5 (3) 2			Ceramics and Sculpture I Grades 9-12
			Unit #1
Course/Subject: Ceramics and Sculpture I	<b>Grade:</b> 9-12	Ceramics and Clay	Suggested Timeline: 4 weeks

Grade Level Summary	Introduction level course for students in grades 9 <sup>th</sup> through 12 <sup>th</sup> . This yearlong introductory course is designed for students who desire to develop an understanding of 3-dimensional visual art and design. The course will focus on ceramics (hand-building construction techniques and an introduction to potter's wheel throwing practices) and other 3D design medias. Knowledge and practice will include a variety of ceramics practices and techniques (pinch, slab, coil, kneading wedging, glazing, etc) and other 3D media. Students will study and implement 3D visual art and design styles of professional artists' techniques throughout history to develop their own personal style.
Grade Level Units	Unit 1: Ceramics and Clay Unit 2: Glaze Unit 3: Hand-building - Pinch Construction Unit 4: Hand-building - Coil Construction Unit 5: Hand-building - Slab Construction Unit 6: Potter's Wheel Unit 7: Sculpture

Unit Title	Ceramics and Clay: A Basic look into the use of clay and ceramics, properties of clay, and tools used to work with clay.
Unit Summary	Clay has been used throughout civilization for many different purposes. From lecture and readings, students will study the properties of clay, stages of clay, clay tools and uses, and unit vocabulary. Students will be introduced to the practice of wedging and working with clay. The information from this unit will be reinforced in future units.

# Unit Essential Questions:

Un	it Essential Questions:	Ko	v Understandings:
1.	What are the special qualities of clay that allow it to be	1	Characteristandings.
	both sculptural and functional?	1.	dryness
2.	What knowledge does one need to make a successful	2	Ceramicist must develop a tactile knowledge of clay's
	piece in clay?	2.	physical properties.
3.	What are some basic actions that are integral to creating	3.	Mastering clay processes takes knowledge, practice, and a
	with clay?		general understanding of clay's properties.
4.	How is the kiln involved in pottery production, and how	4.	Kiln's heat clay up to a high temperature, which causes a
	does the clay change after firing?		chemical reaction in the clay causing the clay to vitrify,
5	How do we manipulate clay?		and become glass-like.
<i>.</i>		5.	Unfired clay can be recycled and broken down by water.
6.	How do artists and designers document the development	6.	Clav can be modeled by hand using the pinch, coil, or slab
	of their artistic process?		methods. Clay can also be manipulated by using potter's

7.	How do artists and designers determine what resources
	and criteria are needed to formulate artistic
	investigations?

- 8. What conditions, attitudes, and behaviors support creativity and innovative thinking?
- 9. What factors prevent or encourage people to take creative risks?
- 10. How does collaboration expand the creative process?

wheel or slip cast molds or extruded using machines like a slab roller, coil extruder, or pugmill.

- 7. Artists and designers work to develop skills, techniques, and record ideas in a sketchbook or visual journal to document and refine their process.
- 8. Creativity and innovative thinking are essential life skills that can be developed.
- 9. Collaboration allows artist to understand other's interpretation of their artwork.

Focus Standards Addressed in the Unit:		
Standard Number	Standard Description	
9.1.12.C.	Integrate and apply advanced vocabulary to the arts forms.	
9.2 12.F.	Know and apply appropriate vocabulary used between social studies and the arts and humanities.	
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.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.		

isconceptions:	Proper Conceptions:
Clay is like or can be handled like modeling clay or air bake clays	1. Clay needs to be wedged to remove air pockets and align clay particle
Clay can be connected, modified or altered at any greenware stage	<ol> <li>Clay has multiple stages of dryness (Greenware: Slip, Plastic, Leather-Hard, Bone-Dry; Fired: Bisque-ware,</li> </ol>
Ciay can be joined by pushing and smoothing.	<ul><li>Glaze-ware)</li><li>3. Clay attachments need to be slip and scored, and then smoothed out at the attachment point.</li></ul>

Knowledge & Concepts	Skills & Competencies	Dispositions & Practices
<ul> <li>Observe professional artists and practice specific techniques to improve skill level.</li> <li>Develop a tactile knowledge of clay's physical properties.</li> <li>Differentiate the differences between different clay and glaze types.</li> </ul>	<ul> <li>Demonstrate knowledge of reclaiming clay, cleaning, mixing, kneading and wedging it into a workable consistency.</li> <li>Demonstrate proper use of terminology in describing processes, tools, and materials in the production of sculpture and ceramics</li> </ul>	<ul> <li>Self-assess their work through written and verbal analysis and class critiques.</li> <li>Keep a portfolio of sketches and written assignments related to the ceramic project.</li> <li>Understand how the principles and elements of design are tied into form and function</li> </ul>

