**Unit Map: Gateways in Clay** | **Course:** Ceramics One | **Teacher:** Shannon Furst | Coral Glades High

### Unit Overview:
Engage students with a lesson that is inspired by monumental artworks from around the world and across time. Students will learn and combine a variety of clay hand-building techniques including modeling, slab-construction, incising, and relief for this open-ended creative problem. Students will be actively engaged with this memorable assignment that gives them an opportunity to narrate and symbolize meaningful experiences from their lives or dreams for their future. This lesson is appropriate for middle or high school students and can be modified for students with exceptional needs.

### Creative Problem:
Create a unique small-scale gateway in clay that represents a significant memory, person, achievement, or idea.

### Course Objective:
Combine forms to create a complex hand-built ceramic structure.
Combine a variety of ceramic techniques to create a sculptural work of art.

### National Core Arts Standards:
- Analyze how response to art is influenced by understanding the time and place in which it was created, the available resources, and cultural uses.
- Through experimentation, practice, and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.
- Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art or design. Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.
- Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision.
- Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.
- Compare uses of art in a variety of societal, cultural, and historical contexts and make connections to uses of art in contemporary and local contexts.

### Materials:
- Clay (approx. 2 lbs./student)
- Knives, plastic or metal
- Forks, plastic or metal
- Rulers
- Student sketchbooks and pencils
- Colored pencils (optional)
- Paper for templates
- Rolling pins or PVC tubing
- Canvas or fabric for rolling slabs
- ¼” dowels (optional)
- Toothpicks for incising lines
- Paper clips or ribbon tools for carving
- Optional: Mixed media (wire, thread, beads, wood for bases)
- Materials for adding color: Glaze or Paint
- Plastic bags and bins or shoeboxes for storage

### Visual/Resources / Reading/ Technology:
- PowerPoint on prominent symbolic gateways
- A Google Map of symbolic gateways
- Slideshow: Examples of Student Artwork
- Teacher generated resources: Teacher generated handouts (brainstorming, assignment checklists)

### Visual Art Concepts:
Visual artists encode personal ideas and communicate ideas by juxtaposing visual symbols in their art

### Prior Knowledge and Skills:
- Elements of Art and Principles of Design
- Symmetrical and asymmetrical balance
- Pattern and Motif
- Relief Sculpture
- Basic color theory (color relationships)
- Divergent thinking and creative problem solving
- Sketching 3-D forms
- Creating simple 3-D geometric forms (any media)
Lesson Sequence:

1. **Ideas for Entry Event:**
   - A slideshow about symbolic gateways around the world – students record ideas using a graphic organizer. Ss draw gateways in sketchbooks to study them. Group and class discussion about the themes and subject matter.
   - Compare and contrast gateways around the world using a teacher-prepared Google Map and graphic organizers. Ss complete graphic organizers and synthesize ideas about the gateways.

2. **Introduction to the creative problem** with a presentation/slide show about student artwork and ideas from past years. Individual, group and class brainstorming about subject matter for sculptures – distribute Brainstorming and Assignment Checklist handouts.

3. **Demonstration:**
   - Choose a topic or a subject from yesterday’s brainstorming session.
   - Develop idea further by listing attributes of the main idea or subject (mind map or web diagram graphic organizer).
   - Sketch a variety of ideas for the structure and ways to combine symbols. Model the artistic behaviors fluency and flexibility.

4. **Continue to develop ideas in sketchbooks:** Studio Time: Create 5-6 variations or different designs.

5. **Show un-examples and have students self-assess ideas:** Compare and contrast un-example with a more effective design. **Demonstration:** Model artistic behaviors, evaluating idea and creating alternatives with SCAMPER on the board. **Studio Time:** Create a final detailed design with color. Repeat the design process as needed.

6. **Interactive Demonstration:** Study the major forms of the monumental gateways and develop ideas about ways to make them out of clay. **Studio Time:** Finish the final design and tell what will be done 1st, 2nd and 3rd (make plan). **Stretch and Explore:** Practice making quick sketches in clay or start to make templates.

