

Madison Public Schools

Introduction to Ceramics

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Course Overview

Description

This semester long course will explore 4 aspects of Visual Art:

Production, Aesthetics, History/Culture & Critique

This course has been designed to yield successful outcomes for both beginners and more advanced ceramic students. Students will explore, uncover, and expand upon their artistic identities. This course will focus on skill development, synthesize processes and product, and encourage risk-taking and self-expression while versing students in the principles and elements of art.

Students will be introduced to varied cultures and their usage of ceramics as a means of expression over centuries. Students will explore the work of featured artists with both an aesthetic and critical eye. Throughout the semester, students will create 3D ornamental and/or functional works first with basic hand building techniques and later with more advanced techniques and processes. The initial weeks of this course will be devoted to understanding clay and its three properties before moving on to foundational hand building techniques such as pinch, coil, and slab. Later, students will explore the process of recycling clay and creating slip and slurry and modeling forms. Students will also learn procedures for the firing process such as cone value and the stages involved in making successful functional projects such as bisque fire, glaze fire, etc. After the original works of art are created, properly dried, and bisque fired, students will explore color theory and glaze their works. Students will become versed in the varied effects created from different glazing techniques. Lastly, this course will prompt investigations that enhance critical thinking through reflection, explaining, and responding to artistic choices via critique.

Goals

This course aims to:

- **Reveal** that an individual's informed choice and appropriate application of media, techniques and/or processes enhance personal expression and determine the quality of art.
- **Synthesize** that ceramic art has been an integral part of practically every culture from the beginnings of man. An understanding of this history, as well as, an understanding of the elements and principles of design can lead to an effective use of visual communication in all areas of life; aesthetic choices are achieved through this understanding.
- **Demonstrate** skills in all of the basic hand-building techniques: pinch pots, coil, and slab.
- **Apply** basic surface decoration, texture, glazing, and firing processes.
- **Define and solve** challenging ceramics problems applicable to the success of designs.
- **Understand** how the principles and elements of design are tied into form and function.
- **Discuss** the purpose of traditional and contemporary ceramics within a variety of time frames, cultures, and uses.
- **Analyze** shape and form, techniques and process used by various cultures to create functional or nonfunctional objects.
- **Take responsibility for maintaining** ceramics materials, tools and equipment, and following correct classroom procedures.
- **Explain and respond** to artistic choices via critique.
- **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 supplies available to them--especially clay, as appropriate for Ceramics projects.

Supplemental:

List of supplemental resources can be found here:

<https://docs.google.com/document/d/1fFvxCXj11OdkQw7vHJAUzwHc7bxWlovBKS8BxE6KkiU/edit>

Resources

Suggested activities and resources page:

<https://docs.google.com/document/d/1fFvxCXj11OdkQw7vHJAUzwHc7bxWlovBKS8BxE6KkiU/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: The properties of Clay: *“More than getting your hands dirty”*

Unit Summary: There are three essential properties that make clay different from dirt. They are **plasticity**, **porosity**, and the **ability to vitrify**. In addition to understanding the properties, students will learn that shrinkage plays a key role in planning ceramic works.

Students will become versed in these properties and explore how clay dries and shrinks and how that impacts the creation of clay works. Students will also become versed in the moisture content of clay and the processes involved in the successful production of clay works including determining the shrinkage ratio. Students will be introduced to studio safety rules, as well as proper usage of tools, tool cleaning procedures, and materials needed for success such as canvass cloths, masonite travel boards, and plastic storage bags to keep the moisture in their work until it is ready to begin the leather hard stage.

Suggested Pacing: 3 days / **revisit** results of shrinkage in 14 days to discuss findings/1 class period total: 4 days

Learning Targets

Unit Essential Questions:

- How is clay an art form?
- What do I need to know before I can create an object with clay?
- How much will my clay piece shrink?
- Can I revitalize clay once it has reached the leatherhard stage?

Unit Enduring Understandings:

- Students can list and distinguish the three properties of clay.
- Students will comprehend that clay shrinks as it dries.
- Students can calculate the shrinkage ratio of the particular clay they will use for projects.
- Students can synthesize that moisture must evaporate from a clay body over an extended period of time before it is placed in the kiln for bisque fire for the most successful outcomes.

Evidence of Learning

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

Summative Assessments:

- **Pair & Share Activity:** After teacher discussion on water content and evaporation process / Students will work with a partner to discuss and ***predict*** how much their clay disk will shrink in 14 days at room temperature. (This will be an initial guide to insure understanding)
- **Work produced: 3" clay disc**
Students will revisit and measure after 14 day drying period. This will serve as a visual example of shrinkage which will become increasingly more important as projects become more complex and precise.

