

Unit Plan Title: In/Visible

Essential Question: How does the invisible affect the visible and vice versa?

Length of Class Period: 90 minutes

This lesson is 4/6

Summary		
In this lesson students will review techniques discussed in previous classes before discussing how thick our clay pieces can be. Students will then be given ample time to create their sculptures before leaving them to dry for firing. If students finish early, they will be given a worksheet discussing how colors relate to and affect our emotions. We will conclude with a notice and wonder gallery walk of everyone's work. Students are exploring the Studio Habits of Mind of Develop Craft, Stretch and Explore, and Reflect.		
Learning Objectives		
Objective (use Studio Habit of Mind Objective Wheel to help you find active verbs)	Studio Habit of Mind	Checking for Understanding/Active Participation Strategy/ Assessment Method
After the lessons dialogue/demo TSWBAT consider how the thickness of their clay will affect their sculpture during the firing process.	Develop Craft	Formative: Question and answer with students after the demo, listen for students to call out correct responses and show the hand sign to gauge thickness.
After the lessons independent practice TSWBAT practice using hand building techniques to create a final sculpture.	Stretch and Explore	Summative: Completed sculpture - student has a free standing that displays their chosen emotion and is ready to be fired in the kiln.
After the lessons gallery walk TSWBAT identify the different techniques they and their peers used to create their clay sculptures.	Reflect	Formative: Observe and listen as students travel the room, engage with artwork, and discuss it with their peers.
Standards		
VA:Cr1.2.2 a. Create art or design with various materials and tools to explore personal interests, questions and curiosity. (Obj. 1 & 2) VA:Cr2.2.2 a. Demonstrate safe procedures for using and cleaning art tools, equipment, and studio spaces. (Obj. 2) VA:Cr3.1.2 a. Discuss and reflect with peers about choices made in creating artwork. (Obj. 3) VA:Re9.1.2 a. Use learned art vocabulary to express preferences about artwork. (Obj. 3)		

VA:Cn11.1.2 a. Compare and contrast differently designed objects that have a similar function. (Obj. 3)

Set Up and Materials to Prepare in Advance

What artwork are we looking at today? Ceramic Sculpture

Inspirational Visual(s): Types of coils, Artwork from focus artists, Emotion word wall

Instructional/Conceptual Visual(s): XL Texture Poster

Procedural Visual(s): Ways to make with clay (pinch, roll, slab) poster, scratch & score, hand building techniques, Stages of Clay

Other Resources and References: “Inside Out” characters for table labeling, how to be an ARTIST poster & Artist handprint wall, Customizable Class Schedule.

Copies: Color with emotions worksheet (1/student, at least 20 total)

Load to screen: NA

Cutting paper: NA

Sorting and Cleaning: 4 table bins ready on working tables (Pencils, markers, sculpting tools, etc. Large table gets 2 bins, other tables get 1). Tape name tags on cart.

Other: have visual timer available (can be digital), optional music for background noise while working independently. Have students sketch sheets from the previous class available.

Materials for Students

- Table Bins with normal supplies (at least 4 pencils, erasers, markers) (1-2/table)
- Sketchbook planning paper from previous class.
- Approx one fist size of clay per student (will pass out later)
- Slip containers (1/table)
- Forks/scoring tools (at least 3/table)
- Assorted modeling tools (add to table bins)
- Color worksheet if finished early (1/student)

Lesson Cycle

Trickle In (5 minutes)

Greet students and adults at the door and sign in. Sketches out at tables

Board prompt: On your sketch, label what hand building techniques you are using and where they are on your sculpture.

Transition (10 seconds)

Welcome back young artists!

Topic Question/Hook (1 minutes)

Last week we did a lot of skill building to prepare for our final sculptures! We discussed scratching and scoring to glue our pieces together, how to roll coils, make pinch pots and slabs, and how to create texture on our clay. Now, we get to use all of those techniques to create our masterpieces!

Transition (15 seconds)

There are two more things I want to discuss before we dive in.

II/Dialogue/Demonstration (5 minutes)

In order for the clay to harden fully in the kiln, we need to make sure our pieces are not too thick. But we also need to make sure they are not too thin or else they will break off. To help you remember this, remember the “cowabunga” rule (hold up hand in a Y shape, thumb and pinky sticking out). You want to make sure your clay pieces are thicker than your pinky, but thinner than your thumb. If your clay piece is too thick, we can fix it by hollowing out the inside. OR we can build the pieces hollow already. For example, let’s look at this sphere. There are two ways I could make this. First, I can roll the sphere and then carefully cut it in half. Then I can use a carving tool to remove all the excess clay from the inside. Remember the cowabunga rule when you do this, you don’t want the walls to be too thick, but you want them to be sturdy still. Then slip and score to attach the two pieces back together! In this case, I could also start by making two pinch pots that are about the same size. Then I can slip and score them together and not have to do any carving!