<ul> <li>Demonstrate skills in all of the basic hand-building technique, pinch.</li> <li>Apply basic surface decoration, glazing, and firing processes</li> <li>Define and solve challenging ceramics problems.</li> <li>Develop skill through practice of hand wedging</li> </ul>	<ul> <li>Discuss the purpose of traditional and contemporary ceramics within a variety of time frames, cultures, and uses.</li> <li>Discuss the uses of clay in everyday objects and ceramics related professions.</li> <li>Generate a series of entries in a visual journal, which demonstrate attention to skills, techniques, and ideas in process.</li> <li>Foster and build on ideas based on previously gained knowledge.</li> <li>Practice safety procedures related to the use of materials, tools, and performance areas. Use proper terminology in describing processes, tools, and materials in the production of sculpture and ceramics. Take responsibility for maintaining ceramics materials, tools and equipment, and following correct classroom procedures.</li> <li>Make connections to other discipline.</li> </ul>
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Academic Vocabulary:	
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<ul> <li>Plastic</li> <li>Plasticity</li> <li>Leatherhard</li> <li>Greenware</li> <li>Bone Dry</li> </ul>	<ul> <li>Porosity</li> <li>Vitreous</li> <li>Vitrification</li> <li>Rib</li> <li>Fettling Knife</li> <li>Wire Tool</li> </ul>	<ul> <li>Modeling Tool</li> <li>Needle Tool</li> <li>Sponge</li> <li>Calipers</li> <li>Loop Tool</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, Art Journal Assignments, Wedging practice, etc.
- Summative: Properties and Tools Quiz, Reading Reflection Questionnaire, Clay 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

Created By:

Tonya Flickinger

			Ceramics and Sculpture I Grades 9-12 Unit #2
Course/Subject:	Grade:	Glaze	Suggested Timeline:
Ceramics and Sculpture I	9-12		1-2 week, on going practice

Grade Level Summary	Introduction level course for students in grades 9 <sup>th</sup> through 12 <sup>th</sup> . This yearlong introductory course is designed for students who desire to develop an understanding of 3-dimensional visual art and design. The course will focus on ceramics (hand-building construction techniques and an introduction to potter's wheel throwing practices) and other 3D design medias. Knowledge and practice will include a variety of ceramics practices and techniques (pinch, slab, coil, kneading wedging, glazing, etc) and other 3D media. Students will study and implement 3D visual art and design styles of professional artists' techniques throughout history to develop their own personal style.
Grade Level Units	Unit 1: Ceramics and Clay Unit 2: Glaze Unit 3: Hand-building - Pinch Construction Unit 4: Hand-building - Coil Construction Unit 5: Hand-building - Slab Construction Unit 6: Potter's Wheel Unit 7: Sculpture

Unit Title	Glaze
Unit Summary	The best way to understand different types of glazes, is to test them. Students will experiment and practice applying underglazes and glazes using many different methods of application and combinations on test tiles; pouring, dipping, sponging, flicking, painting, or spraying. These studies will be recorded in student art journals for future reflection or use on ceramic ware. Students will also study the basic properties and chemical composition of clay glazes and the glaze firing process.

<ol> <li>Unit Essential Questions:         <ol> <li>How do glazes get their unique characteristics?</li> <li>How is glaze used as a decorative and utilitarian medium?</li> <li>How do the elements of art and principles design relate to planning an effective color scheme and creating surface decoration?</li> <li>How do artists use different glaze types, or even non-ceramic paints, to effectively finish clay pieces?</li> <li>What is the application process for various glazes?</li> <li>How do potter's know how glaze will react during a fire?</li> </ol> </li> </ol>	<ol> <li>Key Understandings:         <ol> <li>Glazes can be poured, dipped, sponged, flicked, painted, or sprayed.</li> <li>Glaze can be mixed by a ceramic artist or purchased pre-mixed and combined in different ways to achieve endless combinations.</li> <li>Glaze is formulated to work with certain clay bodies.</li> <li>There are a number of interesting ceramic glazing effects that are commonly used by potters.</li> <li>Glazes are generally applied as liquids to a ceramic surface by painting or dipping an object into a bucket of glaze.</li> </ol> </li> </ol>
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Focus Standards Addressed in the Unit:		
Standard Number	Standard Description	
9.1.A.	<ul> <li>Know and use the elements and principles of each art form to create works in the arts and humanities.</li> <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. • 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.G.	Analyze the effect of rehearsal and practice sessions.	

# Important Standards Addressed in the Unit:

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.F.	Analyze works of arts influenced by experiences or historical and cultural events through
	production, performance or exhibition.
9.1.12.K.	Analyze and evaluate the use of traditional and contemporary technologies in furthering knowledge
	and understanding in the humanities.
9.3.12.D.	Analyze and interpret works in the arts and humanities from different societies using culturally
	specific vocabulary or critical response.
9.3.12.E.	Examine and evaluate various types of critical analysis or works in the arts and humanities.

Misconceptions:	Proper Conceptions:
<ol> <li>Glaze is shiny paint.</li> <li>All glaze will work with all clay bodies.</li> <li>Underglaze and glaze are the same.</li> <li>All clay and glaze are the same.</li> </ol>	<ol> <li>Glaze is clay slip that has minerals or colorants added. Glaze can have a matte, satin, or glossy finish.</li> <li>Glazes are specially formulated to melt and react differently for different temperatures and atmospheres</li> <li>Underglaze are colored slips formulated to have low drying shrinkage, allowing application to bone-dry or bisque-fired surface before glazing. Underglaze does not vitrify, and needs a clear or transparent coat of glaze to become water impermeable.</li> <li>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>

