			Ceramics and Sculpture II Grades 10-12 Unit #1
Course/Subject:	Grade:	Revisiting the Basics	Suggested Timeline:
Ceramics and Sculpture II	10-12		6-7 weeks

Grade Level Summary	Secondary level course for students in grades 10 th through 12 th . This yearlong course is designed to enable students to develop a basic understanding of 3- dimensional visual art and design, through basic perceptual and observational skills necessary to communicate a range of subject matter, symbols, ideas, and concepts. Students will use their knowledge of ceramics, sculpture, and 3D design media, processes, techniques, and history to develop their own individual artistic voices.
Grade Level Units	Unit 1: Revisiting the Basics Unit 2: Revisiting the Potter's Wheel Unit 3: Portraits; in the round Unit 4: Exploring Sculpture Unit 5: Mixed Media; Sculpture and Craft Exploration Unit 6: Kilns and Firing Techniques

Unit Title	Revisiting the Basics
Unit Summary	In this unit, students will review the properties of clay, stages of clay, and clay tools and uses, learned in Ceramics and Sculpture I. Students will be expected to use proper ceramics terminology and are accountable for identifying unit vocabulary. Design challenges will allow students to be creative and showcase their individual style and interests, while observing craft expectations of form and aesthetics. Basic hand-building techniques, pinch, coil, slab, and the potter's wheel will be combined to create new forms of utilitarian and/or sculptural works. Students will assess and critique ceramics works, individual, peer, and professional. Student will also participate with peers, and the instructor, in efforts to reconstitute reclaimed clay.

Unit Essential Questions: Key Understandings: 1. How do crafts-people and artists utilize the elements and 1. The elements and principles of design have influence on principles of design to enhance the quality and aesthetics how crafts-people and artists compose three- dimensional of utilitarian and conceptual objects? craft and art. What are the special qualities of clay that allow it to be 2. Thrown forms can be altered to create new forms. both sculptural and functional? 2. What understandings must one have to design and create 3. 3. Surface decoration techniques, such as sgraffito, a successful ceramic object? underglaze, stains, colored slip, etc., can enhance How does the maintenance of a studio effect an artistic 4. ceramics forms. environment? 4. Proper safety measure must be adhered to when working Why is it important for safety and health to understand 5. with materials, which may cause health hazards. and follow correct procedures in handling materials, tools, 5. Artists and designers balance experimentation and safety, and equipment? freedom and responsibility while developing and creating What is the difference between the different stages of clay 6. artworks. and ceramic object?

7. 8.	In what ways can hand built and wheel thrown objects be altered and manipulated to create unique and interesting forms? How has design of utilitarian and conceptual ceramic chiests avalued over time?	6. 7.	Clay can be used in different ways in multiple stages of dryness. Ceramicist must develop a tactile knowledge of clay's physical properties
	objects evolved over time?		physical properties.
9.	How do clay bodies differ?	8.	Mastering clay processes takes knowledge, practice, and a general understanding of clay's properties.
		9.	Clay can be modeled by hand using the pinch, coil, or slab
			methods. Clay can also be manipulated by using potter's
			memous. Ciay can also be manipulated by using potter's
			wheel or slip cast molds or extruded using machines like a
			slab roller, coil extruder, or pugmill.

Focus Standards Addressed in the Unit:		
Standard Number	Standard Description	
9.1.12.A.	 Know and use the elements and principles of each art form to create works in the arts and humanities. Elements: color, form/shape, line, space, texture, value Principles: 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. 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.	

Important Standards Addressed in the Unit:		
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.G.	Analyze the effect of rehearsal and practice sessions.	
9.1.12.I.	Distinguish among a variety of regional arts events and resources and analyze methods of selection and admission.	
9.3.12.C.	Apply systems of classification or interpreting works in the arts and forming a critical response.	

Misconceptions:	Proper Conceptions:		
1. All clay has the same properties and can be fired at the	1. Clay bodies are formulated to fire to a certain temperature.		
 Same temperature. Artists stand alone in influence and inspiration Traditional forms do not influence contemporary forms. 	 Artists' inspiration for art is influenced by and influences culture. Many contemporary crafts-people are inspired and influenced by traditional forms. 		

Knowledge & Concepts	Skills & Competencies	Dispositions & Practices
 Identify safety procedures and health hazards. Explore the differences in clay, their qualities and preparation for use Explore the elements and principles in terms of ceramics and sculpture. Study pottery from various cultures in different times and periods. Explore the various types of hand building (pinch, coil, slab). 	 Create two to three different pottery forms based on given problems. Assess and critique clay works, individual, peer, and professional. Reconstitute reclaimed clay, clean, mix, knead and wedge into a workable consistency. Demonstrate proper use of terminology in describing processes, tools, and materials in the production of sculpture and ceramics Demonstrate skills in all of the basic hand-building techniques: pinch pots, coil, slab and the potter's wheel. Apply basic surface decoration, glazing, and firing processes Define and solve challenging ceramics problems. 	 Research the origin and explain the procedure in creating a piece of sculpture or ceramics. Generate a series of entries in a visual journal, which demonstrate attention to skills, techniques, a record of glazing, and ideas in process. Initiate and solve challenging problems in construction and form development. Foster and build on ideas based on previously gained knowledge. Practice safety procedures related to the use of materials, tools, and performance areas. Through the completion of hand built and wheel-thrown pottery, analyze and evaluate the processes aesthetically. Make connections to other discipline. Categorize and discuss examples of professional and student sculpture and ceramics from an historic point of view. Evaluate and reflect upon the growth and progress of work through self-analysis, individual and group critiques.

