

Madison Public Schools

Advanced Ceramics

Written by:

Mary Ann St. Jacques

Reviewed by:

Jane Mullins Jameson

Interim Director of Curriculum and Instruction

Stacy Snider

District Supervisor of Visual and Performing Arts/World Languages

Approval date:

September 2017

Members of the Board of Education:

Lisa Ellis, President

Shade Cronan, Vice President

David Arthur

Debra Coen

Johanna Habib

Leslie Lajewski

Thomas Piskula

Abi Singh

Madison Public Schools
359 Woodland Road
Madison, NJ 07940
www.madisonpublicschools.org

Course Overview

Description

This second level course will build upon experiences in Introduction to Ceramics continuing to explore the 4 aspects of Visual Art: **Production, Aesthetics, History/Culture and Criticism**. Advanced Ceramics is open to all students in grades 9-12 who have successfully completed the Introduction to Ceramics course.

Students will be challenged with more advanced techniques and problems in the area of pottery and sculpture to create both functional and nonfunctional three dimensional ceramic forms. Students will explore in greater depth the process of hand-building, experience the potter's wheel, create more sophisticated and deliberate surface decoration and explore innovative glazing techniques. Additional firing techniques, different clay bodies, and new glazes will be introduced. Students will be exposed to contemporary and historical clay artists, the technical aspects of firing and clay bodies as well as the historical background of the development of the wheel will be studied briefly to help students understand the tools and materials they will work with on a daily basis. Students will be expected to learn the parts of the wheel and how to operate it properly. Advanced Ceramics students will spend time learning and practicing the technique of throwing on the wheel. Once the beginning methods of centering, opening, and raising the walls are mastered, numerous functional items can be produced.

Students will continue an overview of art history for all genres of ceramic art and revisit/review the principles of design while discussing and evaluating the examples presented. Students will study clay artists /movements important in the history and development of ceramic art. Sources will include: slideshow/lecture, possibly visiting artists, visual information in classroom (posters/books) internet options (you-tube, museum virtual tours) and pertinent movies. Students will be asked to reflect on this knowledge post project both verbally and in written form during T.A.G. critique.

Goals

This course aims to:

- **Demonstrate** a more advanced understanding of the use and manipulation of clay.
- **Demonstrate** the ability to construct specific forms utilizing basic hand-building methods and wheel-throwing techniques.
- **Develop** an understanding of advanced surface decoration and glazes.
- **Determine** when to use a slab, wheel throw, or pinch to best express an idea.
- **Comprehend and explain** what is meant by "organic" in the artistic process.
- **Understand** the importance of clay made objects to our ancestors.
- **Recognize** how clay-made sculptures represent specific times in history.
- **Synthesize** that ceramic art is an integral part of every culture from the beginnings of man.
- **Understand** the elements and principles of design can lead to an effective use of visual communication in aesthetic choices.
- **Understand** balance and symmetry in relationship to clay works.
- **Speak in** a common "clay" language when working with tools and equipment.
- **Recognize** that an artist that throws clay may be very different from an artist that sculpts.

- **Take responsibility for maintaining** ceramics materials, tools and equipment, and following correct classroom procedures.
- **Explain and respond** to artistic choices via critique. (T.A.G. format)
- **Evaluate and justify** design ideas and concepts for use in personal artworks.

Materials

Core: There is no textbook used in this course, rather the teacher and students will utilize a wide variety of art supplies available to them--particularly clay, as appropriate for Ceramics projects.

Supplemental:

List of supplemental resources can be found here:

<https://docs.google.com/document/d/1BcpfZ-vaknOyUohI6tTc88uwy2evuwcLuUxi7uAdOuA/edit>

Resources

Suggested activities and resources page:

<https://docs.google.com/document/d/1BcpfZ-vaknOyUohI6tTc88uwy2evuwcLuUxi7uAdOuA/edit>

Benchmark Assessments

Benchmark assessments are given at the conclusion of each unit and focus on the main ideas and anchor standards of the course.

Modifications and Adaptations for Special Needs Learners

(Gifted and Talented Students, English Language Learners, Students with Special Needs, At-Risk Students, and Students with 504 Plans)

Unit 1 Overview

Unit title: Revisit & Review hand building techniques: *It's all in your hands*

Unit Summary:

Revisiting hand-building methods. Techniques: **Pinch & Coil**

History: *The History Blog Archives*

Discuss the oldest pottery known (history & function); Tie project to Native American Pottery.

Revisit the importance of Wedging (properly preparing clay for use)

Students will begin by experiencing the nuances of shaping clay with their hands. They will begin with wedging. This is a process to prepare clay for working. Without being wedged, clay will have an uneven texture which makes it hard to work with, and it could potentially develop problems as it is worked and fired. Essentially wedging helps drive the air bubbles out of the clay and prevent in kiln ceramic "explosions." Students will show they learned from their mistakes and be held more accountable.

Pinch Technique: Students will be reminded that they are able to create a three-dimensional, rounded pot-form from a ball of clay. They will demonstrate mastery of their skills by creating and smoothing 3 three-dimensional pots with ***even walls***.

Utilizing the skill / history:

Students will create a set of 3 nesting pots inspired by Native American art (6 inch, 3 inch, 1.5 inch). Students will be reminded that pinch pots are some of the oldest archeological artifacts found. Many civilizations used pinch pots for ***functional use***, we still do today.

Native Americans made pottery for cooking and food storage with many different designs symbolizing stories and showing many different patterns. Earthenware clay was molded into bowl shapes by hand and was carved with crude tools to make the designs on them. History of glaze: Beeswax and animal fats were used as glazes to waterproof the pots and bowls so that they could hold water and other liquids.

