

NEW MILFORD PUBLIC SCHOOLS
New Milford, Connecticut



CERAMICS I

May 2011

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June 14, 2011*

New Milford Board of Education

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New Milford's Mission Statement

The mission of the New Milford Public Schools, a collaborative partnership of students, educators, family and community, is to prepare each and every student to compete and excel in an ever-changing world, embrace challenges with vigor, respect and appreciate the worth of every human being, and contribute to society by providing effective instruction and dynamic curriculum, offering a wide range of valuable experiences, and inspiring students to pursue their dreams and aspirations.

Ceramics I

This course is an introduction to basic hand-building techniques. It uses historical and ethnic pottery as study examples. Students discover the properties of ceramic materials as they learn to prepare clay, practice hand building techniques, and glaze completed pieces. Group and individual critiques are included. The student is introduced to the potter's wheel and will participate in ceramic shows and sales. In order to excel, students are invited to Open Studio each Thursday after school, when a ceramic instructor is on duty.

Pacing Guide

Unit #	Title	Days	Pages
1	Introduction to the Ceramics Studio	2 days	6-7
2	Introduction to Clay	4 days	8-9
3	Chop/Personal Symbol	10 days	10-12
4	Pinch Pot	7 days	13-15
5	Underglaze and Sgraffito	4 days	16-19
6	Glaze	20 days	20-22
7	Effigy Vessel	7 days	23-25
8	Mug/Introduction to Throwing	15 days	26-28
9	Coil Vessel	10 days	29-31
10	Annual Art Sale	2 days	32-33
11	Annual Art Show, AKA Art Fest	2 days	34-35
12	Review for Exam	2 days	

New Milford Public Schools

Committee Members: Paula Marian & Annette Marcus Unit 1: Introduction to Ceramics Studio	Course/Subject: Ceramics I Grade Level: 10-12 # of Days: 2
Identify Desired Results	
Connecticut Arts Curriculum Framework: Program Goals	
<ul style="list-style-type: none"> 4 - Understand and use the materials, techniques, forms, language, notation, and literature of ceramics. 	
<p style="text-align: center;">Enduring Understandings Generalizations of desired understanding via essential questions (Students will understand that ...)</p>	<p style="text-align: center;">Essential Questions Inquiry used to explore generalizations</p>
<ul style="list-style-type: none"> Tools, equipment and safety procedures influence artistic expression. 	<ul style="list-style-type: none"> How do artists care for tools and equipment? How do artists keep their work-in-progress safe?
Expected Performances	
What students should know and be able to do	
Students will know the following: <ul style="list-style-type: none"> Personal responsibility is needed to work in a communal studio Students will be able to do the following: <ul style="list-style-type: none"> Care for tools, equipment, clay and projects 	
Character Attributes	
<ul style="list-style-type: none"> Respect Responsibility 	
Develop Teaching and Learning Plan	
Teaching Strategies: <ul style="list-style-type: none"> Teacher makes seating chart, grouping students that need help in the front of the room. Teacher facilitates discussion on studio rules. Teacher introduces specific language and vocabulary of ceramics. Learning Activities: <ul style="list-style-type: none"> Students will participate in group discussion of studio rules, featuring respect for others, tools, equipment, and safety. Students will review studio contract, sign it, and have parents sign contract. Students will receive personal locker, lock, and tools to promote responsibility and respect for studio space. Students will begin notebook with ceramic vocabulary section. 	

Assessments	
Performance Task Authentic application to evaluate student achievement of desired results designed according to GRASPS (one per marking period)	Other Evidence Application that is functional in a classroom context to evaluate student achievement of desired results
	<ul style="list-style-type: none"> • Return signed contract and necessary supplies from home • Correct use of locker to store supplies and tools
Resources	
<ul style="list-style-type: none"> • Ceramics I contract • School rules poster 	

New Milford Public Schools

Committee Members: Paula Marian & Annette Marcus Unit 2: Introduction to Clay	Course/Subject: Ceramics I Grade Level: 10-12 # of Days: 4
Identify Desired Results	
Connecticut Arts Curriculum Framework: Program Goals	
<ul style="list-style-type: none"> • 4 - Understand and use the materials, techniques, forms, language, notation, and literature of ceramics. • 5 - Understand the importance of the arts in expressing and illuminating human experience, beliefs, and values. 	
Enduring Understandings Generalizations of desired understanding via essential questions (Students will understand that ...)	Essential Questions Inquiry used to explore generalizations
<ul style="list-style-type: none"> • Successful ceramic artists understand the characteristics, properties, and processes of clay. • Ceramic history spans over 5000 years. • Available tools, techniques, and resources influence artistic expression. 	<ul style="list-style-type: none"> • How do physical and chemical reactions impact the ceramic process? • Why is pottery a universal and ageless art form? • What would it be like to be a professional potter?
Expected Performances	
What students should know and be able to do	
Students will know the following: <ul style="list-style-type: none"> • The steps in the process of forming, firing, and selling pottery • Technical vocabulary of ceramics Students will be able to do the following: <ul style="list-style-type: none"> • Recognize pottery from various time periods and cultures • Begin to use ceramic vocabulary • Start to problem solve obstacles in the ceramic process 	
Character Attribute	
<ul style="list-style-type: none"> • Perseverance 	

Develop Teaching and Learning Plan

Teaching Strategies:

- Teacher reads and leads a discussion on *The Pottery Place*, highlighting the ceramic process, the life of a pottery, and the ageless nature of ceramics.
- Teacher, with help of advanced students, demonstrates recycling clay, including wedging, storage, and clean up of bats.
- Teacher begins the use and posting of appropriate ceramic vocabulary for the unit.