 Plastic Plasticity Leatherhard Greenware Bone Dry Porosity 	 Vitreous Vitrify Modeling Tool Rib Fettling Knife Wedging 	 Wire Tool Loop Tool Needle Tool Sponge Clay Expressive forms Abstract forms
---	--	---

Assessments:

May include, but are not limited to:

- Formative: Student/teacher conferences, peer consultations, class participation, intra and interpersonal reflections, etc.
- Summative: Sketch/plan/thumbnail, teacher evaluation, practice of skill method, performance measure project

Differentiation:

• Preferential seating; Additional clarification of content; Occasional need for one to one instruction; Minor adjustments or pacing according to the student's rate of mastery; If written work is difficult, use verbal/oral approaches; Modifications of assignments/testing; Reasonable extensions of time for task/project completion; Assignment sheet/notebook; Modified/adjusted mastery rates; Modified/adjusted grading criteria; Retesting opportunities; Specific adjustments made on an individual basis and in accordance with GIEP, IEP, or 504 plans.

Interdisciplinary Connections:

- Science (i.e., verification, technology, color theory, etc.)
- World Culture (i.e., styles, historical context, functional design, etc.)
- Math (i.e., proportion, estimation, measuring, volume, etc.)
- Family and Consumer Science, Technical Education (traditional functional design)

Additional Resources:

• Suggested Textbook: Experience Clay, Student Book by Maureen Mackey

			Ceramics and Sculpture II Grades 10-12 Unit #2
Course/Subject:	Grade:	Revisiting the	Suggested Timeline:
Ceramics and Sculpture II	10-12	Potter's Wheel	7-8 weeks

Grade Level Summary	Secondary level course for students in grades 10 th through 12 th . This yearlong course is designed to enable students to develop a basic understanding of 3- dimensional visual art and design, through basic perceptual and observational skills necessary to communicate a range of subject matter, symbols, ideas, and concepts. Students will use their knowledge of ceramics, sculpture, and 3D design media, processes, techniques, and history to develop their own individual artistic voices.
Grade Level Units	Unit 1: Revisiting the Basics Unit 2: Revisiting the Potter's Wheel Unit 3: Portraits; in the round Unit 4: Exploring Sculpture Unit 5: Mixed Media; Sculpture and Craft Exploration Unit 6: Kilns and Firing Techniques

Unit Title	Revisiting the Potter's Wheel
Unit Summary	Students will continue the practice of throwing clay vessels on a potter's wheel. As well pulling walls of a vessel, students will also practice skills such as, hand and wheel wedging, joining techniques, trimming techniques, altering forms and using clay tools appropriately. As a class, we will discuss how functionality influences form and how an utilitarian objects should reflect empathy in its design.

Un	it Essential Questions:	Key H	nderstandings
1. 2. 3. 4. 5. 6	How does planning a project in advance help production? What are the benefits of throwing on a potter's wheel compared to hand building? How has the invention of the potter's wheel impacted civilization? How does the use of the potter's wheel affect the shape and form of pottery? What skills are necessary to create pottery on the wheel? What is an altered form?	Key Ui 1. Ai 2. M pa . 3. Co 4. Th 5. Tr 6. W	nderstandings: Il wheel-made forms are based on a cylinder. Ianipulating the clay on the wheel requires practice and atience. entering is an essential component in wheel throwing. he Potter's wheel takes practice and refining of skill; rial and error are part of the learning process. rimming a foot properly can finish a form. /heel thrown forms can be altered to create unique and
7. 8. 9.	How does this wheel throwing differ from the other methods of building? How do I determine whether the piece of artwork is well crafted? What scientific principles are used in throwing clay on the	 In functional craft medias, functionality influence Humans want to personalize functional objects. 	a functional craft medias, functionality influences form. umans want to personalize functional objects.
	potter's wheel?		

Focus Standards Addressed in the Unit:				
Standard Number	Standard Description			
9.1.12.A.	 Know and use the elements and principles of each art form to create works in the arts and humanities. Elements: color, form/shape, line, space, texture, value Principles: 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. 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.			

Important Standards Addressed in the Unit:			
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.G.	Analyze the effect of rehearsal and practice sessions.		
9.1.12.I.	Distinguish among a variety of regional arts events and resources and analyze methods of selection and admission.		
9.3.12.C.	Apply systems of classification or interpreting works in the arts and forming a critical response.		