The goal of this unit is to re-introduce students to hand building techniques in ceramics in an elevated fashion. Students will think about the principles such as the form, texture, color, repetition, rhythm, and function of the finished piece.

Advanced Coil Techniques: Students will move on to coil pot building process. They will create more advanced and varied segments which they will attach to a pinch base by slipping and scoring. They will demonstrate understanding by creating an ***ornamental*** well-attached coil pot demonstrating good craftsmanship and solid construction with variety among the coils. Lastly, students will evaluate how design the element of line and the principles such as unity, variety, repetition, and rhythm were utilized to enhance the design of their coil vessel.

Suggested Pacing: Anticipated time frame is 8 classes nesting / 8 classes coil: Total 16 classes

Learning Targets

Unit Essential Questions:

- Can I create a clay piece by manipulating clay with my hands?
- What are you noticing as you are pinching?
- What does the clay feel like?
- What happens if you pinch too hard?
- Can you explain the term nesting?
- How did Native Americans seal their crude pinch pots for functional use?
- In terms of ceramics, what is a vessel?
- What is a coil? And how do you join coils together to create a solid work?
- What is the difference between a functional work and an ornamental work?

Unit Enduring Understandings:

- Students will ***comprehend and appreciate*** the nuances of shaping clay with their hands.

- Students will **wedge** clay and prepare it for safe construction.
- Students will **demonstrate** skills in creating and finishing a 3D object out of clay.
- Students will **manipulate** clay with intent and control.
- Through observation, investigation and discipline, students will **create** a functional more advanced series of pinch pots demonstrating the use of the elements and principles of design.
- Students will **draw upon historical images** for inspiration through art reference materials including videos, student and/or professional visual examples and internet access.
- Students will **connect** more advanced and varied coil segments properly with “slip and scoring” techniques.
- Students will **utilize** proper ceramic vocabulary.
- Students will **reflect** upon and **assess** the characteristics and qualities of their work and the work of others during critique.

Evidence of Learning

Formative Assessments: Frequent informal assessment and feedback are provided on a daily basis by the teacher.

Summative Assessments:

- The works produced:
 1. A **functional advanced series of 3 Native American inspired nesting pinch pots** with even walls & applied surface texture and details as demonstrated in examples.
 2. An **ornamental coil vessel** with a pinch base and varied and properly attached coil segments.
- Critique explanations and responses utilizing proper clay vocabulary / T.A.G. Format

Objectives (Students will be able to...)	Essential Content/Skills	Suggested Assessments	Standards (NJSLs)	Pacing
<p><u>For Activities 1-3</u></p> <p>Students will understand and apply processes, materials, and techniques such as wedging, pinch, and coil.</p> <p>Students will be able to produce 3 functional nesting pinch pots.</p> <p>Students will be able to produce an advanced ornamental coil vessel.</p> <p>Students will call upon the principles and elements of art to enhance the basic structure of their forms.</p>	<p>Content: Hand building techniques Wedging / Pinch / Coil Construction from clay</p> <p>History of pinch and coil Including visual examples. Examples will be of Native American clay works. Surface designs will mimic the styles depicted.</p> <p>Skills: Pinch Mold 3 functional nesting pinch pots with walls of an even thickness.</p> <p>Add texture and details with simple tools to enhance work created and</p>	<p>Activity 1 - Practice Wedging: Students will watch the teacher demonstrate how to properly wedge clay. They will then take time to practice wedging as teacher observes and helps when needed. Relate it to making pizza!</p> <p>Activity 2 /Step 1- Pinch Pinch technique demo: PROCESS/ How to make a functional Pinch Pot</p> <p>Activity 2 /Step 2 - Pinch Introduce different kinds of pinch pots: Provide a</p>	<p><u>For Activities 1-3</u></p> <p>1.1.8.D.2 The study of masterworks of art from diverse cultures and different historical eras assists in understanding specific cultures.</p> <p>1.3.8.D.1 Incorporate various art elements and the principles of balance, harmony, unity, emphasis, proportion, and rhythm/movement in the creation of two- and three dimensional artworks, using a broad array of art media and art mediums to enhance the expression of creative ideas (e.g., perspective, implied space, illusionary depth, value, and pattern).</p> <p>1.3.8.D.2 Themes in art are often communicated through symbolism, allegory, or irony. There are a wide variety of art mediums, each having appropriate tools and processes for the production of artwork. Fluency in these mediums, and</p>	Anticipated 8 class periods