Knowledge & Concepts	Skills & Competencies	<b>Dispositions &amp; Practices</b>
<ul> <li>Demonstrate basic knowledge of ceramic decoration</li> <li>Apply the elements and principles, when planning glaze of ceramic structures</li> <li>Become familiar with basic Amaco low fire glaze and underglaze properties</li> <li>Acquire a basic knowledge of bisque and glaze firing processes</li> <li>Acquire vocabulary specific to ceramic glaze techniques and glaze firing processes</li> <li>Demonstrate basic understanding of differences between underglaze and glaze</li> <li>Demonstrate basic understanding of how to prepare a bisque piece of ceramic for glaze application.</li> </ul>	<ul> <li>Demonstrate basic skill in underglaze and glaze application and understanding of how glazes may interact</li> <li>Demonstrate proper glaze application to greenware or bisque-ware</li> <li>Develop eye-hand coordination in three-dimensional ceramic work</li> <li>Experiment with combining different techniques to create a cohesive design</li> <li>Demonstrate an understanding of the varied functions of an artist, art critic, art historian, art collector and art philosopher (aesthetician), ceramicist, mold maker and sculptor.</li> <li>Follow sequential directions as they apply to the ceramic glazing process.</li> </ul>	<ul> <li>Develop skill through practice of glazing</li> <li>Generate a series of entries in a visual journal, which demonstrate attention to skills, techniques, and ideas in process.</li> <li>Foster and build on ideas based on previously gained knowledge.</li> <li>Practice safety procedures related to the use of materials, tools, and performance areas.</li> <li>Use proper terminology in describing processes, tools, and materials in the production of sculpture and ceramics</li> <li>Through the completion of hand built and wheel-thrown pottery, analyze and evaluate the processes aesthetically.</li> <li>Make connections to other disciplines.</li> <li>Categorize and discuss examples of professional and student sculpture and ceramics from an historic point of view.</li> <li>Reflect upon their own work and the work of peers and apply findings to works in progress or future works.</li> </ul>

<ul> <li>Engrobe</li> <li>Glaze</li> <li>Impressing</li> <li>Incising</li> <li>Staining</li> <li>Under-glaze</li> <li>Wax resist</li> </ul>	<ul> <li>Appliqué</li> <li>Englobe</li> <li>Glaze</li> <li>Impressing</li> <li>Incising</li> </ul>	<ul> <li>Slip</li> <li>Slip Painting</li> <li>Slip Trailing</li> <li>Stain</li> <li>Staining</li> </ul>	<ul> <li>Piercing</li> <li>Sgrafitto</li> <li>Under-glaze</li> <li>Wax resist</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: Art Journal Record of Glaze Test Samples, Glaze Test Samples, teacher evaluation, 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 I Grades 9-12 Unit #3
<b>Course/Subject:</b>	<b>Grade:</b>	Pinch Construction	Suggested Timeline:
Ceramics and Sculpture I/ Fine Arts	9-12		4 weeks

Grade Level Summary	Introduction level course for students in grades 9 <sup>th</sup> through 12 <sup>th</sup> . This yearlong introductory course is designed for students who desire to develop an understanding of 3-dimensional visual art and design. The course will focus on ceramics (hand-building construction techniques and an introduction to potter's wheel throwing practices) and other 3D design medias. Knowledge and practice will include a variety of ceramics practices and techniques (pinch, slab, coil, kneading wedging, glazing, etc) and other 3D media. Students will study and implement 3D visual art and design styles of professional artists' techniques throughout history to develop their own personal style.
Grade Level Units	Unit 1: Ceramics and Clay Unit 2: Glaze Unit 3: Hand-building - Pinch Construction Unit 4: Hand-building - Coil Construction Unit 5: Hand-building - Slab Construction Unit 6: Potter's Wheel Unit 7: Sculpture

Unit Title	Hand-building - Pinch Construction
Unit Summary	In this unit, students will practice the skill of the hand-building method, pinching. As well as being introduced to the pinch method, students will practice skills such as, hand wedging, joining techniques, hand modeling, finishing techniques, and use clay tools appropriately. After completion of the coil project, students will reflect and self assess his/her work. From lecture and readings, students will continue to study clay tools and uses, and unit vocabulary.

Un 1. 2. 3.	<b>iit Essential Questions:</b> How is the pinch construction technique important to a ceramic artist in the creation of both sculptural and functional forms? What is the historical background of the pinch technique? How can process texture be part of a successful pot or	<b>Ke</b> 1. 2. 3.	y Understandings: Clay can be modeled and forms can be rendered from applying the pinching method. The pinching method is the most basic method of modeling clay. Pinch pots are among the oldest archeological artifacts
4.	sculpture, and how can it be altered? How can texture be created in clay?	4.	found. Impressions are a simple way to create texture on clay.

<ol> <li>How do artists utilize sketchbooks or visual journals in the creative process?</li> <li>How does problem solving skills help in creative thinking</li> </ol>	<ol> <li>Artists and designers work to develop skills, techniques, and ideas in a sketchbook or visual journal to document and refine their process.</li> <li>Creativity and innovative thinking are essential life skills</li> </ol>
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that can be developed.

Focus Standards Addressed in the Unit:				
Standard Number	Standard Description			
9.1.A.	Know and use the elements and principles of each art form to create works in the arts and humanities.			
	<ul> <li>Principles: balance, contrast, emphasis/focal point, movement/rhythm, proportion/scale, repetition, unity/harmony</li> </ul>			
9.1.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.C.	Integrate and apply advanced vocabulary to the arts forms.			
9.2 F.	Know and apply appropriate vocabulary used between social studies and the arts and humanities.			

