



Pacing Guide

Coil Pot

School Name:
 Teachers Name:
 Ceramics and Pottery I
 Grades 6 - 12
 [Dates]

- Part 1 – Construction Coil Pot
- Part 2 – Adding Sculptural Handles
- Part 3 – Sgraffito Design
- Part 4 – Glazing

This pacing guide is based on a 90 minute class every other day. Adjust it to suit your schedule.

PART 1 – CONSTRUCTION	Day 1	Cut out design and template. Discuss Rubric Grading Criteria so students know what they need to look for in their design.
	Day 2	Presentation: Starting the coil pot. Students press the base for the coil pot. Demonstrate how to roll coils and leave a sample with each group so they will know how thick to make them. Closely watch students score and slip coils together. Students should only have a couple of rows up at end of class time. You want them to start with a good foundation so have them take it slow. Wrap well with plastic after each class.
	Day 3	Students will continue rolling and adding coils. The form doesn't have to be perfectly smooth on the exterior but it is important that the form be flared out slightly and all the coils are well attached.
	Day 4	Students should be close to the intermediate goal of 6" high at the same time the pot is 6" wide. If they go too wide too fast they may have problems. Instead of passing out rulers purchase popsicle sticks or tongue depressors that are 6" in length.
	Day 5	Studio Day. Have students continue to build their pot to the 6" x 6" mark. Students who have reached that goal can either build straight up a couple rows or start to smooth the exterior.
	Day 6	All students should be at their 6" x 6" mark. Have them use the side of the popsicle stick to smooth the exterior. It doesn't have to be perfectly smooth, that will happen later. The interior needs to be well attached but not smooth. Students should now start using their template and building up a couple of rows. You have to decide how much you want to stress the use of the template. Sometimes students can deviate from the original plan and still meet the criteria.
	Day 7	Students should now start building in. They may find this difficult for they feel that going in too quickly will make their form collapse. They may want to build up in a cone shape which will create an odd form and be too tall. Encourage them to construct the top of the pot like an arch or the shape of a basketball.



Pacing Guide – page 2

Coil Pot

School Name:
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[Dates]

PART 1 – CONSTRUCTION – continued	Day 8	Students continue to build in but need to stop just before the opening is too small to fit their hand inside. By this point the bottom of the pot should be slightly stiff and the top soft. Hint: If the pot is too wet you may want to have the students put it on a small board or drywall and wrap it inside the bag with the pot. This will draw some of the moisture from the coil pot but not dry it out. Do this only as needed.
	Day 9	To smooth the exterior, students should stand, put one hand on the inside, and gently tap the exterior with a wooden paddle. This will refine their shape. Don't worry if the shape isn't symmetrical, they rarely are. Once they are done paddling they will first use the serrated side of the scraper and then the straight side to refine the surface.
	Day 10	Students should continue to build the opening inward. They will actually over build the opening then use a small jar lid to mark a circle and recut the opening. This will ensure the neck of their pot is not off center.
	Day 11	The next step is to add coils directly on top of the opening until they reach the required height. The forms should go up (the neck) and slightly out (the lip). Flaring out at the very top will give the pot a more finished look.
	Day 12	Clean up. Students will now scrape and smooth the upper half of the exterior and on the interior as far as they can see. Once the form is complete they are ready to start on handles. Students need to continue to wrap their projects at the end of each class.
PART 2 – ADD SCULPTURAL HANDLES	Day 13	Handles can be as simple as coils, but explore sculptural alternatives, which will make each project unique. Handles are anything they can grab to lift the pot. There should be a minimum of two handles (no maximum), more can be an exciting decorative element.
	Day 14	Encourage students to explore handle options. They may want to sculpt both handles to match and then attach or build directly onto the pot. Handles need to be placed within the upper half for stability and because that area has more moisture for a better attachment.
	Day 15	Studio: Handles. Give students plenty of time to experiment and execute their handles. Option: If they don't want 'fancy' handles but prefer simple coils, have them make a lid to compensate for the grading criteria. This way they can have the simple handles and remove the lid later if they don't like it. (In reality they usually do!)
	Day 16	Studio: Handles Continue to wrap the project. It may start to firm up which is good but they don't want them to totally dry out because this will make the surface work more difficult.



Pacing Guide – page 3

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PART 3 – SGRAFFITO DESIGN

Day 17	Once the handles are complete students need to select or develop a design for their sgraffito. If time allows, have students come up with their own design or incorporate a historical lesson such as Mayan designs. They need to choose something big, bold, black and white with no gray tones. Stress contrast.
Day 18	When students have selected their design they need to decide whether they want it on the front and back or all around the widest part of their pot. Resize images if necessary. Students need to trace their design and color it in with a black marker. Once they have decided where to place their image, they should sponge on 2-3 coats of V-361 Jet Black Underglaze (or any Black AMACO Underglaze) within that area.
Day 19	Students should finish tracing and coloring their designs, then turn the tracing paper over and scribble on the back with a soft pencil to create a transfer or carbon paper. Use pushpins to attach their design to the black underglaze they applied within the last class.
Day 20	Students should trace their design onto the pot using a pencil or ballpoint pen. Before they get too far, have them lift the tracing paper to ensure they can see their design. Once the tracing is complete, they can remove the paper and use a carving tool, pin tool, or bamboo skewers to outline their design.
Day 21	Once the design is outlined, have students scrape away the parts of the design which are white with a carving tool. Continue to wrap the pots after each class. They will be drying out but they should not become bone dry.
Day 22	Studio Day: Sgraffito At this point the coil pots should be firm but not dry. If they sgraffito on dry pots it can get very dusty. Have them work vertically so scraps fall off or they may use a soft dry brush to sweep the scraps away. Anything but blowing for they may accidentally inhale.
Day 23	Studio Day: Sgraffito Hint: Using pieces of thin foam (from the fabric store) or pillows made from plastic bags, allows the students to lay their pot down without harming the surface of their pot.
Day 24	Studio Day: Sgraffito Use as many days as you need for this process. Once students are done, encourage them to create their own unique border around their design (this will also help in the glazing process). Students can also sgraffito their names on the bottom. Once their pots are complete they are ready to dry and go into the kiln.



Pacing Guide – page 4

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PART 4 – GLAZING	Day 25	While the pottery is drying this is a great time for them to complete the Technical Record Sheets for their Coil Pot.
	Day 26	When students are waiting for their pots to be fired and working on their Technical Record Sheets it is a perfect time to talk with them about glazes and what they plan to use. They can include this on their paperwork so that when the day comes to glaze they have an idea of what to use.
	Day 27	Once the pots have been bisque fired they need to be glazed on the inside first using DC-10 Low-Fire Dipping Clear . Use a funnel to pour the glaze in, coat the inside, and pour back out. Remember brushing clear glazes are thicker and shouldn't be used to pour into a pot.
	Day 28	Once the inside is glazed students can glaze the exterior. The sgraffito part is glazed with LG-10 Clear Glaze or a translucent glaze. An opaque glaze such as Teacher's Palette or Crystaltex is used for the rest of the coil pot.
	Day 29	Give students time to get three coats of glaze on their pots, especially around their sgraffito design (they tend to skimp on this part and it looks streaky after firing). Make sure all glaze is removed from the bottom of their pots.
	Day 30	Finish glazing and correct any Technical Record Sheets in case students have decided to change glaze colors. Load and fire their pots.