<p>Students will synthesize that these methods of handbuilding clay have been used in works dating back to the Native American art studied.</p> <p>Students understand a clay work needs to be sealed to be functional. (glazed)</p>	<p>pull details from Native American works.</p> <hr/> <p>Skills: Coil Shape and assemble an ornamental coil vessel that is solid in structure and begins with a pinch base.</p> <p>Use slip and score techniques to attach individual coils.</p> <p>Utilize the elements and principles of Rhythm, Unity and Variety to enhance your design and composition.</p>	<p>PowerPoint presentation that shows other student work and Native American examples. Students will look at different kinds of pinch pots and discuss what makes certain ones successful and why others may need improvement.</p> <p>Activity 2 /Step 3- Pinch Make a set of 3 nesting Native American inspired pinch pots</p> <hr/> <p>Activity 3 /Step 1 - Coil Coil technique demo: PROCESS/ How to make & connect coils. Address slip & score techniques.</p> <p>Activity 3 /Step 2- Coil Introduce different kinds of coil vessels: Provide a PowerPoint presentation that shows other student work and professional examples. Students will look at different kinds of coil vessels and discuss what makes certain ones successful and why others may need improvement. Teacher will point out examples of rhythm achieved through the repetition of coils. This will lead to the clarification between the principles of unity and variety.</p> <p>Activity 3 /Step 3- Coil Make an advanced coil vessel</p>	<p>the use of the appropriate tools associated with working in these mediums, are components of artmaking.</p> <p>1.4.8.A.2 Art may be used for utilitarian and non-utilitarian purposes.</p> <p>1.4.8.A.7 Artwork may be both utilitarian and non-utilitarian. Relative merits of works of art can be assessed through analysis of form, function, craftsmanship, and originality.</p>	<hr/> <p>Anticipated 7 class periods</p>
<p>Students will reflect upon and assess the characteristics and qualities of their work and the work of peers.</p>	<p>Critique / T.A.G. format Tell: explain your work Ask: ask a question Give: an appropriate suggestion to a classmate</p> <p>Skills: <i>Explain and respond</i> to artistic choices via critique.</p>	<p>Participation in T.A.G. Critique: For this first critique, students will participate only with their tablemates to insure participation from all. Teacher will arrange tables with student leaders to facilitate the process. Teacher will circulate visiting each table. Teacher will also collect written suggestions to verify that students are participating on a level that demonstrates appropriate understanding of concepts presented.</p>	<p>1.4.8.B.1 Assessing a work of art without critiquing the artist requires objectivity and an understanding of the work's content and form.</p> <p>1.4.8.B.2 Visual fluency is the ability to differentiate formal and informal structures and objectively apply observable criteria to the assessment of artworks, without consideration of the artist.</p> <p>8.1.12.E.1 Produce a position statement about a real world problem by developing a systematic plan of investigation with peers and experts synthesizing information from multiple sources.</p>	<p>1 lesson</p>

Unit 2 Overview

Unit Title: Soft Slab Construction: “*International Bowls*”

Unit Summary: Students will create culturally specific bowls for a potential collaboration with the World Language Department. Ideally, these bowls can be auctioned at the World language Gala (typically held in March) and the funds raised donated to youth hunger relief. Not only is this a great opportunity for students to gain ceramic skills, but more so, to introduce them to world issues and empower them to do something to make a difference with their art. The expectation is that this class will produce more refined and intricate bowls utilizing all skills and processes they have been exposed to.

Skills: Demonstrate proficiency at slab-rolling. Revisit the term “soft slab.” Soft slabs will be molded and shaped into bowls. Design principles and qualities such as feet, textures, embossing, and shape will be added to represent region specific bowls (Italian, Spanish, French, Chinese).
Differentiation: Level of detail and design will vary based upon student skillset.

Suggested Pacing: Anticipated time frame is 12 classes

Learning Targets

Unit Essential Questions:

- How do history and culture influence ceramic forms today?
- Why are aesthetics and craftsmanship important?
- How can something functional be a work of art?
- Can art serve as a means of relief for a world issue?
- What is philanthropy?

Unit Enduring Understandings:

- Students will **understand** the importance of historical and cultural influences in ceramics and be able to demonstrate an understanding of the concepts, form and function.
- Students will **develop throwing skills** on larger bowls, and refine trimming skills.
- Students will **execute surface treatments** / strategies that reinforce decisions in form.
- Students will **plot and identify** areas of emphasis, contrast, and repetition in their designs.
- Students will be able to **describe** how each principle adds to the visual richness and complexity of the artwork.
- Students will be able to **demonstrate effective communication** in an artistic response process.
- Students will be able to **demonstrate understanding of prior knowledge** by calling upon and utilizing hand-building techniques such as pinch, coil, slab or any combination and slip and score techniques for successful clay attachments.
- Students will be able to **create** a functional and decorative ceramic bowl.
- Students will be able to **discuss** how an artist communicates meaning in an artwork.

Evidence of Learning

Formative Assessments: Frequent informal assessment and feedback are provided on a daily basis by the teacher.

Summative Assessments:

- The work produced: **2 ceramic bowls influenced by a particular culture**
Bowl designs will show the influences of the cultures of Spain, Italy, France or China.
- Critique explanations and responses / T.A.G. Format

Alternative Assessment: Use clay skills to create an object other than a bowl.

