Teacher Work Sample

Sami Manchester Bassett
A01542947
Secondary Art Education
Art History
October 2018
# Table of Contents

**LEARNING CONTEXT**

- School District, Name of School
- Demographics
- School Climate

**FOCUS CLASS**

- Subject Matter of Lessons
- Total number of students
- Students with special needs and explanation of needs
- Students’ prior knowledge and background for lessons
- How prior knowledge informed lesson planning

**FOCUS STUDENTS**

**REFLECTIONS SUMMARY**

**LESSON PLANS**

<table>
<thead>
<tr>
<th>Lesson</th>
<th>Title</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Clay Care and Cleanup</td>
<td>9</td>
</tr>
<tr>
<td></td>
<td>Student work examples</td>
<td>16</td>
</tr>
<tr>
<td></td>
<td>Lesson 1 Slide</td>
<td>17</td>
</tr>
<tr>
<td></td>
<td>Lesson 1 Handout</td>
<td>19</td>
</tr>
<tr>
<td>2</td>
<td>Searching for Symbols</td>
<td>20</td>
</tr>
<tr>
<td></td>
<td>Student work examples</td>
<td>27</td>
</tr>
<tr>
<td></td>
<td>Lesson 2 Slide 1</td>
<td>29</td>
</tr>
<tr>
<td></td>
<td>Lesson 2 Handout</td>
<td>30</td>
</tr>
<tr>
<td></td>
<td>Lesson 2 Slide 2</td>
<td>31</td>
</tr>
<tr>
<td></td>
<td>Reflection handout</td>
<td>34</td>
</tr>
<tr>
<td>3</td>
<td>Pots with a Purpose</td>
<td>35</td>
</tr>
<tr>
<td></td>
<td>Student work examples</td>
<td>41</td>
</tr>
<tr>
<td></td>
<td>Lesson 3 Slide</td>
<td>44</td>
</tr>
<tr>
<td></td>
<td>Reflection handout</td>
<td>48</td>
</tr>
<tr>
<td></td>
<td>Rubric</td>
<td>49</td>
</tr>
</tbody>
</table>
LEARNING CONTEXT

School district: Thomas Edison Charter School District
Name of school: Thomas Edison Charter School, South Campus
Grade level: K-12
Title 1 School: No

Demographics:
As of Fall 2017, Thomas Edison hosts 761 total students, grades K-12. Gender is split 378 male and 383 female, and different ethnicities are numbered as follows; 615 White/Caucasian, 111 Hispanic, 16 Asian, 8 Multiple race, 6 Pacific Islander, 4 African American/Black, and 1 American Indian. Sixteen percent of students are economically disadvantaged, sixteen percent have various disabilities, and zero percent of students are English learners.

School Climate:
Thomas Edison Charter School, South campus is located in Nibley, Utah and is part of the Thomas Edison Charter School District which includes the North campus as well. This charter school is a publicly funded school (meaning it does not charge tuition) seeking motivated students with supportive and involved families.

The mission of Thomas Edison is “to provide all students the fundamental knowledge, tools, and discipline to become successful, reputable citizens in our country and become high achievers in or ever-evolving, demanding, and complex society.” Parents of attending students are encouraged to volunteer at least four hours per month (per family) in the classroom and in extracurricular activities including school leadership. These high expectations extend to the students, and the school focuses their efforts on teaching to the top student, offering many support services and accommodating for any students who may have trouble keeping up.

Thomas Edison teachers are trained in classroom management according to Utah State University professor Dr. Glenn Latham’s Keys to Classroom Management course, which purports that students are most likely to succeed in a positive, safe, and structured environment. New teachers are observed by Directors of Instruction regularly and given feedback in the same manner teachers are trained to give feedback to students. This feedback involves a focus on what the teacher/student is doing well, and then offering suggestions for improvement. This method of feedback backs up Dr. Latham’s philosophy of Classroom Management. As I have been observed in the classroom, I have felt at ease and positive about this method of feedback, and it helps me to remember to practice it with my own students.

Discipline in all classrooms is tracked using seven levels of discipline, which are listed as follows:
- Level One: Warning from teacher or supervisor
- Level Two: Teacher discipline
- Level Three: Teacher discipline, parent notified
- Level Four: Teacher, parent, child conference
- Level Five: Principal discipline, parent notified
-Level Six: Mandatory principal, parent, teacher, child conference  
-Level Seven: In school suspension, short-term suspension, long-term suspension,  
expulsion

All students are made aware of these levels of discipline.

Teachers at the school appear to have found great success with this structure of classroom management, as most students at Thomas Edison are generally well-mannered and make an effort to do their best in school. Staff and teachers make an effort to know student names and use them as they see them in halls or during activities. Students feel safe at the school and know they can go to their teachers for help or to ask questions at any time. Overall it is a very structured, yet positive environment.

FOCUS CLASS

Grade level: 7-8th grade combined Ceramics

In the 7th-8th grade combined Ceramics class, students are taught ceramic studio techniques including hand-building, glazing, some painting, self-reflection, and portfolio building skills. They learn to manipulate clay in a variety of ways with increasing sophistication throughout the year. Projects are based on the elements and principles of art, the students’ own life experiences, and will make ties back to history, science, literature, math and global cultures, in order to allow students a holistic study of the visual arts.

Course objectives include discovering ideas for Art in personal experiences, practicing the 8 Studio Habits of Mind, using clay and other ceramic art materials to produce works of art, perceiving and describing works of art, including those from other cultures and historical periods, and interpreting, judging, and evaluating works of art.

Much of the grading for the class consists of student and teacher evaluated rubrics based on the 8 Studio Habits of Mind, a written reflection on their project process, and in-class critiques using various critique methods.

The class includes 26 students, and regularly has 100% attendance. The classroom management plan is largely based on principles from Dr. Glenn Latham’s Keys to Classroom Management course, based on studies by Dr. Latham. This includes implementing a ratio of 8:1 positive to negative feedback to students on a daily basis, teacher consistency in expectations, and reinforcing positive behavior. During instruction time and work time, I also regularly walk between tables to maintain proximity and chat with students about their artwork. In order to reinforce positive behavior, I will thank students who are on task and offer specific positive feedback about how hard they are working or how well they master a certain skill.

Each day I greet the students as they come into the classroom, and they know to check the board for their first instructions of the day. They are organized by tables of four with assigned
seating, and if it is a work day each table is responsible for immediately getting the supplies they need and setting up their tables before beginning work on a project. On work days I move from table to table, talking with students about their projects and helping answer any questions they have. School appropriate music is played during work time. On non-work days, we take notes as a class while simultaneously having a discussion about the new subject matter. It is important for art students to become proficient in visual thinking and analyzing skills, so I often guide them with questions to talk about different works of visual art and why they were created the way they were. The majority of the class is highly engaged and participates in these discussions.

In middle school courses I do my best to foster a growth mindset in students by focusing critiques and self-reflections for projects on the 8 Studio Habits of Mind, which include Envision, Express, Develop Craft, Observe, Engage & Persist, Stretch & Explore, Reflect, and Understand Community. The Studio Habits are posted in my classroom where students can see them with their definitions, and they review them regularly when they do their written reflections for projects. They are also aware of the art classroom guidelines and the majority of students follow them consistently. These guidelines were introduced as such; be respectful, follow directions, share art supplies, try your best, clean up carefully. As the students have been following these guidelines and developing the Studio Habits of Mind, they are able to continue working in a safe environment where they feel comfortable taking risks, making mistakes, and enjoying the artmaking process.

This class has displayed very positive and hard-working attitudes overall, and I have decided to complete more advanced projects because of their respect and maturity in the classroom. The 8th grade students appear to have set an example of responsibility that the 7th grade students fall into easily.