Check for Understanding/Formative Assessment/Question and Answer (1 minute)

So how do we tell if our clay is too thick or too thin? (have students yell out the cowabunga rule and hold up the hand shape)

And what do we need to do to stick two pieces together to make the middle hollow? (scratch and attach)

Transition (3 minutes)

Ok friends, Miss K and I are going to pass out clay so everyone can get to work. Today is going to be a full work day so we can start and finish our sculptures all at once! At the very end we’ll clean up and do a gallery walk.

Independent Practice/Students-at-Work (60 minutes)

Turn on music and allow students to work. Move around the room, engaging with students, providing feedback, answering questions and encouraging them to engage and persist with their work. Make sure to keep time reminders as work time draws closer to an end. Have a color planning worksheet ready in case some students finish early.

Clean-up/Storage: (7 minutes)

Student Action: Clean up clay scraps, return supplies to proper location, wash hands, set sketch next to sculpture for gallery walk.

Teacher Action: Assist with hand washing and encouraging safe practices. Make sure tools are returned to appropriate spots

Critique/Gallery Walk/Notice and Wonder (7 minutes)

In table groups, rotate around the room from table to table. In their groups, share what they notice and wonder about the artworks of their peers. Have sketches next to sculptures to compare. Move groups around the room until they end up back at their original table.

Closure (1 minute)

Turn to your neighbor and share 1 challenge you overcame today while creating your sculpture.

Culturally Responsive-Sustaining Education Strategies**CR-S Education Framework Elements****Creating a welcome and affirming environment:**

- Practice empathy during all interactions. Think about others' feelings, taking into account their experiences and imagining what it feels like to be in another person's shoes.
 - Promoting positive interactions among students as they engage with their peers' artwork. Providing opportunities to see varying perspectives from classmates in a controlled environment (Students at work, Gallery walk)
- Create opportunities for others to join the conversation by asking questions, listening to and acknowledging the opinions of others, and being open-minded to peers.
 - Implementing small and large group instruction for students to discuss ideas and ask questions in a controlled environment. (Students at work, Gallery walk)

Identifying inclusive curriculum and assessment:

- Incorporate cooperative learning activities to encourage understanding of diverse perspectives; support students in working cooperatively toward goals; and highlight students' unique strengths in the group (e.g., public speaking, note-taking, writing, drawing, etc.).
 - Working at table groups, having opportunities to view and engage with their classmates on each other's work. (Students at work, gallery walk)
- Multiple ways of assessing in-classroom learning that allow all students to demonstrate their knowledge and growth over time, and align to the varied learning styles and interests of those in the class community.
 - Implementing verbal, written, and visual responses from students. Various opportunities for students to demonstrate strengths, areas of need, and areas of growth. (Written trickle in activity, independent work, small group gallery walk, turn and talk closure)

Fostering high expectations and rigorous instruction:

- Promote the group's success and support the participation of everyone in the learning task.
 - Small group and partner discussions. (Gallery walk, turn and talk closure)
- Help students identify their different learning styles in both classwork and homework and incorporate instructional strategies and assignments that are responsive to those learning styles.
 - Utilizing various instructional strategies, small and independent work activities, and various way to demonstrate knowledge (Verbal, written, visual) (independent work, trickle in activity, closure activity, independent work, small group gallery walk)

Accommodations and Modifications

Environmental Accommodations: Make sure stools are appropriate heights for students. Varying height of tables for students to sit or stand.

Instructional Accommodations--Presentation: Multiple kinds of visuals (Large posters, small handouts, digital and physical), visual timers.

Instructional Accommodations--Student Response: Availability of smocks and latex-free gloves for students to wear to combat mess or sensory issues.

Instructional Accommodations--Schedule: Cleaning up is flexible, projects/papers can be left on tables if there is not enough time for students to store themselves.

Modifications required by known IEP/504 Plans: Regular group and 1-on-1 check-ins with students, visual schedule and timers, opportunities for breaks when needed.

After Class Teacher Follow Up

Make sure all projects are stored safely to dry for firing. Schedule time to fire projects. Return supplies to appropriate areas on cart and SAS storage areas.