Objectives (Students will be able to...)	Essential Content/Skills	Suggested Assessments	Standards	Pacing
<p>Learn the importance of historical and cultural influences in ceramics and be able to demonstrate an understanding of the concepts, form and function.</p> <p>Develop throwing skills, mold soft slabs, and refine trimming skills.</p> <p>Execute surface treatments that reinforce decisions in form.</p> <p>Identify areas of emphasis, contrast and repetition in vessel designs.</p> <p>Demonstrate prior knowledge by calling upon and utilizing hand-building techniques such as pinch, coil, slab or any combination and the importance of slip and score techniques for successful clay attachments.</p> <p>Create a functional and decorative ceramic bowl.</p>	<p>Content: Reinforce hand building techniques wedging / throwing and rolling a slab</p> <p>Discuss the history of pottery, especially types of bowls, and how they demonstrate qualities inherent to their culture.</p> <p>Review of prior Skills: Roll a smooth & even slab.</p> <p>Skills: *Drape a soft slab to mold a bowl form.</p> <p>Properly store long term projects in plastic to keep in moisture as long as needed.</p> <p>Add feet to finish work/ utilize slip & score techniques to secure culturally significant design elements.</p> <p>Add design elements such as texture, embossing, shape to reflect a specified culture.</p> <p>Decide on a color palette reflective of your specified culture to add emphasis and interest to your completed bowl.</p>	<p>Activity 1: Countries/cultures will be assigned. Each table mate will have the same country to prompt discussion among peers. (Typically; 4 students per table) Teacher will pick out capable table leaders to guide their groups.</p> <p>Students will use Chromebooks to research functional pottery of their specified region. They will collaborate to compile a list of the most significant shapes, imagery, and colors inherent of their location. Table leaders will facilitate discussions.</p> <p>Table groups will share information to ensure that all students become versed in design elements and functions of all cultures.</p> <p>Activity 2: Students will come up with bowl designs in their artist journals. Sketches will need teacher approval. Designs will be shared with World language teachers for input.</p> <p>Activity 3 Revisit Wedging: Students will wedge clay to prepare for use.</p> <p>Activity 4 /Step 1 Throw a slab: Slab should be relatively even in thickness and somewhat rectangular.Slab must be kept moist for soft slab molding.</p>	<p>1.1.8.D.1 Art is a universal language. Visual communication through art crosses cultural and language barriers throughout time.</p> <p>1.1.12.D.2 Stimuli for the creation of artworks can come from many places, including other arts disciplines.</p> <p>1.2.12.A.2 Access to the arts has a positive influence on the quality of an individual's lifelong learning, personal expression, and contributions to community and global citizenship.</p> <p>1.3.8.D.1 The creation of art is driven by the principles of balance, harmony, unity, emphasis, proportion, and rhythm /movement.</p> <p>1.3.8.D.4 Universal themes exist in art across historical eras and cultures. Art may embrace multiple solutions to a problem.</p> <p>1.3.12.D.5 Two- and three-dimensional artworks can be rendered culturally specific by using the tools, techniques, styles, materials, and methodologies that are germane to a particular cultural style.</p> <p>9.3.12.AR-VIS.1 Describe the history and evolution of the visual arts and its role in and impact on society.</p> <p>NJSLSA.SL1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.</p>	Anticipated 11 class periods

		<p>Activity 4 /Step 2</p> <p>Drape soft slab over plastic mold to define your bowl shape. Later, excess clay will be trimmed.</p> <p>Students will add design elements such as texture, embossing, and shape to reflect a specified culture.</p> <p>Add feet and/or di-cuts to enhance culturally driven designs.</p>		
<p>Students will reflect upon and assess the characteristics and qualities of their work and the work of others.</p> <p>Students will discuss how an artist communicates meaning in an artwork.</p> <p>Students will be able to describe how each chosen particular principle adds to the visual richness and complexity of the artwork.</p> <p>Students will demonstrate effective communication in an artistic response process.</p>	<p>Critique /T.A.G. format</p> <p>Tell: about your own work</p> <p>Ask: ask questions</p> <p>Give: an appropriate suggestion to a classmate</p> <p>Skills:</p> <ul style="list-style-type: none"> • <i>Explain and respond</i> to artistic choices via critique. • <i>Evaluate and justify</i> design ideas and concepts for use in personal artworks. 	<p>Participation in T.A.G. Critique: Students will participate as a whole. Teacher will call on students to check for understanding if they do not willingly participate. Teacher will also collect written suggestions to verify that students are participating on a level that demonstrates appropriate understanding of concepts presented.</p>	<p>1.4.8.B.1 Assessing a work of art without critiquing the artist requires objectivity and an understanding of the work's content and form.</p> <p>1.4.8.B.2 Visual fluency is the ability to differentiate formal and informal structures and objectively apply observable criteria to the assessment of artworks, without consideration of the artist.</p>	1 class period

Unit 3 Overview

Unit Title: Clay Slab: *Wall Shrine*
(Students will learn to independently operate the slab roller)

Unit Summary:

In this unit, students will further develop their knowledge of hand-building through the method of slab. After mastering slab throwing, students will refine the process by rolling their slab for even thickness utilizing the slab roller properly and independently.

Skills: Demonstrate slab-making techniques: operating the slab roller. Slipping and scoring walls and additional raised segments, adding surface embossment and decoration, and creating depth (or the illusion of greater depth) within a shallow space. Remind students they will rely on the same slip & score techniques they used on their coils vessels. This process will keep added pieces of clay from falling off works. Lastly, students will be reminded how to add greater depth with the use of undercutting techniques.

Utilizing the skill: *Creating a ceramic personal shrine*

A shrine is defined as a “*container or receptacle for sacred relics.*” A shrine can also be a place that people visit because it is connected with someone or something that is important to them. In most cases, a shrine is devoted to a religious person or relic, but ours will be personal shrines devoted to

someone or something that is important in each individual's life. The word shrine comes from the Latin scrinium, which means a case for books or papers, or a chest. Shrines are highly decorated. Students will create visual images or forms from observation, memory and imagination to convey ideas and personal meaning with attention to point of view, details, and spatial relationships. Students will view a variety of Tibetan shrines, review Tibetan and Buddhism history, make connections to other current artists before creating and writing about a shrine of their own. This will offer opportunities to discuss different artists, genres of art, techniques, and styles of art. (Infusion of Art History)

Students will do a **See, Think, Wonder** routine discussing symbolism. They will view a powerpoint of a brief history of Tibetan art and culture. Students will discuss the arrangement of the images and their meanings. Students will make a list of things from their lives and come up with corresponding imagery, objects, or symbols to go with their ideas.

Suggested Pacing: Anticipated time frame is 14 classes

Learning Targets

Unit Essential Questions:

- What are the 3 methods of creating a slab?
- What is the difference between a thrown, a hand rolled and a mechanically rolled slab?
- What is undercutting?
- Can one turn the “illusion” of form into the realization of form based on medium?
- What is the historical significance of a shrine?
- Can objects, words, or images serve as personal representations?

