



## Ceramics and Sculpture III Grades 11-12

### Unit #1

**Course/Subject:**  
Ceramics and Sculpture III

**Grade:**  
11-12

**Forming: Forms in a  
Historical and Cultural  
Context**

**Suggested Timeline:**  
8 weeks

#### Grade Level Summary

Third level course for students in grades 11<sup>th</sup> through 12<sup>th</sup>. This yearlong course is designed to enable students to develop an intermediate 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: Forming- Forms in a Historical and Cultural Context  
Unit 2: Clay Exploration: Exploring the Creative Process  
Unit 3: Glaze Exploration: Exploring Finishing Techniques  
Unit 4: Independent Study: Concentration and Mixed Media Study  
Unit 5: Contemporary Ceramists/Careers in Ceramics

#### Unit Title

Forming: Forms in a Historical and Cultural Context

#### Unit Summary

The cultural expectations and aesthetic values associated with ceramic artworks vary across time and culture. Practices of working with clay and ceramics date back to the earliest civilizations and many of these practices are still relevant. In early societies and cultures, clay was often used for making objects basic to everyday life. Utilitarian objects and other less utilitarian works made in clay, such as sculptures and relief panels, embodied and continue to embody for contemporary audiences the cultural values and beliefs of the people who make them. These works offer contemporary audiences insights into the cultural production of the past and present. They also offer imaginative and aesthetically beautiful interpretations of working in clay. In these works, we can understand the importance of conventions, traditions and the communication of messages and meanings within ceramic forms. We can also note how the past is reinterpreted in works that question the traditions and power relations of previous practices.

*"Each of us has a story that is important to tell. Our stories are all different, but it's all the same message really, because we are all so connected." –Roberta Williamson, Craft in America Artist*

#### Unit Essential Questions:

1. With technological advances in ceramics, why will early techniques and construction continue to be practiced?
2. What are the limitations in ceramic construction?
3. What are some of the differences between two ceramic objects that exemplify different times, societies and environments?

#### Key Understandings:

1. Innovations continue to press ceramic art forward, but the early techniques endure.
2. Folk artists and artisans still work in traditional ways and use some of the old methods such as rehydration, slaking, slip and levigation.

4. What are some of the ways contemporary ceramists innovate and extend traditions and conventions with the use of various casting methods? 5. How does culture and art influence each other? 6. How do classical motifs and classical forms play on historical inferences? 7. How do potters share ideas? 8. How do artists integrate form and function?	3. The relationship of the arts and culture is mutually dependent; culture affects the arts and the arts reflect and preserve culture. 4. Culture affects self-expression, whether we realize it or not. 5. Artists develop a style; every artistic period has a style. 6. The craft of clay is shared among generations and cultures. 7. Humans want to personalize functional objects. 8. Ideas come from ideas.
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#### Focus Standards Addressed in the Unit:

<i>Standard Number</i>	<i>Standard Description</i>
9.1.12.A.	Know and use the elements and principles of each art form to create works in the arts and humanities. <ul style="list-style-type: none"> <li>· Elements: color, form/shape, line, space, texture, value</li> <li>· Principles: balance, contrast, emphasis/focal point, movement/rhythm, proportion/scale, repetition, unity/harmony</li> </ul>
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. <ul style="list-style-type: none"> <li>· Visual Arts: • paint • draw • craft • sculpt • print • design for environment, communication, multi-media</li> </ul>
9.1.12. D.	Demonstrate specific styles in combination through the production or performance of a unique work of art.
9.2.12.B.	Relate works in the arts chronologically to historical events (e.g., 10,000 B.C. to present).

#### 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.
9.2.12.G.	Relate works in the arts to geographic regions:
9.1.12.I.	Distinguish among a variety of regional arts events and resources and analyze methods of selection and admission.
9.1.12.C	Integrate and apply advanced vocabulary to the arts forms.
9.2.12.B.	Relate works in the arts chronologically to historical events (e.g., 10,000 B.C. to present).

<b>Misconceptions:</b>	<b>Proper Conceptions:</b>
1. All kilns fire with the same results. 2. All clay has the same properties and can be fired at the same temperature. 3. Artists stand alone in influence. 4. Traditional forms do not influence contemporary forms.	1. 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. 2. Clay bodies are formulated to fire to a certain temperature. 3. Artists influence and are influenced by culture. 4. Many contemporary crafts-people are inspired and influenced by traditional forms.