Important Standards Addressed in the Unit:				
9.1.G.	Analyze the effect of rehearsal and practice sessions.			
9.1.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.K.	Analyze and evaluate the use of traditional and contemporary technologies in furthering knowledge and understanding in the humanities.			
9.2.D.	Analyze a work of art from its historical and cultural perspective.			
9.3.E.	Examine and evaluate various types of critical analysis or works in the arts and humanities.			

Mis	conceptions:	Proper	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
	bake clays		clay particle
<ol> <li>Clay can be connected, modified, o greenware stage</li> <li>Clay can be joined by pushing and a</li> </ol>	Clay can be connected, modified, or altered at any greenware stage	2.	Clay has multiple stages of dryness (Greenware: Slip,
			Plastic, Leather-Hard, Bone-Dry; Fired: Bisque-ware,
	Clay can be joined by pushing and smoothing.		Glaze-ware)
		3.	Clay attachments need to be slip and scored, and then
			smoothed out at the attachment point.

	Knowledge & Concepts		Skills & Competencies		<b>Dispositions &amp; Practices</b>
•	Experiment and Discovery: through that process are integral in the	•	Practice hand wedging	•	Generate a series of entries in a visual journal, which demonstrate attention

<ul> <li>creating of successful works in the arts.</li> <li>Demonstrate basic understanding of how to manipulate clay using the pinching method.</li> </ul>	<ul> <li>Create ceramic objects using the pinch construction method</li> <li>Practice safety procedures related to the use of materials, tools, and performance areas.</li> <li>Demonstrate proper use of vocabulary in discussion related to their art and process.</li> </ul>	<ul> <li>to skills, techniques, and ideas in process.</li> <li>Foster and build on ideas based on previously gained knowledge.</li> <li>Practice safety procedures related to the use of materials, tools, and performance areas.</li> <li>Through the completion of hand built and wheel-thrown pottery, analyze and evaluate the processes aesthetically.</li> <li>Make connections to other disciplines.</li> <li>Categorize and discuss examples of professional and student sculpture and ceramics from an historic point of view.</li> <li>Reflect upon their own work and the work of peers and apply findings to works in progress or future works.</li> </ul>
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<ul> <li>Clay</li> <li>Wedging</li> <li>Hollow Form</li> <li>Recycling Processes</li> <li>Canvas</li> </ul>	<ul> <li>Texture</li> <li>Press mold</li> <li>Bisque</li> <li>Pug Mill</li> <li>Plaster Table</li> </ul>	<ul> <li>Earthenware</li> <li>Stoneware</li> <li>Porcelain</li> <li>Consistency</li> <li>Platelets</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/thumbnail, teacher student exchange, teacher evaluation, practice of skill method, pinch practice, pinch 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

**Created By:** Tonya Flickinger

SCO 2			Ceramics and Sculpture I Grades 9-12
			Unit #4
Course/Subject:	Grade:	Coil Construction	Suggested Timeline:
Ceramics and Sculpture I	9-12		5-6 weeks

Grade Level Summary	Introduction level course for students in grades 9 <sup>th</sup> through 12 <sup>th</sup> . This yearlong introductory course is designed for students who desire to develop an understanding of 3-dimensional visual art and design. The course will focus on ceramics (hand-building construction techniques and an introduction to potter's wheel throwing practices) and other 3D design medias. Knowledge and practice will include a variety of ceramics practices and techniques (pinch, slab, coil, kneading wedging, glazing, etc) and other 3D media. Students will study and implement 3D visual art and design styles of professional artists' techniques throughout history to develop their own personal style.
Grade Level Units	Unit 1: Ceramics and Clay Unit 2: Glaze Unit 3: Hand-building - Pinch Construction Unit 4: Hand-building - Coil Construction Unit 5: Hand-building - Slab Construction Unit 6: Potter's Wheel Unit 7: Sculpture

Unit Title	Hand-building - Coil Construction		
Unit Summary	In this unit, students will take a critical look at ancient cultures use of clay and study traditional form. Students will practice the skill of the hand-building method; coiling. As well as being introduced to the coil method, students will practice skills such as, hand wedging, joining techniques, hand modeling, finishing techniques, and use clay tools appropriately. After completion of the coil project, students will reflect and self assess his/her work. From lecture and readings, students will continue to study clay tools and uses, and unit vocabulary.		

<ol> <li>Unit Essential Questions:</li> <li>How does knowing the contextual histories, an of art forms help us create works of art and des</li> <li>How has clay shaped human civilization?</li> <li>Why do artists follow or break from established traditions?</li> </ol>	d traditions       Key Understandings:         ign?       1. Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art-making goals.         d       2. Artists and designers experiment with forms, structures
<ol> <li>How do artists and designers care for and main materials, tools, and equipment?</li> <li>In which works of art do we see a relationship of historical and cultural contexts?</li> <li>How does meaning in art vary within different times, and places?</li> </ol>	<ul> <li>a variety</li> <li>cultures,</li> <li>2. A dass and designers experiment with forms, structures, materials, concepts, media, and art-making approaches</li> <li>3. Many ancient as well as contemporary coil-built vessels communicate important information about the potter's culture through surface patterns, symbols, imagery and text.</li> </ul>

7. What visual characteristics are typical of different time periods, cultures, and artists?	<ol> <li>The earliest known examples of coil-built vessels were produced by the Jomon culture in prehistoric Japan dating back about 15,000 years, 9,000 – 300 B.C.</li> <li>Techniques like sgraffito on black slip and terra sigillata were used to decorate ancient Greek vessels.</li> <li>Coils must have strong connection to existing clay structure. This can be achieved by scoring and slipping and blending.</li> </ol>
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Focus Standards Addressed in the Unit:				
Standard Number	Standard Description			
9.1.12.A.	<ul> <li>Know and use the elements and principles of each art form to create works in the arts and humanities.</li> <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.	<ul> <li>Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review and revise original works in the arts.</li> <li>Visual Arts: • paint • draw • craft • sculpt • print • design for environment, communication, multi-media</li> </ul>			
9.1.12.C.	Integrate and apply advanced vocabulary to the arts forms.			
9.2.12.F.	Know and apply appropriate vocabulary used between social studies and the arts and humanities.			