Unit Enduring Understandings:

- Students will be able to **roll** a clay slab properly using the slab roller.
- Students will be able to **experiment** with various tools to create textures evident in images of the examples.
- Students will be able to **interpret, & explain** works pertaining to personal imagery & mood portrayed.
- Students will be able to **implement clay techniques**: slab, slip, score, undercutting.
- Students will be able to **develop, revise and reflect** on ideas for expression in artwork.
- Students will be able to **identify and utilize** visual elements and principles of art in works.
- Students will **utilize** additive and subtractive methods to create a foreground, middleground and background in a work.
- Students will **monitor** the drying process & **judge** the correct time for attaching clay pieces.
- Students will **create** a successful layered ceramic wall shrine.
- Students will be able to **discuss** how an artist communicates meaning in an artwork.

Evidence of Learning

Formative Assessments: Frequent informal assessment and feedback are provided on a daily basis by the teacher.

Summative Assessments:

- The work produced: ***A bisque fired layered slab wall shrine***: Students will design, create & construct a successful artwork through the use of tools and techniques associated with slab building. The wall piece will convey the artist's intended mood, emotion, or story.
- Critique explanations and responses / T.A.G. Format

Objectives (Students will be able to...)	Essential Content/Skills	Suggested Assessments	Standards	Pacing
<p>Students will be able to identify and utilize visual elements and principles of art in works to develop, revise and reflect upon their own ideas for personal expression.</p> <p>Students will be able to understand and explain the significance of shrines in history and the symbolism represented.</p> <p>Students will understand and apply clay processes, materials, and techniques such as wedging, rolling and refining a slab, utilizing slip and scoring techniques for connecting clay pieces and carving techniques for clay shaping and removal.</p> <p>Students will undercut shapes to create the "illusion" of greater space in each relief piece.</p> <p>Students will be able to come up with objects, meaningful words, or images to personalize their work.</p> <p>Students will be able to produce a personal clay wall shrine exhibiting 2 layers and depth.</p>	<p>Content: History Explain and present visual examples via PowerPoint</p> <p>Explain: A shrine is a <i>"container or receptacle for sacred relics."</i> A shrine can also be a place that people visit because it is connected with someone or something that is important to them. In most cases, a shrine is devoted to a religious person or relic, but ours will be personal shrines devoted to someone or something that is important in each individual's life.</p> <p>Students will view a variety of Tibetan shrines, review Tibetan and Buddhism history, make connections to other current artists before creating and writing about a shrine of their own. Students will create visual images or forms from observation, memory and imagination to convey ideas and personal meaning with attention to point of view, details, and spatial relationships.</p> <p><u>Skills:</u> Roll 2 smooth and even slab utilizing the slab roller.</p> <p>Trim slabs: ornamental design blueprints will be supplied.</p> <p>Connecting slabs to create a <i>shadow box</i> look and depth in the work.</p> <p>Establish foreground and background within the shallow depth of the connected slabs.</p>	<p>Provide a PowerPoint presentation that shows a variety of Tibetan shrines and other student examples. Through question and answer, point out symbolism and personal significance exhibited within the works.</p> <p>Students will analyze a variety of Tibetan shrines and discuss symbolism and possible meanings presented during a Pair and Share Activity. Each group will present their findings. Students will create a blueprint of their shrine.</p> <p>On an index card, students will write about the "meaning" or symbolism contained within their shrine design.</p> <p>Students will produce a shadow box style personal shrine. The work will be ornamental and exhibit proper techniques for rolling, attaching, and surface decorating.</p>	<p>1.1.8.D.1 Art is a universal language. Visual communication through art crosses cultural and language barriers throughout time.</p> <p>1.1.8.D.2 The study of masterworks of art from diverse cultures and different historical eras assists in understanding specific cultures.</p> <p>1.1.12.D.1 Common themes exist in artwork from a variety of cultures across time and are communicated through metaphor, symbolism, and allegory.</p> <p>1.2.8.A.3 The arts reflect cultural mores and personal aesthetics throughout the ages.</p> <p>1.2.12.A.1 Cultural and historical events impact art-making as well as how audiences respond to works of art.</p> <p>1.3.8.D.1 The creation of art is driven by the principles of balance, harmony, unity, emphasis, proportion, and rhythm/movement.</p> <p>1.3.8.D.3 The classification of art into various art genres depends on the formal aspects of visual statements (e.g., physical properties, theoretical components, cultural context). Many genres of art are associated with discipline-specific arts terminology.</p> <p>1.3.8.D.4 Universal themes exist in art across historical eras and cultures. Art may embrace multiple solutions to a problem.</p> <p>1.3.8.D.6 The visual possibilities and inherent qualities of traditional and contemporary art materials (including digital media) may inform choices about visual communication and artmaking techniques.</p> <p>1.3.12.D.3 The artist's understanding of the relationships among art media, methodology, and visual statement allows the artist to use expressionism, abstractionism (nonobjective art), realism/naturalism, impressionism, and</p>	Anticipated 13 class periods

	Surface decoration: Add shapes, images or words to personalize the piece.		<p>other genre styles to convey ideas to an audience.</p> <p>NJSLSA.SL1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.</p> <p>8.1.12.E.1 Produce a position statement about a real world problem by developing a systematic plan of investigation with peers and experts synthesizing information from multiple sources.</p>	
Students will reflect upon and assess the characteristics and qualities of their work and the work of others.	<p>Critique /T.A.G. format</p> <p>Tell: about your own work</p> <p>Ask: ask questions</p> <p>Give an appropriate suggestion: to a classmate</p> <p>Skills:</p> <ul style="list-style-type: none"> • <i>Explain and respond</i> to artistic choices via critique. • <i>Evaluate and justify</i> design ideas and concepts for use in personal artworks. 	Participation in T.A.G. Critique: Students participate as a whole this time. Teacher will call on students to check for understanding as well as collect written suggestions to verify that students are participating on a level that demonstrates appropriate understanding of concepts presented.	<p>1.4.8.B.1 Assessing a work of art without critiquing the artist requires objectivity and an understanding of the work's content and form.</p> <p>1.4.8.B.2 Visual fluency is the ability to differentiate formal and informal structures and objectively apply observable criteria to the assessment of artworks, without consideration of the artist.</p>	1 class period

Unit 4 Overview

Unit Theme: Glazing techniques: *It's not just paint*
 Students will apply this knowledge to embellish the wall shine they completed in the last unit.