**Subject matter of lessons:** Ceramics, Visual Arts, Art History

**Total number of students in the class period you have chosen:** 27 students

**Students with special needs and short explanation of the needs:**

**Student A** has been diagnosed with ADHD, is medicated, and has thus far shown focused, hard work in the art classroom. Having such a hands-on, creative class lends itself to accommodation for Student A’s needs. In other classes they are known to have trouble focusing on the same task for long periods of time. Family situation involves divorced parents and a history of focus issues in family. They are all known to be creative and artistically minded. Student A’s IEP states test questions and directions should be read to student in an alternate location. Student requires adult support with redirection in the regular classroom, structured notes for less writing, and extended time for tests and assignments (see Differentiation and Accommodations section under each Lesson Plan).
**Student B** has been diagnosed with ADHD and anxiety disorder. Student can be unfocused, undisciplined, and socially unaware in some instances. The student has a big family, and they are known to be intelligent, though similarly unfocused, and parents are highly involved in school leadership. Student B’s IEP states that they require executive functioning reminders, including reminders to turn in assignments. Student B has asked that I email her any handouts, rubrics, or reflections prior to the due date in order to help her remember to turn these in. Emails have been sent accordingly.

Students who receive speech/language services:
- English language learners: None
- Gifted and talented: None
- Other (e.g., 504 plans--please specify): None

**Students’ prior knowledge for these lessons:**
The art room has a kiln and Thomas Edison students are privileged to be exposed to ceramic arts early in their elementary education. It came to my attention, after speaking with the previous art teacher prior to introducing these lessons, that students in this class were familiar with some ceramic work and had created technique-based ceramic pieces in previous grades. Therefore, I adjusted the second lesson to focus on practicing art-making based on personal experience, rather than on technique alone.

**Students’ background and interest for these lessons:**
Middle school students (6th-8th grade) at Thomas Edison choose to pursue either music or visual arts as an elective credit. All students have taken art in elementary school, and are familiar with some level of ceramic art. Ceramics is a class available only to 7th-8th grade students but does not have a prerequisite, as students may choose to switch from music after 6th grade.

**How did your knowledge of these students and assessment of their prior knowledge inform your lesson planning?**
I knew that most or all of my students had previous experience with basic level ceramic techniques practiced in the first lesson, so I decided to stretch their understanding of art by focusing on turning their personal experiences into art. It is important for art students to exercise creative thinking and planning on top of learning hands-on skills and problem solving. All of these abilities are important to develop as they are useful in every academic field and career my students may find themselves in down the road.
FOCUS STUDENTS

Student 1: Emma
Student 2: Mason

Description of student 1
Emma has been enrolled at Thomas Edison each year of school since kindergarten. She is in 7th grade and is still struggling to adjust to having multiple classes a day and juggling those responsibilities. Her first term yielded average grades, her highest being an A in Science and her lowest a D in English. In my Ceramics course she earned a B for first term.

Emma is very soft-spoken, says very little, and appears to be quite shy. She has one close friend at the school that I see her with frequently. She will often drop by the art classroom in the morning before school and ask if there is anything she can do to help me in the classroom. During class she socializes with her table of students minimally, but seems to enjoy listening to others talk. This can be a distraction for her and she works much slower than her peers. Any assistance I have given her on her projects has been initiated by me, as she does not ask for help on assignments, even when she is experiencing frustrations.

Knowing these things about Emma made me consider how I could better keep each of the students in Ceramics on pace with one another. I decided that at each formative assessment stage of a project, I would have a quick check-in interview with each student individually to make sure they are on track and understanding the requirements for the assignment. These formative assessments are often planning sketches, fillable handouts, or quick writing assignments in preparation for a project.

Description of student 2
Mason has been attending Thomas Edison since he was in kindergarten. He is currently in 7th grade and has been pulling straight A’s in all his classes. He talks frequently about taking art classes last year and enjoys them a lot. Mason remembers specific ceramic projects from last year and uses techniques he remembers. He is very sociable, friendly, and works hard to achieve success in every class. Mason will often come by the art room before school begins to work on class projects. He is constantly asking questions and going above and beyond requirements for his projects.

Learning about Mason and similarly over-achieving students in the ceramics class, I have been trying to offer assignments with requirements that are strict and challenging but not limiting, which allows room for stretching and growth that matches their capabilities. When checking in on students’ work or completing their formative assessments, I determine whether they are on track to meet the requirements for the assignment, and then ask them questions to help them consider how they can push their ideas and work further. I regularly ask students to reflect on
how they can improve on what they’ve already done and what more they can include to rise above the bare minimum.

**REFLECTIONS SUMMARY**

**Analyze student learning:**

**Student 1: Emma**

Overall, Emma met at least half of the lesson objectives for each lesson. When completed, the quality of her work was sufficient to meet project requirements. For this unit, Emma earned a D grade, as her reflections and final project for lesson three were incomplete. Obstacles she encountered during her creative process were addressed as needed, but few improvements were made.

Based on my observations and interactions with Emma, I modified my instruction by offering accommodations such as printed slides and a vocabulary list, introduced a different brainstorming method, reviewed reflection questions, broke down skill sets into simpler steps, and helped the student set goals for continuous progress.

**Student 2: Mason**

Overall, Mason met the objectives for each lesson. The quality of his completed work was sufficient to meet project requirements. Mason excelled in this unit by making and keeping goals for improvements from one project to the next. Obstacles he encountered in his creative process were overcome with persistence and hard work.

Based on my observations and interactions with Mason (and Emma), I modified my lesson instruction for future classes as stated below in the analysis of my teaching effectiveness.

**Analyze teaching effectiveness:**

Overall I believe that my teaching during this unit was effective, as most students accomplished the objectives for each lesson and their projects met the posted requirements. Students were highly engaged in the Visual Thinking strategies activity, which proved to be a great way to teach backwards design for projects. Students were able to retain information about materials by handling them and practicing procedures before being granted responsibility for their supplies and makerspace. I also learned something new about clay by helping a student solve a problem that will help me teach the project more effectively in the future.

Based on my observations of the focus students, some improvements that I would like to make to my teaching of this unit in order to help students reach lesson objectives include implementing guided note-taking, encouraging growth mindset by helping students set realistic expectations, and demonstrating multiple brainstorming methods.
# Lesson Plan

<table>
<thead>
<tr>
<th><strong>Title &amp; Grade</strong></th>
<th><strong>Grade &amp; Subject</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Lesson 1 Clay Care and Cleanup, Purposeful Pots Unit</strong> 1 day, 50-minute period</td>
<td>7-8th Grade Ceramics</td>
</tr>
</tbody>
</table>

## Rationale

I have structured my unit and lessons according to the guidelines I learned in my Secondary Art Methods course, which focus on three major components; Idea Generation, Skills & Techniques, and the synthesis of the two in the form of Art Making. Each unit also revolves around a Big Idea and student development of the 8 Studio Habits of Mind. Big Ideas are concepts or life issues that exist beyond specific disciplines and have lasting human importance.

The 8 Studio Habits of Mind are Stretch and Explore, Express, Develop Craft, Envision, Understand Arts Community, Observe, Engage and Persist, and Reflect.

In this unit, there is not a Big Idea behind the first lesson because it is an introductory lesson to the care of materials. For this lesson I have chosen to incorporate the teaching methods of direct instruction, student note-taking, guided class discussion, brief demonstrations, and hands-on practice. In Secondary Art Methods I learned about Howard Gardner’s Multiple Intelligences theory and how it can be applied to classroom learning. Because this lesson is heavy in vocabulary, I wanted to touch on several of these Intelligences in order to help all students successfully meet the learning objectives.

The Studio Habits I have chosen to focus on for this lesson include Stretch/Explore and Develop Craft. Students will Stretch/Explore and Develop Craft as they learn new vocabulary and professional clay care skills.

Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks. It is important for middle school Ceramics students to begin developing these skills by learning how to take care of their materials and makerspace. Students will come away from this lesson able to take personal responsibility for their individual and shared art supplies in the classroom.

## Utah Core Art Standards

VA:Cr2.1.7a Demonstrate persistence in developing skills with various materials, methods, and approaches in creating works of art or design.

VA:Cr.1.1.8a Document early stages of the creative process visually and/or verbally in traditional or new media.
LESSON OBJECTIVES

- Students will demonstrate proper care of clay to avoid cracking and/or drying before finishing and firing the final piece. (VA:Cr2.1.7a)
- Students will practice taking responsibility for their makerspace by keeping the classroom clean and orderly. (VA:Cr2.1.7a)
- Students will record notes for reference throughout the course. (VA:Cr.1.1.8a)

LANGUAGE OBJECTIVES & VOCABULARY

During this lesson students will be expected to summarize and synthesize the presented vocabulary and information in written notes. Students will be encouraged to define vocabulary in their own words whenever possible, as they will be referring frequently to their notes throughout the year.