Learning Activities:

- Students will learn, through discussion, location and age of representative ceramic historical forms. They will illustrate this knowledge using the *Global Art Timeline*.

Assessments

Performance Task	Other Evidence
Authentic application to evaluate student achievement of desired results designed according to GRASPS (one per marking period)	Application that is functional in a classroom context to evaluate student achievement of desired results
	<ul style="list-style-type: none"> • Response to questions after demonstration and presentation • Use of proper vocabulary when referring to ceramic process and artwork • Correct use of ceramic vocabulary in discussion • Proper use of ceramic vocabulary in note-taking

Resources

- *The Pottery Place*, Hodden and Stoughton, London, 1987
- *Global Art Timeline*, Ceramic Innovations, Maureen Mackey, Davis, Worcester, MA, 2002

New Milford Public Schools

Committee Members: Paula Marian & Annette Marcus Unit 3: Chop/Chinese Ceramic Stamp	Course/Subject: Ceramics I Grade Level: 10-12 # of Days: 10
Identify Desired Results	
Connecticut Arts Curriculum Framework: Program Goals	
<ul style="list-style-type: none"> • 1 - Create artwork that expresses concepts, ideas, and feelings in ceramics. • 3 - Respond with understanding to diverse artworks. • 4 - Understand and use the materials, techniques, forms, language, notation, and literature of ceramics. 	
Enduring Understandings Generalizations of desired understanding via essential questions (Students will understand that ...)	Essential Questions Inquiry used to explore generalizations
<ul style="list-style-type: none"> • Ceramic artists use logs for journaling artwork. • Chinese ceramics have a global and historical influence. • Asian artists use chops to sign artwork. • A critique offers feedback, development of critical thinking skills, and use of appropriate vocabulary. • The chop has historical and contemporary uses. 	<ul style="list-style-type: none"> • What is good craftsmanship and how does an artist achieve it? • How has the Chinese culture influenced the history of pottery? • How does one apply source material to create a ceramic image? • How do the various roles of a critique affect one's comfort?
Expected Performances	
What students should know and be able to do	
<p>Students will know the following:</p> <ul style="list-style-type: none"> • Note-taking in a ceramic log is essential • Research makes an artwork relevant to the artist and to the audience • Post-critique revisions can make a ceramic artwork more successful <p>Students will be able to do the following:</p> <ul style="list-style-type: none"> • Keep a careful log of their chop, including sketch, size, and finish • Keep careful notes of chop research and appropriate vocabulary • Use class and on-line resources to research and personalize their chop • Cite sources of information • Apply research to two personal chops • Take part in an oral critique, as audience, subject, and leader • Improve work through revision 	

Character Attribute

- Perseverance

Develop Teaching and Learning Plan

Teaching Strategies:

- Teacher makes a digital slide presentation about China, chops, and Mandarin characters.
- Teacher makes primary research sources available in class; teacher guides students in use of on-line information.
- Teacher uses and explains the vocabulary of the subject and posts vocabulary list.
- Teacher demonstrates sculpture technique.
- Teacher shows examples of and demonstrates use of chops.
- Teacher shows how to make a display label. Students are encouraged to confer with classmates to title their artwork.

Learning Activities:

- Students will use Internet and primary sources to conduct research.
- Students will research lucky Chinese animals (e.g., Year of the Pig, Foo Dog).
- Students will research a propitious Mandarin word (peace, harmony).
- Students will research their own name in Mandarin.
- Students will share research with peers.
- Students will learn mirror writing by examination of Leonardo DaVinci diary.
- Students will use and keep track of appropriate vocabulary words.
- Students will sculpt two animals, one for each of the two chop handles.
- Students will construct two clay slabs, each carved with lucky word and name.
- Students will attach animal and slab to construct chop.
- Students will apply color to chop.
- Students will print image (stamp) of finished chop.
- Students will make a display label, including title and identification information.
- Students will help arrange a display of chops, stamp image, and resulting pinch pots.