Important Standards Addressed in the Unit:				
9.112.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.F.	Analyze works of arts influenced by experiences or historical and cultural events through			
	production, performance or exhibition.			
9.3.12.D.	Analyze and interpret works in the arts and humanities from different societies using culturally			
	specific vocabulary or critical response.			

Misconceptions:		Proper Conceptions:		
1.	Clay is like, and can be handled like modeling clay or air bake clays	<ol> <li>Clay needs to be wedged to remove air pockets and align clay particle</li> </ol>		
2.	Clay can be connected, modified or altered at any greenware stage	2. Clay has multiple stages of dryness (Greenware: Slip, Plastic, Leather-Hard, Bone-Dry; Fired: Bisque-ware, Glaze-ware)		
3.	Clay can be joined by pushing and smoothing.	3. Clay attachments need to be slip and scored, and then smoothed out at the attachment point.		

	Knowledge & Concepts		Skills & Competencies		Dispositions & Practices
•	Demonstrate proper use of basic elements of visual design to decorate ceramic objects.	•	Design and construct a vessel demonstrating proper form including the foot, belly, shoulder, neck and lip	•	Generate a series of entries in a visual journal, which demonstrate

<ul> <li>Communicate ideas and information through visual design.</li> <li>Identify vocabulary related to sculpture.</li> <li>Explore the possibilities for various surface textures in a coil pot.</li> <li>Demonstrate proper use of appropriate vocabulary</li> </ul>	<ul> <li>Create ceramic objects using the coil construction method.</li> <li>Demonstrate rolling a coil with consistent thickness and a usable length.</li> <li>Demonstrate various techniques for joining coils: fusing or scoring and slipping.</li> <li>Demonstrate stacking the coils to yield various forms and for decorative purposes.</li> <li>Demonstrate the various decorating techniques to enhance the greenware. (i.e. sgraffito, impression, appliqué, slip trailing, piercing)</li> <li>Create a work of art that reflects a specific historic technique, form or function from a specific culture or surface embellishment of cultural significance.</li> <li>Develop skill through practice of hand wedging</li> </ul>	<ul> <li>attention to skills, techniques, and ideas in process.</li> <li>Foster and build on ideas based on previously gained knowledge.</li> <li>Practice safety procedures related to the use of materials, tools, and performance areas.</li> <li>Through the completion of hand built and wheel-thrown pottery, analyze and evaluate the processes aesthetically.</li> <li>Make connections to other discipline.</li> <li>Compare and contrast historical and cultural styles of two specific sculpture and ceramic pieces.</li> <li>Reflect upon their own work and the work of peers and apply findings to works in progress or future works.</li> </ul>

<ul> <li>Form</li> <li>Body</li> <li>Foot</li> <li>Lip</li> <li>Subject Matter</li> <li>Symbol</li> <li>Theme</li> </ul>	<ul> <li>Motif</li> <li>Under-glaze</li> <li>Sgraffito</li> <li>Incised line</li> <li>Model</li> <li>Scoring</li> <li>Slip</li> </ul>	<ul> <li>Jomon Pottery</li> <li>Mayan Pottery</li> <li>Moche Pottery</li> <li>Ancient Greek Pottery</li> <li>Figurative</li> <li>Terra Sigillata</li> </ul>

#### 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, coil practice, coil 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: <u>Experience Clay, Student Book</u> by Maureen Mackey
- **Created By:** Tonya Flickinger

			Ceramics and Sculpture I Grades 9-12 Unit #5
Course/Subject:	Grade:	<b>Slab Construction</b>	Suggested Timeline:
Ceramics and Sculpture I	9-12		8-10 weeks

Grade Level Summary	Introduction level course for students in grades 9 <sup>th</sup> through 12 <sup>th</sup> . This yearlong introductory course is designed for students who desire to develop an understanding of 3-dimensional visual art and design. The course will focus on ceramics (hand-building construction techniques and an introduction to potter's wheel throwing practices) and other 3D design medias. Knowledge and practice will include a variety of ceramics practices and techniques (pinch, slab, coil, kneading wedging, glazing, etc) and other 3D media. Students will study and implement 3D visual art and design styles of professional artists' techniques throughout history to develop their own personal style.	
Grade Level Units	Unit 1: Ceramics and Clay Unit 2: Glaze Unit 3: Hand-building - Pinch Construction Unit 4: Hand-building - Coil Construction Unit 5: Hand-building - Slab Construction Unit 6: Potter's Wheel Unit 7: Sculpture	

Unit Title	Hand-building - Slab Construction	
Unit Summary	In this unit, students will practice the skill of the hand-building method; slab construction. As well as being introduced to the slab method, students will also practice skills such as, hand wedging, joining techniques, hand modeling, finishing techniques, and use clay tools appropriately. Students will complete multiple examples of both soft and hard (stiff) slab construction. After completion of the slab projects, students will complete self assessment and reflection questions, which will analyze and record the development of their technical skills in the slab Hand-building method. From lecture and readings, students will study the process of critiquing art, compare and contrast decorative and functional art, and identify and properly use unit vocabulary.	