Objectives (Students will be able to...)	Essential Content/Skills	Suggested Assessments	Standards	Pacing
<p>Students will be able to list the properties of clay.</p> <p>Students can comprehend how clay air dries and shrinks.</p> <p>Students will synthesize that shrinkage is the result of water evaporation.</p> <p>Students will learn to compensate for the moisture content of clay and the impact of water evaporation.</p> <p>Students will properly utilize and store clay.</p>	<p>Content: There are three essential properties of clay: plasticity, porosity, and the ability to vitrify.</p> <p>Clay dries and shrinks which impacts final size, structure and integrity of clay works.</p> <p>You can roughly determine the moisture content of clay with a simple experiment such as this one. The results will allow students to calculate the shrinkage ratio of the clay used for future projects.</p> <p>Skills:</p> <ul style="list-style-type: none"> • Identify the three properties of clay. • Properly cut, utilize and store clay. • Determine the shrinkage ratio of clay. 	<p><u>Pre-Activity:</u></p> <ol style="list-style-type: none"> 1. Go over room organization and supply locations. 2. Present Classroom rules and the importance of studio safety. <hr/> <p><u>Activity:</u></p> <ol style="list-style-type: none"> 3. First, on a large index card, draw a 3" circle. Next, create a clay disc 3" in diameter and 1/4" in depth. Lastly, place it exactly over your drawn circle. 4. Pair & Share Activity: Work with a partner and predict what the diameter of your disc will be after shrinkage occurs based on the information you were presented. <i>Predictions should be fairly reasonable after teacher lesson.</i> 5. Revisit and measure shrinkage after a 14 day period of room temperature drying. 6. Determine the shrinkage ratio. Was your prediction reasonably close? 	<p>1.2.8.A.1 Technological changes have and will continue to substantially influence the development and nature of the arts.</p> <p>1.3.5.D.4 The characteristics and physical properties of the various materials available for use in art-making present infinite possibilities for potential application.</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>CRP4. Communicate clearly and effectively and with reason.</p> <p>CRP6. Demonstrate creativity and innovation.</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>Initial: 3 days</p> <p>Revisit in 14 days: For 1 day</p> <hr/> <p>Total: 4 days</p>

Unit 2 Overview

Unit Title: Hand Building Techniques: *Pinch & Coil*

Unit Summary: Building on previous understanding of clay and its properties the students will gain insight into hand-building methods. Techniques: **Pinch & Coil**

History: *The History Blog Archives*

Discuss the oldest pottery known (pictures, history, functions)

Introduction: Wedging (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.”

Pinch Technique: Students will see that they are able to create a simple three-dimensional, rounded pot-form from clay. They will demonstrate mastery of their skills by creating and smoothing a three-dimensional pot with ***even walls***. This basic pot will then be transformed into an owl planter .

(Differentiation: level of detail & decoration will vary based on student’s skillset)

Students will be made aware that pinch pots are some of the oldest archeological artifacts found. Many civilizations used pinch pots for ***functional use***, we still do today. The goal of this unit is to introduce students to hand building techniques in ceramics. Students will also learn how to use basic ceramic tools to create texture and designs on their final pieces. They will think about the principles such as the sculptural form, textures, color, and function of the finished piece.

Coil Technique: Next, students will move on to coil pot building process. They will create “worm-like” segments which they will attach by slipping and scoring. They will demonstrate understanding by creating an ***ornamental*** well-attached coil pot demonstrating good craftsmanship and solid construction. This process is harder than simple pinch construction and requires more attention to direction, especially when attaching coil segments. Lastly, students will evaluate how design principles such as unity, variety, and rhythm were utilized to enhance the design of their coil vessel.

Suggested Pacing: Anticipated time frame is 7 classes pinch / 7 classes coil: Total 14 classes

Learning Targets

Unit Essential Questions:

- Can I create a clay piece by manipulating clay with my hands?
- What is a pinch pot?
- How have different cultures utilized the pinching method of hand-building clay into art?
- In terms of ceramics, what is a vessel?
- What is a coil?
- How do you join coils together to create a solid work?

