted & Talented Students

Encourage independent study or advanced projects exploring scale, function, or mixed media. Offer opportunities to research and replicate styles from historical or contemporary ceramic artists. Allow for experimentation with advanced surface design (sgraffito, underglaze painting, slip trailing). Support leadership roles in studio setup, kiln management, or peer demonstrations. Promote portfolio development and participation in local or regional art exhibitions.

Stage 1 Desired Results

Unit Title 5 : Wheel Throwing

Unit Summary: Students will learn the dos and don'ts of wheel throwing. They will research modern potters and wheel throwing history.

Part 1: They will attempt to create a series of bowl forms.

Part 2: A series of cylinders

PArt 3: A set of vases

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 potter? How do I center the clay on the wheel? What tools are needed to wheel throw?	Artistic freedom of choice can motivate the experimental inquire. When making design decisions, and artist must use practicality and innovation for desired outcomes.

What is the proper speed and pressure needed to produce How can I properly clean up after throwing? How is creativity and self-expression shown with in an original creation?	Projects must withstand the entire building, drying, and firing process in order to be considered complete. Surface quality is equally important to the end product.
Students will know: *(Content, Noun)* Centering Trimming Handles Craftsmanship	**Students will be able to:** *(Verb Bloom's Taxonomy)* Learn through trial and error. Identify the possible career opportunities for artists. Comprehend how to center the clay on the pottery wheel. Finish their wheel thrown pieces by pulling a handle for your mugs. Watch a ceramic artist at work and throw on a potter's wheel. Identify the pattern of motion needed to make a set of mugs on the wheel. Improve on already learned wheel throwing skills.

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 the life of a professional Potter.	History of wheel throwing and demonstration.	6

1.5.12prof.Cr1a **1.5.12acc.Re8a** **8.2.12.NT.2**	Researching studying the wheel throwing process	Wheel throwing videos of various artists throwing on the potters wheel.	6
1.5.12prof.Cr2a **9.4.12.CT.2** **8.2.12.NT.2**	Staging their work space and centering the clay on the wheel	Teacher demonstration on how to begin wheel throwing, an explanation of what tools to use and when.	6
1.5.12acc.Re8a **9.4.12.CT.2**	Pulling the walls	Light pressure and a steady hand to pull the walls to the desired height.	6
1.5.12acc.Re8a	What to do with the clay and wheel when you crash?	Recycling the clay cleaning off the tools and starting over.	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 references and video demonstrations for complex techniques (wheel-throwing, glazing, firing). Use adaptive or lightweight tools and adjustable wheel stations as needed. Offer extended time for multi-step projects and advanced finishing work. Modify assignments to emphasize process and technical growth over advanced precision. Allow use of alternative materials or methods (e.g., hand-building instead of wheel use).

English Language Learners (ELLs)

Provide step-by-step visual guides and vocabulary charts for advanced techniques. Use demonstration-based instruction with minimal text-heavy materials. Offer bilingual glossaries for technical terms (e.g., “slip,” “oxidation,” “bisque”). Encourage peer collaboration and verbal reflection with language supports. Integrate multicultural ceramic traditions and artist studies to enhance cultural relevance.

Students at Risk of Failure

Break large projects into smaller benchmarks with clear deadlines. Provide regular progress checks and structured feedback opportunities. Offer extra studio sessions or flexible deadlines for completion. Pair students with peer mentors for skill support and accountability. Emphasize effort, craftsmanship growth, and artistic risk-taking in grading.

Students with 504

Plans Apply all accommodations listed in individual 504 plans (e.g., extended time, breaks). Allow modified assignments such as smaller pieces or simplified processes. Provide quiet work areas for focused or sensory-sensitive students. Permit digital documentation (photo portfolios) as alternatives to written critiques. Maintain consistent expectations with clear rubrics and pacing flexibility.

Gifted & Talented Students

Encourage independent study or advanced projects exploring scale, function, or mixed media. Offer opportunities to research and replicate styles from historical or contemporary ceramic artists. Allow for experimentation with advanced surface design (sgraffito, underglaze painting, slip trailing). Support leadership roles in studio setup, kiln management, or peer demonstrations. Promote portfolio development and participation in local or regional art exhibitions.

Stage 1 Desired Results

Unit Title 6: Creating with a theme and purpose.

Unit Summary: Students will research various artists throughout the beginning of the school year and will plan a three project series that have a common theme. They must consider materials, drying time, firing temp., glazing and finishing.

