PLANNED INSTRUCTION

A PLANNED COURSE FOR:

CERAMICS 1

Grade Level: 10-12

Date of Board Approval: ____2019_____

Planned Instruction

Title of Planned Instruction: CERAMICS 1

Subject Area: Art

Grades 10-12

Course Description:

This elective will teach the fundamental methods of transforming clay into a 3-dimensional art form. The basic techniques for hand building (pinch pot, slab construction, coil construction and molds) as well as glazing and surface design will be addressed. The ability to generate original solutions to design prompts will require basic drawing skills, creative thinking and artistic exploration of possible approaches.

Time/Credit for the Course:1 Semester or ½ Credit

Curriculum Writing Committee:

Tricia Kaylor

Curriculum Map

Marking Period One - 45 days:

Clay construction requires an understanding of the scientific properties of clay, clay processes and hand building methods. Hand building techniques in combination with the elements and principles of design, are used to manipulate clay into a decorative or functional form. Surface treatments and glazes are used to enhance a ceramic form. (45 days).

Marking Period One -Goals:

Understanding of:

The scientific properties of clay

Clay as an artistic medium

Ceramics as an art form

Basic ceramic vocabulary

Effective studio protocol and behavior

Safe and effective use of tools and supplies

Hand building process -pinch method

Hand building- press molds

Surface treatment

Elements and principles of design

Analysis of ceramic art

Ideation, planning skills- sketching

Processes exploration, trial and error

Objective, formal evaluation

Subjective, informal evaluation

Marking Period Two -Overview with time range in days:

Builds upon the skills that are necessary to design and create ceramic forms. Hand building techniques in combination with the elements and principles of design are used to manipulate clay into a decorative or functional form. Surface treatments and glazes are used to enhance a ceramic form. (45 days)

Marking Period Two -Goals:
Understanding of:

Effective studio protocol and behavior

Safe and effective use of tools and supplies

Hand building-coil method

Hand building- simple slab construction

Hand building-relief sculpture

Surface treatment- glazing

Surface treatment- texture

Surface treatment- sgraffito

Surface treatment- cold finishing

Analysis of ceramic art

UNIT: Introduction to Clay as an Art Form
Big Idea # 1:

People have expressed experiences and ideas through the arts throughout time and across cultures.

Essential Questions:
How can clay be transformed?
How is ceramics considered an art form?
How do artists use style to express an experience or idea?

Concepts:
Clay can be transformed through studio processes.
Ceramics are decorative and functional.
Artists work in various styles to express experiences and ideas.

Competencies:
Identify the processes to transform clay.
Identify ceramics as an art form.
Classify ceramics in terms of style.

Big Idea #2: There are formal and informal processes used to assess the quality of works in the arts.

Essential Questions:
How do artists assess the quality of an artwork?

Concepts:
Artists assess the quality of artwork using evaluation criteria that is specific to the media, material or technique.

Competencies:
Evaluate the quality of a ceramic using criteria appropriate for a specific type of technique in ceramics.

Unit: Introduction to Clay as an Art Form -15 days

Standard(s):
PA Academic Standards for Arts and Humanities, PACS for Reading and Writing in Science and Technical Subjects, PA Information Technology Standards
Standards Addressed:
9.1.12.C; 9.1.12.F; 9.1.12.H; 9.2.12.D; 9.3.12.B

Anchor(s):
E08.C.1.1; CC.3.5.11-12.I

Overview:
Clay is a natural substance that is created in the earth. Clay has been used for art and function throughout cultures for thousands of years. A ceramicist must develop a tactile knowledge of clay's physical properties.

Focus Question(s):
How has clay been used throughout history?
What types of contemporary art forms are made out of clay?
What are the physical properties of clay?
How can clay be transformed?
What is aesthetic design in ceramic art?
Why is it important to maintain the studio space?

Goals:
Students will gain a general knowledge about the properties of clay, clay as an art form, and become familiar with some contemporary ceramic artists. Students will learn how to properly maintain the ceramics studio.