Unit Summary:
 This unit provides students with a step by step guide to glazing, including a demonstration on the ingredients/make up of glazes for ceramics, the variety of temperatures and types, as well as a lesson on application. Students will develop the skills needed to decorate and glaze ceramics appropriately according to function, design and aesthetic considerations for the piece. Thematic meaning will be influenced by pattern, color and textures, according to the condition of the clay

(wet, leather hard, dry or bisque). Glaze application methods will include dip, pour, brush and spray. Demonstrations and lecture will include proper preparation for firing.

Background: The use of glazes is familiar in many everyday articles, however, the technology involved in composition and application is complex. Many, almost an infinite, number of variations are possible within many generic types such as clear, glossy, matt, colored, textured.

Firing of Ceramic Glazes: Conventional glazes are not fired below 950°C and may be fired as high as 1430°C depending on the application. Cone number is indicated on glaze container.

Key Properties: There are no fixed properties for glazes as their composition and use is so varied.

Key Concept: The application of glaze may be purely for aesthetic reasons, functional purposes or both. One of the most common functional reasons is to provide an impermeable barrier to an otherwise porous ceramic body, as is the case with the common tea or coffee cup, while at the same time providing a visually pleasing surface to the article.

Steps for success:

1. Stir the glaze well with the handle of the brush. Wipe off handle.
2. Apply the glaze with brush or sponge.
3. Work with the background or under glaze first.
Let dry, and then repeat with the same color or a different one.
4. The layers or coats of glaze depend on the consistency of the glaze. The thinner the glaze use approximately 4 layers of glaze; thicker glaze, 2 to 3 layers or coats to give a rich surface look. Different colors may be painted and textured or patterned on top of each other.
5. Carefully clean your brush between colors.
6. Let dry completely before glaze firing.
7. Fire to the correct cone temperature labeled on original container of glaze.

Suggested Pacing: Anticipated time frame is 6 classes

Learning Targets

Unit Essential Questions:

- What are the effects of surface enhancement?
- How is glaze different from paint?
- What is the difference between glaze and underglaze?
- What does the cone fire number mean?
- What kind of texture can glaze take on?
- Are all glazes glossy?
- Do all glazes work on all temperatures of clay?
- What makes color in glazes?

Unit Enduring Understandings:

- Students will be able to **apply** basic surface decoration, glazing, and firing processes.
- Students will **use** the various decorating techniques to enhance the bisqueware.
- Students will be able to **differentiate** between the various types of glazes and underglazes.
- Students will **apply** underglazes and glazes using proper application techniques.
- Students will **demonstrate** kiln loading, firing and unloading procedures.

- Students will **take** responsibility for maintaining ceramics materials, tools and equipment, and following correct classroom procedures.
- Students will **explore** pre-bisque surface techniques: applique and sgraffito.
- Students will **demonstrate** post-bisque treatments such as: resists, washes, and stains.
- Students will **research** glaze recipes and **explore** mixing glazes.
- Students will be able to **self-assess** through written and verbal analysis and class critiques.
- Students will **record** glaze outcomes and information for future use (color swatch, cone #)

Evidence of Learning

Formative Assessments: Frequent informal assessment and feedback are provided on a daily basis by the teacher.

Summative Assessments:

- The work produced: ***A glaze fired wall shrine*** :
Students will adorn the surface of their wall shrine to enhance the intended mood, emotion, or story through technique and color selection.
- Critique explanations and responses / T.A.G. Format

Alternative Assessment: Students may choose the theme (shape, design etc) of their clay piece

Objectives (Students will be able to...)	Essential Content/Skills	Suggested Assessments	Standards (NJSLs)	Pacing
<p>Students will be able to apply basic surface decoration, glazing, and firing processes.</p> <p>Students will use the various decorating techniques to enhance the bisqueware shrine.</p> <p>Students will be able to differentiate between various types of glazes and underglazes presented.</p> <p>Students will apply underglazes and glazes using proper application techniques.</p> <p>Students will demonstrate kiln loading and unloading procedures.</p> <p>Students will take responsibility for maintaining ceramics materials, tools and equipment, and following correct classroom procedures.</p> <p>Students will record glaze outcomes and information for future use.</p>	<p>Content: Presentation of content and terms:</p> <p><u>Kiln</u>: A furnace or oven unit to harden and dry wares and fire clay. <u>Fire</u>: Intense heat usually in a kiln. <u>Bisque</u>: The first firing to harden the clay. <u>Bone-hard Stage</u>: The clay is as hard as a bone, dried and ready to fire in the kiln; at the end of this stage it is called "Greenware". <u>Glaze</u>: Clay slip that has minerals or colorants added. Glaze can have a matt, satin or glossy finish. <u>Glaze firing</u>: The second firing stage. The liquid minerals chemically fuses to the clay piece making a glass-like appearance to the surface of the pottery or ceramic piece.</p> <p><u>Explain Procedure</u>:</p> <ul style="list-style-type: none"> • Stir the glaze well with a popsicle stick. • Apply the glaze with brush or sponge. • Work with the background or under 	<p>Activities: Surface Decoration Techniques demonstration</p> <p>Students will practice techniques on bisque scraps.</p> <p>Discuss results such as streaks, poor or uneven coverage, glaze on bottom surface, etc. Troubleshoot solutions.</p> <p>Present Procedures: Kiln Loading, Firing , and unloading</p> <p>Allow students to load the kiln under teacher supervision. Question during process to ensure understanding and successful outcomes.</p> <p>Final glaze fired work</p>	<p>1.1.12.D.1 Common themes exist in artwork from a variety of cultures across time and are communicated through metaphor, symbolism, and allegory.</p> <p>1.2.8.A.1 Technological changes have and will continue to substantially influence the development and nature of the arts.</p> <p>8.1.8.A.1 Demonstrate knowledge of a real world problem using digital tools.</p>	Anticipated 5 class periods