7. **Demonstration:** Combining major forms to make a complex form and free-standing structure. **Studio Time:** Finish final design and tell what will be done 1st, 2nd and 3rd (make plan). Practice in modeling clay or start to make templates. **Formative Assessment:** Assess students’ Final designs in sketchbooks before students start working in clay.

8. **Studio Time:** Students start to work in clay **Demonstrations (Small Group or Large Group):** Adding details with incising, modeling and relief techniques. Model artistic behavior: Elaboration.

9. **Demonstration:** Using rubric to evaluate the product and Artisanship. **Studio Time:** Peer assessment: Praise, Question, Polish or Sandwich Critique. Refine culminating product. Turn-in gateway to be fired.

10. **Demonstration:** Ways to add color, color choices, **Studio Time.**

11. **Summative Assessment and Reflection:** Write about the process and ideas (guiding questions handout). Self-assess process and product using a rubric. Explain idea to a peer and have peer respond.

12. **Celebrate Success:** Display online or in showcase.

**Classroom Management:** Students will work in small groups of 4 or 5, sharing tools. Teams set-up each table and assign clean-up duties.

**ESE Accommodations:** Teacher will use individual IEP’s to identify individual student needs.
### Unit Map: Gateways in Clay

**Course:** Ceramics One  
**Teacher:** Shannon Furst  
**School:** Coral Glades High

#### Vocabulary:
- Subject
- Free-Standing
- Symbol
- Juxtapose
- Sculpture-in-the-round
- Post and Beam Construction (Post and Lintel)
- Incised Lines
- Relief Sculpture
- Slab Construction
- Template
- Prototype
- Modeling
- Stages of Clay: Pliable, Leather-hard, Bone-Dry, Bisqueware, Glazeware

#### Performance Assessment:
- ✓ Observation of Final Project using Rubrics
- ✓ Interview with student, Reflective Writing
- ✓ Group assessment (critique)
- ✓ Observation of process (student working)
- ✓ Self-assessment by student
- ✓ Portfolio
  - Tracking
  - Demonstrates growth
  - Compiles a variety of processes, techniques, and media
- ✓ Journals
  - Ideas for projects
  - Sketches
  - Teacher-generated assignments

#### ESE Modifications:
- Students list ideas for a subject with assistance from teacher.
- Students cut pictures from magazines and glue to a gateway template for idea development.
- Focus on concrete ideas and themes.
- Provide teacher-made paper templates for creating the slab-forms (a cylinder is easiest).
- Provide “hand-over-hand” assistance when learning to cut slabs.
- Teacher/student discussion instead of reflective writing when needed.

#### ELL Strategies:
- A1 Heritage Dictionary
- B1 Concise Language, B2 Clear Directions, B3 Enunciation, B4 Pauses and Pacing, B5 Pointing, B6 Repeating/Paraphrasing, B7 Gestures, B8 Show Examples and Non-Examples, B9 Demonstrations
- C1 Rubrics, C2 Presentation, C3 Portfolio, C4 Checklist, C8 Oral Assessment, C9 Observation, C14 Self/Peer Assessment, C15 Samples

#### Cross Curricular Connections:
- **LAFS Connection:**
  - LAFS.910.RL.1.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
  - LAFS.910.W.1.1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

- **STEAM:**
  - Design Process, Problem Solving, 3-D Construction

#### Teacher Resources:
- **Padlet:** padlet.com/sfurstt/Gateways
- **Books:**
  - *Design Synectics* by Nicholas Roukes
Ceramics 1
Ms. Shannon Furst, Coral Glades High

**Your assignment:** Create a small-scale symbolic gateway that represents or commemorates a personal experience, memory, person, event or idea.

Throughout our lives we have experiences that transform us as individuals. They become a kind of gateway for us. What events such as important memories and personal achievements in your personal life have transformed you? Likewise, what community memories or achievements have changed the way we think and live? What person, event, and or idea do you think would be worthy to honor or commemorate?