When learning about the stages of clay, in small groups, students will explain how each of the ceramic examples shown match up with the description of each stage of clay. This brief exercise will help students better remember and identify the stages in order to maintain the stage they need while working on projects.

Content-specific Vocabulary:

Clay: a stiff, sticky fine-grained earth, typically brown, red, or bluish-gray in color and often forming an impermeable layer in the soil. It can be molded when wet, and is dried and baked to make bricks, pottery, and ceramics.

Stages of Clay:

a) Wet/Plastic clay: Moist, pliable clay. This clay is ready to be wedged and shaped into the beginning stages of a ceramic piece.

b) Leather hard: Leather hard clay has been allowed to dry and set slightly. This clay is cold to the touch and still slightly pliable. Clay at this stage can be scored and slipped together, carved, and refined.

c) Bone dry/Greenware: Bone dry clay has been allowed to dry completely in preparation for firing. Bone dry clay is lighter in color and is no longer cold to the touch, as all discernible moisture has evaporated from the clay. With time, bone dry clay can be moistened and returned to a wet/plastic state.

d) Bisque fired: Bisque fired clay has been through the first kiln firing process. During the firing process, all remaining moisture has evaporated.

Wedge: to knead clay. Wedging prior to building with the clay makes the clay more pliable, ensures that it is mixed consistently, and removes air pockets or hard spots that could disrupt the firing process.

Scoring: Using a tool to make gouges on a section of clay meant to be attached to another. Scoring gives traction to the clay, allowing the pieces to meld together more easily. Scoring should always be followed by slipping (see below).

Slip/Slipping: Clay slip is clay that has been watered down to create a kind of ceramic ‘glue’ that helps to seal pieces of scored clay together.
Clay Dust: created when fine layers of wet clay dry on a surface. Because clays contain silica, breathing clay dust can be harmful and cause diseases like silicosis if it is not cleaned from tables, wheels, and tools regularly. Prolonged exposure to clay dust might require daily use of a respirator, especially for those with allergies.

Silicosis: lung fibrosis caused by the inhalation of dust containing silica.

Kiln: a furnace or oven for burning, baking, or drying, especially one for calcining lime or firing pottery.

Air bubbles: Air bubbles can be found in clay that has not been wedged properly or can be created by sealed off portions of clay. Bubbles must be avoided in order to fire a ceramic piece in the kiln. Air bubbles within the clay will expand as they are heated in the kiln, cracking or bursting the clay. Explosions of ceramic pieces in the kiln will ruin other projects being fired.

Craftsmanship: the quality in design and work shown in something made by hand.

Tools:

a) Wire cutter
   - A long wire with two wooden handles at either end. Wire cutters are employed in slicing off chunks of clay from larger blocks, and for cutting and removing pots from the pottery wheel head.

b) Rib
   - A rib tool is a wide, flat handheld tool used to shape, smooth, and/or scrape clay surfaces; usually wood, rubber, plastic, or metal, either rigid or flexible, with straight, curved, or profiled edge.

c) Ribbon tool
   - A large looped ribbon tool made of iron that can be used for trimming as well as carving. Handy for trimming greenware and for use in hand building.

d) Loop tool
   - A clay tool with wire loops at each end used to carve clay.

e) Needle tool
   - Needle Tools are long needles set into wooden, metal, or plastic handles. They are one of the most versatile tools used in making pottery. Needle Tools are used for cutting, piercing, incising, measuring depth, scoring, and finishing fine details.

f) Fettling knife
   - A long, tapered knife used for slicing and trimming clay.

g) Table scraper
   - A flat, wide, plastic scraper used during cleanup to remove chunks of clay from a surface.

h) Table canvas
   - A covering for classroom tables. Canvas is porous and allows enough air to pass beneath a clay piece that it is easily removed and does not stick to the surface.

i) Apron
   - Canvas coverings worn to protect the clothing from clay during work time.
## Visuals & Resources
- Clay Care and Cleanup Google slide (see page 16)

## Materials & Equipment
- Computer
- Projector
- Sketchbook/Journal (notes)
- Pencil
- Examples of clay in its various stages of dryness

Tool buckets assigned to tables for identification and definition matching:
- Wire cutter
- Rib
- Ribbon tool
- Loop tool
- Needle tool
- Fettling knife
- Scoring tool
- Table scraper
- Table canvas
- Apron

## Distribution & Clean Up
- Tool buckets are prepared and distributed prior to class.
- Cleanup is practiced by students prior to being dismissed according to procedures outlined in the lesson.

## Instructional Plan
1. Post on board supplies needed (sketchbook, pencil). While students find their seats and materials, pass out Potter's Tools handout (see page 18). Introduce lesson (Clay Care) and ask students to share what they already know about clay care from previous art experiences.

2. Before beginning slides, demonstrate note-taking using slide cues. Yellow-highlighted words and phrases are to be written in the vocabulary section of students’ notes. Demonstrate the process of summarizing definition of vocabulary in your own words, and practice with the word ‘wedge’, found on the first slide.

3. Demonstrate wedging process with prepared clay on demo table. After wedging, show process of spraying clay with water and covering it properly with plastic bag or other airtight covering. Students summarize these processes in their notes.

4. Ask students to pull out their potter’s tools fill-in-the-blank worksheet. As you identify each tool, demonstrate how to use it on clay. As you use each tool, have the students
identify and take out the same tools from their table buckets as they fill in the blank for the appropriate tool on their worksheet. Each table must check to make sure their buckets have each type of tool.

5. Describe silicosis and demonstrate proper hand washing and sponging off tables to remove clay dust.

6. Along with the Stages of Clay slide, have displayed three ceramic items at the various stages of preparation including wet/plastic, bone dry, and bisque fired. Have each table of four discuss together and share which item they believe matches up with the correct stage, according to the definitions found on the slide. Physical examples can be substituted with pictures, but these are not as effective for identification.

7. Review the vocabulary word ‘craftsmanship’ based on what they know from creating their own sketchbooks during the previous assignment. Ask, “How can good craftsmanship be translated over to ceramics?” Show the slide offering different levels of ceramic craftsmanship.

8. Students will then view the four examples provided by the teacher of various levels of craftsmanship and in partnerships will rate them on a scale of 1 to 4 (1 being poor craftsmanship, or below expectations). Have a few partnerships share their rankings, then explain how and why you would rank the pieces according to craftsmanship.

9. At this point students will each be given a pound of clay each that they will practice wedging and will wrap up properly to be used for the next lesson.

10. After having students read through the daily cleanup list, all tables will set up their table as if for a work day, and then practice completing the cleanup steps in their table teams. Explain that the purpose of Friday cleanup is to avoid buildup of clay dust on the floor and other surfaces, and to keep the room organized. Tables will then be given their Friday cleanup responsibilities and will practice them before being dismissed.

<table>
<thead>
<tr>
<th><strong>FORMATIVE ASSESSMENT</strong></th>
<th><strong>SUMMATIVE ASSESSMENT</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>The assessment for this lesson is largely formative, as it is about classroom procedures and will be practiced by students daily. Students participate in classroom and think-pair-share activities in order to gauge their listening and comprehension. Students will also practice their daily clean-up procedures in order to clear up any confusion of responsibility before they are asked to do it on their own. Going through the motions of</td>
<td></td>
</tr>
<tr>
<td>There is no summative assessment for this lesson.</td>
<td></td>
</tr>
</tbody>
</table>
classroom procedures will meet the objectives for the lesson.

**DIFFERENTIATION & ACCOMMODATIONS**

Slide visuals and teacher demonstrations are available whenever possible in the case that a student who is an English Language Learner is enlisted in the course. These visuals will allow students to make connections to the many vocabulary words reviewed in this lesson.

The Potter’s Tools worksheet and tool matching activity is made available to all students to alleviate intensive note-taking and offer visual connections.