Knowledge & Concepts	Skills & Competencies	Dispositions & Practices
<ul style="list-style-type: none"> <li>• Research forming techniques by professional artists</li> <li>• Identify primitive ceramic techniques.</li> <li>• Recognize various milestones in ceramic history.</li> <li>• Recognize how various ceramic structures were constructed.</li> <li>• Identify how cultural context and history affects a culture's perceptions beauty.</li> <li>• Articulate the connection between the ceramic forms and functions in their historical and cultural context.</li> </ul>	<ul style="list-style-type: none"> <li>• Construct ceramic objects, which focus on one or two methods of construction for an in-depth study.</li> <li>• Demonstrate proper use of media, techniques, and processes to understand and express visual elements and principles</li> <li>• Demonstrate proper use of subject matter, symbols, and ideas to make connections between art and other disciplines.</li> <li>• Design and create original works of art, which demonstrates the connection between personal expression and clay techniques.</li> </ul>	<ul style="list-style-type: none"> <li>• Select and apply ceramics media, techniques, technology and processes.</li> <li>• Initiate and solve challenging problems in construction and form development.</li> <li>• Select and develop an area of concentration within ceramics to be used as a means of self-expression.</li> <li>• Foster and build on ideas based on previously gained knowledge.</li> <li>• Make connections to other discipline.</li> <li>• Categorize and discuss examples of professional and student sculpture and ceramics from an historic point of view.</li> <li>• Research contemporary ceramics artists, the techniques, and the philosophy behind their work.</li> <li>• Continuously examine, assess, and improve work.</li> <li>• Generate a series of entries in a visual journal, which demonstrate attention to skills, techniques, a record of glazing, inspirational images, sketches and ideas in process.</li> <li>• Evaluate and reflect upon the growth and progress of work through self-analysis, individual and group critiques.</li> </ul>

#### Academic Vocabulary:

<ul style="list-style-type: none"> <li>• Rehydration</li> <li>• Slaking</li> <li>• Slip</li> <li>• Levigation</li> <li>• Utilitarian</li> </ul>	<ul style="list-style-type: none"> <li>• Functional</li> <li>• Conceptual</li> <li>• Trimming/Finishing</li> <li>• Wheel Throwing</li> <li>• Coning/ Wheel Wedging</li> </ul>	<ul style="list-style-type: none"> <li>• Faceting</li> <li>• Altered Forms</li> <li>• Decorative</li> <li>• Scallops</li> <li>• Convex</li> <li>• Concave</li> </ul>
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#### Assessments:

##### May include, but are not limited to:

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

#### Differentiation:

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- 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.
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**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)
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**Additional Resources:**

- Suggested Textbook: Experience Clay, Student Book by Maureen Mackey
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**Created By:**

Tonya Flickinger

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## Ceramics and Sculpture III Grades 11-12

### Unit #2

**Course/Subject:**  
Ceramics and Sculpture III

**Grade:**  
11-12

**Clay Exploration:**  
**Exploring the Creative Process**

**Suggested Timeline:**  
**7 weeks**

<b>Grade Level Summary</b>	Third level course for students in grades 11 <sup>th</sup> through 12 <sup>th</sup> . This yearlong course is designed to enable students to develop an intermediate 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.
<b>Grade Level Units</b>	Unit 1: Forming- Forms in a Historical and Cultural Context Unit 2: Clay Exploration: Exploring the Creative Process Unit 3: Glaze Exploration: Exploring Finishing Techniques Unit 4: Independent Study: Concentration and Mixed Media Study Unit 5: Contemporary Ceramists/Careers in Ceramics

<b>Unit Title</b>	Clay Exploration: Exploring the Creative Process
<b>Unit Summary</b>	<p>Clay artists, like other visual artists, often explore a ‘big idea’ or theme, by creating a set of works that are connected in some way. Looking at natural shapes and forms, from a sea shell to a mountain profile, can provide countless new ideas for designs and decorative treatments. Some artists are inspired by other artists’ creations.</p> <p>In this unit, students will explore and research their own personal inspiration, meet design challenges, which aim to allow students’ to be creative and showcase their individual style, while meeting predetermined tasks that modern ceramic artist would be able to meet. Students will also demonstrate proper use of advanced wheel throwing and hand-building techniques.</p> <p><i>“I made a decision... that the inspiration for my work would come from my own life, my own experience.”-Mary Merkel-Hess, Craft in America Artist</i></p>

#### Unit Essential Questions:

1. How are clay bodies formulated?
2. What scientific principles are used in throwing clay on the potter’s wheel?
3. What are personal symbols and how do they convey meaning on pottery?
4. What texture and design will be appropriate to enhance a particular work of art?
5. Why do ceramic artists choose certain methods for their creative expression?
6. What construction method is best suited to express my artistic statement?