Assessments	
Performance Task Authentic application to evaluate student achievement of desired results designed according to GRASPS (one per marking period)	Other Evidence Application that is functional in a classroom context to evaluate student achievement of desired results
<p>Goal: Use chop to identify pinch pot</p> <p>Role: Researcher, Artist</p> <p>Audience: School, Community</p> <p>Situation: Students make small sculptures with Mandarin characters to identify their pottery.</p> <p>Product: Public display; Website</p> <p>Standards for Success: Chop is used on pinch pot, prints in ink, and reflects student research of symbols, Mandarin characters, and rubric</p>	<ul style="list-style-type: none"> • Praise of peers, parents, and staff to chop art show and chop website, which is linked to school web site • Ability to speak about the meaning of symbols and Chinese characters • Use of chops on tea bowls (Unit 4)
Resources	
<p>Animal posters, Portico Publishing Co, Diamond Bar, CA Chinese Calligraphy, Tingyou, China Intercontinental Press, 2003 Chinese Character Cards, www.learningchinesecharacter.com http://chineseculture.about.com/library/name/blname.htm http://lynncoins.com/lunar.html (Chinese calendar animals) http://web.me.com/paulamarian1/Chinese_Chops http://www.care2.com/greenliving/feng-shui-lucky-animals.html#</p>	

New Milford Public Schools

Committee Members: Paula Marian & Annette Marcus Unit 4: Pinch Pot/Tea Bowl	Course/Subject: Ceramics I Grade Level: 10-12 # of Days: 7
Identify Desired Results	
Connecticut Arts Curriculum Framework: Program Goals	
<ul style="list-style-type: none"> 1 - Create, plan, refine, and exhibit artwork that expresses an idea in ceramics. 3 - Respond, analyze, and evaluate with understanding to diverse ceramic artworks. 4 - Understand and use the materials, techniques, and forms of ceramics. 5 - Understand the importance of the ceramics in expressing and illuminating human experiences, beliefs, and values. 6 - Identify representative works and recognize the characteristics of ceramics from different historical periods and cultures. 	
Enduring Understandings Generalizations of desired understanding via essential questions (Students will understand that ...)	Essential Questions Inquiry used to explore generalizations
<ul style="list-style-type: none"> Ceramic artists solve problems creatively with well-crafted ambitious pieces. Well-crafted ceramic forms are of uniform thickness. Successful artwork integrates interdisciplinary knowledge. Tea ceremonies, with their accompanying vessels, occur in many cultures. 	<ul style="list-style-type: none"> How do the parts of a pottery vessel parallel the parts of the human body? What is the common human experience of tea ceremonies among cultures? What can you learn from a critique? What are the requirements of functional pottery?
Expected Performances	
What students should know and be able to do	
<p>Students will know the following:</p> <ul style="list-style-type: none"> The pinch pot is a primitive ceramic vessel since it uses no tools The pinch pot is a basic building block for more complex ceramic forms Functional tea bowls need a thin lip and stable foot Ceramic recipes are measured in percentage rather than amount <p>Students will be able to do the following:</p> <ul style="list-style-type: none"> After students view Chinese, Korean, and Japanese tea bowl samples (via books, on-line, and actual pots), they construct a pinch pot with clay they have previously recycled Construct a smaller pinch pot, invert it, attach it, and it becomes a foot Use and keep notes on appropriate vocabulary 	

Character Attribute

- Perseverance

Develop Teaching and Learning Plan

Teaching Strategies:

- Teacher shows and leads a discussion of tea bowl samples, modeling analysis of common traits.
- Teacher shares illustrations of step-by-step pinch pot construction.
- Teacher and students with prior knowledge demonstrate step-by-step pinch pot construction. Emphasis is on use of appropriate vocabulary.
- Teacher explains and demonstrates the use of scoring and spooze to attach foot to pinch pot. Spooze recipe includes ingredients, their percentages, and purposes.
- Teacher sets up a website to share finished tea bowls and chops.
- Teacher leads students, through discussion, to discover how a pinch pot becomes a tea bowl.

Learning Activities:

- Students will view and discuss map to find locations of countries that use tea bowls.
- Students will make pinch pot after they recycle clay.
- Students will participate in the “sacrifice of the first born” to test by eye for even thickness of pinch pot.
- Students will exchange pinch pots with a tablemate to check, by feel, for even thickness (Peer review). Students will revise thickness and shape if necessary.
- Students will keep their pinch pots moist while under construction.
- Students will make and attach foot to stabilize pinch pot.
- Students will use symbol chop to decorate pinch pot and to create a focal point.
- Students will use name chop to “sign” pinch pot/tea bowl and to allow pot to dry for bisque firing.
- Students record finished vessel on pottery log and keep vocabulary notes in their notebooks.