- Is one hand building method better to use than another?
- What techniques and simple tools are used in expressing simple texture and design in the development of a clay work of art?
- 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 can wedge clay and prepare it for safe construction.
- Students can demonstrate skills in creating and finishing a 3D object out of clay.
- Students can manipulate clay with intent and control.
- Through observation, investigation and discipline, students will create a functional pinch pot planter 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 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 pinch pot planter** with even walls and an applied texture
 2. An **ornamental coil vessel** with properly attached 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	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 a functional pinch pot.</p> <p>Students will be able to produce an ornamental coil vessel.</p> <p>Students will call upon the principles and elements of</p>	<p>Content: Hand building techniques Wedging / Pinch / Coil Construction from clay</p> <p>History of pinch and coil Including visual examples.</p> <p>Skills: Pinch Mold a functional pinch pot planter with walls of an even thickness.</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</p>	Anticipated 6 class periods

<p>art to enhance the basic structure of their forms.</p>	<p>Add texture and details with simple tools to enhance work created.</p> <hr/> <p>Skills: Coil Shape and assemble an ornamental coil vessel that is solid in structure.</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 professional 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 an owl pinch planter</p> <hr/> <p>Activity 3 /Step 1 - Coil Coil technique demo: PROCESS/ How to make & connect coils. Address <i>slip & score</i> 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. I 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 a coil vessel</p>	<p>of art mediums, each having appropriate tools and processes for the production of artwork. Fluency in these mediums, and 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> <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>	<hr/> <p>Anticipated 7 class periods</p>
<p><u>Upon completion of both pinch and coil works:</u></p> <p>Students will reflect upon and assess the characteristics and qualities of their work and the work of others.</p>	<p>Critique /T.A.G. format Tell: about your own work Ask: ask questions 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: For this first critique, I will have students participate only with their tablemates to insure participation from all. I will arrange tables with student leaders to facilitate the process. I will circulate visiting each table. I 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>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>1 class period</p>

Unit 3 Overview

Unit Title: Clay Slab: *"Painting with Clay"*

Unit Summary: In this unit, students will review wedging, slip and score techniques, and will further develop their knowledge of hand-building by learning the method of slab-building. They will first learn how to throw a slab. After mastering that, students will refine the process by rolling their slab for even thickness utilizing rolling pins and wooden slats.

Skills: Demonstrate slab-making techniques including throwing and rolling.

"Throwing" a slab: Working with clay slabs offer more opportunities than any other forming process. From small dishes and plates to architectural installments, slabs can be used to create any form, any size.

"Rolling" a slab: One of the easiest methods of refining slabs is to use a rolling pin. Explain to students that if you want to be certain that a slab is uniform in thickness, you can use two slats of wood on either side of the slab as depth guides. Just be sure to rotate the slab as you roll, it's a lot like rolling out pie dough.

Utilizing the skill: Students will choose an iconic painting to reproduce in clay. Many examples will be shown via PowerPoint. Students will pick any appropriate "famous" and recognizable work they are drawn to. This will offer opportunities to discuss different artists, genres of art, techniques, and styles of art. (Infusion of Art History)

Discuss and demonstrate how students will add clay to their slab to establish depth or the "illusion" of space. Remind students they will rely on the same slip & score technique they used on their coils vessels. This process will keep added pieces of clay from falling off works. I will demonstrate or perhaps have a student who did great on their coil vessel demonstrate. Lastly, I will show students how to add greater depth in only one inch of clay by the use of undercutting techniques.

Suggested Pacing: Anticipated time frame is 14 classes

Learning Targets

Unit Essential Questions:

- What is a slab?
- How does slab building differ from pinching and coiling?
- What is the difference between a thrown and a rolled slab?
- What is undercutting?
- Can shapes be transferred into forms on a single plane?
- Can one turn the "illusion" of form into the realization of form based on medium?
- Can the same image maintain its intended mood when it's presented in a different medium?

Unit Enduring Understandings:

- Students can throw and roll out a clay slab.
- Students will experiment with various tools to create textures evident in images of the selected paintings.

- Students will be able to recognize, interpret, & explain iconic works pertaining to imagery & mood portrayed.
- Students will be able to simplify an original work of art into line art for base drawing.
- Students will 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 and judge the correct time for attaching clay pieces.
- Students will create a successful layered ceramic relief painting.
- 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 clay slab relief painting***: Students will design, create and construct a successful artwork through the use of tools and techniques associated with slab building. The clay reproduction will be created in a completely different medium than the original and cannot rely on color to capture the artist's intended mood or emotion.
- Critique explanations and responses / T.A.G. Format

Alternative Assessment: Students will produce a different type of object using a clay slab