#### Key Understandings:

1. Discern that some methods are better suited for certain constructions.
2. Media exploration is essential for creativity.
3. Self confidence is attained through successful production.
4. There are many ways to create personal expression with clay.
5. Trial and error are part of the learning process.
6. Great art requires skills and discipline to turn notions into a quality product.

7. What strengths do I possess to express my artistic vision? 8. How do artists and designers document the development of their artistic process? 9. How do artists and designers determine what resources and criteria are needed to formulate artistic investigations? 10. What conditions, attitudes, and behaviors support creativity and innovative thinking? 11. What factors prevent or encourage people to take creative risks? 12. How does collaboration expand the creative process?	7. The artistic process can lead to unforeseen or unpredictable outcomes. 8. Line is a fundamental design element of craft. 9. Artists and designers work to develop skills, techniques, and ideas in a sketchbook or visual journal to document and refine their process. 10. Creativity and innovative thinking are essential life skills that can be developed. 11. Clay can be modeled and forms can be rendered from applying the pinching, coiling, and slab construction methods.
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#### Focus Standards Addressed in the Unit:

<i>Standard Number</i>	<i>Standard Description</i>
9.1.12.A.	Know and use the elements and principles of each art form to create works in the arts and humanities. <ul style="list-style-type: none"> <li>· Elements: color, form/shape, line, space, texture, value</li> <li>· Principles: balance, contrast, emphasis/focal point, movement/rhythm, proportion/scale, repetition, unity/harmony</li> </ul>
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. <ul style="list-style-type: none"> <li>· Visual Arts: • paint • draw • craft • sculpt • print • design for environment, communication, multi-media</li> </ul>
9.1.12.C.	Demonstrate specific styles in combination through the production or performance of a unique work of art.
9.1.12.G.	Analyze the effect of rehearsal and practice sessions.

#### 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. D.	Integrate and apply advanced vocabulary to the arts forms.
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.
9.4.12.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.

<b>Misconceptions:</b>	<b>Proper Conceptions:</b>
1. All clay has the same properties and can be fired at the same temperature. 2. Inspiration is something that only comes easy to professional artists. 3. One is either creative or not.	1. Clay bodies are formulated to fire to a certain temperature. 2. Inspiration is personal and based off of an individual's perception of their experience. 3. Creativity can be practiced and developed.

Knowledge & Concepts	Skills & Competencies	Dispositions & Practices
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<ul style="list-style-type: none"> <li>• Identify how scientific principles are used in ceramic practices, such as throwing clay on the potter's wheel, formulating clay bodies and glazes, and assembling of ceramic forms.</li> <li>• Judge the effectiveness of different ways to use visual characteristics in conveying ideas.</li> <li>• Identify symbols, ideas and themes that demonstrate knowledge of contexts and cultural and aesthetic values to communicate intended meaning.</li> <li>• Demonstrate ability to transform ideas to three-dimensional design appropriate for ceramics.</li> <li>• Compare a traditional ceramic work to a contemporary piece and discuss the psychological impact of each.</li> <li>• Demonstrate proper use of terminology in describing processes, tools, and materials in the production of sculpture and ceramics</li> </ul>	<ul style="list-style-type: none"> <li>• Experiment and create works with various types of clay, i.e. low fire earthenware and cone 5 stoneware and record results in their journals.</li> <li>• Create ceramic objects, which demonstrate knowledge of form and how it relates to function.</li> <li>• Demonstrate the ability to move between different techniques of pottery making.</li> <li>• Design and create original works of art, which demonstrates the connection between personal expression and clay techniques.</li> <li>• Demonstrate proper use of media, techniques, and processes to understand and express visual elements and principles</li> <li>• Demonstrate proper use of subject matter, symbols, and ideas to make connections between art and other disciplines.</li> </ul>	<ul style="list-style-type: none"> <li>• Initiate and solve challenging problems in construction and form development.</li> <li>• Select and develop an area of concentration within ceramics to be used as a means of self-expression.</li> <li>• Foster and build on ideas based on previously gained knowledge.</li> <li>• Make connections to other discipline.</li> <li>• Categorize and discuss examples of professional and student sculpture and ceramics from an historic point of view.</li> <li>• Research contemporary ceramics artists, the techniques, and the philosophy behind their work.</li> <li>• Generate a series of entries in a visual journal, which demonstrate attention to skills, techniques, a record of glazing, inspirational images, sketches and ideas in process.</li> <li>• Evaluate and reflect upon the growth and progress of work through self-analysis, individual and group critiques.</li> </ul>
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#### Academic Vocabulary:

<ul style="list-style-type: none"> <li>• Mishima</li> <li>• Appliqué</li> <li>• Stains</li> <li>• Oxides</li> <li>• Darts</li> <li>• Altered Forms</li> <li>• Faceting</li> <li>• Scale</li> <li>• Stoneware</li> <li>• Terra Cotta</li> </ul>	<ul style="list-style-type: none"> <li>• Repetition</li> <li>• Plastic</li> <li>• Plasticity</li> <li>• Leather-hard</li> <li>• Green-ware</li> <li>• Bone Dry</li> <li>• Porosity</li> <li>• Vitreous</li> <li>• Bisque</li> <li>• Centering</li> </ul>	<ul style="list-style-type: none"> <li>• Ceramics</li> <li>• China</li> <li>• Cone</li> <li>• Earthenware</li> <li>• Enamel</li> <li>• Englobe</li> <li>• Incise</li> <li>• Porcelain</li> <li>• Pottery</li> <li>• Press Mold</li> <li>• Reduction Firing</li> </ul>
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#### Assessments:

##### May include, but are not limited to:

- Formative: Student/teacher conferences, peer consultations, class participation, intra and interpersonal reflections, etc.
- Summative: Sketch/plan/thumbnailed, 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;

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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.

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**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)
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**Additional Resources:**

- Suggested Textbook: Experience Clay, Student Book by Maureen Mackey
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**Created By:**

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## Ceramics and Sculpture III Grade 11-12

### Unit #3

**Course/Subject:**  
Ceramics and Sculpture III

**Grade:**  
11-12

**Glaze Exploration:**  
**Exploring Finishing**  
**Techniques**

**Suggested Timeline:**  
**7 weeks**

<b>Grade Level Summary</b>	Third level course for students in grades 11 <sup>th</sup> through 12 <sup>th</sup> .
<b>Grade Level Units</b>	Forming: Forms in a Historical and Cultural Context, Clay Exploration: Exploring the Creative Process, Glaze Exploration: Exploring Finishing Techniques, Independent Study: Concentration and Mixed Media Study, Contemporary Ceramists/Careers in Ceramics

<b>Unit Title</b>	Glaze Exploration: Exploring Finishing Techniques
<b>Unit Summary</b>	<p>The glaze of a ceramic object can become just as recognizable as an artist signature. Many professional ceramists formulate their own glazes and in the craft community they can be recognized for their glazes, just as well as their forms. An appropriate glaze will enhance a ceramic form, as well as protect and make a ceramic form water impermeable.</p> <p>In this unit, students will formulate and mix his or her own glazes from the raw materials and compare and contrast their glaze mix to store bought glaze. Students will also learn about proper safety and maintenance procedures and assist in maintaining equipment and keeping in material inventories.</p>

#### Unit Essential Questions:

1. What makes a quality dependable glaze?
2. How do artists and designers learn from trial and error?
3. What influences affect the way glaze appears on a clay body after a glaze fire?
4. How does one determine criteria to evaluate a work of art?
5. How and why might criteria vary?
6. How is a personal preference different from an evaluation?
7. How do ceramic artist achieve desired glaze techniques?
8. How do glazes get their unique characteristics?
9. How is glaze used as a decorative and utilitarian medium?
10. How do the elements of art and principles design relate to planning an effective color scheme and creating surface decoration?
11. How do artists use different glaze types, or even non-ceramic paints, to effectively finish clay pieces?
12. Does the application of the glaze effect the final outcome of a ceramic object?

#### Key Understandings:

1. Glazes can be poured, dipped, sponged, flicked, painted, or sprayed.
2. Glaze can be mixed by a ceramic artist or purchased pre-mixed and combined in different ways to achieve endless combinations.
3. Glaze can enhance or cover form.
4. Glazes are formulated for specific clay bodies.
5. Glaze can fluctuate in appearance, when fired on different clay bodies and in different atmospheres and environments.
6. People evaluate art based on various criteria.
7. Personal preferences and objective judgments are different.
8. Ceramic artists use test tiles to practice glaze combinations and processes. They record the glaze and firing processes for future use.
9. Successful glazing is very dependent upon trial and error.

**Focus Standards Addressed in the Unit:**

<i>Standard Number</i>	<i>Standard Description</i>
9.1.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.E.	Delineate a unifying theme through the production of a work of art that reflects skills in media processes and techniques.
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.