Misconceptions:	Proper Conceptions:
 The clay does not need to be wedged if using the potter's wheel. Posture at the potter's wheel does not affect your throwing. Centering does not affect the outcome of the vessel. 	 Clay needs to be wheel wedged to remove air pockets and align clay particle Posture at the wheel is important. Sitting at the level of the wheel head (or slightly higher), as close to the wheel as you can get, with a straight back, and arms locked on your body is healthy, safe, and makes efficient use of bone, muscle, and gravity. Centering is essential to the wheel throwing process. If clay is not completely centered, the walls and lip will be off balance.

	Knowledge & Concepts		Skills & Competencies		Dispositions & Practices
•	Identify wheel throwing techniques and finishing techniques Identify the process of throwing on the potter's wheel.	•	Demonstrate proper methods of preparation prior to throwing. Demonstrate proper techniques for throwing on the potter's wheel.	•	Research the origin and explain the procedure in creating a piece of sculpture or ceramics. Generate a series of entries in a visual journal, which demonstrate

 Identify the process of preparing clay, tools and working area. Develop an understanding of the anatomy of a vessel. Demonstrate proper use of terminology in describing processes, tools, and materials in the production and ceramics. 	 Demonstrate proper techniques for trimming on the potter's wheel. Demonstrate proper clean-up procedures and maintenance of equipment and tools. Demonstrate the ability to create a predetermined shape on the potter's wheel. Create a series of cups, functional, nonfunctional, and altered forms/faceted cups. Create new forms by combining hand built with wheel thrown techniques. Assess and critique clay works, individual, peer, and professional. Reconstitute reclaimed clay, clean, mix, knead and wedge into a workable consistency. Apply basic surface decoration, glazing, and firing processes Define and solve challenging ceramics problems. 	 attention to skills, techniques, a record of glazing, and ideas in process. Foster and build on ideas based on previously gained knowledge. Practice safety procedures related to the use of materials, tools, and performance areas. Make connections to other discipline. Categorize and discuss examples of professional and student sculpture and ceramics from an historic point of view. Evaluate and reflect upon the growth and progress of work through self-analysis, individual and group critiques. Assess and critique clay works, individual, peer, and professional.
--	--	---

Academic Vocabulary:• Trimming• Potter's Wheel• Body• Trimming• Center• Shrinkage• Wheel-wedge• Bat• Utilitarian• Slurry

FootFunctionalConvexLipConceptualConcaveNeckCalipers

Assessments:

May include, but are not limited to:

- Formative: Student/teacher conferences, peer consultations, class participation, intra and interpersonal reflections, etc.
- Summative: Sketch/plan/thumbnail, teacher evaluation, practice of skill method, performance measure project, etc.

Differentiation:

Preferential seating; Additional clarification of content; Occasional need for one to one instruction; Minor adjustments or pacing according to the student's rate of mastery; If written work is difficult, use verbal/oral approaches; Modifications of assignments/testing; Reasonable extensions of time for task/project completion; Assignment sheet/notebook; Modified/adjusted mastery rates; Modified/adjusted grading criteria; Retesting opportunities; Specific adjustments made on an individual basis and in accordance with GIEP, IEP, or 504 plans.

Interdisciplinary Connections:

• Science (i.e., verification, technology, color theory, etc.)

- World Culture (i.e., styles, historical context, functional design, etc.)
- Math (i.e., proportion, estimation, measuring, volume, etc.)
- Family and Consumer Science, Technical Education (traditional functional design)

Additional Resources:

• Suggested Textbook: <u>Experience Clay, Student Book</u> by Maureen Mackey

			Ceramics and Sculpture II Grades 10-12 Unit #3
Course/Subject:	Grade:	Portraits in the round	Suggested Timeline:
Ceramics and Sculpture II	10-12		6-7 weeks

Grade Level Summary	Secondary level course for students in grades 10 th through 12 th . This yearlong course is designed to enable students to develop a basic understanding of 3- dimensional visual art and design, through basic perceptual and observational skills necessary to communicate a range of subject matter, symbols, ideas, and concepts. Students will use their knowledge of ceramics, sculpture, and 3D design media, processes, techniques, and history to develop their own individual artistic voices.
Grade Level Units	Unit 1: Revisiting the Basics Unit 2: Revisiting the Potter's Wheel Unit 3: Portraits; in the round Unit 4: Exploring Sculpture Unit 5: Mixed Media; Sculpture and Craft Exploration Unit 6: Kilns and Firing Techniques

Unit Title	Portraits; In the Round
Unit Summary	Portraiture has been used as a way to document and record human existence. Though at one time, portraits were reserved for those deemed important enough to have an artwork bearing their likeness. The wealthy, royalty, nobility, and important religious and historic figures were the most common subjects. In this unit, students will be recreating a three-dimensional portrait of a human bust. Students will observe and study the autonomy of a human head and bust. As a group, students will discuss and assess traditional and contemporary three-dimensional portraiture. Students will assess and critique clay works, individual, peer, and professional, while using proper sculpture and ceramics terminology. Students will also practice matching texture and mixing appropriate colors when surface decorating.