	<p>glaze first. Let dry, and then repeat with the same color or a different one.</p> <ul style="list-style-type: none"> • The layers or coats of glaze depend on the consistency of the glaze i.e. -- The thinner the glaze use approximately six layers of glaze; thicker glaze, three layers or coats to give a rich surface look. • Different colors may be painted and textured or patterned on top of each other. U • Be careful cleaning off the brush between colors. • Let dry completely before glaze firing. • When finished, fire to the correct cone temperature labeled on original container of glaze. <p><u>Explain the Process:</u> The kiln is an oven or furnace unit to fire the clay to the correct temperature. The intense heat turns the clay into pottery or ceramics. Your clay is fired to cone 06, about 1,945 degrees. The whole firing process takes about 24 hours for bisque firing.</p> <p>First warming the kiln, to make sure everything inside is bone-hard dry, then bringing it up to the right temperature very slowly, then letting it cool down slowly.</p> <p>The second firing of the clay is called glaze firing. This firing process is faster taking about 6 hours to fire and overnight to cool.</p> <p>The paint-like glaze is actually clay slip that has a chemical colorant or minerals added to it.</p> <p>Liquid glaze is usually applied with brushes, sponges, dipped or airbrushed onto the surface. We will brush many layers onto the surface of your bisque fired piece to give it a rich-looking surface quality.</p>			
--	-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	--	--	--

	<p>Skills: Prepare a bisque piece for glaze fire.</p> <p>Properly and neatly apply several coats of glaze to your wall shrine. Any technique presented is acceptable.</p>			
Students will reflect upon and assess the characteristics and qualities of their work and the work of peers.	<p>Critique / T.A.G. format Tell: explain your work Ask: ask a question Give: an appropriate suggestion to a classmate</p> <p>Skills: Explain and respond to artistic choices via critique.</p>	<p>Participation in T.A.G. Critique: Students participate as a whole this time. Teacher will call on students to check for understanding as well as collect written suggestions to verify that students are participating on a level that demonstrates appropriate</p>	<p>1.4.8.B.1 Assessing a work of art without critiquing the artist requires objectivity and an understanding of the work's content and form.</p> <p>1.4.8.B.2 Visual fluency is the ability to differentiate formal and informal structures and objectively apply observable criteria to the assessment of artworks, without consideration of the artist.</p> <p>CRP4. Communicate clearly and effectively and with reason.</p> <p>CRP6. Demonstrate creativity and innovation.</p> <p>NJSLSA.SL1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.</p>	1 lesson

Unit 5 Overview

Unit Title: Wheel Throwing: *Get a handle on it*

Unit Summary:

Stage 1: Preparation This first stage in teaching throwing, is to provide students with a worksheet designed to address all the critical points associated with habit forming for wheel throwing technique: centering, opening, and pulling the clay. Begin by having students read the worksheet, then present them with several questions to make sure they have read it carefully.

Stage 2: Practical Demonstration Students will watch the practical demonstration which will reference to the worksheet. Teacher will demonstrate all of the steps listed to further reinforce the information. Teacher can intentionally make a mistake in the process while demonstrating, so the class can discuss what happened. Teacher will encourage the students to ask the following questions: *Why did the mistake happen? What should have been done differently? How can the mistake be corrected?* This will show students how to learn from the inevitable mistakes that will arise as they build their skills.

Stage 3: Hands On Everyone will get a turn to go through the basic steps of centering and opening and pulling on the wheel. The whole class can watch and learn as each student works. Different issues will arise and we will help each other!

Project: Wheel throwing a mug with a handle The finished product will be 2 “matching” coffee mugs. They will be functional and durable. Because these objects will be high fired, we must remember to factor in the **shrinkage** as we learned in Intro to Ceramics. In this case, the clay shrinks about 13% through the full process of drying, bisque firing (cone 06) & glaze firing (cone 6).

Motivation: The Greeks were famous for their beautiful red and black pottery. This lesson will be an introduction into the history of Greek art.

- Present a wide variety of mugs via a PowerPoint presentation
- Tie the project to Ancient Greek pottery
- Show different mugs available for purchase on etsy.com.
- Watch a YouTube video of an artist throwing a mug on the wheel

Suggested Pacing: Anticipated time frame is 14 classes

Learning Targets

Unit Essential Questions:

- What is the difference between a thrown ceramic work and a hand built item?
- How can I identify a work as Greek pottery?
- How do I compensate for clay shrinkage?
- What makes a wheel thrown object functional?

Unit Enduring Understandings:

- Students will **explore** the purposes of ceramic vessels where form meets function.
- Students will be able to **create multiple wheel thrown works focusing on:** even walls, finished rim, balanced proportions, smooth foot.
- Students will **demonstrate** knowledge of wheel throwing techniques: centering, opening, pulling walls, trimming.
- Students will be able to **troubleshoot** “mistakes” as they arise.
- Students will be able to **utilize handle pulling techniques** with sufficient skill, confidence, and sensitivity that their intentions are carried out in their artworks.
- Students will be able to **create** two matching pieces. (focus on identical proportion)

Evidence of Learning

Formative Assessments: Frequent informal assessment and feedback are provided on a daily basis by the teacher.