**Important Standards Addressed in the Unit:**

9.1.12.C.	Integrate and apply advanced vocabulary to the arts forms.
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.K.	Analyze and evaluate the use of traditional and contemporary technologies in furthering knowledge and understanding in the humanities.

<b>Misconceptions:</b>	<b>Proper Conceptions:</b>
<ol style="list-style-type: none"> <li>1. Glaze is shiny paint.</li> <li>2. All glazes will work with all clay bodies.</li> <li>3. Underglaze and glaze are the same.</li> <li>4. All clay and glaze are the same.</li> </ol>	<ol style="list-style-type: none"> <li>1. Glaze is clay slip that has minerals or colorants added. Glaze can have a matte, satin or glossy finish.</li> <li>2. Glazes are specially formulated to melt and react differently for different temperatures and atmospheres</li> <li>3. Under-glazes are colored slips formulated to have low drying shrinkage, allowing application to bone-dry or bisque-fired surface before glazing. Under-glaze does not vitrify, and needs a clear or transparent coat of glaze to become water impermeable.</li> <li>4. Low fire clays and glazes do not fully vitrify, and are not fully water impermeable. The higher the fire, the stronger the ceramic</li> </ol>

<b>Knowledge &amp; Concepts</b>	<b>Skills &amp; Competencies</b>	<b>Dispositions &amp; Practices</b>
<ul style="list-style-type: none"> <li>• Use proper terminology in describing processes, tools, and materials in the production of sculpture and ceramics</li> <li>• Utilize subject matter, symbols, and ideas to make connections between art and other disciplines.</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrate ability to formulate and mix his or her own glazes from the raw materials.</li> <li>• Create test tiles and record and analyze results in their journals.</li> <li>• Apply tested glazes to enhance their form.</li> </ul>	<ul style="list-style-type: none"> <li>• Continuously examine, assess, and improve work.</li> <li>• Generate a series of entries in a visual journal, which demonstrate attention to skills, techniques, a record of glazing, inspirational images, sketches and ideas in process.</li> </ul>

<ul style="list-style-type: none"> <li>● Research the origin glaze and explain the procedure of decorating/finishing a piece of ceramic ware or sculpture.</li> </ul>	<ul style="list-style-type: none"> <li>● Maintain equipment and assist in material inventories.</li> <li>● Apply ceramics media, techniques, technology and processes.</li> <li>● Initiate and solve challenging problems in construction and form development.</li> <li>● Practice safety procedures related to the use of materials, tools, and performance areas.</li> </ul>	<ul style="list-style-type: none"> <li>● Compare a traditional ceramic work to a contemporary piece and discuss the psychological impact of each.</li> <li>● Foster and build on ideas based on previously gained knowledge.</li> <li>● Use proper terminology in describing processes, tools, and materials in the production of sculpture and ceramics</li> <li>● Analyze and evaluate the finishing techniques aesthetically; evaluate how well finishing techniques enhance the form of an object.</li> <li>● Make connections to other discipline.</li> <li>● Categorize and discuss examples of professional and student sculpture and ceramics from an historic point of view.</li> <li>● Evaluate and reflect upon the growth and progress of work through self-analysis, individual and group critiques.</li> </ul>
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#### Academic Vocabulary:

<ul style="list-style-type: none"> <li>● Appliqué</li> <li>● Englobe</li> <li>● Glaze</li> <li>● Impressing</li> <li>● Incising</li> <li>● Piercing</li> <li>● Sgraffito</li> <li>● Slip</li> <li>● Slip Painting</li> <li>● Slip Trailing</li> </ul>	<ul style="list-style-type: none"> <li>● Stain</li> <li>● Staining</li> <li>● Under-glaze</li> <li>● Wax resist</li> <li>● Oxidation</li> <li>● Reduction</li> <li>● Ash</li> <li>● Soda firing</li> <li>● Translucent</li> <li>● Opaque</li> </ul>	<ul style="list-style-type: none"> <li>● Gloss</li> <li>● Enamel</li> <li>● Matte</li> <li>● Satin</li> <li>● Test tile</li> <li>● Feldspars</li> <li>● Silica</li> <li>● Metal oxides</li> <li>● Flux</li> <li>● Alumina</li> </ul>
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#### Assessments:

##### May include, but are not limited to:

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

#### Differentiation:

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#### Interdisciplinary Connections:

- Science (i.e., verification, technology, color theory, etc.)
- World Culture (i.e., styles, historical context, functional design, etc.)