Uni 1. 2. 3. 4.	it Essential Questions: Why do artists create portraits and self-portraits? How do artists use media, design elements and principles, and their own personal styles to incorporate personal and/or cultural symbolism in portraiture? How does a self- portrait communicate insights about the artist? How does portraiture communicate insight about the individual being portrayed?	Key 1. 2. 3. 4.	 Understandings: Throughout history, portraiture has been used for expression, recording, and documenting. Throughout time, artists have used a variety of media, design elements and principles, and personal and cultural symbolism in their portraits. Effective portraits often reveal insights into the external context and interior condition of the subject. How are all of your senses affected by sculpture in the round?

Focus Standards Addressed in the Unit: Standard Number Standard Description

9.1.12.A.	 Know and use the elements and principles of each art form to create works in the arts and humanities. Elements: color, form/shape, line, space, texture, value Principles: 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. • Visual Arts: • paint • draw • craft • sculpt • print • design for environment, communication, multi media
9.1.12. D.	Demonstrate specific styles in combination through the production or performance of a unique work of art.

Important Standards Addressed in the Unit:			
9.1.12.G. Analyze the effect of rehearsal and practice sessions.			
9.1.12.I.	Distinguish among a variety of regional arts events and resources and analyze methods of selection and admission.		
9.3.12.C.	Apply systems of classification or interpreting works in the arts and forming a critical response.		

Mi	sconceptions:	Pro	per Conceptions:
1.	Clay is like, can be handled like modeling clay or air	1.	Clay needs to be wedged to remove air pockets and align
2.	Clay can be connected, modified or altered at any	2	Clay has multiple stages of dryness (Greenware: Slip Plastic
2	greenware stage		Leather-Hard, Bone-Dry; Fired: Bisque-ware, Glaze-ware)
3. 4	Clay can be joined by pushing and smoothing. Clay sculptures can be solid and thick or hollow and	3.	Clay attachments need to be slip and scored, and then
col	completely sealed.		smoothed out at the attachment point.
		4.	Clay should not be thicker than one inch and hollow forms
			need proper venting so that air and gases can escape.

Knowledge & Concepts	Skills & Competencies	Dispositions & Practices
 Compare, contrast and reflect upon works of art, identifying media, design elements and principles, historic/cultural content, symbolic meaning, and expressive qualities. Demonstrate application of the principles of variety, repetition, and unity in their work. Demonstrate proper use terminology in describing processes, tools, and materials in the production of sculpture and ceramics Incorporate personal and/or cultural symbols that enrich or support the communication of their ideas. 	 Create portraiture in a sculptural media; Demonstrating understanding of media processes, skills based on knowledge of facial proportions and application of the elements of color, line, shape, and value within their composition. Reconstitute reclaimed clay, clean, mix, knead and wedge into a workable consistency. Apply basic surface decoration, glazing, and firing processes Define and solve challenging ceramics problems. 	 Research the origin and explain the procedure in creating a piece of sculpture or ceramics. Generate a series of entries in a visual journal, which demonstrate attention to skills, techniques, a record of glazing, and ideas in process. Foster and build on ideas based on previously gained knowledge. Practice safety procedures related to the use of materials, tools, and performance areas. Make connections to other discipline. Categorize and discuss examples of professional and student sculpture

		•	and ceramics from an historic point of view. Evaluate and reflect upon the growth and progress of work through self-analysis, individual and group critiques. Assess and critique clay works, individual, peer, and professional.
--	--	---	--

- Hollow Form
- Portrait
- Self-Portrait
- Descriptive Portrait
- Expressive Portrait
- Proportion

BustAbstractRealistic

Contour

Texture

.

AssembleBalance

•

•

Carving

Armature

In the Round

• Form

Assessments:

May include, but are not limited to:

- Formative: Student/teacher conferences, peer consultations, class participation, intra and interpersonal reflections, etc.
- Summative: Sketch/plan/thumbnail, teacher evaluation, practice of skill method, performance measure project, etc.

Differentiation:

Preferential seating; Additional clarification of content; Occasional need for one to one instruction; Minor adjustments or pacing according to the student's rate of mastery; If written work is difficult, use verbal/oral approaches; Modifications of assignments/testing; Reasonable extensions of time for task/project completion; Assignment sheet/notebook; Modified/adjusted mastery rates; Modified/adjusted grading criteria; Retesting opportunities; Specific adjustments made on an individual basis and in accordance with GIEP, IEP, or 504 plans.