Assessments	
Performance Task	Other Evidence
Authentic application to evaluate student achievement of desired results designed according to GRASPS (one per marking period)	Application that is functional in a classroom context to evaluate student achievement of desired results
<p>Goal: To make a well-crafted pinch pot to be decorated and used as a tea bowl</p> <p>Role: Artist</p> <p>Audience: Fellow students, parents, school community</p> <p>Situation: Students use chops, constructed in previous unit, to decorate and identify pinch pots and then turn them into functional tea bowls.</p> <p>Product: Functional tea bowl</p> <p>Standards for Success: Rubric, art show, website</p>	<ul style="list-style-type: none"> • Peer and teacher critique • Locate and discuss countries that use tea bowls on a map • Response of the school community to tea bowl and chop art show • Response of the school community to tea bowl and chop website
Resources	
<ul style="list-style-type: none"> • <i>Book of Tea</i>, Dover, New York, NY 1964 • <i>Finding One's Way with Clay</i>, Berensohn, Simon & Schuster, New York, NY 1972 • <i>The Tea Ceremony</i>, Kodansha, NY 1973 • <i>Wabi-Sabi for Artists, Designers, Poets and Philosophers</i>, Imperfect, Point Reyes, CA 2008 	

New Milford Public Schools

Committee Members: Paula Marian & Annette Marcus Unit 5: Underglaze/Sgraffito	Course/Subject: Ceramics I Grade Level: 10-12 # of Days: 4
Identify Desired Results	
Connecticut Arts Framework: Program Goals	
<ul style="list-style-type: none"> • 1 - Create, plan, make, refine, and exhibit artwork that expresses an idea in ceramics. • 2 - Perform, analyze, interpret, evaluate, refine, and present diverse ceramic artwork in ceramics. • 3 - Respond and analyze with understanding to diverse artworks in ceramics. • 4 - Understand and use the materials, techniques, and forms of ceramics. • 5 - Understand the importance of the ceramic arts in expressing and illuminating human experiences, beliefs, and values. • 6 - Identify representative works and recognize the characteristics of ceramics from different historical periods and cultures. 	
Enduring Understandings Generalizations of desired understanding via essential questions (Students will understand that ...)	Essential Questions Inquiry used to explore generalizations
<ul style="list-style-type: none"> • Chemical composition of underglaze makes it appropriate for Sgraffito. • Sgraffito technique adds texture, pattern, and movement to a ceramic artwork. This is done with a Sgraffito tool. • Underglaze is applied on greenware (unfired) clay, which is fragile. • The fired color of underglaze is WYSIWYG (what you see is what you get). • Repeated pattern and Sgraffito are universal elements of design. 	<ul style="list-style-type: none"> • How has Sgraffito been significant to particular artists? • How has Sgraffito decoration on pottery vessels been important and influential to different cultures? • Why are Mimbres plates an example of Sgraffito? • Why is underglaze applied to greenware clay?

Expected Performances

What students should know and be able to do

Students will know the following:

- The difference between underglaze and glaze
- How to apply underglaze and use Sgraffito to create focus in a pinch pot
- The historical and cultural importance of Sgraffito
- Underglaze needs to be bisqued and then have clear glaze applied to make it water proof

Students will be able to do the following:

- Make small pinch pot, based on knowledge from previous unit, using underglaze and Sgraffito for decoration
- Allow pot to become leather hard (firm but dry)
- View slide presentation and take part in discussion
- Make thumbnail sketches of pot in notebook.
- Use color pencils to decide which colors to use and the focus of the pot
- Add new vocabulary words to notebook and use words when discussing this project
- May revise design based on teacher conference
- Construct pinch pot. Flatten bottom to act as foot. Apply underglaze. Sgraffito through underglaze to introduce repeated pattern decoration with focus on the inside or outside.
- Record finished pot in log. Place in kiln room to dry
- Apply clear glaze after piece is bisque fired
- Make a display label, including title and identification information.
- Help arrange a display of pinch pots

Character Attribute

- Perseverance

Develop Teaching and Learning Plan

Teaching Strategies:

- Teacher makes digital slide presentation, and teacher shows examples in books and actual vessels that use Sgraffito. The emphasis is on repeated decorative pattern seen through the world and through history.
- Teacher shows students where and how to store underglaze bottles.
- Teacher leads discussion, based on observation, pointing out that underglaze color is WYSIWYG.
- Teacher and students discuss basic color theory (primary, secondary, analogous, complimentary colors).
- Teacher shows color samples of fired underglazes and asks students to compare them to colors inside underglaze bottles.
- Teacher explains the role of underglaze ingredients, particularly kaolin and colorant.
- Teacher demonstrates the application of underglaze on a small leather hard pinch pot.
- Teacher instructs students in the mechanics of Sgraffito: removing underglaze to reveal the clay color below.
- Teacher introduces the concept of focus. Decorate the inside or outside of pinch pot depending on shape.
- Teacher conferences with each student before application of underglaze and Sgraffito begins.
- Teacher instructs students in new vocabulary words and concepts. Teacher uses new words appropriate for project.
- After pinch pot is constructed, bisque fired, and clear glazed, teacher shows how to make a display label. Students are encouraged to confer with classmates to title their artwork.
- Teacher helps students organize show of Sgraffitied pinch pots.