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- Math (i.e., proportion, estimation, measuring, volume, etc.)
  - Family and Consumer Science, Technical Education (traditional functional design)
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**Additional Resources:**

- Suggested Textbook: Experience Clay, Student Book by Maureen Mackey
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		<b>Ceramics and Sculpture III</b> <b>Grade 11-12</b>  <b>Unit #4</b>	
<b>Course/Subject:</b> Ceramics and Sculpture III	<b>Grade:</b> 11-12	<b>Independent Study:</b> <b>Concentration and Mixed Media Study</b>	<b>Suggested Timeline:</b> 8 weeks

<b>Grade Level Summary</b>	Third level course for students in grades 11 <sup>th</sup> through 12 <sup>th</sup> . This yearlong course is designed to enable students to develop an intermediate 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.
<b>Grade Level Units</b>	Unit 1: Forming- Forms in a Historical and Cultural Context Unit 2: Clay Exploration: Exploring the Creative Process Unit 3: Glaze Exploration: Exploring Finishing Techniques Unit 4: Independent Study: Concentration and Mixed Media Study Unit 5: Contemporary Ceramists/Careers in Ceramics

<b>Unit Title</b>	Independent Study: Concentration and Mixed Media Study
<b>Unit Summary</b>	The Independent Study unit is designed for students to self-direct and work towards their choice of concentration and individual goals. Students will choose a concentration, self- monitor their work, and create a body of work, which reflect their own inspirations and individual style.  <i>“Having integrity in the ideas you want to manifest in the work,” -Dave Williamson, Craft in America Artist</i>

<b>Unit Essential Questions:</b> <ol style="list-style-type: none"> <li>How does integrity of media and concept influence craft?</li> <li>What responsibilities come with the freedom to create?</li> <li>What inspirations influence ceramic artists and crafts-people?</li> <li>How can Ceramics stretch the limits of creativity and self-exploration?</li> <li>Why do ceramic artists develop themes in their works?</li> <li>How does practice play a role in the development of clay construction?</li> <li>How do artists and designers utilize form and functionality?</li> <li>How does knowing the contexts histories, and traditions of art forms help us create works of art and design?</li> <li>Why do artists follow or break from established traditions?</li> </ol>	<b>Key Understandings:</b> <ol style="list-style-type: none"> <li>Integrity of media is a fundamental component of craft and craftsmanship.</li> <li>Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks.</li> <li>Artists and designers are inspired from traditional form, function, and the artist’s experiences, perceptions, and understanding of life.</li> <li>Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches</li> <li>Themes, motifs, and symbols are used as decorative narrations, on functional and decorative ceramics.</li> <li>Trial and error are part of the learning process.</li> <li>In functional craft medias, functionality influences form.</li> </ol>
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8. Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative artmaking goals.

#### Focus Standards Addressed in the Unit:

<i>Standard Number</i>	<i>Standard Description</i>
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.	Demonstrate specific styles in combination through the production or performance of a unique work of art.
9.1.12.G.	Analyze the effect of rehearsal and practice sessions.
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.

#### Important Standards Addressed in the Unit:

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

#### Misconceptions:

1. All clay has the same properties and can be fired at the same temperature.
2. Traditional forms do not influence contemporary forms..
3. Inspiration is something that only comes easy to professional artists.
4. One is either creative or not.

#### Proper Conceptions:

1. Clay bodies are formulated to fire to a certain temperature.
2. Many contemporary crafts-people are inspired and influenced by traditional forms.
3. Inspiration is personal and based off of an individual's perception of their experience.
4. Creativity can be practiced and developed.

Knowledge & Concepts	Skills & Competencies	Dispositions & Practices
<ul style="list-style-type: none"> <li>Demonstrate knowledge of media, techniques, and processes to understand and express visual elements and principles</li> </ul>	<ul style="list-style-type: none"> <li>Create a series of self-directed pieces, which demonstrate research and growth in skills, problem solving and creativity.</li> </ul>	<ul style="list-style-type: none"> <li>Continuously examine, assess, and improve work.</li> <li>Generate a series of entries in a visual journal, which demonstrate attention to skills, techniques, a</li> </ul>

