

PART 1: SUPPORTING/PROJECT EXAMPLE DOCUMENTATION AND CHART

This document provides a structure for recording the making of the project example.

As you work faithfully record (in writing or in video) the following: The choices you are making, what you are doing with your hands, what you are thinking about while you are making, how you are sitting, how you are holding various tools, what challenges you experience, and more. This documentation process will help you refine the tools, materials, concepts and language for the lesson and will inform how you plan to teach the lesson. Based upon your documentation notes or video, complete the chart. Add additional space as needed.

Image: Paste a clear, color image of the supporting/project example.



<i>This section will be narrative, long, and will guide your planning.</i> Physical Activity: In this part of the chart you are describing in detail how you are handling the materials. This should include how and why you are setting up your physical space and materials and what you are holding and also what you are making. For example, if you are working on a drawing, you may decide to turn the paper. Imagine working on a print. What kind of grip would you have on your plate? This section should also describe your posture. How are you sitting or standing?	<i>This section will be narrative, long, and will guide your planning.</i> Mental Activity: In this part of the chart you are describing what you are thinking about as you are setting up and making. This is NOT a step-by-step of what you are doing or a recap of your process. Rather, you are noting the issues, thoughts, concerns, moments of hesitation and accomplishment that arise as you work. Did something unexpected happen? What did it make you think about? Did something surprising happen? What did it make you think about? Did you get stuck? Did you feel a sense of joy and exploration? What choices are you making and why?
1. create slab box a. Roll out the slab using a rolling pin until about the thickness of your finger b. Lay down the template making sure the entire template fits on the slab c. Cut out template shape d. score the inner shape e. Slip and score edges f. Fold upward to connect edges g. Wiggle and smudge edges to make sure they are securely connected 2. repeat to make 2 3. create small tabs with leftover slab and attach them to the inner base 4. Through additive and subtractive techniques, augment the box to turn it into a functional sculpture a. to make the tv: roll out thin coils and attach to the front in a square shape. using wooden tools score into the clay to make lines, knobs etc. roll out two coils to make the antenna b. monster face: form two eyes by modeling clay and adding details with a tool, score the surface to create texture	it is important that the clay is the right consistency, it needs to be firmer so that the clay can hold its shape when making the box. when both sides of the box were made, I realized that they didn't perfectly align so I had to manipulate the clay slightly separately and together until they lined up since I was making this in one day I didn't let the box itself firm up so when I was adding things to the surface I was getting frustrated because the shape of the box kept moving and I wished I had multiple days to keep working on my box

Medium/Discipline: Drawing, painting, sculpture...	sculpture: ceramics
Tools: Implement, utensil and devices. All nonperishable supplies.	various wooden tools, canvas-covered boards, slips/score
Materials: All perishable media, such as paints, pastels...	stoneware
Sequence: What is the order of your working method	Create box: 1. roll out slab: the thickness of your finger 2. lay down template 3. using a wooden tool that resembles a knife, cut into the clay around the template using long continuous movement 4. score and apply slip to edges 5. bring edges together to close the form 6. wiggle edges together to ensure that they are well attached 7. smooth seams together Transform (day 2): ● Students will have the choice to transform the box into anything they want using techniques previously learned: ○ adding sculptural element: creating sculpture pieces separately and then attaching them to the box ○ creating texture on the surface ○ making several of the same box and combining them together
Skills & Techniques: ● Skills: An ability that may be applied to the techniques in your studio core. Many skills, such as observation, are used in all art practices. ● Techniques: The method with which an artist employs technical skills.	skills: ● modeling ● choosing the right tool for the right job ● attachment techniques ● slab ● using templates to create geometric boxes ● additive and subtractive texture techniques ● slip and score
Art Concepts: Big understandings, which may include ways of working, movements, essential characteristics of tools, materials or processes, etc.	Functional sculpture: Used for an intended purpose while also expressing an idea or feeling students will create a functional object that has a distinct aesthetic quality that transforms an ordinary object into a work of art

<u>Environment and Equipment:</u> The surroundings, furniture, or conditions necessary for this art practice.	the table will stools canvas-covered boards
<u>Meaning Making:</u> In what ways does this project engage me—personally, intellectually, emotionally, politically, culturally, etc? How does it stimulate my thinking and invite me to express new ideas?	students will have the liberty to select the shape of their box and then select how to transform this box into a sculpture. They will be given complete artistic liberty to select and execute an original idea, drawing on their imagination, personal interest, artistic pov etc.
<u>Academic Language:</u> Discipline specific vocabulary that is essential to the project.	slab: rolled-out clay template: a tool used to cut a precise shape score: cutting into the surface functional: used for an intended purpose sculpture: a word of three-dimensional art that expresses an idea or emotion functional sculpture: Used for an intended purpose while also expressing an idea or feeling

PART 1 RESOURCES for Skills and Techniques, Art Concepts, Academic Language:

PostmodernPrinciples:

chrome-extension://efaidnbmninnbpcajpcglclefindmkaj/https://bpb-us-e1.wpmucdn.com/sites.psu.edu/dist/6/6763/files/2015/05/Gude_Postmodern-Principles.pdf

PART 2: COMPONENTS OF INSTRUCTION

Once your chart is complete, use this template to describe the Goals and Materials of the project.