The small group matching activity during which students identify the various stages of clay is a useful differentiation tool as it allows students to verbally express their understanding and learn from their peers.

Printed slides and a vocabulary list are available for English Language Learning students and/or those who struggle with transitions between viewing slides, listening, and note-taking. These allow the student to focus on listening and actively participating in activities and discussion.

For students with executive functioning issues such as Student A, notice will be given a couple of minutes before the clean-up alarm goes off, so the students have time to finish up what they are doing and begin clean-up in a timely manner.

Student B will be given the option to use printed slides and/or vocabulary list to reference and assist with quick note-taking (see page 7, under Student B).

**ANALYSIS OF STUDENT LEARNING AND TEACHING EFFECTIVENESS**

Analysis of Focus Student Learning

Student 1: Emma met two of the three objectives for this lesson. She actively participated in practicing clean-up procedures with the students at her table, properly wedged and wrapped her clay, but kept sparse notes on the slides. I observed that Emma was listening intently during instruction time, but the notes in her sketchbook did not include all necessary information for later reference (see page 15). Students were instructed that highlighted words and phrases found in the slides shown were to be written in their sketchbooks as vocabulary words which they could reference later whenever necessary. It is possible that Emma missed this part of the instruction, or that she struggles to write notes in a timely manner and found it easier to listen. As an accommodation for another
student in my class, I provided printed slides and a vocabulary list for them to reference and assist with quicker note-taking. I offered these items to Emma to accompany her notes, and she accepted them. I asked Emma if in the future she would like me to prepare printed slides for her for each new lesson, but she refused. As an improvement to this lesson in the future, I would like to include guided notes, as I feel they would be more effective for retaining information than printed slides or a vocabulary list. I suspect, based on the observation of my focus students, that I did not give the class enough time to write down the necessary information, so in the future I will assess student progress through methods such as thumbs up/down about whether they have finished keeping notes for each slide.

Student 2:
Mason sufficiently met objectives for this lesson. His notes were like Emma’s, in that they were lacking some information found in the slide and lecture (see page 15). Again, I think that guided notes would be useful to my students in a lesson that is heavy in vocabulary and a variety of concepts, such as this one. Mason was attentive during instruction, participated in answering discussion questions, practiced clean-up procedures, and demonstrated proper care of clay.

Analysis of Teaching Effectiveness
Overall, I found students were attentive and listened eagerly to instruction, as they were excited to finally begin working with the clay. I think my teaching methods were effective because my students met the lesson objectives. One problem that came up with my focus students and several others was that of note-taking. Before teaching the lesson, I decided to include the Potter’s Tools worksheet, because I realized how vocabulary heavy the lesson was, and wanted to ease up on their notes somewhat. The worksheet was very effective and is something the students can keep in their art folder for future reference. The rest of the note-taking could be improved, as I stated in my reflection of student learning above, by providing guided notes. These notes would be fill-in-the-blank worksheet with included imagery to help students retain information. Guided notes would relieve the great burden of writing and allow students to focus more on listening and participating in class discussion. Having students physically handle the different potter’s tools as we talked about them was a useful exercise. Students began referring to the tools by name as soon as we started using them in the next lesson.
Student 1, Lesson 1 Notes

Keeps clay moist — cover clay with bag, wedge clay, or freeze.
- Not cold, mold — hard in the glass, flat and dry, clay.
- Change color.

What are they saying to help you know what's ahead.

What does pottery do? To keep people more safety.

Characteristics of symbols, 1. colors, arrows.

What legence is it to help people know what's ahead.

Working with potter's wheel to form clay.

Japanese made things with pinch pots, for making drinking glasses.

Egyptian.

Decorated with hanyahf.

Native American pots: Coyote, water, seeds, and other things.

My project.

Southwest.

Northwestern.

Southwestern.

Pottery.

Intruded ancient pottery.

Black on black pottery.

Student 2, Lesson 1 Notes

Clay Care
- Keep green clay moist
- When clay is not in use, spray and cover with a plastic bag another light covering
- Wedge clay before beginning a new project, no air bubbles.
- Clay dust can be harmful to breathe.

Greenware
- Wet clay
- Still moldable

Bisque
- Dried
- Hard, like rock
- Can't be adjusted

Bisque fired
- KEEN fired in kiln

Kiln Room
- Only go in with permission

Clean up
- Pot plastic bag over project

Pinch Pots Around the Globe
- Egyptians used mud from the Nile.
- Japanese used pinch pots for tea.
- Native Americans used pinch pots to carry water, potted seeds.

Native American Pottery
- Northern hunters-gatherers used baskets.
- Southwest used more pottery.

Maria Martinez
- Pueblo
- Born, 1887
- Reintroduced ancient Pueblo pottery techniques.
Lesson 1

Clay Care and Cleanup
7th-8th grade Ceramics

Clay care
- Keep your clay moist
- When clay is not in use, spray and cover securely with plastic bag or other airtight covering
- **Wedge** clay before beginning a new project, no air bubbles
- **Clay dust** can be harmful to breathe

**Stages of Clay**

**Wet/Plastic**
- Cold or cool to the touch
- Soft enough to bend
- Must be bone dry before fired in kiln
- Can still be worked

**Bone dry/Greenware**
- NOT cold or cool to touch
- Hard like rock
- Dried for several days
- Cannot be adjusted

**Bisque fired**
- Hard like glass, rings when tapped
- Change of color
- Ready for glaze

Craftsmanship

**Exceeds Expectations**
- No evidence of craftsmanship
- Creative Ideas

**Meets Expectations**
- Some creative ideas
- Attention to detail

**Just Below Expectations**
- Needs improvement
- Some creative ideas

**Below Expectations**
- Needs major improvement
- No creativity
# Kiln and kiln room

- Only Mrs. Bassett can fire the kiln.
- Your clay MUST be bone dry before it can be fired - plan accordingly!
- There will be designated firing days, your previous work will need to be completed and dry before then.
- NEVER enter the kiln room without permission from Mrs. Bassett.

# Kiln Explosion

- ALWAYS wedge your clay before beginning a new project to avoid air bubbles.

## Cleanup (every day)

- Spray one or two times, secure clay in plastic
- Put clay on appropriate shelf
- Clean all tools with sponge into bucket in sink
- Replace all tools in bucket
- Use scraper to dislodge clay from table canvas, sweep up & put into garbage
- Hang up table canvas
- Sponge off table and chairs
- Hang up aprons

## FRIDAY Cleanup

- **Table 1**: With damp sponge, wipe clay remnants from all cupboards, inside and out.
- **Table 2**: Sponge off back counter and sinks, including faucets & wall.
- **Table 3**: Sweep and mop floor, including under tables.
- **Table 4**: With damp sponge, wipe down all chairs on window side of classroom
- **Table 5**: With damp sponge, wipe down all chairs on door side of classroom
- **Table 6**: Rinse and organize water cups upside down in sink, make sure all aprons are hung up
- **Table 7**: Check table buckets: Check that all tools are there and make sure they are clean.
- **Table 8**: Check table buckets: Check that all tools are there and make sure they are clean.
Potter’s Tools

So, what do they DO?

- **Sponge**: adds moisture, smooths
- **Wire Clay Cutter**: cuts clay from block
- **Metal Rib**: smooths & compresses
- **Rubber Rib**: smooths (more flexible)
- **Wood Rib**: used for throwing on the wheel
- **Modeling tools**: shapes, carves, incises & impresses
- **Wooden Sculpting tool**: models, joins, smooths, cuts, etc.
- **Petting Knife**: easily cuts clay, piercing
- **Needle tool**: scores, removes clay
- **Scoring tool**: scores & creates texture
- **Loop tools**: incises, carves in detail, also used for sgraffito
- **Ribbon tool**: carves, removes larger ribbons of clay
Lesson Plan

<table>
<thead>
<tr>
<th>Title, Time to Complete</th>
<th>Grade, Subject</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lesson 2 Searching for Symbols, Purposeful Pots Unit 7 days, 50-minute periods</td>
<td>7-8th Grade Ceramics</td>
</tr>
</tbody>
</table>

Rationale

I have structured my unit and lessons according to the guidelines I learned in my Secondary Art Methods course, which focus on three major components; Idea Generation, Skills & Techniques, and the synthesis of the two in the form of Art Making.