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 simplify a detailed painting into a simple line art blueprint for their clay work.</p> <p>Students will understand and apply clay processes, materials, and techniques such as wedging, throwing and then rolling and refining a slab, utilizing slip and scoring techniques for connecting clay pieces and carving techniques for clay removal.</p>	<p>Content: Review of hand building techniques: Wedging, Slip & Score, and Rolling a slab.</p> <p>Introduce new techniques and processes: (Show visual examples)</p> <ol style="list-style-type: none"> 1. Throwing a slab 2. Rolling & refining a slab 3. Undercutting imagery <p>Skills: Throw and roll a smooth and even slab.</p> <p>Analyze and respond to master works of art.</p> <p>Simplify a complex iconic painting into simple line art.</p> <p>Establish foreground, middleground, and</p>	<p>Activity 1 Revisit Wedging: Students will wedge clay to prepare for use.</p> <p>Activity 2 /Step 1 Throw a slab: Students will repeat steps from teacher demonstration. Slab should be relatively even in thickness and somewhat rectangular in shape.</p> <p>Activity 2 /Step 2 Roll a slab: Students will repeat steps from teacher demonstration. Slab should be completely even in thickness and devoid of air bubbles, rectangular and perfectly smooth.</p> <p>Activity 2 /Step 3 - Provide a PowerPoint presentation that shows other student examples. Students will view different iconic paintings and note what</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,</p>	Anticipated 13 class periods

<p>Students will undercut shapes to create the “illusion” of greater space in their relief piece.</p> <p>Students will be able to produce a clay relief painting exhibiting background, middleground, and foreground.</p>	<p>background within the confined depth of a relief.</p>	<p>one they are drawn to. Students will convert the painting into simple line art. This will help them to reproduce it in clay with less intimidation.</p> <p>Activity 2 /Step 4 - Students will begin working in clay first by transferring their line art onto the slab and next determining which pieces need to be cut away to create background and which need to be attached to create foreground in their relief work.</p>	<p>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 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>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>Students will reflect upon and assess the characteristics and qualities of their work and the work of others.</p>	<p>Critique /T.A.G. format Tell: about your own work Ask: ask questions 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 participate as a whole this time. I will be sure to 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>	<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 class period</p>

Unit 4 Overview

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

Unit Summary: In this unit, students will build upon slab techniques and begin molding 3D forms in contrast to the 2D relief they just completed.

Students will create culturally specific bowls for a collaboration with the World Language students. These bowls will be auctioned at the World language gala later in the year. The funds raised will be 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.

Skills: Demonstrate proficiency at slab-making techniques including throwing and /or rolling. Introduce 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 15 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?

Unit Enduring Understandings:

- Students will learn 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 be able to identify areas of emphasis, contrast, and repetition in their designs.
- Students will be able to describe how each particular principle adds to the visual richness and complexity of the artwork.
- Students will demonstrate effective communication in an artistic response process.
- Students will 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 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 ceramic bowl influenced by a particular culture***
This is a cross-curricular lesson with the World Language Department. Bowl designs will show the influences of the cultures of Spain, Italy, France or China.
- Critique explanations and responses / T.A.G. Format

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: Throw and /or roll a smooth and even slab.</p> <p>New 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) I 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>Activity 4 /Step 2 Drape soft slab over plastic mold to define your bowl shape. Later, excess clay will be trimmed. Students will add design elements such as texture, embossing, and shape to reflect a specified culture.</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>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>	Anticipated: 14 class periods

		Add feet and/or di-cuts to enhance culturally driven designs.		
<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 Tell: about your own work Ask: ask questions 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. I will be sure to call on students to check for understanding if they do not willingly participate. I 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>CRP6. Demonstrate creativity and innovation.</p>	1 class period

Unit 5 Overview

Unit Title: Connecting clay slabs: Japanese Lanterns *“Following the Light Within”*

Unit Summary: The focus of this lesson is to reinforce the slab method in building clay forms and bring construction techniques to a higher level of craftsmanship. Additionally, students will learn the meanings behind ancient Japanese lanterns. Students will be instructed to express emotion and meaning in their work like the inspiration Japanese garden lantern samples and Buddhist ideals addressed.

Skills: Demonstrate slab-making and connecting techniques with the addition of lid making and factoring in clay shrinkage to insure proper fit.

Utilizing the skill: Students will create a functional and decorative Japanese inspired lantern using design skills, clay slabs, the connection of clay slabs, the addition of textures, and the piercing of the slab to allow for illumination. Additionally students choice of glaze color/s must exhibit a mood for it's intended garden.