PART 2A: CONTEXT FOR LEARNING

# OF STUDENTS	GRADE	CLASS (General Education, Inclusion, Self-Contained, etc.)
25	9	Honors

STUDENTS' ASSETS: Describe what you know about the group of students that you are teaching. What are students' personal cultural and community assets? What have experts in the field written about this age group's art making interests and process?

The ninth-grade students at Sunset Park High School are students that are zoned to this school, local to the area of Sunset Park. This group of students' cultural backgrounds is very diverse, reflecting the population of the predominantly Latino neighborhood. Every ninth grader in this school takes ceramics in 9th grade, so the level of interest in art is varied, some students are very passionate about the arts while others are unmotivated and just want to pass the class and collect the credit. In ninth grade, students are increasingly self-critical and hyper-aware of how their art reflects who they are. They are easily discouraged if their art-making doesn't reach their expectations and strive for perfection. Ninth graders are also more capable of making intentional decisions about their artmaking and interpreting works. They are interested in realism and having a message or idea behind their work.

This group of students is self-motivated and enjoys creative problem-solving. They have the skill, knowledge of a variety of ceramic techniques, and an understanding of clay.

PART 2B: GOALS AND MATERIALS FOR THE LESSON

LESSON DESCRIPTION: Briefly describe what students will do/make during the lesson. Include a description of what choices students will have to express their own ideas.

- **Example:** Through _____ a _____ with _____ students will learn that _____ and will understand that _____. Students' personal, cultural and community assets are recognized in this lesson through _____.
- (Refer to learning in culturally responsive anti-ableist pedagogy in *The Inclusive Classroom*).

Through sculpting a ceramic box with clay, templates, rolling pins and sculpting tools
students will learn that boxes can be made out of clay by manipulating a slab and using a template
and will understand that artists can insert their personal ideas, aesthetics, interests etc into their art to create functional sculpture

STUDENT CHOICE: Briefly describe how students will be supported to make individual choices. This may include tools and materials, visual resources...

students will choose the shape of their box
choose how to transform their functional box into a sculptural box

LEARNING OBJECTIVES:

Skills and Techniques	Understandings (art concepts, studio habits of mind, artistic processes and practices)
Students will be able to: ● roll out a slab ● cut out the slab using a template ● form a box by effectively attaching edges together ● transform their box into a functional sculpture through additive and subtractive methods	Students will understand that: ● artists can insert their unique voice and pov into their art ● Artists think as they work to create meaningful works of art ● Art makes life more interesting

TOOLS and MATERIALS: What kinds of paper, what sizes, what kinds of brushes, what sizes, etc. will be needed? What, if any, tools and material adaptations/supports will be needed so that all students can experience success? Add more rows as necessary.

wooden sculpting tools	templates of various shapes and sizes	rolling pins
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STANDARDS AND BENCHMARKS: Refer to the [NYCDOE Blueprint for Teaching and Learning in the Visual Arts](#) and list the benchmarks that are addressed in this project.

__ Grade: Art Making, Performance Indicators in ____	__ Grade: Developing Art Literacy	__ Grade: Community and Cultural Resources
● thoughtful selection and use of materials to express a personal style ● planning, and execution of a work that conveys a message to influence opinion ● effective use of the Principles of Design	● Looking at and Discussing Art	

ESSENTIAL PRIOR KNOWLEDGE: What will students need to know coming into the lesson to benefit from the learning opportunities you have planned? How will you activate and build upon their prior knowledge?

creating texture through subtractive techniques: drawing on this understanding to differentiate between additive and subtractive methods
slab rolling
making sculpture through modeling

TROUBLESHOOTING: What problems and misunderstandings can you anticipate with this activity?