<ul> <li>Unit Essential Questions:</li> <li>1. How can clay slabs be used to create 2-dimensional or 3-dimensional pieces?</li> <li>2. How can clay slabs be used in the production of both functional and sculptural forms?</li> </ul>	<ol> <li>Key Understandings:</li> <li>In functional craft medias, functionality influences form.</li> <li>Slabs of clay can be 'slumped' or 'humped' over a mold and worked with in the plastic or leather-hard stage.</li> </ol>
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3. 4. 5. 6. 7. 8.	Why is it important for safety and health to understand and follow correct procedures in handling materials, tools, and equipment? Why do ceramic artists develop themes in their works? What responsibilities come with the freedom to create? What inspirations influence ceramic artists? How do artists and designers learn from trial and error? When placing ware into the kiln to be fired, why it is important to place the pieces at least a half inch apart?	3. 4. 5. 6.	People evaluate art based on various criteria. Artists and designers are inspired from traditional form, function, and the artist's experiences, perceptions, and understanding of life. Clay slabs can be used to make 2-dimensional or 3-dimensional, functional and sculptural forms. Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating
important to place the pieces at least a half inch apart?		artworks.	

Focus Standards Addressed in the Unit:		
Standard Number	Standard Description	
9.1.12.A.	<ul> <li>Know and use the elements and principles of each art form to create works in the arts and humanities.</li> <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. • 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.E.	Delineate a unifying theme through the production of a work of art that reflects skills in media processes and techniques.	

Important Standards Addressed in the Unit:		
9.1.12.G.	Analyze the effect of rehearsal and practice sessions.	
9.112.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.K.	Analyze and evaluate the use of traditional and contemporary technologies in furthering knowledge and understanding in the humanities.	
9.3.12.E.	Examine and evaluate various types of critical analysis or works in the arts and humanities.	

<b>Misconceptions:</b>		Pro 1	per Conceptions:
2. 3.	bake clays Clay can be connected, modified or altered at any greenware stage Clay can be joined by pushing and smoothing.	2. 3.	clay particle Clay has multiple stages of dryness (Greenware: Slip, Plastic, Leather-Hard, Bone-Dry; Fired: Bisque-ware, Glaze-ware) Clay attachments need to be slip and scored, and then smoothed out at the attachment point.

Knowledge & Concepts	Skills & Competencies	<b>Dispositions &amp; Practices</b>
<ul> <li>Differentiate between the various types of glazes and underglazes and stains.</li> <li>Monitor proper drying of plastic clay to a leather-hard state for joining purposes.</li> <li>Distinguish the difference between decorative and functional ceramics.</li> <li>Compare and contrast 2-dimensional art and 3-dimensional art.</li> <li>Identify vocabulary related to slab construction.</li> </ul>	<ul> <li>Construct a slab ceramic work with a low relief surface embellishment technique.</li> <li>Demonstrate proper use of clay slabs with even and appropriate thickness for 2-dimensional and 3-dimensional construction.</li> <li>Exhibit knowledge and construction of multiple types of handles.</li> <li>Demonstrate knowledge of lid construction.</li> <li>Experiment with texture and relief.</li> <li>Recognize when slabs might be useful for creating a pottery piece; recognize the use of slabs in the work of other artists.</li> <li>Develop skill through practice of hand wedging</li> </ul>	<ul> <li>Generate a series of entries in a visual journal, which demonstrate attention to skills, techniques, and ideas in process.</li> <li>Foster and build on ideas based on previously gained knowledge.</li> <li>Practice safety procedures related to the use of materials, tools, and performance areas.</li> <li>Use proper terminology in describing processes, tools, and materials in the production of sculpture and ceramics</li> <li>Through the completion of hand built and wheel-thrown pottery, analyze and evaluate the processes aesthetically.</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>Design and construct sculpture or ceramics with a specific theme and evaluate its expressive qualities.</li> <li>Reflect upon their own work and the work of peers and apply findings to works in progress or future works.</li> </ul>

Academic Vocabulary:			
<ul> <li>2-Dimensional</li> <li>3-Dimensional</li> <li>Sculptural</li> <li>Utilitarian</li> <li>Functional</li> <li>Decorative</li> <li>Relief</li> <li>Additive</li> </ul>	<ul> <li>Reductive</li> <li>Drape/ Hump</li> <li>Drap Mold</li> <li>Slip Cast Mold</li> <li>Ventilation</li> <li>Kiln</li> <li>Firing</li> <li>Pyrometer</li> </ul>	<ul> <li>Reduction Atmosphere</li> <li>Gas Kiln</li> <li>Electric Kiln</li> <li>Glaze Firing</li> <li>Bisque Firing</li> <li>Oxidation Atmosphere</li> <li>Pyrometric Cones</li> </ul>	

### 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, clay slab practice, clay slab 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

### **Created By:** Tonya Flickinger

			Ceramics and Sculpture I Grades 9-12 Unit #6
Course/Subject:	Grade:	Potter's Wheel	Suggested Timeline:
Ceramics and Sculpture I	9-12		5-6 weeks