**Before using clay you must:**

__ Complete **Brainstorming** exercises and 5-6 **thumbnail sketches**

__ Create a **final drawing** of your idea on 81/2 x 11 white paper.

__ Make a **three-dimensional sketch** with modeling clay and paper templates

**Criteria:**

➤ Use at least three unique **symbols** to represent your ideas. (color, shapes, lines and forms can be symbolic)

➤ Use **slab construction** and **modeling** to combine a variety of forms and to add details

➤ Use **incising**, **stamping**, and **relief** techniques to create **texture** and **surface designs**.

➤ The gateway should be **freestanding**. Consider using a **Post and Beam (Lintel)** architectural device. The sculpture may be fired in separate parts (no more than 3 separate parts) and assembled after bisque or glaze firing.

**Remember:** Clay components should not be more than an inch thick. Create thin walls to ensure proper drying by carving out hollow forms or by using slab construction. Don’t forget to vent forms that have trapped air by piercing a small hidden hole in the form.
Brainstorming for Ideas

**Your assignment:** Create a small-scale symbolic gateway that represents or commemorates a personal experience, memory, person, event, or idea.

**Directions:** In your sketchbook, complete the brainstorming exercises that are listed below.

1. Throughout our lives we have experiences that transform us as individuals. They become a kind of gateway for us. What events (important memories, personal achievements) in your personal life have transformed you? (List at least 3)

2. What community memories or achievements have changed the way we think and live? (The Equal Rights Amendment, scientific achievements, etc.) (List at least 3)

3. What person, event, and idea do you think would be worthy to commemorate? (List at least one person, event, and idea)

4. Choose one subject and create a Mind-map of words and images that come to mind when you think of the subject.

5. Begin to create thumbnail sketches of what your Gateway might look like.
Reflection

**Directions:**

1. **Create** a detailed drawing of your finished gateway on 8.5x11” plain white paper.
2. **Write** 3 paragraphs in response to the following questions.
3. **Staple** the reflection and drawing to this handout.

What important memory or achievement does your gateway represent? How did you represent the memory or achievement using symbolic imagery? How did you represent a concept or emotion using the Elements of Art or Principles of Design?

What do you think is most successful about your gateway? What could be improved? What challenges did you have while creating your gateway?

What did you learn about working with clay? What else did you learn from this assignment?
<table>
<thead>
<tr>
<th>Artisanship</th>
<th>5</th>
<th>4</th>
<th>3</th>
<th>2 - 1</th>
<th>SELF</th>
<th>Teacher</th>
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</thead>
<tbody>
<tr>
<td>1. Slab construction, incised lines, relief and modeling were used in a skillful way</td>
<td>1. Used slab construction, incised lines, relief and modeling</td>
<td>1. Some slab construction, incised lines, relief and modeling were used</td>
<td>1. Little or no attempt to use slab construction, incised lines, relief and modeling</td>
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<tr>
<td>2. The sculpture is a Freestanding, physically strong stable structure</td>
<td>2. The sculpture is Freestanding and physically strong</td>
<td>2. The sculpture may be a bit wobbly</td>
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<td>3. Was fired in no more than three parts</td>
<td>3. Was fired in no more than three parts</td>
<td>3. It may have fallen apart or have been fired in more than 3 parts</td>
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<td>4. Clay sculpture is even thickness throughout</td>
<td>4. Clay sculpture has some uneven areas but no cracking</td>
<td>4. Clay sculpture shows some signs of hairline cracks</td>
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<tr>
<td>5. Joints not noticeable and the surface is completely free of unwanted bumps and cracks</td>
<td>5. Joints are rough and noticeable. There are some unwanted bumps and cracks</td>
<td>5. Joints not noticeable and the surface is completely free of unwanted bumps and cracks</td>
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<tr>
<td>6. All additions of clay are secure</td>
<td>6. All additions of clay are secure</td>
<td>6. Some additions of clay moved or cracked before/after firing</td>
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<td>7. Surface color is carefully applied</td>
<td>7. Surface color is carefully applied</td>
<td>7. Surface color is applied with a lack of detail</td>
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</tbody>
</table>