Interdisciplinary Connections:

- Science (i.e., verification, technology, color theory, etc.)
- World Culture (i.e., styles, historical context, functional design, etc.)
- Math (i.e., proportion, estimation, measuring, volume, etc.)
- Family and Consumer Science, Technical Education (traditional functional design)

Additional Resources:

• Suggested Textbook: Experience Clay, Student Book by Maureen Mackey

Created By:

Tonya Flickinger

			Ceramics and Sculpture II Grades 10-12 Unit #4
Course/Subject: Ceramics and Sculpture II/ Fine Arts	Grade: 10-12	Exploring Sculpture	Suggested Timeline: 7-8 weeks

Grade Level Summary	Secondary level course for students in grades 10 th through 12 th . This yearlong course is designed to enable students to develop a basic understanding of 3- dimensional visual art and design, through basic perceptual and observational skills necessary to communicate a range of subject matter, symbols, ideas, and concepts. Students will use their knowledge of ceramics, sculpture, and 3D design media, processes, techniques, and history to develop their own individual artistic voices.
Grade Level Units	Unit 1: Revisiting the Basics Unit 2: Revisiting the Potter's Wheel Unit 3: Portraits; in the round Unit 4: Exploring Sculpture Unit 5: Mixed Media; Sculpture and Craft Exploration Unit 6: Kilns and Firing Techniques

Unit Title	Exploring Sculpture
Unit Summary	When one thinks about sculpture today, works in a variety of materials come to mind, because the parameters of "sculpture" have been vastly expanded. Mobiles, stabiles, installations and assemblages are all included as forms of sculpture and each may be made out of a variety of materials. In this unit, students will study and practice multiple types of sculpture and material.

Unit Essential Questions: Key Understandings: 1. How can the elements and principles of design be utilized 1. Creative expression allows an artist to express a personal to create a sculpture with particular techniques and response to inner and external prompts, think "outside the mediums? box," and express our deeper concerns. 2. Why do people, past and present, feel compelled to make 2. Exploring visual relationships, aesthetics, and the art? 3. What is the value of understanding and participating in relationship between form and space helps develop an the creative process? understanding of the world around us. When do functional objects become sculptural art? 4. 3. Sculpture is an integral part of our shared human 5. What are the effects of light and shadow on low and high experience, bringing the unseen to light, the unknown into relief sculpture? manifestation, and inspiration into form. 6. Does the sculpture become part of the environment or does the environment become part of the sculpture?

Focus Standards Addressed in the Unit:				
Standard Number	Standard Description			
9.1.12.A.	 Know and use the elements and principles of each art form to create works in the arts and humanities. Elements: color, form/shape, line, space, texture, value Principles: 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. • 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.			

Important Standards Addressed in the Unit:			
9.1.12.G.	Analyze the effect of rehearsal and practice sessions.		
9.1.12.I.	Distinguish among a variety of regional arts events and resources and analyze methods of selection and admission.		
9.3.12.C.	Apply systems of classification or interpreting works in the arts and forming a critical response.		

Misconceptions:	Proper Conceptions:
 Sculpture can only be created with traditional materials. One must be a master of drawing and fine art mediums to create successful sculpture. 	 Sculpture can be creating with traditional materials (stone, metal, clay, etc.) and any found object. Many modern and contemporary sculptors focus on conceptual topics, which do not require mastery of fine art mediums.

Knowledge & Concepts	Skills & Competencies	Dispositions & Practices
 Identify and discuss various sculptural artists and historical styles: Brancusi, Arp, Moore, Nevelson, Calder, Oldenberg, Goldsworthy, Rodin, constructivism, dadaism, surrealism, minimalism, cubism, etc. Study and properly use the basic sculpture vocabulary and art concepts. Research the various types of careers which create sculpture 	 Demonstrate skills in all of the basic sculptural techniques: paper manipulation and construction techniques using metal, plaster, wood, wire, clay and found objects. Apply basic surface finishing and application techniques: texture, patinas, glazes and paints. Demonstrate proper skills and safety practices using a variety of sculpture tools including: rasps, saws, hot glue 	 Research the origin and explain the procedure in creating a piece of sculpture or ceramics. Generate a series of entries in a visual journal, which demonstrate attention to skills, techniques, a record of glazing, and ideas in process. Define and solve challenging sculpture problems. Foster and build on ideas based on previously gained knowledge.

 Define and utilize a common visual language using terms of description: form, line, texture, color, light, shadow, balance, rhythm, contrast, etc. Identify and develop a working knowledge of composition and good design Discuss the purpose of traditional and contemporary functional and nonfunctional sculpture within a variety of time frames, cultures, and used 	guns, matt knives, wire cutters and hammers.	 Practice safety procedures related to the use of materials, tools, and performance areas. Make connections to other discipline. Categorize and discuss examples of professional and student sculpture and ceramics from an historic point of view. Evaluate and reflect upon the growth and progress of work through self-analysis, individual and group critiques. Assess and critique clay works,
uses.		individual, peer, and professional.

Assessments:

May include, but are not limited to:

- Formative: Student/teacher conferences, peer consultations, class participation, intra, and interpersonal reflections, etc.
- Summative: teacher student exchange, teacher evaluation, peer sharing, personal reflection, self-grading, practice of skill method, etc.