Grade Level Summary	Introduction level course for students in grades 9 <sup>th</sup> through 12 <sup>th</sup> . This yearlong introductory course is designed for students who desire to develop an understanding of 3-dimensional visual art and design. The course will focus on ceramics (hand-building construction techniques and an introduction to potter's wheel throwing practices) and other 3D design medias. Knowledge and practice will include a variety of ceramics practices and techniques (pinch, slab, coil, kneading wedging, glazing, etc) and other 3D media. Students will study and implement 3D visual art and design styles of professional artists' techniques throughout history to develop their own personal style.	
Grade Level Units	Unit 1: Ceramics and Clay Unit 2: Glaze Unit 3: Hand-building - Pinch Construction Unit 4: Hand-building - Coil Construction Unit 5: Hand-building - Slab Construction Unit 6: Potter's Wheel Unit 7: Sculpture	

Unit Title	Potter's Wheel
Unit Summary	Students will practice the skill of throwing clay vessels on a potter's wheel. Students will participate in teacher-led demonstrations, practice activities, art journal assignments, hands on projects-based assessment of skill, self-assessment, performance reflections, and peer critiques. As well as being introduced to the potter's wheel, students will also practice skills such as, hand and

	wheel wedging, joining techniques, trimming techniques, and use clay tools appropriately. Students will complete multiple practices to reinforcing centering, or wheel wedging, as well as an introduction to opening up, and pulling walls of a vessel.
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Unit Essential Questions:		Key Understandings.
1. 2.	What are the benefits of throwing on a potter's wheel compared to hand building? How does the use of the potter's wheel affect the shape and form of pottery?	<ol> <li>All wheel-made forms are based on a cylinder.</li> <li>Successful manipulating the clay on the wheel requires practice and patience.</li> <li>Centering is an essential component in wheel throwing.</li> </ol>
3.	What skills are necessary to create pottery on the wheel?	4 The Potter's wheel takes practice and refining of skill: Trial
4.	How does this wheel throwing differ from the other methods of building?	<ul><li>and error are part of the learning process.</li><li>5. In functional craft medias, functionality influences form.</li></ul>
5.	How do I determine whether the piece of ceramic object is well crafted?	6. Humans want to personalize functional objects.
6.	How do artist personalize a wheel-thrown vessel?	

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.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.	
9.112.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. D.	Demonstrate specific styles in combination through the production or performance of a unique work of art.	
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.	

Mis	conceptions:	Pro	per Conceptions:
1.	The clay does not need to be wedged if using the potter's wheel.	1.	Clay needs to be wheel wedged to remove air pockets and align clay particle.
2.	One's posture, when sitting at the potter's wheel, does not affect throwing.	2.	Posture at the wheel is important. Sitting at the level of the wheel head (or slightly higher), as close to the wheel as you
3.	Centering does not affect the outcome of the vessel.		can get, with a straight back, and arms locked on your body is healthy, safe, and makes efficient use of bone, muscle, and
			gravity.
		3.	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	<b>Dispositions &amp; Practices</b>
<ul> <li>Compare and contrast different types of sculpture.</li> <li>Demonstrate knowledge different approaches to ceramic sculpture construction.</li> <li>Research and analyze contemporary and master sculptors.</li> <li>Identify vocabulary related to sculpture.</li> </ul>	<ul> <li>Demonstrate proper methods of preparation prior to throwing.</li> <li>Demonstrate proper techniques for throwing on the potter's wheel.</li> <li>Demonstrate proper techniques for trimming on the potter's wheel.</li> <li>Demonstrate proper clean-up procedures and maintenance of equipment and tools.</li> <li>Reconstitute reclaimed clay, clean, mix, knead and wedge into a workable consistency.</li> <li>Use proper terminology in describing processes, tools, and materials in the production of sculpture and ceramics</li> <li>Apply basic surface decoration, glazing, and firing processes</li> <li>Define and solve challenging ceramics problems.</li> </ul>	<ul> <li>Analyze various ceramic and/or sculpture works and classify according to form, function or other concepts.</li> <li>Assess and critique clay works, individual, peer, and professional.</li> <li>Research regional art exhibits, museums and web sites.</li> <li>Discuss upcoming events and the admission process.</li> <li>Communicate an idea or message through their art.</li> <li>Generate a series of entries in a visual journal, which demonstrate attention to skills, techniques, and ideas in process.</li> <li>Foster and build on ideas based on previously gained knowledge.</li> <li>Practice safety procedures related to the use of materials, tools, and performance areas.</li> <li>Through the completion of hand built and wheel-thrown pottery, analyze and evaluate the processes aesthetically.</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> </ul>

- Potter's Wheel
- Center
- Bat
- Foot
- Lip
- Neck

- Body
- Shrinkage
- Utilitarian
- Functional
- Conceptual
- Calipers

• Trimming

- Wheel-wedge
- Slurry
- Convex
- Concave

### 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, wheel-thrown 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

Created By:

Tonya Flickinger

			Ceramics and Sculpture I Grades 9-12 Unit #7
Course/Subject:	Grade:	Sculpture	Suggested Timeline:
Ceramics and Sculpture I	9-12		4-5 weeks