Summative Assessments:

- The works produced: **A pair of ancient Greek inspired matching mugs with secure handles:** Students will design, create & construct 2 successful functional mugs utilizing the pottery wheel. Works should exhibit even walls and matching proportion.
- Critique explanations and responses / T.A.G. Format

Objectives (Students will be able to...)	Essential Content/Skills	Suggested Assessments	Standards (NJSLs)	Pacing
<p>Students will apply various elements and principles to own work.</p> <p>Students will analyze the purposeful use of the art principles and elements in a successful vessel.</p> <p>Students will be able to understand and explain the significance of Ancient Greek pottery.</p> <p>Students will explore the purposes of various vessels</p> <p>Students will properly utilize wheel for centering, and shaping with sufficient skill, confidence, and sensitivity that their intentions are carried out in their artworks.</p> <p>Students will initiate, define, and solve challenging 3D visual art problems independently.</p> <p>Students will utilize clay to communicate ideas.</p> <p>Students will be able to come up with objects, words, or images to personalize their work.</p> <p>Students will be able to produce 2 functional and matching mugs with properly attached handles.</p>	<p>Content: Introducing the wheel.</p> <p><u>Introduce and explain techniques and processes:</u> This first stage in teaching throwing, is to provide students with a worksheet designed to address all the critical points associated with habit forming for wheel throwing technique: centering, opening, and pulling the clay. Begin by having students read the worksheet, then present them with several questions to make sure they have read it carefully.</p> <p><u>Practical Demonstration:</u> Students will watch the practical demonstration which will reference to the worksheet. Teacher should move slowly and ask the students how they should be executing the technique according to the worksheet. Teacher demonstrates all of the steps listed to further reinforce the information.</p> <p><u>Hands On</u> Students will get a turn to go through the basic steps of centering and opening and pulling on the wheel. The finished product will be 2 “matching” coffee mugs. They will be functional and durable. Because these objects will be high fired, we must remember to factor in the shrinkage as we learned in Intro to Ceramics. In this case, the clay shrinks about 13% through the full process of drying, bisque firing (cone 06) & glaze firing (cone 6).</p> <p><u>Infusion of Art History:</u> The Greeks were famous for their beautiful red and black pottery. This lesson will be an introduction into the history of Greek art.</p> <ul style="list-style-type: none"> • Present a wide variety of mugs via a PowerPoint presentation • Tie the project to Ancient Greek pottery • Show different mugs available for purchase on etsy.com. 	<p>Introducing the wheel worksheet.</p> <p>Demonstrate Processes: Have students give each step a try</p> <p>Make a mistake to trigger a conversation. Prompt students to troubleshoot and share possible solutions</p> <p>Check for understanding of throwing, centering and pulling through doing.</p> <p>Final bisque works: 2 symmetrical and functional mugs.</p> <p>Final Glazed works: Surface decoration and designs along with glazing patterns are neatly done and based on Ancient Greek pottery designs.</p>	<p>1.3.P.D.1 Demonstrate the safe and appropriate use and care of art materials and tools.</p> <p>1.3.P.D.5 Demonstrate planning, persistence, and problem solving skills while working independently, or with others, during the creative process.</p> <p>1.3.2.D.4 Explore the use of a wide array of art mediums and select tools that are appropriate to the production of works of art in a variety of art media.</p> <p>1.3.8.D.1 The creation of art is driven by the principles of balance, harmony, unity, emphasis, proportion, and rhythm/movement.</p> <p>1.3.8.D.5 Examine the characteristics, thematic content, and symbolism found in works of art from diverse cultural and historical eras, and use these visual statements as inspiration for original artworks.</p> <p>9.3.12.AR-VIS.1 Describe the history and evolution of the visual arts and its role in and impact on society.</p> <p>CRP6. Demonstrate creativity and innovation.</p>	Anticipated 13 class periods

	<ul style="list-style-type: none"> • Watch a YouTube video of an artist throwing a mug on the wheel <p><u>Skills:</u></p> <ol style="list-style-type: none"> 1. Center, pull, and shape 2 matching mugs. 2. Pull and properly attach a handle to a wheel thrown vessel. 	<p>Mugs are symmetrical</p> <p>Handles are securely attached</p> <p>Glaze designs are neatly applied and offer full coverage to ensure functionality.</p>		
<p>Students will effectively communicate thoughts and ideas through verbal critiques.</p> <p>Students will reflect upon and assess the characteristics and qualities of their work and the work of peers.</p> <p>Students will describe the impact (or results) of the artist's use of principles and elements on the viewer.</p>	<p>Critique / T.A.G. format</p> <p>Tell: explain your work</p> <p>Ask: ask a question</p> <p>Give: an appropriate suggestion to a classmate</p> <p>Skills:</p> <p><i>Explain and respond</i> to artistic choices via critique.</p>	<p>Participation in T.A.G. Critique: Students participate as a whole this time. Teacher will call on students to check for understanding as well as collect written suggestions to verify that students are participating on a level that demonstrates appropriate</p>	<p>1.4.8.B.1 Assessing a work of art without critiquing the artist requires objectivity and an understanding of the work's content and form.</p> <p>1.4.8.B.2 Visual fluency is the ability to differentiate formal and informal structures and objectively apply observable criteria to the assessment of artworks, without consideration of the artist.</p> <p>8.1.12.E.1 Produce a position statement about a real world problem by developing a systematic plan of investigation with peers and experts synthesizing information from multiple sources.</p>	1 lesson