For lessons 2 and 3 of this unit, the Big Idea is Visual Literacy (See Big Idea explanation under Lesson 1 Rationale, page 8). As I learned in my Secondary Art Methods course, it is important for young students to begin to develop the skill of Visual Literacy because they are living in an increasingly visual world, and this skill can help them analyze and find the truth behind the various images they see every day. They will also practice using this knowledge to help them create artwork that visually communicates its meaning and purpose.

Idea Generation and Visual Literacy will be taught hand-in-hand during this lesson, using a Visual Thinking Strategies exercise that I learned in Secondary Art Methods, which was developed by cognitive psychologist Abigail Housen and museum educator Philip Yenawine ([https://vtshome.org](https://vtshome.org), see Guide to VTS under Visuals and Resources for this lesson, page 21). This exercise will help students to unpack visual art in a way that will allow them the necessary thinking skills to create their own personally meaningful artwork.

Utah Core Art Standards

VA:Cr1.1.7a Apply methods to overcome creative blocks.

VA:Cr2.3.7a Apply visual organizational strategies to design and produce a work of art, design, or media that clearly communicates information or ideas.

VA:Re8.1.8a Interpret art by analyzing how the interaction of subject matter, characteristics of form and structure, use of media, art-making approaches, and relevant contextual information contributes to understanding messages or ideas and mood conveyed.

Lesson Objectives

-Students will define what a symbol is and why they are used.
-Students will observe and interpret various artworks by identifying the symbols found in them and determining their meaning. (VA:Re8.1.8a)
-Students will develop their personal symbols using brainstorming methods. (VA:Cr1.1.7a, VA:Cr2.3.7a)
-Students will create and apply personal symbols to a pinch pot rattle.
-Students will reflect on their creative process in writing.
In this lesson, students will analyze symbolism and other imagery found in various artworks in order to determine their purpose, or what it is they are communicating to the viewer. This analysis will be done in speaking and in writing, as students share what they see in a Think-Pair-Share activity and in class discussion.

At the close of this lesson, students will evaluate how effectively their symbols communicate their purpose and answer questions about the creation process in a written reflection.

Content specific vocabulary and phrases from this lesson include the words symbol, symbolism, visual literacy, visual thinking strategies, interpretation, and communication.

**Content-specific Vocabulary:**

**Symbol:** a mark, character, or image used as a conventional representation of an object, function, or process.

**Visual Literacy:** the ability to interpret, negotiate, and make meaning from information presented in the form of an image, extending the meaning of literacy, which commonly signifies interpretation of a written or printed text.

**Visual Thinking Strategies (VTS):** an inquiry-based teaching strategy with the purpose of observing and interpreting an image and backing up interpretations about the image with visual evidence.

**Interpretation:** the action of explaining the meaning of something.

**Communication:** the imparting or exchanging of information. Means of connection between people or places.

**VISUALS & RESOURCES**

- Symbolism examples, Google slide
- Ceramic artist Paulus Berensohn: Why We Create video. ([https://www.youtube.com/watch?v=tvQzDnCUghQ](https://www.youtube.com/watch?v=tvQzDnCUghQ))
- A (Very) Brief History of Pinch Pots Prezi ([https://prezi.com/fadzf5i2bm3g/copy-of-pinch-pots/](https://prezi.com/fadzf5i2bm3g/copy-of-pinch-pots/))
- Visual Thinking Strategies (VTS) Activity Guide to VTS:
- Teachers ask three open-ended questions:

**MATERIALS & CLEANUP**

- Computer
- Projector
- Sketchbooks
- Pencils
- 1 lb cone 05 clay per student
- Daily table materials
  - Table canvas
  - Aprons
  - Tool buckets
  - Containers of water (one per 2 students)
- -20 Words/Phrases About Me Worksheet (see page 30)
1. What’s going on in this picture?
2. What do you see that makes you say that?
3. What more can we find?
- Paraphrase comments neutrally.
- Point at area in picture being discussed.
- Link and frame student comments.
- Students are asked to…
  1. Look carefully at works of art
  2. Talk about what they observe
  3. Back up their ideas with evidence
  4. Listen to and consider the views of others
  5. Discuss many possible interpretations

**DISTRIBUTION & CLEAN UP**

- When entering the classroom, students will prepare their table with all needed work day materials (table canvas, tool bucket, water cups, aprons).
- Clay will be distributed by the teacher after note-taking and VTS.
- An alarm bell will ring 7 minutes before class ends to signify clean-up time, during which students will follow all clean-up procedures laid out in previous lesson.

**INSTRUCTIONAL Plan**

**Day One**

1. Post on board supplies needed (sketchbook, pencil). As students find their seats, pass out the 20 Words/Phrases About Me worksheet. Guide the students through a few quick answers such as “I am a student. I feel excited. I want to be better at art.” Instruct students to fill out as many as they can about themselves in two minutes. Have students put their worksheets into their table folders to use for the next day.

2. Initiate class discussion about symbols. “What is a symbol?” “What are some examples of symbols?” “Why are symbols useful?”

3. Show an example of a symbol with no letters that students see all the time, such as the yin and yang symbol. “What do we understand about the meaning behind this symbol?” “Are there any visual indications of the symbol’s meaning?” Ask for their thoughts, then explain how the contrast of black and white represents the good and bad parts of life, and the visual balance of shapes gives the impression of balance, or peace.

4. Transition into discussion about symbols in art by showing an example of a traditional Native American pinch pot. Introduce and explain Visual Thinking Strategies (See Guide to VTS in Visuals & Resources section above).

5. Begin VTS by asking “What is going on in this picture?” Students will mention the shape of the pot, engravings of what looks like a person in traditional clothing, feathers,
shapes, etc. When students share ideas about the meaning behind the pot or the images on it (such as, ‘There is a picture of a Native American chief on the pinch pot.’) ask them, “What do you see that makes you say that?”

Day Two
6. Post on board supplies needed (sketchbook, pencil, 20 Words/Phrases worksheet).

7. View the Brief History of Pinch Pots Prezi, allowing time for students to take notes in their sketchbooks, then introduce the map of Native American Tribes. Explain that traditional American pottery is mostly found in the southwest, among the Navajo, Pueblo, and Apache tribes. Ask the students to infer why this might be (prompt them to consider the geography- it is hot, dry, and has an abundance of clay earth which makes pottery a viable craft).

8. Students will then view examples of traditional American pottery. As you view them, ask the students to identify different patterns and symbols they see.

9. Discuss the ceramic art of Maria Martinez and discuss her impact as an artist.

10. Introduce pinch rattle project and its criteria.
    Criteria:
    - Rattle has a unique shape.
    - Rattle includes at least 3 personal symbols.
    - Design includes pattern (can include chosen symbolism in pattern)

11. Demonstrate how to use the 20 Words/Phrases worksheet (filled out during day one of the lesson) to develop ideas for personally meaningful symbols by making a word bank. For example, if I wrote on my worksheet, “I am a book lover,” I might write in my sketchbook the word ‘book’ and create a list of words I associate with it (story, reading, library, glasses, lamp, etc.). From that list I can sketch some small symbol ideas based on the words, to serve as a symbol of my love for books.

12. Introduce the day’s assignment.
    - Students will draw up at least six different personally meaningful symbols. They will choose at least three to incorporate in their final art piece. The goal is to make their symbols simple in design so that a person viewing their final artwork can conclude something about the person who made it.
    - Students will sketch a shape for their rattle to aid in its construction, and to identify the placement of their patterns and symbols.

Day Three

14. Students will follow along with teacher pinch pot demonstration (or demo video- play from beginning until 7:00). After two pinch pots are created, demonstrate how to make small rounded bits of clay that will make the rattle noise. Demonstrate how to score, slip, and seal the pinch pots together to make a hollow form with the clay balls inside. Explain that because the pinch pots create an air bubble, their final rattle design will need to include at least one hole to allow air to escape and avoid an explosion in the kiln.
15. Demonstrate how to plan your separate pinch pot shapes so that they will come together in a form that is easy to manipulate into the unique shape they have chosen for their rattle.