Learning Activities:

- Students will view slide presentation and take part in discussion.
- Students will show understanding the elements of underglaze through teacher inquiry. Then, students will make thumbnail sketches of pinch pots to construct and decorate in their notebook.
- Students will sketch, making use of three hues: light, middle, and dark. Students will use colored pencils to decide which colors to use.
- Students may revise sketch after conference with teacher.
- Students will add new vocabulary words to their notebook and use these words when discussing this project.
- Students will make pinch pot using prior knowledge and sketch. They will flatten bottom to act as a foot.
- Students will allow pot to become leather hard (firm but dry).
- Students will apply underglaze. Sgraffito through underglaze to introduce repeated pattern decoration with focus on the inside or outside.
- Students will record finished pot in log. Students will place pot in kiln room to dry.

- Students will apply clear glaze after piece is bisque fired.
- Students will make a display label, including title and identification information.
- Students will help arrange a display of pinch pots.

Assessments

Performance Task Authentic application to evaluate student achievement of desired results designed according to GRASPS (one per marking period)	Other Evidence Application that is functional in a classroom context to evaluate student achievement of desired results
<p>Goal: Make a pinch pot with underglaze and Sgraffito decoration</p> <p>Role: Artist</p> <p>Audience: Self, parents, school community</p> <p>Situation: Students learn that Sgraffito is a global decoration technique and that it is done on top of underglaze.</p> <p>Product or Performance: Decorated pinch pot</p> <p>Standards for Success: Rubric</p>	<ul style="list-style-type: none"> • Recognize Sgraffito designs from particular artists, countries, or cultures • Teacher and peer critique • Exhibition

Resources

- *American Folk Art Designs and Motifs*, Joseph D'Addetta, Dover, Mineola, NY, 1984
- *American Indian Design and Decoration*, Leroy H. Appleton, Dover, Mineola, NY, 1950
- *Ancient Scandinavian Design*, Bev Ulsrad Van Berkorn, Stemmer House, Owings Mills, MD, 1985
- *Arabic Geometrical Pattern and Design*, Dover, Mineola, NY, 1973
- *Authentic Designs for the Arts and Crafts Movement*, Dover, Mineola, NY, 1988
- *Celtic Designs and Motifs*, Dover, Mineola, NY, 1991
- *Flowers of William Morris*, Derek Baker, Barn Elms, London, 1996
- *The Grammar of Ornament*, Dover, Mineola, NY, 1987
- *Mandela*, Arguelles, Shambhala, Boston, MA, 1972
- *Vasarely Posters*, Kuturtrade, Budapest, Hungary, 1980
- *Visual Elements, World Traditional Folk Patterns*, Rockport, Beverley, MA, 1988
- <http://anthropology.si.edu/cm/mimbres.htm>

New Milford Public Schools

Committee Members: Paula Marian & Annette Marcus Unit 6: Glaze	Course/Subject: Ceramics I Grade Level: 10-12 # of Days: 20
Identify Desired Results	
Connecticut Arts Framework: Program Goals	
<ul style="list-style-type: none"> • 1 - Create plan, make, refine, and exhibit ceramic artwork that expresses an idea. • 2 - Perform, analyze, interpret, evaluate, refine, and present diverse ceramic artwork. • 3 - Respond, analyze with understanding diverse ceramic art forms. • 4 - Understand and use the materials, techniques, and forms of ceramics. • 5 - Understand the importance of the ceramic arts in expressing and illuminating human experiences, beliefs, and values. • 6 - Identify representative works and recognize the characteristics of ceramic art from different historical periods and cultures. 	
Enduring Understandings Generalizations of desired understanding via essential questions (Students will understand that ...)	Essential Questions Inquiry used to explore generalizations
<ul style="list-style-type: none"> • Glaze is applied after a ceramic piece is bisque fired. • Glaze and color have permanence. • Application of one glaze over another leads to optical mixing. • Glaze is not WYSIWYG and requires test tiles to predict color after firing. 	<ul style="list-style-type: none"> • How are underglaze and glaze similar and how are they distinct? • What is the role of chemistry in the firing of glaze?
Expected Performances What students should know and be able to do	
<p>Students will know the following:</p> <ul style="list-style-type: none"> • Finished ceramic vessels go through the process of construction, drying, bisque firing, glaze application, and glaze firing • Glaze is distinct from underglaze • Glaze is not paint <p>Students will be able to do the following:</p> <ul style="list-style-type: none"> • Observe change of color of fired glaze when compared to glaze color in container • Note and duplicate the affect of two overlapping glazes • Recognize and use different techniques of glaze application 	
Character Attribute	
<ul style="list-style-type: none"> • Perseverance 	

Develop Teaching and Learning Plan

Teaching Strategies:

- Teacher shows students test tiles and leads discussion of how color of glaze in container is different than that of fired color.
- Teacher conferences with students to help choose the best glaze(s) and application method(s) for their effigy vessels.
- Teacher explains result of flux in glaze in relationship to how piece is placed in the kiln (clean or bottom stilt).
- Teacher discusses the firing cycle and temperature.
- Teacher discusses the chemistry of glaze, including melting point and kiln atmosphere.
- Teacher critiques fired pieces when they come out of the kiln. Explain opportunity and technique to reglaze effigy vessel if student is not satisfied.
- Teacher instructs students in new vocabulary words and concepts. Teacher uses new words appropriate for project.
- Teachers helps student prepare for and set up display of effigy vessels.