Differentiation:

- Preferential seating; Additional clarification of content; Occasional need for one to one instruction; Minor adjustments or pacing according to the student's rate of mastery;
- If written work is difficult, use verbal/oral approaches; Modifications of assignments/testing; Reasonable extensions of time for task/project completion; Assignment sheet/notebook; Modified/adjusted mastery rates; Modified/adjusted grading criteria; Retesting opportunities; Specific adjustments made on an individual basis and in accordance with GIEP, IEP, or 504 plans.

Interdisciplinary Connections:

- Science (i.e., verification, technology, color theory, etc.)
- World Culture (i.e., styles, historical context, functional design, etc.)
- Math (i.e., proportion, estimation, measuring, volume, etc.)
- Family and Consumer Science, Technical Education (traditional functional design)

Additional Resources:

• Suggested Textbook: Experience Clay, Student Book by Maureen Mackey

			Ceramics and Sculpture II Grades 10-12 Unit #5
Course/Subject:	Grade:	Mixed Media	Suggested Timeline:
Ceramics and Sculpture II	10-12		7-8 weeks

Grade Level Summary	Secondary level course for students in grades 10 th through 12 th . This yearlong course is designed to enable students to develop a basic understanding of 3- dimensional visual art and design, through basic perceptual and observational skills necessary to communicate a range of subject matter, symbols, ideas, and concepts. Students will use their knowledge of ceramics, sculpture, and 3D design media, processes, techniques, and history to develop their own individual artistic voices.
Grade Level Units	Unit 1: Revisiting the Basics Unit 2: Revisiting the Potter's Wheel Unit 3: Portraits; in the round Unit 4: Exploring Sculpture Unit 5: Mixed Media; Sculpture and Craft Exploration Unit 6: Kilns and Firing Techniques

Unit Title	Mixed Media; Sculpture and Craft Exploration
Unit Summary	In contemporary societies it has become a norm for objects, we encounter every day, to become increasingly more synthetic and depersonalized. Craft offers students opportunities to reinterpret the world and develop a sense of personal satisfaction and achievement from production. It encourages empathy with the properties of natural materials and an opportunity to experience an initiate pleasure, which comes from transforming these materials into objects, which have personal meaning and significance. These 3-dimensional studies have been designed as an introduction contemporary craft design. Students will develop their own creative solutions to specific design challenges using a variety of materials: paper, wood, metal, plaster, wire, glass, paint and found objects. <i>"I think there is a continuum, making things by hand is as old as civilization. It's alive and well today and it's my belief it will continue. It may even become more important as our world becomes more and more dehumanized to do something that is a choice, that making something with pride and passion and them sharing it with others. That underlining instinct is something that is central to what craft is all about."-Paul J. Smith, Director of the Emeritus American Craft Museum.</i>

TT		
Un	it Essential Questions:	Key Understandings:
1.	Why do people past and present feel the need to decorate,	
	i.e. home decor, decoration on utilitarian objects, body	
	adornment?	

2.	How do hand-made objects differ from machine made objects?	1. 5	Since the beginning of civilization, humans have valued adorning of the human form, space, and objects within
3. 4.	What is the role of fine art and craft in past and present cultures? What definitions an object as craft or art?	2.	space. Creative expression allows an artist to express a personal
5.	 What definitions an object as chart of art. How do the elements of art and principles of design affect the creative process in three-dimensional art/sculpture/craft? How do artists choose tools, techniques, and materials to express their ideas? How do you determine which style, medium and/or technique to use to convey your ideas? How does an artist choose what field to pursue? 	1 1 3. 1	box," and express our deeper concerns. Exploring visual relationships, aesthetics, and the
6.		1 1	relationship between form and space, helps develop an understanding of the world around us.
7.		4.]	Individual and collaborative creations that come into manifestation in the classroom setting are a reflection of the greater delighting in his greation
8.		5. 5	Sculpture is an integral part of our shared human experience, bringing the unseen to light, the unknown into manifestation, and inspiration into form
		6. <i>1</i>	Artists and designers develop excellence through practice and constructive critique, reflecting on, revising and refining work over time.

Focus Standards Addressed in the Unit:				
Standard Number	Standard Description			
9.1.12.A.	Know and use the elements and principles of each art form to create works in the arts and humanities.			
	· Elements: color, form/shape, line, space, texture, value			
	• Principles: 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.			
	· 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.			

Important Standards Addressed in the Unit:				
9.1.12.G.	Analyze the effect of rehearsal and practice sessions.			
9.1.12.I.	Distinguish among a variety of regional arts events and resources and analyze methods of selection and admission.			
9.3.12.C.	Apply systems of classification or interpreting works in the arts and forming a critical response.			

Misconceptions:	Proper Conceptions:
 Inspiration is something that only comes easy to professional artists. 	1. Inspiration is personal and based off of an individual's perception of their experience.
 One is either creative or not. Ceramic crafts-people are not artists. 	2. Creativity can be practiced and developed.