<ul style="list-style-type: none"> <li>• Incorporate subject matter, symbols, and ideas to make connections between art and other disciplines.</li> <li>• Research contemporary ceramics artists, the techniques, and the philosophy behind their work.</li> <li>• Research and develop an area of concentration within ceramics to be used as a means of self-expression.</li> <li>• Demonstrate proper use of terminology in describing processes, tools, and materials in the production of sculpture and ceramics</li> </ul>	<ul style="list-style-type: none"> <li>• Initiate and solve challenging problems in construction and form development.</li> <li>• Apply ceramics media, techniques, technology and processes.</li> <li>• Practice safety procedures related to the use of materials, tools, and performance areas.</li> </ul>	<p>record of glazing, inspirational images, sketches and ideas in process.</p> <ul style="list-style-type: none"> <li>• Compare a traditional ceramic work to a contemporary piece and discuss the psychological impact of each.</li> <li>• Respond to works of art through analysis and interpretation.</li> <li>• Foster and build on ideas based on previously gained knowledge.</li> <li>• Analyze and evaluate the finishing techniques aesthetically; Evaluate how well finishing techniques enhance the form of an object.</li> <li>• Make connections to other discipline.</li> <li>• Categorize and discuss examples of professional and student sculpture and ceramics from an historic point of view.</li> <li>• Evaluate and reflect upon the growth and progress of work through self-analysis, individual and group critiques.</li> </ul>
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#### Academic Vocabulary:

<ul style="list-style-type: none"> <li>• Craft</li> <li>• Fibers</li> <li>• Metals</li> <li>• Textiles</li> <li>• Form</li> <li>• Media</li> <li>• Carve</li> <li>• Mold</li> <li>• Mixed Media</li> <li>• Cast</li> <li>• Modeling</li> </ul>	<ul style="list-style-type: none"> <li>• Artist's Proof</li> <li>• Decorative</li> <li>• Conceptual</li> <li>• Embellish</li> <li>• Realism</li> <li>• Abstraction</li> <li>• Non-objective</li> <li>• Surrealism</li> <li>• Assemblage</li> <li>• Plaster</li> <li>• Found Objects</li> </ul>	<ul style="list-style-type: none"> <li>• Symmetrical</li> <li>• Asymmetrical</li> <li>• Graphic</li> <li>• Organic</li> <li>• Geometric</li> <li>• Scale</li> <li>• Armature</li> <li>• Incised</li> <li>• Juxtaposed</li> </ul>
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#### Assessments:

##### May include, but are not limited to:

- Formative: Student/teacher conferences, peer consultations, class participation, intra and interpersonal reflections, etc.
- Summative: Sketch/plan/thumbnailed, 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.

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**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)
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**Additional Resources:**

- Suggested Textbook: Experience Clay, Student Book by Maureen Mackey
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**Created By:**

Tonya Flickinger

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## Ceramics and Sculpture III Grades 11-12

### Unit #5

**Course/Subject:**  
Ceramics and Sculpture III

**Grade:**  
11-12

**Contemporary  
Ceramists/Careers in  
Ceramics**

**Suggested Timeline:**  
6 weeks

<b>Grade Level Summary</b>	Third level course for students in grades 11 <sup>th</sup> through 12 <sup>th</sup> . This yearlong course is designed to enable students to develop an intermediate 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.
<b>Grade Level Units</b>	Unit 1: Forming- Forms in a Historical and Cultural Context Unit 2: Clay Exploration: Exploring the Creative Process Unit 3: Glaze Exploration: Exploring Finishing Techniques Unit 4: Independent Study: Concentration and Mixed Media Study Unit 5: Contemporary Ceramists/Careers in Ceramics

<b>Unit Title</b>	Contemporary Ceramists/Careers in Ceramics
<b>Unit Summary</b>	<p>Contemporary applications in ceramics are constantly changing. New industrial and high technology uses are being found and ceramists, artists and designer/makers are exploring new expressive forms and meanings.</p> <p>Contemporary societies are becoming increasingly more synthetic and depersonalized. The study and production opportunities in the field of ceramics offer students opportunities to reinterpret the world and develop a sense of personal satisfaction and achievement. It encourages empathy with the properties of natural materials and an opportunity to experience the pleasure, which comes from transforming these materials into objects, which have personal meaning and significance. This unit provides insight on challenging work opportunities for students with knowledge, skills and understanding in areas including studio and industrial ceramics, ceramic research, engineering and product design. Students will research and study an array of contemporary craft artist.</p>

#### Unit Essential Questions:

1. How can ceramics and craft be used to further your artistic, educational and career goals?
2. What jobs exist in the craft industry?
3. What type of skills/education is needed to work in the craft industry?
4. What is the difference between skilled workers and production workers?
5. What is the best way to advance in the craft industry?
6. How has contemporary crafts evolved over the last decade?

#### Key Understandings:

1. Whether an object is utilitarian or decorative, clay has been shared generations and cultures to express aesthetic ideas.
2. Clay covers all history and all our contemporary life.
3. Humans want to personalize functional objects.
4. There is something significant and fascinating about the creative process with the primitiveness of clay and that seems to be within us as human beings.