Grade Level Summary	Introduction level course for students in grades 9 <sup>th</sup> through 12 <sup>th</sup> . This yearlong introductory course is designed for students who desire to develop an understanding of 3-dimensional visual art and design. The course will focus on ceramics (hand-building construction techniques and an introduction to potter's wheel throwing practices) and other 3D design medias. Knowledge and practice will include a variety of ceramics practices and techniques (pinch, slab, coil, kneading wedging, glazing, etc) and other 3D media. Students will study and implement 3D visual art and design styles of professional artists' techniques throughout history to develop their own personal style.
Grade Level Units	Unit 1: Ceramics and Clay Unit 2: Glaze Unit 3: Hand-building - Pinch Construction Unit 4: Hand-building - Coil Construction Unit 5: Hand-building - Slab Construction Unit 6: Potter's Wheel Unit 7: Sculpture

Unit Title	Sculpture
Unit Summary	Students will research and study and the work of contemporary artist who create sculpture. From one's research in forms found in nature, student will gather inspiration and develop thumbnail sketches of potential sculptures in their art journals. Students will collaborate and give peers feedback throughout the construction process. Clay slabs will be laid over drape molds and combined with other hand-building methods for the construction of ceramic sculpture project. Students will also participate in teacher-led demonstrations, practice activities, art journal assignments, hands on projects-based assessment of skill, self-assessment, performance reflections, and peer critiques.

<ol> <li>Unit Essential Questions:         <ol> <li>How do artists create sculptural pieces?</li> <li>What sculpting technique, process, or style is most appropriate to reach an artistic goal?</li> <li>How does one determine criteria to evaluate a work of art?</li> <li>How and why might criteria vary?</li> <li>How is a personal preference different from an evaluation?</li> </ol> </li> </ol>	<ol> <li>Key Understandings:         <ol> <li>Sculpture is three-dimensional work of art, or the art of making it.</li> <li>Sculptures may be carved, modeled, constructed, or cast.</li> <li>Sculptures can also be described as assemblage, in the round, and relief, and made in a huge variety of media.</li> <li>The method of creating a sculpture depends on the media (the materials) that have been selected.</li> <li>Artists and designers are inspired from traditional form, function, and the artist's experiences, perceptions, and understanding of life.</li> </ol> </li> </ol>

7. Three fundamentals must be present; Form, Content, and Technique or Craftsmanship.

Focus Standards Addressed in the Unit:			
Standard Number	Standard Description		
9.1.12.A.	<ul> <li>Know and use the elements and principles of each art form to create works in the arts and humanities.</li> <li>Elements: color, form/shape, line, space, texture, value</li> <li>Principles: balance, contrast, emphasis/focal point, movement/rhythm, proportion/scale, repetition,</li> </ul>		
	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 Standarus Audresseu methe Unit.
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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.

Mis	conceptions:	Proper Conceptions:	
1.	There is one, correct way to create a sculpture.	1. The method of creating a sculpture depends on the media	
2.	Clay is like, can be handled like modeling clay or air	(the materials) that have been selected.	
	bake clays	2. Clay needs to be wedged to remove air pockets and align	
3.	Clay can be connected, modified or altered at any	clay particle	
4.	greenware stage Clay can be joined by pushing and smoothing.	3. Clay has multiple stages of dryness (Greenware: Slip, Plasti	c,
		Leather-Hard, Bone-Dry; Fired: Bisque-ware, Glaze-ware)	
		4. Clay attachments need to be slip and scored, and then	
		smoothed out at the attachment point.	

Knowledge & Concepts	Skills & Competencies	Dispositions & Practices
• Compare and contrast different types of sculpture.	• Produce 3-dimensional, sculptural work (additive or subtractive) in	• Analyze various ceramic and/or sculpture works and classify

<ul> <li>Demonstrate knowledge of different approaches to ceramic sculpture construction.</li> <li>Research and analyze contemporary and master sculptors.</li> <li>Identify vocabulary related to sculpture.</li> </ul>	<ul> <li>Earthenware clay using some of the following techniques: modeling, carving, paddling and assembling.</li> <li>Demonstrate basic sculpting techniques and processes</li> <li>Design and construct sculpture or ceramics with a specific theme and evaluate its expressive qualities.</li> <li>Design and construct a sculpture or ceramic piece combining two different techniques. (e.g., coil and slab, wheel and coil, punch and coil).Recognize the use of ceramics and related techniques in art history</li> <li>Analyze different stylistic approaches: realism, stylized/stylistic, naturalism</li> <li>Utilize a technique, process, or style that will yield the desired results for various assignments.</li> </ul>	<ul> <li>according to form, function or other concepts.</li> <li>Research regional art exhibits, museums and web sites.</li> <li>Discuss upcoming events and the admission process.</li> <li>Communicate an idea or message through their art.</li> <li>Generate a series of entries in a visual journal, which demonstrate attention to skills, techniques, and ideas in process.</li> <li>Foster and build on ideas based on previously gained knowledge.</li> <li>Practice safety procedures related to the use of materials, tools, and performance areas.</li> <li>Use proper terminology in describing processes, tools, and materials in the production of sculpture and ceramics</li> <li>Through the completion of hand built and wheel-thrown pottery, analyze and evaluate the processes aesthetically.</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> </ul>

•	Culture Visual Characteristics Aesthetic In the Bound	<ul> <li>Roughing Out</li> <li>Hollowing Out</li> <li>Solid</li> </ul>	•	Realism Naturalism Stylized Stylistic
•	In the Round	Construction	•	• Stylistic

#### 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 methods, sculpture practice, sculpture 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

**Created By:** Tonya Flickinger