- 4. Traditional forms do not influence contemporary forms ..
- 3. Contemporary ceramic craft-people create utilitarian and conceptual forms, which showcase an advanced understanding of aesthetics, form, and artistic expression.
- Many contemporary crafts-people are inspired and 4. influenced by traditional forms.

Knowledge & Concepts	Skills & Competencies	Dispositions & Practices
 Research and discuss the works of crafts-people who use combinations of glass fusing, enameling, ceramics, metal and wire. Compare and contrast body adornment from various cultures and periods of history. Research and experiment with using combinations of multiple materials into one design. Define and solve challenging sculpture problems. Demonstrate use proper terminology in describing processes, tools, and materials in the production of sculpture and ceramic Describe how the principles and elements of design are tied into form and function Discuss the purpose of traditional and contemporary functional and decorative sculpture within a variety of time frames, cultures, and uses. Discuss the roles of architects, industrial designers and other professions who influence sculpture and art 	 Demonstrate skills in all of the basic sculptural techniques: paper manipulation and construction techniques using metal, plaster, wood, wire, clay and found objects. Apply basic surface finishing and application techniques: texture, patinas, glazes and paints. Demonstrate proper skills and safety practices using a variety of sculpture tools including: rasps, saws, hot glue guns, matt knives, wire cutters and hammers. Reconstitute reclaimed clay, clean, mix, knead and wedge into a workable consistency. 	 Research the origin and explain the procedure in creating a piece of sculpture or ceramics. Generate a series of entries in a visual journal, which demonstrate attention to skills, techniques, a record of glazing, and ideas in process. Initiate and solve challenging problems in construction and form development. Foster and build on ideas based on previously gained knowledge. Practice safety procedures related to the use of materials, tools, and performance areas. Make connections to other discipline. Categorize and discuss examples of professional and student sculpture and ceramics from an historic point of view. Evaluate and reflect upon the growth and progress of work through self-analysis, individual and group critiques.
Academic Vocabulary:		

Acaucinic	•	ocabulat y.	

 Assemblage Paper Wire Cutters Plaster Pliers Found Objects Exacto Knife Chain Vise Files Anvil 	 Bench Pin Rivet Jeweler Saw Chasing Hammer Chasing Tool Raw Hide Hammer Dead Soft Work Hard Cold Connection Juxtaposed 	 Enamel Fuse Gauge Symmetrical Asymmetrical Graphic Organic Geometric Scale Armature Incised
--	---	---

Assessments:

May include, but are not limited to:

- Formative: Student/teacher conferences, peer consultations, class participation, intra and interpersonal reflections, etc.
- Summative: Sketch/plan/thumbnail, teacher evaluation, practice of skill method, performance measure project, etc.

Differentiation:

Preferential seating; Additional clarification of content; Occasional need for one to one instruction; Minor adjustments or pacing according to the student's rate of mastery; If written work is difficult, use verbal/oral approaches; Modifications of assignments/testing; Reasonable extensions of time for task/project completion; Assignment sheet/notebook; Modified/adjusted mastery rates; Modified/adjusted grading criteria; Retesting opportunities; Specific adjustments made on an individual basis and in accordance with GIEP, IEP, or 504 plans.

Interdisciplinary Connections:

- Science (i.e., verification, technology, color theory, etc.)
- World Culture (i.e., styles, historical context, functional design, etc.)
- Math (i.e., proportion, estimation, measuring, volume, etc.)
- Family and Consumer Science, Technical Education (traditional functional design)

Additional Resources:

• Suggested Textbook: Experience Clay, Student Book by Maureen Mackey

			Ceramics and Sculpture II Grades 10-12 Unit #6
Course/Subject:	Grade:	Kilns and Firing	Suggested Timeline:
Ceramics and Sculpture II	10-12	Techniques	1-2 weeks

Grade Level Summary	Secondary level course for students in grades 10 th through 12 th . This yearlong course is designed to enable students to develop a basic understanding of 3- dimensional visual art and design, through basic perceptual and observational skills necessary to communicate a range of subject matter, symbols, ideas, and concepts. Students will use their knowledge of ceramics, sculpture, and 3D design media, processes, techniques, and history to develop their own individual artistic voices.
Grade Level Units	Unit 1: Revisiting the Basics Unit 2: Revisiting the Potter's Wheel Unit 3: Portraits; in the round Unit 4: Exploring Sculpture Unit 5: Mixed Media; Sculpture and Craft Exploration Unit 6: Kilns and Firing Techniques

Unit Title	Kilns and Firing Techniques
Unit Summary	The kiln is the potter's most important piece of equipment. Although you can make a clay pot or sculpture with only your hands, to create a durable ceramic form you must fire your work. Firing is the process of bringing clay and glazes up to a high temperature. The final aim is to heat the object to the point that the clay and glazes are mature. Whether simple or elaborate, the kiln should reasonably fit the needs of the classroom. As a student, you may not be firing kilns initially, but you should have a basic understanding of the firing process, types of kilns, firing sequences and the expected outcomes. Kilns evolved from simple open-fire constructions that used grasses, wood or dung for fuel to being powered by oil, coal, wood, natural gas, ground or as sophisticated as computer-programmed structure.

