



Grade/s: 10 - 12

Enduring Idea: Conflict

Integrated Discipline: ELA

Unit Title: Contrast through Clay

Unit Designer: Lane Laney

Unit Description: Many learners struggle with new processes. Their lack of experience often translates into unsuccessful results and, at times, may deter them from continuing to practice a process. By studying the myriad of conflicts that occur internally and externally, the learners will discover that overcoming challenges strengthens skills, character, and emotional intelligence. By repurposing "failed" examples from the early attempts of throwing clay into an interesting sculpture, learners will create a physical and visual representation of their perseverance through conflict.

Images: "The Dutch Wives," Jasper Johns (1980.7)
"Gravura 52," Roberto de LaMonica (1967.6)
"Portrait of an Artist," Mauricio Lasansky (1963.26)

Key Concept: Experiencing and overcoming conflict can strengthen character and shape personal identity

Essential Question: In what ways is conflict represented? What visual devices might be used to create a sense of struggle in an artwork?

CCSS Art: VAH2-1.2 Describe the ways that different materials, techniques, and processes evoke different responses in one who is creating or viewing artworks.
VAH2-1.3 Communicate ideas through the effective use of a variety of materials, techniques, and processes in works of visual art.
VAH2-3.1 Explore the sources of the subject matter and the ideas in variety of works of visual art.

Integrated CCSS: CCSS.ELA-Literacy.W.9-10.4 Produce clear and

coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience

Learning Outcomes: Learners will...

- look at and discuss the ways that conflict is represented in art
- apply throwing techniques on the potter's wheel to pull a series of bowls, vases, and cups
- apply surface decoration and slipping-and-scoring techniques to construct a sculpture from unsuccessful pieces
- compose a written pledge about experiencing, understanding, and overcoming conflict

Motivator: The teacher will select three learners from the group and direct them to the potter's wheels (one learner per wheel). Without any instruction or demonstration, the learners will begin throwing. After several minutes, the teacher will "call time" and ask the learners to present their work. Through a series of prompts, the three learners will discuss how the task made them feel and the challenges they experienced. Their peers will offer feedback and suggestions about how the task could have been improved.

Day Breakdown: Day 1 - Motivator (see above). The teacher will introduce the enduring idea of "conflict," discussing how and why it manifests (i.e., the conflict of not understanding a process like the potter's wheel because of a lack of experience, as well as entire groups being persecuted for their ideas and beliefs). The learners will look at artwork from the Columbia Museum of Art and discuss how artists represented struggle in each work.

Day 2 - The learners will discuss the relationship between conflict and perseverance. They will brainstorm ways they can overcome challenges in their own art making. The teacher will explain that, while learning a new and difficult process like the potter's wheel, unsuccessful products are inevitable. But, in order to persevere, the learners will combine their "failed" throws into a single epic sculpture through carving, piercing, applique, and slipping-and-scoring

techniques. The final sculpture will represent how the individuals and entire class overcame a conflict. learners will take turns using the potter's wheel. Pulled pieces (that are not "successful") will be wrapped to prevent drying.

NOTE: Since all of the learners cannot use wheel at once, other learners can hand-build vessels or other small structures for the group sculpture OR work on a concurrent project.

Day 3, 4, 5 - Learners will continue throwing, altering, and texturizing pieces for the group sculpture; making sure to wrap all of work tightly to avoid over-drying.

Day 6, 7 - The teacher will demonstrate the slip-and-score technique, and learners will work together or individually to assemble an interesting and balanced structure. Pattern and texture should be applied strategically to create visual contrast and represent conflict.

NOTE: Once the sculptures are bone dry (1-3 weeks), they can loaded into the kiln carefully and fired. Learners will then choose glazes for the final glaze firing. During this time, the class may move forward to other units/projects.

Final Task - The learners will write a paragraph, pledging to be graceful and patient as they encounter challenges in art making. They will expound upon the idea of conflict in their daily lives and in the lives of others currently and historically. The pledges will be displayed with finished artwork.

Materials: potter's wheels, clay (low grout content), assorted clay tools and glazes, kiln

Resources: "Fighting Forms," Franz Marc
• <http://www.franzmarc.org/Fighting-Forms.jsp>
"The Fate of the Animals," Franz Marc
• <http://www.franzmarc.org/Fate-of-the->

Animals.jsp

Assessment: The sculptures will be assessed using a rubric that analyzes group participation, potter's wheel output, surface decoration and connection techniques, and the accompanying pledge.