Objectives:
1. The student will identify clay as an art form. (DOK level 1)
2. The student will be able to categorize ceramic art forms. (DOK level 2)
3. The student will be able to recognize work of contemporary ceramic artists. (DOK level 1)
4. The student will form an opinion about contemporary ceramic art forms. (DOK level 3)
5. The student will define the properties of clay. (DOK level 1)
6. The student will be able to use appropriate vocabulary when speaking about ceramics. (DOK level 1)
7. The student will practice studio safety procedures and keep a cleanly studio space. (DOK level

Core Activities and Corresponding Instructional Methods:

1. Determine prior knowledge

• Survey
• Teacher led discussion
• Students create a small clay sculpture to introduce themselves

2. Survey of ceramics

• Self-guided exploration of ceramic art forms utilizing ceramic magazines and the internet
• critique a noteworthy piece of ceramic art
• Presentation of information-create ceramic bulletin board

3. Properties of clay

- Stations set up for independent notetaking - vocabulary handout
- Teacher review
- Teacher demonstration the various clay properties at specific times in the studio as they apply to the given project throughout the course.
- Quiz on clay knowledge and studio maintenance mentioned below

4. Wedging process

- Teacher demonstration, guided practice
- Students will wedge clay as needed throughout the course

5. Recycling clay

- Teacher demonstration, guided practice
- Students will use the pug mill to recycle clay as needed throughout the semester

6. Studio procedures

- Tour of the ceramics studio explaining the set-up and function
- Explanation of proper use of materials, safety, care and clean-up specific to each area of ceramics throughout the course
- Assigned studio maintenance jobs on a rotating schedule

7. Studio Safety

- Read article on studio safety, class discussion, teacher review
- Sign studio maintenance and safety contract

Assessments:

Diagnostic: •Questioning and discussion

Formative: •Daily Review

Summative: •Quiz

• rubric

Extensions:

1. Multiple solutions to assignment
2. Tutor others

Correctives:

1. Extended time on assignments
2. Provide vocabulary flash cards
3. Work with a partner
5. Provide checklists
6. Provide hard copy of notes

Materials and Resources:

Ceramics Monthly magazines
Pottery Making Illustrated magazines
Ceramic artist website and blogs
Vocabulary handout
Crossword puzzle review sheet
Slide presentation

UNIT: 2

Big Idea # 1:

Artists use tools and resources as well as their own experiences and skills to create art.

Essential Questions:

How do the artists tools affect the outcome of a work of art?

How does a particular medium influence how an artist approaches a problem, communicates an experience or presents an idea?

Concepts:

The tools artists use influence the outcome of their artwork.

Artists think differently when working through different media.

Competencies:

Create ceramic forms using various tools and techniques.

Experiment with clay as a medium and explain how the medium affects the outcome.

Big Idea # 2:

The skills, techniques, elements and principles of the arts can be learned, studied, refined and practiced.

Essential Questions:

How do artists refine their skills to carry out intention in their artworks?

How are the elements of art and principles of design used to create a ceramic form?

Concepts:

Artists refine skills and techniques to carry out their intentions in their artworks.

Artists and designers use the elements of arts and principles of design as a guide to create art.

Competencies:

Create an artist statement that explains the intent of their artworks.

Create a ceramic form that utilizes the elements and principles of design.

<u>Unit:</u> Introduction to Hand Building Techniques -75 days

Standard(s):

PA Academic Standards for Arts and Humanities, PACS for Reading and Writing in Science and Technical Subjects, PA Information Technology Standards

Standards Addressed:
9.1.12.D; 9.1.12.E; 9.2.12.K; 9.3.12.B

Anchor(s):
CC.3.5.9-10.C.; CC.3.6.11-12.I; E08.C.1.1

Overview:
Clay can be manipulated through the use of various hand building techniques and tools. Surface treatment enhances the aesthetic of the ceramic form.

Focus Question(s):
What are the appropriate hand building techniques that are used to create a desired outcome?
What choices need to be made in the surface treatment (glazing and/or cold finishing) process to enhance the ceramic form?
How does technique enhance design in ceramics?
Why is it important to follow safety procedures and maintain an orderly studio?

Goals:
Students will be able to skillfully create ceramic forms using four different hand building techniques.
Students will be able to enhance ceramic art by properly applying surface (glaze or cold finish) treatment.
Students will maintain a safe and orderly studio space.

Objectives:
The student will be able to construct clay forms using the carving, pinch, slab and coil hand building techniques. (DOK level 2)
Students will be able to differentiate between the hand building techniques. (DOK level 3)
The student will be compare liquid glazes and under-glazes. (DOK level 3)
The student will be compare glazing to cold finishing. (DOK level 3)
The student will be able to make surface treatment choices for their work. (DOK level 2)
Students will assess his or her own artwork. (DOK level 3)
Students will critique the work of others. (DOK level 4)

Core Activities and Corresponding Instructional Methods:

1. Complex pinch pot form

• Teacher demonstration, guided practice

• Group pinch pot exercise. Groups will create a pinch pot sculpture with several pinch pots. Discuss and analyze results.