Clay needs to be the right consistency in order to shape the box
"Ms. Larissa I don't know what to make:" Pinterest board with inspiration

You will learn about this in Inclusive Classroom

DIFFERENTIATION: What are some ideas you have to differentiate instruction to guarantee access for a diverse range of learners?

students who need additional support will work closely with me to construct their box

ACADEMIC LANGUAGE: List new vocabulary and define each term as you would for this group of pupils. Add rows as necessary.

slab: rolled-out clay	template: a tool used to cut a precise shape	score: cutting into the surface
functional: used for an intended purpose	sculpture: a work of three-dimensional art that expresses an idea or emotion	functional sculpture: Used for an intended purpose while also expressing an idea or feeling

You will learn about this in Professional Practices

LANGUAGE SUPPORT MATERIALS: What materials will you provide to support language acquisition?

- **Example:** Word Wall of new vocabulary, illustrations of new terms, etc.

new definitions are written out on the slides and repeated multiple times throughout the instruction and demonstration

You will learn about this in Inclusive Classroom.

MODIFICATIONS AND ASSISTIVE TECHNOLOGIES: What, if any, tools and material adaptations/supports will be needed so that all students can experience success? Add more rows as necessary.

n/a		
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VISUAL RESOURCES: Which works of art by which artists? Paste in images of the artworks with their descriptions in each cell box.

- Who are the artists you are highlighting and how might your students connect to them and their work (consider mirrors, windows and sliding glass doors) ?
- How do the visual resources support the learning objectives—both skills and techniques, concepts AND meaning making?
- In what ways does your choice of artists give voice to underrepresented individuals, groups or communities?

 Betty Woodman Napkin Holder Glazed earthenware	 Danielle Magee	
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You will learn about assessment in Student Teaching 1

FORMATIVE ASSESSMENT: What formative assessment strategies will you use to gather evidence of pupil learning?

checklist:

- Box is properly constructed:
 - all edges are securely attached
 - notches on the inside are securely attached
- Box has at least three sculptural elements
- no cracks

SUMMATIVE ASSESSMENT: Attach the assessment instrument you will use to evaluate the effectiveness of your teaching.

	3: proficient understanding	2: some understanding	1: little understanding
use of a range of sculpting techniques: additive, subtractive, modeling, and coiling	sculptures are created using a range of sculpting techniques: additive, subtractive, modeling, and coiling	sculptures are created using some techniques	sculptures are created using only 1-2 techniques
box construction	all components of the box are securely attached using slip/score and the lid and base fit together	all components of the box are securely attached using slip/score but the lid and base do not fit together	no components of the sculpture are securely attached using slip/score and the lid and base do not fit together
effectively communicate an idea	Student modify the box to create a functional sculpture that communicates an original idea	Student attempt to modify box to create a functional sculpture but the idea is not fully executed	Student do not display modified box and no idea is communicated

STUDIO ENVIRONMENT: Describe how you will set up the studio for this lesson so that a wide variety of learners can experience success.

canvas bats, students seated at working table with stools, wooden tools at the center of the table

PART 3: IN THE STUDIO

This section of the plan asks you to describe what you will do and say, why, and in what order.

Write all the questions you will pose to your students in a different color type so you can see how you are using inquiry to promote learning. For questions intended to engage pupils in critical thinking, number your questions 1-3 to show the hierarchy of those questions that invite initial observations to those that invite meaning making.

Write all the possible student answers in another color so you can check the clarity of your question.

Write the new vocabulary words in ALL CAPS and describe how you will support students’ language acquisition. This is an opportunity to incorporate what you learned in *The Inclusive Classroom*.

Consider the following questions as you write your plan:

- **Introduction:** How will I begin the lesson to engage the pupils? What will I show, do and say? What questions will I ask?
- **Demonstration/Modeling:** What will I demonstrate and how will I conduct the demonstration?
- **Instruction for Work Time:** What specific direct instructions will I give students before they set to work?
- **Materials Exploration:** How will I structure students' exploration and practice with the material(s)?
- **Closure/Reflection/Critique:** What will I ask, or what activity will I organize, so that learning is shared and reinforced?