Learning Activities:

- Students will observe distinct glaze tiles to understand the concepts of mat, glossy, opaque and transparent as well as optical mixing (oil spots).
- Students will decide on glaze colors and application techniques for effigy vessel after teacher explanation and teacher conference.
- Students will reseat themselves according to glazes they will use to decorate effigy vessel.
- Students will apply glaze (clean bottom or stilt).
- Students will record glaze application technique and color(s) used in log.
- Students will take part in critique when piece comes out of kiln.
- Students will decide if reglaze is needed.
- Students will make a display label, including title and identification information.
- Students will help arrange a display of effigy vessels.

Assessments	
Performance Task Authentic application to evaluate student achievement of desired results designed according to GRASPS (one per marking period)	Other Evidence Application that is functional in a classroom context to evaluate student achievement of desired results
<p>Goal: Glaze previously constructed effigy vessel.</p> <p>Role: Artist</p> <p>Audience: Self, parents, school, and school community</p> <p>Situation: Students learn about glaze chemistry, optical mixing, and use of appropriate glaze to finish a major project.</p> <p>Product or Performance: Effigy vessel display</p> <p>Standards for Success: Rubric</p>	<ul style="list-style-type: none"> • Students recognize historical and contemporary effigy vessels and can identify their use • Teacher and peer critique • Display • K-12 National Ceramic Exhibition
Resources	
<ul style="list-style-type: none"> • <i>Born of Clay</i>, Smithsonian Institute, DC, 2005 • <i>Clay Today</i>, Martha Drexler Lynn, Cronicle, San Francisco, CA, 1990 • <i>The Potter's handbook</i>, Nelson & Burkett, Wadworth Publishing Belmont, CA, 2001 • <i>Pottery and Ceramics</i>, Hugo Morley-Fletcher, Chartwell Books, Secaucus, NJ, 1984 	

New Milford Public Schools

Committee Members: Paula Marian & Annette Marcus Unit 7: Effigy Vessel	Course/Subject: Ceramics I Grade Level: 10-12 # of Days: 7
Identify Desired Results	
Connecticut Arts Framework: Program Goals	
<ul style="list-style-type: none"> • 1 - Create, evaluate, refine, and exhibit art that expresses concepts, ideas, and feeling. • 3 - Perform, analyze, and evaluate diverse clay work. • 4 - Understand and use materials, techniques, forms, and language of ceramics. • 5 - Understand the importance of ceramics in expressing and illuminating human experiences, beliefs, and values. • 6 - Identify representative works and recognize the characteristic of ceramics from different historical periods and cultures. • 10 - Understand the relationship between ceramics, other disciplines, and daily life. 	
Enduring Understandings Generalizations of desired understanding via essential questions (Students will understand that ...)	Essential Questions Inquiry used to explore generalizations
<ul style="list-style-type: none"> • Effigy vessels have ceremonial use across cultures, now and in the past. • Most effigy vessels are based on animal or a combination of animal and human forms. • Artists divide an artwork into component parts. • There are specific properties and limitation of clay, glaze, and underglaze. 	<ul style="list-style-type: none"> • What do effigy vessels and their uses reveal about culture? • How can a complicated animal sculpture be viewed as a series of pinch pots? • Can you personalize an effigy vessel to reflect your interest and culture?
Expected Performances What students should know and be able to do	
Students will know the following: <ul style="list-style-type: none"> • Effigy vessels are used around the world, historically, and contemporarily • Effigy vessels have religious and cultural significance Students will be able to do the following: <ul style="list-style-type: none"> • Use previous skill of making pinch pots to construct an effigy vessel • Compare and contrast a sculpture and a vessel • Recognize and employ principles of design (pattern, focus, movement, balance, unity, and color) to create a finished ceramic piece 	

Character Attribute

- Perseverance

Develop Teaching and Learning Plan

Teaching Strategies:

- Teacher makes presentation of historic and contemporary effigy vessels.
- Teacher leads discussion, with emphasis on observation and analysis, on design principles in sample effigy vessels.
- Teacher updates and uses relevant vocabulary words.
- Teacher facilitates group critique first with sketches, then effigy vessels in progress, and lastly with finished effigy vessels.
- Teacher conferences individually with each student to help decide best way to add design elements and color to the effigy vessel.
- Teacher shows how to make a display label. Students are encouraged to confer with classmates to title their artwork.