• Show various student examples of complex pinch pot forms, discuss how multiple pinch pots were used to create the form.

• Pinch pot project - complex pinch pot form

•Research, brainstorm, and sketch according to design prompt

• Share design ideas with peers and or teacher for feedback.

• Construct pinch pot sculpture.

• Critique works in progress and finished works using appropriate vocabulary and criteria.

• Suggested project: Trace the history of piggy banks. Create a coin bank made out of multiple pinch pots.

• Suggested project: Research gargoyles and Chimera. Create a gargoyle or Chimera made out of multiple pinch pots.

• Suggested project: Research the history of Alebrijes. Create an Alebrije inspired sculpture made out of multiple pinch pots.

• Suggested project: Create a face by joining 2 pinch pots together and adding facial features and a mood or expression.

2. Coil Vessel

• Video on Maria Martinez- a native american folk artist using the coil technique.

• Teacher demonstration: rolling and attaching coils, guided practice

• Group coil exercise. Discuss and analyze results.

• Show various student examples of coil form vessels, discuss how coils were used to create the vessel.

• Coil project - coil vessel

•Brainstorm and sketch according to design prompt

• Share design ideas with peers and or teacher for feedback.

• Build coil vessel.

• Critique works in progress and finished works using appropriate vocabulary and criteria.

• Suggested project: Create an asymmetrical coil vessel with exposed coils.

• Suggested project: Create a figure sculpture using coils.

• Suggested project: Create a vase with all coils smoothed out and a carved or added texture to the surface.

• Suggested project: Create a bowl using coil designs in a press mold

3. Simple Slab form- press molds

• Show examples of functional slab dinnerware forms (plates, cups, bowls, serving pieces) and analyze
• Teacher demonstration rolling slabs of even thickness, discuss how to control the plasticity for building.
• Simple slab project
• Brainstorm and sketch designs for functional slab form.
• Share design ideas with peers and or teacher for feedback
• Create functional slab form
• Critique works in progress and finished works using appropriate vocabulary and criteria.
• Suggested project: *The Empty Bowls Project*. Create bowls using molds as a service project
• Suggested project: Create plate with sgraffito design.
• Suggested project: Create a themed place setting (dinner plate, salad plate, cup and bowl)

4. Slab Mug

• Show examples of various styles of mugs with handles, discuss and analyze the function of a handle
•Video demonstration: constructing a slab mug
• Teacher demonstration review, guided practice: handle making
• Create mug, practice several times
• Suggested project: tripod slab mug
• Suggested project: textured slab mug using a soup can as a mold
• Suggested project: sculptural mug with motif

5. Relief Sculpture

• Google slide examples of relief sculpture, discuss relief methods
• demonstration: additive and reductive carving techniques.
• Relief project
• Research, brainstorm and sketch designs for relief.
• Share design ideas with peers and or teacher for feedback
• Create ceramic relief
• Critique works in progress and finished works using appropriate vocabulary and criteria.
• Suggested project: Wall hanging or plate based on a nature motif.
• Suggested project: Personal relief tile using name or initials and elements and principles of design to represent personal style.

• Suggested project: Series of 3 relief tiles

6. Idea generation and use of thumbnail sketches and schematics

Ongoing for Ceramics 1 projects

• Demonstrate how to draw thumbnail sketches for three dimensional design.
• Students will do several thumbnail sketches and render a full size schematic for each project
• Discuss the role of thumbnails as brainstorming and idea generation tools.
• Discuss the role of schematics in designing a ceramic

7. Glazing and surface treatment

• Show and discuss examples of glazed ceramic work.
• Show and discuss examples of cold finished work
• Compare and contrast the different types of glazes and cold finishing methods used in the studio.
• Teacher demonstration - glaze application
• explain safety procedures and studio procedures for glazing.

**Ongoing throughout the course*

• Complete glaze plan and glaze log
• Apply glazes to finished bisqueware project

**Glazing is done throughout the course after each project has been fired.*

8. Critique and reflection/Aesthetic response -*Ongoing for Ceramics 1 projects*

• Reflect by writing an artist's statement for some projects
• Participation in a mid-way and or final critique, for some projects.
• Suggested activities: class critique, small group critique, written critique, sandwich critique, AOE artist statement

Assessments:

Diagnostic:	•Questioning and discussion
	•Teacher Observation
Formative:	•Daily Review
	•Midway class critiques
Summative:	•Graded sketch plan

- Graded written reflection
- Rubric for each project evaluating technical skill

Extensions:

1. Students create a more complex or larger clay project.
2. Students explore experimental tools and techniques or introduce more advanced techniques.
3. Expand the project requirements.
4. Assist others.