	<ol style="list-style-type: none"> <li>Many jobs in the ceramics industry can be learned in a few days or weeks.</li> <li>Many people train for a career in ceramics through apprenticeship.</li> <li>Ceramic decorators can gain recognition of their skills by progressing to more detailed work.</li> <li>Personal attitudes, behaviors, knowledge and skills promote self awareness, personal responsibility and self-direction.</li> </ol>
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#### Focus Standards Addressed in the Unit:

<i>Standard Number</i>	<i>Standard Description</i>
9.1.12.E.	Delineate a unifying theme through the production of a work of art that reflects skills in media processes and techniques.
9.2.12.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).
9.3.12.E.	Examine and evaluate various types of critical analysis of works in the arts and humanities. • Contextual criticism • Formal criticism • Intuitive criticism
9.4.12.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.

#### Important Standards Addressed in the Unit:

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.
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).
9.1.12.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.
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
9.3.12.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)

<b>Misconceptions:</b>	<b>Proper Conceptions:</b>
<ol style="list-style-type: none"> <li>Ceramic crafts-people are not artists.</li> <li>Traditional forms do not influence contemporary forms..</li> <li>Inspiration is something that only comes easy to professional artists.</li> <li>One is either creative or not.</li> </ol>	<ol style="list-style-type: none"> <li>Contemporary ceramic craft-people create utilitarian and conceptual forms, which showcase an advanced understanding of aesthetics, form, and artistic expression.</li> <li>Many contemporary crafts-people are inspired and influenced by traditional forms.</li> <li>Inspiration is personal and based off of an individual’s perception of their experience.</li> <li>Creativity can be practiced and developed.</li> </ol>

Knowledge & Concepts	Skills & Competencies	Dispositions & Practices
<ul style="list-style-type: none"> <li>Research and examine craft related careers.</li> <li>Research, record and reflect on contemporary artists' style, conceptual subject matter, craft media and techniques, body of work, and the philosophy behind their work.</li> <li>Research post-secondary institutions, which offer educational programs in ceramics and ceramics related technology.</li> <li>Demonstrate proper use of terminology in describing processes, tools, and materials in the production of sculpture and ceramics</li> </ul>	<ul style="list-style-type: none"> <li>Identify special workers in the ceramic industry.</li> <li>Identify what jobs need more formal training in the ceramic industry.</li> <li>Identify the process of making ceramic products.</li> <li>Create an utilitarian or conceptual object, which reflects the subject matter and/or style of a contemporary crafts-person.</li> <li>Participate in workshops, internships or participate in volunteer/community service using their ceramics skills and abilities. i.e. Group outreach programs like Central PA Food Bank Soup &amp; a Bowl fundraiser, studio assistant for a professional, assisting in teaching ceramics at a camp, church, after school program.</li> </ul>	<ul style="list-style-type: none"> <li>Discuss contemporary issues that face today's potters and artists.</li> <li>Take responsibility for maintaining ceramics materials, tools and equipment, and following correct classroom procedures.</li> <li>Generate a series of entries in a visual journal, which demonstrate attention to skills, techniques, a record of glazing, inspirational images, contemporary artist studies, sketches and ideas in process.</li> <li>Initiate and solve challenging problems in construction and form development.</li> <li>Select and develop an area of concentration within ceramics to be used as a means of self-expression.</li> <li>Foster and build on ideas based on previously gained knowledge.</li> <li>Make connections to other discipline.</li> <li>Objectively evaluate of the pros and cons of this as a career choice.</li> </ul>

#### Academic Vocabulary:

<ul style="list-style-type: none"> <li>Contemporary</li> <li>Traditional</li> <li>Folk</li> <li>Inspiration</li> <li>Influence</li> <li>Studio</li> <li>Craft</li> <li>Fibers</li> <li>Metals</li> <li>Textiles</li> </ul>	<ul style="list-style-type: none"> <li>Vessel</li> <li>Installation</li> <li>Forge</li> <li>Art Criticism</li> <li>Evaluation</li> <li>Judgment</li> <li>Preference</li> <li>Art Movement</li> <li>Arts and Crafts Movement</li> <li>Style</li> </ul>	<ul style="list-style-type: none"> <li>Art Nouveau</li> <li>Art Deco</li> <li>Modernism</li> <li>Apprentice</li> <li>Utilitarian</li> <li>Altered form</li> <li>Sgraffito</li> <li>Mingei</li> <li>Collaboration</li> <li>Innovative</li> <li>Professional</li> </ul>
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#### Assessments:

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**Additional Resources:**

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