Suggested Pacing: Anticipated time frame is 15 classes

Learning Targets

Unit Essential Questions:

- What can we learn about a culture through its art forms and customs?
- How do people express themselves through art today as opposed to the way they expressed themselves hundreds of years ago? What is similar? What has changed?

- How do you trim and connect flat slab sections to create 3 dimensional forms?
- Will figuring out a clay shrinkage ratio insure the fit of a lid on a ceramic vessel?
- Can art be functional and ornamental at the same time?

Unit Enduring Understandings:

- Students will further develop craft in the slab building method.
- Students will utilize slip & score methods to attach lantern details and create a sturdy ceramic lantern.
- Students will demonstrate the ability to adapt & change their initial model (if needed) due to the constraints of the medium.
- Students will create a lantern that:
 - Is structurally sound and neatly crafted?
 - Is influenced by Japanese architecture and customs?
 - Does it convey a mood and feeling?
- Students will be able to compose a “museum style” gallery card using proper ceramic and cultural language.
- Students will be able to analyze relationships of works of art to one another in terms of history, aesthetics, and culture.
- Students will be able to reflect on their work and the work of others through formal and informal discussions.
- 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:
 1. ***A functional clay Japanese style lantern:*** Students will design, create and construct a successful artwork through the use of tools and techniques associated with slab building and connecting. The slabs will be pierced to allow illumination.

Alternative Assessment:

- A proper ***gallery style card*** with a concise project description and the use of proper terminology.
- Critique explanations and responses / T.A.G. Format

Objectives (Students will be able to...)	Essential Content/Skills	Suggested Assessments	Standards	Pacing
Students will understand and apply processes, materials, and techniques such as wedging, rolling and refining a slab,	Content: Present the history of Zen pottery especially, the Japanese lantern. Explain the qualities inherent to	Activity 1- Provide a PowerPoint presentation introducing Japanese lanterns explaining the culturally significant	1.1.8.D.1 Art is a universal language. Visual communication through art crosses cultural and language barriers throughout time.	Anticipated 14 class periods

<p>piercing a slab with intention, slip and scoring techniques for connection of slab sections and determining the shrinkage ratios for a properly fitted lid.</p> <p>Students will be able to create a functional Japanese style lantern.</p> <p>Students will be able to write a gallery tag demonstrating proper ceramic language and culturally specific zen terminology and explanations.</p>	<p>their culture. Lanterns have a long history with Japanese gardens and tea ceremonies.</p> <p>Function: Since these sacred ceremonies were held during night or evening hours, lanterns were used in the gardens and temples to help guide guests to the tearooms with their light.</p> <p><u>Review of prior Skills:</u> -Roll an even smooth slab -Slip & Score techniques -Add feet to finish work -Properly store long term projects in plastic to keep in moisture as long as needed.</p> <p><u>New Skills:</u> -Trim and attach slab Sections -Piercing clay slabs -Creating a lid (accounting for shrinkage)</p>	<p>meanings & traditions they represent. Present student examples. Follow with activity listed in step 2.</p> <p>Activity 1 / Step 2- Pair & Share Activity: Student partners will list at least 5 attributes of Japanese lanterns.</p> <p>Activity 1 / Step 3- Students will sketch out a minimum of 4 thumbnail project ideas in journals demonstrating understanding of shapes and lantern "styles."</p> <p>Activity 2 Revisit Wedging: Students will wedge clay to prepare for use.</p> <p>Activity 2 /Step 2- Roll slab: Slab should be completely even in thickness and devoid of air bubbles, rectangular and perfectly smooth.</p> <p>Note: Students may have to roll multiple slabs to get enough surface area for all lantern sides.</p> <p>Students will then trim slab into even sections for attaching. Later, students will attach sides using proper slip & score techniques. The structure should be balanced, well attached, and even in alignment.</p> <p>Slab sections should be pierced to allow for illumination.</p> <p>Activity 3 - Create a lid that properly fits into your lantern design.</p> <p>Activity 4- Add feet or a base if desired to enhance your design.</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 & 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 other genre styles to convey ideas to an audience.</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>Students will reflect upon and assess the characteristics and qualities of their work and the work of others.</p>	<p>Critique /T.A.G. format Tell: about your own work Ask: ask questions Give an appropriate suggestion: to a classmate</p> <p>Skills:</p> <ul style="list-style-type: none"> Explain and respond to artistic choices via critique. Evaluate and justify design ideas and 	<p>Participation in T.A.G. Critique: Students will participate as a whole. I will be sure to call on students to check for understanding if they do not willingly participate. I 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>1 class period</p>

	concepts for use in personal artworks.			
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