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: How to develop a series of projects with a common theme? How to give and receive constructive criticism. How does the consistency of the clay effect your control when building? How to identify various building and glazing methods through research and experience.	**Unit Enduring Understandings:** Artistic freedom of choice can motivate the experimental inquire. 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)*	**Students will be able to:** *(Verb Bloom's Taxonomy)*
Project Requirements Concentration Craftsmanship Handbuilding techniques	Identify your own artistic style and technique on each project. Creating a project series is built with a themed ideas or commission work. Demonstration of the various type of Ceramic artists old and new. Understanding the history of Ceramic as well as the challenges and choices that have been crossed. 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.	Prior to project, student will research various artist styles that they are interested in. Teacher will show the students sample project series from other students.	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	Group Critiques and teacher suggestions.	Students will share their themed ideas. They will give and receive feedback on their ideas with peers.	8
1.5.12adv.Cr2b 1.5.12adv.Cr3a	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	8

9.4.12.CT.2	Project troubleshooting	you build and keeping up with craftsmanship as you build. Then adding details after the main structural features are built.	
1.5.12acc.Re7b **9.4.12.CI.1**	Final Critique and self-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 references and video demonstrations for complex techniques (wheel-throwing, glazing, firing). Use adaptive or lightweight tools and adjustable wheel stations as needed. Offer extended time for multi-step projects and advanced finishing work. Modify assignments to emphasize process and technical growth over advanced precision. Allow use of alternative materials or methods (e.g., hand-building instead of wheel use).

English Language Learners (ELLs)

Provide step-by-step visual guides and vocabulary charts for advanced techniques. Use demonstration-based instruction with minimal text-heavy materials. Offer bilingual glossaries for technical terms (e.g., “slip,” “oxidation,” “bisque”). Encourage peer collaboration and verbal reflection with language supports. Integrate multicultural ceramic traditions and artist studies to enhance cultural relevance.

Students at Risk of Failure

Break large projects into smaller benchmarks with clear deadlines. Provide regular progress checks and structured feedback opportunities. Offer extra studio sessions or flexible deadlines for completion. Pair students with peer mentors for skill support and accountability. Emphasize effort, craftsmanship growth, and artistic risk-taking in grading.

Students with 504

Plans Apply all accommodations listed in individual 504 plans (e.g., extended time, breaks). Allow modified assignments such as smaller pieces or simplified processes. Provide quiet work areas for focused or sensory-sensitive students. Permit digital documentation (photo portfolios) as alternatives to written critiques. Maintain consistent expectations with clear rubrics and pacing flexibility.

Gifted & Talented Students

Encourage independent study or advanced projects exploring scale, function, or mixed media. Offer opportunities to research and replicate styles from historical or contemporary ceramic artists. Allow for experimentation with advanced surface design (sgraffito, underglaze painting, slip trailing). Support leadership roles in studio setup, kiln management, or peer demonstrations. Promote portfolio development and participation in local or regional art exhibitions.

Stage 1 Desired Results

Unit Title 7: Constructing with armature and molds

Unit Summary: Students learn how to sculpt an anatomically correct face and then alter it into something new.

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:**
How to construct the proper facial proportions of a human face?	Artistic freedom of choice can motivate the experimental inquiry.
How to give and receive constructive criticism.	Content vs. Craftsmanship: what is the most important value to making an effective piece of art.
How does the consistency of the clay affect your control when building?	Identify the appropriate greenware stage for making a slab built sculpture.
How to identify various building and glazing methods through research and experience.	Executing ideal assemblage to yield ideal project outcome.

Students will know: *(Content, Noun)* Project Requirements Facial Proportions Concentration Craftsmanship Handbuilding techniques	**Students will be able to:** *(Verb Bloom's Taxonomy)* Creating a human face and developing into a project Demonstrating skills and knowledge of the human face. 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.	Prior to project, student will make a human face before instruction and then modify it after instruction. Teacher will show the students sample project from other students.	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	Group Critiques and teacher suggestions.	Students will share their themed ideas. They will give and receive feedback on their ideas with peers.	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. Project troubleshooting	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**	Final Critique and self-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 references and video demonstrations for complex techniques (wheel-throwing, glazing, firing). Use adaptive or lightweight tools and adjustable wheel stations as needed. Offer extended time for multi-step projects and advanced finishing work. Modify assignments to emphasize process and technical growth over advanced precision. Allow use of alternative materials or methods (e.g., hand-building instead of wheel use).