Learning Activities:

- Students will view digital slide presentation, see illustrations of, and touch actual effigy vessels to discover what they have in common.
- As homework, students will research a favorite animal, bring a picture to class, and/or draw several sketches.
- While observing the sketches, students will find three or more pinch pot forms “hidden” in the animal sketch.
- Through class discussion, students will be encouraged to combine animal and human form to construct an effigy vessel that is linked to their unique culture.
- Students will add effigy vessel terms to their vocabulary lists in their notebook and use the new vocabulary in class.
- Students will construct an effigy vessel through combination of pinch pots with guidance from individual conferencing with teacher.
- Students will take part in several progress critiques, approximately once a week.
- Students will revise their effigy vessel as the result of progress critiques.
- Students will allow their effigy vessel to dry and record on log.
- Students will conference with teacher on glaze or underglaze choice.
- Students will make a display label, including title and identification information.
- Students will help arrange a display of effigy vessels.

Assessments	
Performance Task Authentic application to evaluate student achievement of desired results designed according to GRASPS (one per marking period)	Other Evidence Application that is functional in a classroom context to evaluate student achievement of desired results
<p>Goal: Construct an effigy vessel relevant to the student's culture.</p> <p>Role: Researcher, Artist</p> <p>Audience: Self, peers, parents, school, and greater community</p> <p>Situation: Students research and understand the history and use of effigy vessels. They make a ceramic effigy vessel.</p> <p>Product or Performance: Effigy vessel sculpture competition. Participate in art show</p> <p>Standards for Success: Rubric, critique, art show</p>	<ul style="list-style-type: none"> • Participation in peer and teacher critiques • Response of the school community to effigy vessel art show • Jury into National K-12 Ceramic Exhibition
Resources	
<ul style="list-style-type: none"> • <i>Animals</i>, Jim Harter, Dover, 1979 • <i>Black Africa</i>, Laurie Meyer, Finest, 2003 • <i>Born of Clay</i>, Smithsonian Institute, 2005 • <i>Drawing Animals</i>, Joe Singer and Norman Adams, Watson-Guption, 1979 • <i>The Encyclopedia of Animals</i>, Dr. Per Christiansen, International Masters, 2006 • <i>The Encyclopedia of Animals</i>, Editor: Dr. Harold G. Cogger, Fog City Press, 1993 • <i>Humor in Art</i>, Nicholas Roukes, Davis, 1997 • <i>National Geographic Magazine</i>, various years • <i>Pre-Columbian Art of Mexico</i>, Jill Leslie Furst and Petter Furst, Abbeville Press, 1980 • <i>Sabbatical Photos CD</i>, Paula Marian, from Metropolitan Museum of Art and Museum of Natural History, New York, NY, 2005 	

New Milford Public Schools

Committee Members: Paula Marian & Annette Marcus Unit 8: Mug/Intro to Throwing	Course/Subject: Ceramics I Grade Level: 10-12 # of Days: 15
Identify Desired Results	
Connecticut Arts Curriculum Framework: Program Goals	
<ul style="list-style-type: none"> • 1 - Create, evaluate, refine, and present/exhibit art that expresses concepts, ideas, and feeling in each art form. • 3 - Perform, respond, analyze, and evaluate with understanding diverse artworks in clay. • 4 - Understand and use materials, techniques, forms, and language of ceramics. • 5 - Understand the importance of ceramics in expressing and illuminating human experiences, beliefs, and values. • 6 - Identify representative works and recognize the characteristic of ceramics from different historical periods and cultures. • 10 - Understand the relationship between ceramics, other disciplines, and daily life. 	
Enduring Understandings Generalizations of desired understanding via essential questions (Students will understand that ...)	Essential Questions Inquiry used to explore generalizations
<ul style="list-style-type: none"> • Functional pottery must be comfortable to use, as well as beautiful and well crafted. • An artist frequently donates work for good causes (pro bono). 	<ul style="list-style-type: none"> • What do all functional mugs have in common? • Why is clay a good material choice for mugs? • Why do professional potters make mugs in a series?
Expected Performances What students should know and be able to do	
<p>Students will know the following:</p> <ul style="list-style-type: none"> • A well-crafted mug is both functional and attractive • The safe use of the slab roller • How to thin and shape a slab mug lip using the pottery wheel • Texture is an important design element <p>Students will be able to do the following:</p> <ul style="list-style-type: none"> • Recognize a well-crafted mug • Design a minimum of two functional mugs; construct them with the slab and throwing techniques. Use an appropriate glaze to decorate each • Observe applied geometry through the transition of a rectangle to a cylinder • Notice increase in skills when more than one similar piece is constructed in a short period of time (series) 	

Character Attribute

- Perseverance

Develop Teaching and Learning Plan

Teaching Strategies:

- Teacher introduces unit with “Get a Handle on It!” DVD may be viewed if students are absent or for those who want more background information.
- Teacher shows examples of functional mugs: on-line, in various ceramic magazines, and actual mugs to examine.
- Teacher, with student help, demonstrates use of slab roller, construction of cylinder and bottom, pulling and attachment of handle, and throwing of lip.
- Teacher updates and uses relevant vocabulary words.
- Teacher facilitates group critique, both progress, and finished.
- Teacher conferences with each student to help choose texture and glazes for mugs.
- When mugs are complete, teacher shows how to make a display label for the mug which will be donated to the sale.