16. Post criteria for final rattles. Before beginning the final construction of their rattles, students must check that their sketches meet the criteria, and then approve their sketches with the teacher.

Day Four
17. Student work day. Teacher will walk around room approving sketches, assisting students, assessing student understanding, and addressing any major questions that come up with the class about the project.

18. Class progress is evaluated and a soft due date is applied to the project.

Day Five
19. Student work day. All students should have their sketches checked off by the teacher at this point and are making headway on their rattles.

20. Teacher walks around room assessing understanding and progress of project. After evaluating class progress, a hard due date is applied.

21. Focus on assisting students who appear to be progressing at a slower rate than most of the class.

Day Six
22. Student work day. Continued assessment of understanding and progress of project.

Day Seven
23. Final class work day, finishing touches and refining are applied to rattles.

<table>
<thead>
<tr>
<th>FORMATIVE ASSESSMENT</th>
<th>SUMMATIVE ASSESSMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students will reflect on their personal characteristics and preferences using a '20 words/phrases about me' worksheet, as a method to overcome creative blocks and begin brainstorming ideas for their personal symbols. (see page 30)</td>
<td>Students will respond to questions in a written reflection about how their rattle meets project requirements, how they developed Studio Habits of Mind, and how they might improve on their work, were they to do it again (see page 34).</td>
</tr>
<tr>
<td>Students must develop and sketch at least 6 different personal symbol ideas, from which they will choose at least 3 to include on their rattle. This stage of planning helps students to fulfill the Stretch and Explore Studio Habit of Mind by pushing them to think creatively</td>
<td></td>
</tr>
</tbody>
</table>
and move past their very first ideas.

Planning sketches for the design of their rattle must be approved and checked off by the teacher before students begin constructing their rattle. This allows for assessment of understanding of project criteria.

**DIFFERENTIATION & ACCOMMODATIONS**

A demonstration video about how to connect two pinch pots to create a rattle is available for students to view, beyond the in-class teacher demonstration.

Printed slides and a vocabulary list are available for English Language Learning students and/or those who struggle with transitions between viewing slides, listening, and note-taking. These allow the student to focus on listening and actively participating in activities and discussion.

Idea generation was broken down for students struggling to envision their personal symbols. A different brainstorming approach was taken in which students made mind maps based on the words they wrote on their 20 words/phrases worksheet, or words that they identify with. This brainstorming process is modeled by the teacher using a “thinking out loud” method, during which each step is broken down and verbalized.

For students with executive functioning issues such as Student A, notice will be given a couple of minutes before the clean-up alarm goes off, so the students have time to finish up what they are doing and begin clean-up in a timely manner.

Student B will be given the option to use printed slides and/or vocabulary list (see page 6, under Student B)

**ANALYSIS OF STUDENT LEARNING AND TEACHING EFFECTIVENESS**

Analysis of Focus Student Learning

Student 1:
Although Emma’s participation in classroom discussion was minimal, her notes provide evidence of her understanding of symbols, and she accomplished most lesson objectives (see page 27). Emma showed some hesitancy in beginning her project, and worked very slowly, but managed to meet the deadline for the final project.

When reviewing her planning sketches for her symbols and rattle, I prompted her to sketch more ideas than the few she had, but she was unsure of how to proceed. I offered mind maps as a different brainstorming approach, and I walked her through my own thinking process to create a mind map. Emma listened but was unresponsive to this approach, insisting on sticking with her original sketches.

In the future, to help students like Emma stretch and explore more ideas for their projects, I would like to introduce a greater variety of brainstorming methods, beyond word banks and mind
maps, so that students have a larger toolbox of skills to work from. Emma’s final project, including the applied symbols, was executed with good craftsmanship. Emma’s written reflection about her rattle was turned in late and incomplete, therefore earning only half credit. I spoke privately with Emma to assess her understanding of the questions listed on the reflection paper. I interviewed her about the questions and determined that she had a good understanding of what was being asked. I offered to allow her to rewrite the reflection for full points, but she refused with no explanation. I suspect that Emma may have some fear of failure, evident in her refusal to stretch and explore in her ideas and to write about her creative process. Based on this experience, I want to alleviate student stress about the reflection process by better modeling how to go about answer the reflection questions. In the third lesson I applied this analysis by reviewing each question of the new reflection with them to resolve any confusion and simplify the process for them.

Student 2:
Mason met all objectives for this lesson. He continues to participate in class discussions with thoughtful comments and works diligently each day of class. In Mason’s written reflection, he observed that he could have spent more time brainstorming a greater variety of ideas for his rattle shape and symbols. This shows his ability to honestly critique his own work and plan for improvement. I think that this gives more evidence to a need for change in the way I teach students to brainstorm ideas. Some students had no trouble creating well-developed, personally meaningful symbols, but where both of my focus students were unsure of the process, I will introduce more brainstorming methods in the future (as stated above in my reflection of Student 1). These brainstorming methods will include activities such as work banks, mind maps (individual and small group), asking questions, and think-pair-share.

Analysis of Teaching Effectiveness
I think that for the whole class, my teaching methods were effective. The Visual Thinking Strategies activity went particularly well and elicited thoughtful responses from most students in the class. Many students expressed that the exercise was especially helpful in the planning of their own personal symbols. My focus students, along with several others, struggled to grasp the purpose of writing about their artwork in the final reflection, and many reflections were turned in unfinished. Because of this I decided to review the reflection questions with the class after they had been turned in and offer students the opportunity to resubmit their finished reflections. Most students took this opportunity. Prior to teaching the third lesson in this unit, I decided to review the new reflection questions with them before asking them to be completed, and I received much more thorough and thoughtful responses.
Student 1, Lesson 2 Planning sketches

Student 1, Lesson 2 final project
Symbols

Family crests
20 words/phrases that describe you

I AM… I FEEL… I WANT TO BE…

-----------------------------
-----------------------------
-----------------------------
-----------------------------
-----------------------------
-----------------------------
-----------------------------
-----------------------------
-----------------------------
-----------------------------
-----------------------------
-----------------------------
-----------------------------
-----------------------------
-----------------------------
-----------------------------
-----------------------------
-----------------------------
-----------------------------
-----------------------------
-----------------------------
-----------------------------
Lesson 2

Pinch Pots around the Globe

Brief history

Native American Tribes

Southwest tribes
- Northern Hunter-gatherers
- Baskets
- No pottery wheels
- Or other spinning instruments

Navajo

VTS - Visual Thinking Strategies
What symbols do you see here?

Navajo

Navajo

Navajo
Lesson 2

Maria Martinez
Pueblo
Born 1887
Black on black pottery
Reintroduced ancient Pueblo pottery techniques
Pinch pot rattles

Incorporates:
- Unique rattle shape
- At least 3 personally meaningful symbols
- Chosen pattern (a chosen symbol may be turned into a pattern)
Pinch Rattle Reflection
Due Wednesday Sept. 19

Your reflection must address the following questions:
- What three (or more) symbols did you include on your rattle? Describe them and tell me why each of them is important in expressing who you are.
- What elements of your rattle do you feel are successful? Defend your response.
- What elements of your rattle do you feel are unsuccessful? How would you improve or change them, were you to do this project again?
- Choose a Studio Habit of Mind that you feel you exercised during this creative process, and then tell me one that you would like to improve on and how you will do that during your next project.
### Lesson Plan

<table>
<thead>
<tr>
<th>Title, Time</th>
<th>Grade, Subject</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Lesson 3 Pots with a Purpose</strong>, Purposeful Pots Unit</td>
<td>7-8th Grade Ceramics</td>
</tr>
<tr>
<td>10 days, 50-minute periods</td>
<td></td>
</tr>
</tbody>
</table>

#### Rationale

I have structured my unit and lessons according to the guidelines I learned in my Secondary Art Methods course, which focus on three major components; Idea Generation, Skills & Techniques, and the synthesis of the two in the form of Art Making.

Each unit also revolves around a Big Idea and student development of the 8 Studio Habits of Mind.

Big Ideas are concepts or life issues that exist beyond specific disciplines and have lasting human importance.