Correctives:

1. Extended time on assignments
2. Students create a smaller or less complex ceramic form.
3. Lessen the project requirements.
4. Students work from a premade template as a guide.
5. Provide step by step written instructions with visual aids.
6. Video demonstration review

Materials and Resources:

Earthenware clay
Terracotta clay
Various clay tools
Various liquid glazes and under-glazes
Kiln
Pugmill
DVD- *Maria Martinez*
Google Slide presentations
Project hand-outs
Posters
Project rubrics

Appendix

PA ACADEMIC STANDARDS FOR ARTS and HUMANITIES

9.1.12.A:
Know and use the elements and principles of each art form to create works in the arts and humanities.

Elements

- Dance: • energy/force • space • time
- Music: • duration • intensity • pitch • timbre
- Theatre: • scenario • script/text • set design
- Visual Arts: • color • form/shape • line • space • texture • value

Principles

- Dance: • choreography • form • genre • improvisation • style • technique
- Music: • composition • form • genre • harmony • rhythm • texture
- Theatre: • balance • collaboration • discipline • emphasis • focus • intention • movement • rhythm • style • voice
- Visual Arts: • balance • contrast • emphasis/focal point • movement/rhythm • proportion/scale • repetition • unity/harmony

9.1.12.B:

Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts.

- Dance: • move • perform • read and notate dance • create and choreograph • improvise
- Music: • sing • play an instrument • read and notate music • compose and arrange •improvise
- Theatre: • stage productions • read and write scripts • improvise • interpret a role • design sets • direct
- Visual Arts: • paint • draw • craft • sculpt • print • design for environment, communication, multi-media

9.1.12.C:

Integrate and apply advanced vocabulary to the arts forms.

9.1.12.D:

Demonstrate specific styles in combination through the production or performance of a unique work of art (e.g., a dance composition that combines jazz dance and African dance).

9.1.12.E:

Delineate a unifying theme through the production of a work of art that reflects skills in media processes and techniques.

9.1.12.F:

Analyze works of arts influenced by experiences or historical and cultural events through production, performance or exhibition.

9.1.12.G:

Analyze the effect of rehearsal and practice sessions.

9.1.12.H:

Incorporate the effective and safe use of materials, equipment and tools into the production of works in the arts at work and performance spaces.

- Evaluate the use and applications of materials.
- Evaluate issues of cleanliness related to the arts.
- Evaluate the use and applications of mechanical/electrical equipment.
- Evaluate differences among selected physical space/environment.
- Evaluate the use and applications of safe props/stage equipment.
- Evaluate the use and apply safe methods for storing materials in the arts.

9.1.12.I:

Distinguish among a variety of regional arts events and resources and analyze methods of selection and admission.

9.1.12.J:

Analyze and evaluate the use of traditional and contemporary technologies for producing, performing and exhibiting works in the arts or the works of others.

- Analyze traditional technologies (e.g., acid printing, etching methods, musical instruments, costume materials, eight track recording, super 8 movies).
- Analyze contemporary technologies (e.g., virtual reality design, instrument enhancements, photographic tools, broadcast equipment, film cameras, preservation tools, web graphics, computer generated marching band designs).

9.1.12.K:
Analyze and evaluate the use of traditional and contemporary technologies in furthering knowledge and understanding in the humanities.

9.2.12.A:
Explain the historical, cultural and social context of an individual work in the arts.

9.2.12.B:
Relate works in the arts chronologically to historical events (e.g., 10,000 B.C. to present).

9.2.12.C:
Relate works in the arts to varying styles and genre and to the periods in which they were created (e.g., Bronze Age, Ming Dynasty, Renaissance, Classical, Modern, Post-Modern, Contemporary, Futuristic, others).

9.2.12.D:
Analyze a work of art from its historical and cultural perspective.

9.2.12.E:
Analyze how historical events and culture impact forms, techniques and purposes of works in the arts (e.g., Gilbert and Sullivan operettas)

9.2.12.F:
Know and apply appropriate vocabulary used between social studies and the arts and humanities.

9.2.12.G:
Relate works in the arts to geographic regions:

- Africa
- Asia
- Australia
- Central America
- Europe
- North America
- South America

9.2.12.H:
Identify, describe and analyze the work of Pennsylvania Artists in dance, music, theatre and visual arts.

9.2.12.I:
Identify, explain and analyze philosophical beliefs as they relate to works in the arts (e.g., classical architecture, rock music, Native American dance, contemporary American musical theatre).