| Creative Process | 1. Brainstorming handout is complete | 1. Brainstorming handout may not be completed | | |
|------------------|--------------------------------------|--------------------------------------------|---|
| 2. Sketchbook: Many sketches were created to investigate ideas | 2. Sketchbook: A few sketches were created to investigate multiple ideas | 2. Sketchbook: A few sketches may have been created | | |
| 3. SCAMPER was used to refine or elaborate on an idea | 3. SCAMPER was used a little to refine an idea | 3. SCAMPER may not have been used to refine and elaborate on an idea | | |
| 4. Completed a final design that has multiple views | 4. A final design was attempted | 4. A final design may have been incomplete | | |

<table>
<thead>
<tr>
<th>Expression</th>
<th>1. The 3 symbols are completely original and are integrated with the structure and the major forms in a unique way</th>
<th>1. The design lacks original thought</th>
<th>1. There is little evidence of original thought. There is little or no attempt to make symbols to represent an idea</th>
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</thead>
<tbody>
<tr>
<td>1. The 3 symbols are original and the major forms have unique qualities</td>
<td>2. The symbols or major forms may be copied from the examples or another artist’s work</td>
<td>2. Another student may have made the parts</td>
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Circle the box in each row that best describes your sculpture or work habit. Place the number assigned at the top of each column in the column marked ‘self’ for each box. Add the total number and place in the bottom box. – Ms. Shannon Furst
### ASSIGNMENT: SYMBOLIC GATEWAY IN CLAY

**Student Name:** __________________________

**Period:** ______________________

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<thead>
<tr>
<th></th>
<th>5</th>
<th>4</th>
<th>3</th>
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<th>SELF</th>
<th>TEACHER</th>
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<tbody>
<tr>
<td><strong>STRUCTURE</strong> (Using Principles of Design)</td>
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<tr>
<td>1. The composition is arranged using the Elements and Principles of Design with thought about visual balance and space relationships</td>
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<td>2. Everything in the composition seems to belong and is unified in appearance</td>
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<td><strong>STUDIO SKILLS</strong></td>
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<tr>
<td>1. Completes work on time</td>
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<td>2. Cleans-up completely</td>
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<td>3. Stores sculpture carefully every day in a plastic bag and bin to prevent damage</td>
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</table>

### IN THE SPACE BELOW, ANSWER THE FOLLOWING QUESTIONS IN COMPLETE SENTENCES.

1. Tell about your idea. What does your sculpture represent and why is that **subject** important to you? Tell about the symbols that you used to represent your idea.

2. What is most successful about your sculpture and **WHY**? (Be specific)

3. If you were able to make changes, what one thing would you like to change and **WHY**? (Be specific)
1. Find pictures from magazines that show what your gateway will be about.

2. Glue them on the gateway.
1. **IDENTIFICATION**: (Artist, title, date, size, country of origin, period/style)

192. GREAT STUPA AT SANCHI
Madhya Pradesh, India
Maurya, late Sunga Dynasty
c.300 BCE-100 CE
4 images: Exterior, Interior detail, detail of North Gate, Plan and elevation

2. **FORM**: (use of design elements/principles: color, shape, value, texture, line, space; balance, contrast, emphasis, movement, etc.)

3. **MATERIALS AND TECHNIQUE**: (art making processes)

| Stone Masonry, sandstone on dome |

4. **CONTENT**: (subject & genre: iconography, symbolism, the story)

5. **ORIGINAL CONTEXT/ SITE/ INTENDED FUNCTION OF THE WORK**: (Overlap to #6)

| Created by Alison Cowand Napier, Used with Permission |

6. **INTENDED PURPOSE & MOTIVATION** (why was it made?); **PATRON/AUDIENCE** (who was it made for?); **ARTIST'S DECISION MAKING**

7. **INNOVATION/ CHANGE(S)**:

| CONVENTION/ TRADITION(S): |

8. **THEME(S)**:

| COMPARE TO ANOTHER WORK: |