The 8 Studio Habits of Mind are Stretch and Explore, Express, Develop Craft, Envision, Understand Arts Community, Observe, Engage and Persist, and Reflect.

For lessons 2 and 3 of this unit, the Big Idea is Visual Literacy. It is important for young students to begin to develop the skill of Visual Literacy because they are living in an increasingly visual world, and this skill can help them analyze and find the truth behind the various images they see every day. They also need practice using this knowledge to help them create artwork that visually communicates its meaning and purpose.

#### Utah Core Art Standards

- **VA:Cr1.1.8a** Document early stages of the creative process visually and/or verbally in traditional or new media.
- **VA:Cr1.2.7a** Develop criteria to guide making a work of art or design to meet an identified goal.
- **VA:Cr3.1.7a** Reflect on and explain important information about personal artwork in an artist statement or another format.

#### Lesson Objectives

- Students will propose their pot ideas according to the criteria, using their sketchbooks to draw a plan for their project. (VA:Cr1.1.8a)
- Students will determine the purpose for their coil pot and use the purpose to guide the design and construction of the pot. (VA:Cr1.2.7a)
- Students will write a reflection about their artwork based on given questions. (VA:Cr3.1.7a)
In this lesson, students will analyze symbolism and other imagery found in various artworks in order to determine their purpose, or what it is they are communicating to the viewer. This analysis will be done in speaking and in writing, as students share what they see in a Think-Pair-Share activity and in class discussion.

Students will evaluate each other’s project planning sketches based on whether they have met the project requirements (that their coil pot must have a specific function/purpose which is evident in its design). This will be a short, written evaluation, in which students must explain which criteria have been met successfully and which could be improved upon.

At the close of this lesson, students will evaluate how effectively their coil pot communicates its purpose and answer questions summarizing the creation process in a written reflection.

**Content-specific Vocabulary:**

**Purpose:** the reason for which something is done or created or for which something exists.

**Scoring:** Using a tool to make gouges on a section of clay meant to be attached to another. Scoring gives traction to the clay, allowing the pieces to meld together more easily. Scoring should always be followed by slipping (see below).

**Slip/Slipping:** Clay slip is clay that has been watered down to create a kind of ceramic ‘glue’ that helps to seal pieces of scored clay together.

**Symbol:** a mark, character, or image used as a conventional representation of an object, function, or process.

**Visual Literacy:** the ability to interpret, negotiate, and make meaning from information presented in the form of an image, extending the meaning of literacy, which commonly signifies interpretation of a written or printed text.

**Visual Thinking Strategies (VTS):** an inquiry-based teaching strategy with the purpose of observing and interpreting an image and backing up interpretations about the image with visual evidence.

**Interpretation:** the action of explaining the meaning of something.

**Communication:** the imparting or exchanging of information. Means of connection between people or places.

<table>
<thead>
<tr>
<th>VISUALS &amp; RESOURCES</th>
<th>MATERIALS &amp; EQUIPMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>-Coil pot examples, Google slide</td>
<td>Computer</td>
</tr>
<tr>
<td>-Artist Teresa Brooks examples, artist statement</td>
<td>Projector</td>
</tr>
<tr>
<td>-Visual Thinking Strategies Activity</td>
<td>Sketchbooks</td>
</tr>
<tr>
<td></td>
<td>Pencils</td>
</tr>
<tr>
<td></td>
<td>2 lbs clay per student</td>
</tr>
</tbody>
</table>
Daily table materials
- Table canvas
- Aprons
- Tool buckets
- Containers of water (one per 2 students)

Coil Pot Reflection (see page 49)
Coil Pot Evaluation Rubric (see page 50)

DISTRIBUTION & CLEAN UP

- When entering the classroom, students will prepare their table with all needed work day materials (table canvas, tool bucket, water cups, aprons).
- Clay distribution will begin on day two as students check off their planning sketches.
- An alarm bell will ring 7 minutes before class ends to signify clean-up time, during which students will follow daily clean-up procedures.

INSTRUCTIONAL Plan

Day One
1. Post on board supplies needed (sketchbook, pencil).
2. Discuss traditional uses for coil pots.
3. Describe process of creating a coil pot and show examples on slide.
4. As students view picture of a particular pot and ask them, “What is this pot’s purpose? What do you imagine it is meant to hold?” Students must back up their conclusions with visual evidence.
5. As you scroll through images of more coil pots, continue to ask students to surmise what each pot was created to hold, based on visual evidence.
6. Introduce the Element of Art, texture. “How could texture be used to define the purpose of a pot?”
7. View textured pots created by artist Teresa Brooks. Ask students to identify a possible purpose for each pot based on the texture it has been given.
8. Introduce requirements for the coil pot project.
   - The pot is designed with a specific purpose in mind. What is your pot meant to hold and how does it let the viewer know?
   - Pot must be at least 5” wide, 8” tall (Check using cardboard template)
   - Focus on texture. How could you use texture to inform the purpose of the pot?
   - First I will decide what I want my pot to hold. I might choose something literal, such as water or breakfast cereal, or they might choose something figurative, such as thoughts or dreams.
   - Next I will consider visual symbols and textures that identify the purpose of my pot. For example, if I chose for my pot to hold water, I would think about how I can depict things such as waves, ripples, fish, water slides, or anything that I might associate with water.
   - I will demonstrate how to create a word bank or a mind map based on the
object/material I have chosen to help me brainstorm ideas.
-Next I will begin sketching several ideas until I find one that I am satisfied with, and that meets the criteria for the project.
10. Students will spend remainder of class brainstorming and sketching ideas for their coil pots.

Day Two
11. Post on the board the slide indicating that today is a demo day, and students are expected to ready their tables and supplies accordingly.
12. Distribute 1 lb of clay to each student.
13. Begin demonstration for how to create the base and walls of a coil pot. Students will watch each step of the demonstration, trying it on their own when signaled by the teacher. While students practice each step, the teacher will walk among students, assessing understanding and addressing questions with individuals and the whole class.
14. Demonstrate:
   - forming the base of the pot
   - rolling out coils
   - scoring and slipping between coils to secure them and avoid cracks when firing.
15. Students will practice creating coils, scoring, and slipping for the remainder of class.

Day Three
16. Review project requirements and expectations for good craftsmanship.
17. Students will begin by continuing their brainstorming of purposeful pot ideas. Each student must review their final idea with the teacher before beginning construction of their coil pot.
18. Throughout class the teacher will walk among students, asking questions about the purpose behind students’ pots and addressing questions, concerns, and construction issues.

Day Four
19. All students must review their final coil pot idea with the teacher by the end of class today, to make sure their pot will meet project requirements.
20. For students who have already had their pot proposal approved, today is a work day.

Days Five-Nine
21. Student work days.
22. Throughout class the teacher will walk among students, asking questions about the purpose behind students’ pots and addressing questions, concerns, and construction issues.
23. Each work day, teacher will assess progress of class as a whole, and determine a soft due date until the majority of students are finishing up their project.

Day Ten
24. Students will be given the class period to complete a self-evaluation of their finished pot based on the given rubric (see page 50), and an artist reflection of their work based on questions given by the teacher.
**FORMATIVE ASSESSMENT**

- Students will evaluate (in writing) a peer’s planning sketches. They will explain which project criteria have been met successfully and give suggestions for how to better fulfill others.

- Students must have their planning sketches approved, showing they will meet project requirements, by the teacher before beginning the creation of their pot.

**SUMMATIVE ASSESSMENT**

- Students will complete a written reflection, answering questions about how their coil pot meets project requirements. (see page 49)

- Students will complete a self-evaluation rubric. (see page 50)

**DIFFERENTIATION & ACCOMMODATIONS**

A demonstration video about how to begin creating a coil pot is available for students to view, beyond the in-class teacher demonstration.

Printed slides and a vocabulary list are available for English Language Learning students and/or those who struggle with transitions between viewing slides, listening, and note-taking. These allow the student to focus on listening and actively participating in activities and discussion.

Students have the option of being emailed pdf’s of the coil pot rubric and reflection. This is to aid students who require executive functioning reminders (such as getting assignments in on time). This also aids students by giving them a reference for project criteria outside of class.