	ACTIVITY: What will happen and in what order?	JUSTIFICATION: Describe specific research and learning theories that guided your instructional choices. Explain how each is applicable to your lesson. Cite your sources.
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INTRO (__ min):	Question of the Day: How do artists create functional sculptures? Warm-up: Is this a sculpture or a functional object? Debate with your table: PSA: I think it is a sculpture What makes you think this is a sculpture? PSA: because it has weird shapes and doesn't look like it could be used for anything so this artist actually made this to be a napkin holder, as you can see there is an opening in the top where the napkins could go so this is really a functional sculpture This is a type of sculpture called a functional sculpture A functional object is anything you could use, such as a mug. What is another example of a functional object you could make out of clay? PSA: a vase and what is the function of that? to hold flowers. Now a sculpture is a three-dimensional work of art that expresses an idea or has an aesthetic quality. For example, we made free-standing sculptures of frogs that expressed an idea Knowing this, what do you think is a functional sculpture? PSA: something that can both be used for something but also has an aesthetic quality or is a work of art right, a functional sculpture is an object that is used for an intended purpose while also expressing an idea or feeling Here is an example of an artist who makes functional sculpture, her name is Danielle Magee, and she is Canadian but lives in Berlin, Germany. What are the functions of these sculptures? PSA: that one is a candle holder, there is a box, a little bowl And what do you think this artist is inspired by? PSA: nature, plants, flowers yeah so all of these pieces can be used, for holding things, used for candles etc but there is an aesthetic quality to them that is unique and shows the artist's unique perspective and style. everyday mugs are boring but sculptural mugs are super exciting and make life more beautiful and interesting For this week's project, you will make a functional sculpture box. Your task is to create a box using a template and then add it to make it a functional sculpture. it must include three additional elements at minimum and incorporate some sort of texture.	"We learn best when we are able to talk through our cognitive routine. Talking to learn, also called dialogic talk, is deeply rooted in oral cultural tradition. This kind of talk gives us the opportunity to organize our thinking into coherent utterances, hear how our thinking sounds out loud, listen to how others respond, and, often, hear others add to or expand on our thinking" (Hammond, p. 134). For the intro of this project, I wanted to let students talk to their peers and debate in order to form a personal opinion. They will then share their answers with the class and engage in a classwide dialogue to begin their learning Questions help students practice new information and connect new material to their prior learning (Rosenshine, 2012) I will ask a series of questions that activate their prior knowledge of the skills and techniques they have used in other projects. This will allow them to see how this project is a continuation of the work they have been doing
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DEMO (__ min):	how to create slab box using a template The first step you will all do is to create a slab or a flat piece of clay. What are some helpful tips you have learned from doing this before? PSA: turn the slab, apply even pressure Yes, as I am rolling out the slab, I am going to roll it out until it is about the thickness of my finger. The next step is to then use these templates to cut out the shape of the box. you have the choice to pick either a rectangle, a triangle or a square that tapers outward, this is what they look like. To use the template, you lay it down on the slab and use a wooden tool to cut all the way around the edges. What do you notice about the way that I am using this tool? PSA: you are using it to cut like a knife yeah, i am using long sharp cuts to make sure that the edges are straight Next, you are going to fold up these edges and join them together. Do you see these lines on the template? you can score the clay slightly to make that line but make sure to not go too deep. This is to help the clay bend. What do I have to do every time that I want to attach two pieces of clay together? PSA: slip and score Yes, so same here, I am going to apply slip and score to the entire edge before I fold them together. Now, it is not enough to just apply some slip, you really have to make sure that the edges are coming together securely so that they become one piece. you can flip the box over and smooth it out on the outside and the inside To make a box, you will make two of these, one for the top and one for the bottom. The edges of the boxes should come together, you can play around with it and make sure that they are aligned. In order for the lid and the base to stay together, you need to make two small notches using some of the leftover slabs you made on the inside of the box Now that you have the base of your box, you can transform it into a sculpture. I am not going to give you any parameters for what to make, I want you all to use your creativity to come up with something unique and interesting. There is a triangle, a rectangle and a diamond. Does anyone have any ideas for what they would do with these? What do these shapes remind you of? PSA: the triangle could be a cake slice or an alligator what about the rectangle what could we transform this one into? generate ideas as a group what about the diamond square PSA: a car, a takeout container, a diamond	“In a group discussion, the teacher and all of the students work on specific content together, using one another’s ideas as resources. The purposes of a discussion are to build collective knowledge and capability in relation to specific instructional goals and to allow students to practice listening, speaking, and interpreting.” (Loewenberg Ball) This demonstration will rely on students to describe what my hands are doing as I am making the box, this way they practice their observation skills and describe the way our hands move for each step
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WORK TIME (__ min):	day 1: make one part of the box day 2: make the second part day 3: begin sculpting additional elements day 4: finish adding sculptural elements and finalizing box	Require and monitor independent practice: Students need extensive, successful, independent practice in order for skills and knowledge to become automatic. (Rosenshine, 2012, p.18) at this point in the semester students have proficient understanding of clay and sculpture therefore they are able to work independently, this time expanding their artistic abilities by making something that is almost entirely up to them
REFLECTION (__ min):	What are you planning on making your box into? (asking students one by one as they are working)	“Check for student understanding: Checking for student understanding at each point can help students learn the material with fewer errors.” (Rosenshine, 2012, p.18) Because a reflection is not a part of the everyday structure of the class, I will instead ask students as I walk around what they are planning on making as a way to check their understanding and see if there is anything I need to go over again