9.2.12.J:
Identify, explain and analyze historical and cultural differences as they relate to works in the arts (e.g., PLAYS BY Shakespeare, works by Michelangelo, ethnic dance and music).

9.2.12.K:
Identify, explain and analyze traditions as they relate to works in the arts (e.g., story telling – plays, oral histories-poetry, work songs- blue grass).

9.2.12.L:
Identify, explain and analyze common themes, forms and techniques from works in the arts (e.g., Copland and Graham's *Appalachian Spring* and Millet's *The Gleaners*).

9.3.12.A:
Explain and apply the critical examination processes of works in the arts and humanities.

- Compare and contrast
- Analyze
- Interpret

- Form and test hypotheses
- Evaluate/form judgments

9.3.12.B:
Determine and apply criteria to a person's work and works of others in the arts (e.g., use visual scanning techniques to critique the student's own use of sculptural space in comparison to Julio Gonzales' use of space in *Woman Combing Her Hair*).

9.3.12.C:
Apply systems of classification for interpreting works in the arts and forming a critical response.

9.3.12.D:
Analyze and interpret works in the arts and humanities from different societies using culturally specific vocabulary of critical response.

9.3.12.E:
Examine and evaluate various types of critical analysis of works in the arts and humanities.

- Contextual criticism
- Formal criticism
- Intuitive criticism

9.3.12.F:
Analyze the processes of criticism used to compare the meanings of a work in the arts in both its own and present time.

9.3.12.G:
Analyze works in the arts by referencing the judgments advanced by arts critics as well as one's own analysis and critique.

9.4.12.A:
Evaluate an individual's philosophical statement on a work in the arts and its relationship to one's own life based on knowledge and experience.

9.4.12.B:
Describe and analyze the effects that works in the arts have on groups, individuals and the culture (e.g., Orson Welles' 1938 radio broadcast, *War of the Worlds*).

9.4.12.C:
Compare and contrast the attributes of various audiences' environments as they influence individual aesthetic response (e.g., viewing traditional *Irish* dance at county fair versus the performance of *River Dance* in a concert hall).

9.4.12.D: Analyze and interpret a philosophical position identified in works in the arts and humanities.

PA Core Standards for Reading in Technical Subjects

CC.3.5.9-10.C. - Follow precisely a complex multistep procedure when carrying out experiments, taking measurements, or performing technical tasks, attending to special cases or exceptions defined in the text.

CC.3.5.11-12.I. - Synthesize information from a range of sources (e.g., texts, experiments, simulations) into a coherent understanding of a process, phenomenon, or concept, resolving conflicting information when possible.

PA Core Standards for Writing in Technical Subjects

CC.1.4.11-12.A: Write informative/ explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately.

CC.1.4.11-12.G: Write arguments to support claims in an analysis of substantive topics.

CC.3.6.11-12.C: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

CC.3.6.11-12.I. Write routinely over extended time frames (time for reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

PA Information Technology Standards

15.4.12.A: Apply the creative and productive use of emerging technologies for educational and personal success.

15.4.12.G: Create an advanced digital project using sophisticated design and appropriate software/applications.

PACCS ELA Assessment Anchors and Eligible Content

E08.B-C.3.1 Demonstrate understanding of connections within, between, and/or among informational texts.

E08.B-V.4.1 Demonstrate understanding of vocabulary and figurative language in informational texts.

E08.C.1.1 Write arguments to support claims with clear reasons and relevant evidence.

PACCS Math Assessment Anchors and Eligible Content

M08.B-E.2 Understand the connections between proportional relationships, lines, and linear equations.

M08.C-G.1.1.1: Identify and apply properties of rotations, reflections, and translations.

M08.C-G.3 Solve real-world and mathematical problems involving volume.

Page Break

Checklist to Complete and Submit with Curriculum:

_____ A hard copy of the curriculum using The template entitled "Planned Instruction," available on the district website

_____ Hard copies of all supplemental resources not available electronically

_____ The primary textbook form(s)

_____ The appropriate payment form, in compliance with the maximum curriculum writing hours noted on the first page of this document

_____ A USB/Flash Drive containing a single file that will print the curriculum in its intended sequence from beginning to end and all supplemental resources that are available in electronic format.

Each principal and/or department chair has a schedule of First and Second Readers/Reviewers. Each Reader/Reviewer must sign & date below.

First Reader/Reviewer Printed Name_____
First Reader/Reviewer Signature_____ Date_____

Second Reader/Reviewer Printed Name_____
Second Reader/Reviewer Signature _____ Date_____