 Unit Essential Questions: 1. How does the stacking of a kiln affect the ware? 2. How does the glaze firing change the physics and aesthetics of ceramic objects? 3. What happens when you bisque and glaze in a kiln? 	 Key Understandings: 1. Bisque firing is the first time ceramic pieces go through high temperature heating. It is done to vitrify the clay pieces enough that they won't be harmed when glazes are
--	--

4. 5. 6.	How do different kilns produce different results? Why is the object's ability to vitrify an important property of functional ware? Why would a ceramic artist select one firing technique over another?	2. 3. 4. 5. 6.	 applied, but not vitrified to such an extent that the glaze won't adhere correctly. Bone-dry greenware is very fragile and must be loaded into the kiln with a great deal of care. Ceramic wares placement in a kiln may alter the results of the aesthetics of a glaze. Once glazes have been applied to the bisque ware and have had a chance to dry, the ware is carefully loaded into the kiln for the glaze firing. Ceramic pieces cannot be allowed to touch at all or the glazes will melt together, welding the pieces together. Glazes undergo chemical reactions when they are fired and kiln temperature and atmosphere can affect colors in dramatic ways.

Focus Standards Addre	essed in the Unit:
Standard Number	Standard Description
9.1.12.C.	Integrate and apply advanced vocabulary to the arts forms.
9.1.12.K.	Analyze and evaluate the use of traditional and contemporary technologies in furthering knowledge and understanding in the humanities.

Important Standards Addressed in the Unit:

9.1.12.G.	Analyze the effect of rehearsal and practice sessions.
9.1.12.I.	Distinguish among a variety of regional arts events and resources and analyze methods of selection and admission.
9.3.12.C.	Apply systems of classification or interpreting works in the arts and forming a critical response.
9.1.12.A.	 Know and use the elements and principles of each art form to create works in the arts and humanities. Elements: color, form/shape, line, space, texture, value Principles: 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. • Visual Arts: • paint • draw • craft • sculpt • print • design for environment, communication, multi-media

Mis	conceptions:	Proj	per Conceptions:
1.	All clay has the same properties and can be fired at the	1.	Different clay bodies are formulated for high and low
	same temperature		temperatures.
2.	Kilns all fire clay with similar results.		
3.	All clays fire to a glass like form.		

- 2. Different kilns fire ware uniquely. Reduction fires are less predictable and produce earth-tone glazes. Oxidation fires are bright and more consistent than reduction fires.
- 3. Low fire clay does not fully vitrify, like high fire clay, thus ware is not fully water-impermeable.

Knowledge & Concepts	Skills & Competencies	Dispositions & Practices
 Research traditional and modern kilns and firing practices. Compare and contrast the difference between the firing methods. Compare and contrast the differences between oxidation and reduction atmospheres. Identify kiln types and properties. Identify proper kiln stacking techniques. Identify the process of bisque and glaze firing Identify knowledge of health and safety in the firing process Explain why most ceramic pieces need to be fired more than once Identify how to create glaze 	 Apply knowledge of health and safety in the firing process. Research and document finding on specific firing method. Identify the bisque-ware from other stages of clay. Identify and diagnose the glazing defects. 	 Research the origin and explain the procedure in creating a piece of sculpture or ceramics. Generate a series of entries in a visual journal, which demonstrate attention to skills, techniques, a record of glazing, and ideas in process. Initiate and solve challenging problems in construction and form development. Foster and build on ideas based on previously gained knowledge. Practice safety procedures related to the use of materials, tools, and performance areas. Through the completion of hand built and wheel-thrown pottery, analyze and evaluate the processes aesthetically. Make connections to other discipline. Categorize and discuss examples of professional and student sculpture and ceramics from an historic point of view. Evaluate and reflect upon the growth and progress of work through self-analysis, individual and group critiques.

|--|

Assessments:

May include, but are not limited to:

• Formative: Student/teacher conferences, peer consultations, class participation, intra and interpersonal reflections, etc.

• Summative: Kilns and Firing project, Reading Questionnaire etc.

Differentiation:

• Preferential seating; Additional clarification of content; Occasional need for one to one instruction; Minor adjustments or pacing according to the student's rate of mastery; If written work is difficult, use verbal/oral approaches; Modifications of assignments/testing; Reasonable extensions of time for task/project completion; Assignment sheet/notebook; Modified/adjusted mastery rates; Modified/adjusted grading criteria; Retesting opportunities; Specific adjustments made on an individual basis and in accordance with GIEP, IEP, or 504 plans.

Interdisciplinary Connections:

- Science (i.e., verification, technology, color theory, etc.)
- World Culture (i.e., styles, historical context, functional design, etc.)
- Math (i.e., proportion, estimation, measuring, volume, etc.)
- Family and Consumer Science, Technical Education (traditional functional design)

Additional Resources:

• Suggested Textbook: Experience Clay, Student Book by Maureen Mackey