English Language Learners (ELLs)

Provide step-by-step visual guides and vocabulary charts for advanced techniques. Use demonstration-based instruction with minimal text-heavy materials. Offer bilingual glossaries for technical terms (e.g., “slip,” “oxidation,” “bisque”). Encourage peer collaboration and verbal reflection with language supports. Integrate multicultural ceramic traditions and artist studies to enhance cultural relevance.

Students at Risk of Failure

Break large projects into smaller benchmarks with clear deadlines. Provide regular progress checks and structured feedback opportunities. Offer extra studio sessions or flexible deadlines for completion. Pair students with peer mentors for skill support and accountability. Emphasize effort, craftsmanship growth, and artistic risk-taking in grading.

Students with 504
Plans Apply all accommodations listed in individual 504 plans (e.g., extended time, breaks). Allow modified assignments such as smaller pieces or simplified processes. Provide quiet work areas for focused or sensory-sensitive students. Permit digital documentation (photo portfolios) as alternatives to written critiques. Maintain consistent expectations with clear rubrics and pacing flexibility.

Gifted & Talented Students
Encourage independent study or advanced projects exploring scale, function, or mixed media. Offer opportunities to research and replicate styles from historical or contemporary ceramic artists. Allow for experimentation with advanced surface design (sgraffito, underglaze painting, slip trailing). Support leadership roles in studio setup, kiln management, or peer demonstrations. Promote portfolio development and participation in local or regional art exhibitions.

Stage 1 Desired Results

Unit Title 8: Teapots and cups: a ceramics tradition.

Unit Summary: Students will sculpt a teapot and teacup set with a theme that can with coincide with their themed series. They can choose how they build and what materials they can use.

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:**
How to continue a stylistic element into a new project? Form vs Function How to give and receive constructive criticism. How does the consistency of the clay effect your control when building? How to identify various building and glazing methods through research and experience.	Artistic freedom of choice can motivate the experimental inquire. 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)*	**Students will be able to:** *(Verb Bloom's Taxonomy)*
Project Requirements Concentration Craftsmanship Handbuilding techniques	Identify your own artistic style and technique on each project. Demonstrating a cohesive set of skills display a level of craftsmanship. Cultivating a set of problem-solving skills that help with execution of a finished project for a set time frame. 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.	Building a ceramic tradition with your own style or twist. Teacher will show the students sample project series from other students.	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	Group Critiques and teacher suggestions.	Students will share their themed ideas. They will give and receive feedback on their ideas with peers.	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. Project troubleshooting	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	Final Critique and self-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 references and video demonstrations for complex techniques (wheel-throwing, glazing, firing). Use adaptive or lightweight tools and adjustable wheel stations as needed. Offer extended time for multi-step projects and advanced finishing work. Modify assignments to emphasize process and technical growth over advanced precision. Allow use of alternative materials or methods (e.g., hand-building instead of wheel use).

English Language Learners (ELLs)

Provide step-by-step visual guides and vocabulary charts for advanced techniques. Use demonstration-based instruction with minimal text-heavy materials. Offer bilingual glossaries for technical terms (e.g., “slip,” “oxidation,” “bisque”). Encourage peer collaboration and verbal reflection with language supports. Integrate multicultural ceramic traditions and artist studies to enhance cultural relevance.

Students at Risk of Failure

Break large projects into smaller benchmarks with clear deadlines. Provide regular progress checks and structured feedback opportunities. Offer extra studio sessions or flexible deadlines for completion. Pair students with peer mentors for skill support and accountability. Emphasize effort, craftsmanship growth, and artistic risk-taking in grading.

Students with 504

Plans Apply all accommodations listed in individual 504 plans (e.g., extended time, breaks). Allow modified assignments such as smaller pieces or simplified processes. Provide quiet work areas for focused or sensory-sensitive students. Permit digital

documentation (photo portfolios) as alternatives to written critiques. Maintain consistent expectations with clear rubrics and pacing flexibility.

Gifted & Talented Students

Encourage independent study or advanced projects exploring scale, function, or mixed media. Offer opportunities to research and replicate styles from historical or contemporary ceramic artists. Allow for experimentation with advanced surface design (sgraffito, underglaze painting, slip trailing). Support leadership roles in studio setup, kiln management, or peer demonstrations. Promote portfolio development and participation in local or regional art exhibitions.