For students with executive functioning issues such as Student A, notice will be given a couple of minutes before the clean-up alarm goes off, so the students have time to finish up what they are doing and begin clean-up in a timely manner.

Student B was given the option to use printed slides and/or vocabulary list (see page 6, under Student B) and accepted the vocabulary list. Students A and B also asked to be emailed the rubric and reflection pdf’s.

**ANALYSIS OF STUDENT LEARNING AND TEACHING EFFECTIVENESS**

Analysis of Focus Student Learning

Student 1:
Emma met most of the objectives for this lesson and sufficiently completed the formative assessments, but failed to follow through on her coil pot design plan. Her design sketches were very thorough (see page 42) and met the requirements for the project. When it came time to construct the coil pot, Emma became hesitant and worked extremely slowly. As I walked among students during work days, I chatted with Emma several times to encourage progress on her pot, which remained in the beginning stages throughout the course of our work days. She
expressed frustration that her coils kept going ‘flat’ and she wasn’t sure how to fix them, so I reviewed with her how to do so, even guiding her hands to determine the amount of pressure to apply when rolling. Each time I left Emma with a goal to meet by the end of class, but even after following up with her several times throughout class they were never accomplished. I did not receive much else in the way of feedback from Emma, despite my questions and efforts to assist her. Because Emma’s pot was incomplete at the due date, her reflection suffered as well (see page 44).

Despite the lack of feedback from Emma, a couple of other students also worked slowly, and it was determined that they were concerned about ‘perfect’ coil craftsmanship. I suspected that Emma might be feeling a similar way, so I talked with the class briefly about being willing to take risks and make mistakes, as it is an important part of the learning process. I felt this was all I could do at the time, but in the future I would like to encourage a growth mindset in this lesson by changing the coil pot examples that I use in the slides we view early on in the lesson. It is important for students to have high expectations, but I want them to have realistic expectations for their skillset at this stage of developing their craft.

Student 2:
Mason successfully completed each objective for the lesson, and in assessment showed exemplary work. Despite setbacks in his coil pot construction, Mason pushed forward and completed his pot according to his design in the allotted amount of time. In his reflection on the coil pot, he mentioned that he met his goal of brainstorming more ideas for his project and was satisfied with the one he chose, despite the frustrations it caused. His final project was built with great craftsmanship and met all project requirements.

One of the setbacks Mason experienced was the insecure structure of his pot. One work day he found that the pieces of his pot had come apart and the walls had begun to fall. I learned that because his pot had more surface area than many of the other pots, due to the holes, the separate pieces were drying quickly and shrinking apart. We managed to secure the pot and set it up to dry more slowly. When I do this project in the future, I will now be able to warn my students about situations like this and help them accomplish their designs more successfully.

Analysis of Teaching Effectiveness
I believe that my teaching during this lesson was effective in helping students meet objectives. Only a couple students did not meet objectives for the project, due to time management issues. I also did not expect to spend as many work days on this project as we did, and I think that this contributed to the time management problems of some students. Other than the improvements mentioned above, one way I would like to improve this lesson would be to hold a mid-project critique, in order to give students a deadline to try to reach to keep them on track to finish. Such a critique would involve peer evaluations of how well the pots are meeting project requirements.
Coil Pot Reflection
Due FRIDAY OCT. 12

Your reflection essay should address the following questions:
+1 - What is the purpose behind your coil pot? What is it meant to hold?
+1 - What imagery, color, and texture did you use to show the purpose of your pot? Describe each element and how it refers to the pot’s purpose.
+1 - Which elements of your coil pot do you feel are successful? Defend your response.
+0 - What did you find challenging about creating your coil pot? How did you overcome this challenge.
+0 - In what ways would you improve or change your pot, were you to do this project again?
+0 - Choose one of the 8 Studio Habits of Mind (they are posted on the cupboards) that you feel you exercised during this creative process, and how you did so.
+0 - Then tell me a Studio Habit that you would like to improve on and how you will do that during your next project.

I thought it held sweet & candy.
A bridle at bottom. 3 tops, has a rope texture and light blue like it's basked.
The smoothness making the coils make it more simpler. - In what ways?
Imagination - This is not listed as a Studio Habit of mind actually doing it.
Coil pots

What are they used for?

Ancient coil pots all around the world were mainly used for...
- Cooking, serving, and storing food.
- Carrying water.
What is this pot’s purpose?

What do you imagine this pot is meant to hold?

What do you see that gives evidence to your idea?
Element of Art: 
**TEXTURE**
...the feel, appearance, or consistency of a surface or a substance.

Teresa Brooks

**Artist's Statement**
The sketchbook of ideas I work with comes primarily from shapes and surfaces found in nature. Pushing the thinness of porcelain, I aim to showcase its translucence and delicacy. In constructing coil pots, my explorations are always about rich and detailed texture. I build the form "to grow" out of the base...something you might walk by on a beach or a forest floor...so "at home" does it feel.

I received a BA in Visual Art and in English from the University of Northern Colorado and an MS in Arts Administration from Parsons School of Design/Bank Street College of Education. I currently reside in Centennial, Colorado.
Today is an **ENVISIONING** day.

### Requirements for Coil Pots

- The pot is designed with a specific purpose in mind. What is your pot meant to hold and how does it let the viewer know?
- At least 5” wide, 8” tall (Check using cardboard template)
- Focus on Texture- How does the texture inform the pot’s purpose?

Planning sketches must be reviewed with Mrs. Bassett before beginning construction of pot.

---

Please set up your tables for a demo and wait quietly to begin!
Your reflection essay should address the following questions:

- What is the purpose behind your coil pot? What is it meant to hold?
- What imagery, color, and texture did you use to show the purpose of your pot? **Describe** each element and how it refers to the pot’s purpose.
- Which elements of your coil pot do you feel are successful? **Defend** your response.
- What did you find challenging about creating your coil pot? **How** did you overcome this challenge.
- In what ways would you improve or change your pot, were you to do this project again?
- Choose one of the 8 Studio Habits of Mind (they are posted on the cupboards) that you feel you exercised during this creative process, and **how** you did so.
- Then tell me a Studio Habit that you would like to improve on and **how** you will do that during your next project.
# Coil Pot Evaluation

## Self Evaluation:
For each category, give yourself points according to the most accurate description of your work.

<table>
<thead>
<tr>
<th></th>
<th>1 point</th>
<th>2 points</th>
<th>3 points</th>
<th>4 points</th>
<th>Evaluation</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Craftsmanship</strong></td>
<td>I did not practice careful craftsmanship. My coils are not sealed at all, my pot has large cracks and is very unstable.</td>
<td>Coils were applied in a disorderly manner. Coils were not properly sealed and large cracks have appeared in some areas. My applied texture is visible, but inconsistent.</td>
<td>Coils were applied evenly, but in sealed areas the surface is unfinished and not smoothed. Coils were not properly sealed and some small cracks have appeared in my pot.</td>
<td>Coils were applied evenly, and sealed areas are smoothed carefully. My pot does not have any visible cracks. My applied texture is consistent and carefully rendered.</td>
<td></td>
</tr>
<tr>
<td><strong>Time Management</strong></td>
<td>I did not use my time in class wisely, and I have not begun building my final coil pot.</td>
<td>I used my class time wisely only a few days. Most days I did little work and was distracted by other activities (talking, reading, sleeping, etc.). My coil pot remains in the beginning stages of construction.</td>
<td>I engaged in working on my coil pot most work days. Other work days I did little work and was distracted by other activities (talking, reading, sleeping, etc.) My coil pot may be finished, or may need minor work outside of class.</td>
<td>I engaged and persisted in working on my pot each work day of class. My pot was completed on time.</td>
<td></td>
</tr>
</tbody>
</table>
| **Project Requirements** | My pot does not meet any of the specified requirements (see 4 point criteria) | My pot meets only one of the three coil pot requirements (see 4 point criteria) | My pot meets two of the three coil pot requirements (see 4 point criteria) | My coil pot meets all the requirements. 
(a) The purpose of my pot is evident in its design, (b) it meets the size guidelines, and (c) I have used texture to help convey the purpose of my pot. |                                                                           |

Total Points: ______ out of 12