Learning Activities:

- Students will view mug presentation, will see illustrations of, and will touch actual mugs to discover what makes them functional.
- As homework, students will observe mugs in their home and make six thumbnail sketches with various lips and handle shapes.
- Students will add mug terms to their vocabulary lists in their notebook.
- Students will construct mugs with guidance from individual conference with teacher.
- Students will take part in several progress critiques, approximately once a week.
- Students will revise mugs as the result of progress critiques.
- Students will allow mugs to dry and record on log.
- Students will conference with teacher on glaze preparation.
- Students will make a display label for one mug and include title and identification information in preparation for donation to Annual Art Sale.
- Students will be encouraged to confer with classmates to title their artwork.

Assessments	
Performance Task Authentic application to evaluate student achievement of desired results designed according to GRASPS (one per marking period)	Other Evidence Application that is functional in a classroom context to evaluate student achievement of desired results
<p>Goal: To construct two functional mugs; donate one to the art sale</p> <p>Role: Artist</p> <p>Audience: Self, peers, family, buyer in school community</p> <p>Situation: Students use slab and throwing techniques to make a functional mug.</p> <p>Product or Performance: Mug</p> <p>Standards for Success: Rubric</p>	<ul style="list-style-type: none"> • Lip feels comfortable against mouth • Handle separates user from heat of liquid inside • Mug is sold at art sale
Resources	
<ul style="list-style-type: none"> • <i>Ceramic Monthly Magazine</i>, American Ceramics Society, Westerville, OH • <i>Get a handle on it!</i>, Tony Clennell, Sour Cherry Pottery, 2009 (DVD) • <i>Pottery Making Illustrated</i>, American Ceramics Society, Westerville, OH • http://ceramicartsdaily.org/ceramics-monthly/about-us/ 	

New Milford Public Schools

Committee Members: Paula Marian & Annette Marcus Unit 9: Coil Vessel	Course/Subject: Ceramics I Grade Level: 10-12 # of Days: 10
Identify Desired Results	
Connecticut Arts Framework: Program Goals	
<ul style="list-style-type: none"> • 1 - Create, evaluate, refine, and exhibit art that expresses concepts, ideas, and feelings of ceramics. • 3 - Perform, analyze, and evaluate with understanding diverse clay work. • 4 - Understand and use the materials, techniques, forms, and language of ceramics. • 5 - Understand the importance of ceramics in expressing and illuminating human experience beliefs and values. • 6 - Identify representative works and recognize the characteristic of ceramics from different historical periods and cultures. • 10 - Understand the relationship among ceramics, other disciplines, and daily life. 	
Enduring Understandings Generalizations of desired understanding via essential questions (Students will understand that ...)	Essential Questions Inquiry used to explore generalizations
<ul style="list-style-type: none"> • Coils vessels are both ancient and contemporary. They appear in many cultures and countries. • They have religious and cultural significance. • A well crafted coil pot can last for centuries. 	<ul style="list-style-type: none"> • Why are the Greek coil pots important as historical markers? • What were the various purposes of Greek or Acoma coil pots? • What are shards? What is their significance in relationship to Greek and Acoma coil pots?
Expected Performances What students should know and be able to do	
<p>Students will know the following:</p> <ul style="list-style-type: none"> • The historical importance of ancient Greek coil pots or Acoma pueblo coil pots • Be able to identify the illustrations and the symbolism of such coil pots • Recognize that both examples of coil pots use a smooth outside surface for illustrations and symbolism <p>Students will be able to do the following:</p> <ul style="list-style-type: none"> • Use previous skill to make ceramic vessels even thickness • Recognize and employ principles of design (pattern, focus, movement, balance, unity, and color) to create a finished ceramic piece 	
Character Attribute	
<ul style="list-style-type: none"> • Perseverance 	

Develop Teaching and Learning Plan

Teaching Strategies:

- Teacher makes presentation of historic and contemporary coil pots. Either Greek or Acoma coil pots will be selected.
- Teacher leads discussion, with emphasis on observation and analysis, on design principles in sample coil pots.
- Teacher updates and uses relevant vocabulary words.
- Teacher facilitates group critique first with sketches, then coil pots in progress, and lastly with finished coil pots.
- Teacher conferences individually with each student to help decide best way to portray design elements and color to the coil pot.
- Teacher shows how to make a display label. Students are encouraged to confer with classmates to title their artwork.

Learning Activities:

- Students will view digital slide presentation, see illustrations of, and touch actual coil pots to discover what they have in common.
- As homework, students will draw several sketches of a possible coil pot.
- Students will discuss the images and symbolism of the style of coil pot that they will make.
- Students will add coil pot terms to their vocabulary lists in their notebook and use new vocabulary in class.
- Students will construct coil pot vessels with help from teacher conference.
- Students will take part in several progress critiques, approximately once a week.
- Students will revise coil pots as the result of progress critiques.
- Students will allow coil pots to dry and record on log.
- Students will conference with teacher on underglaze application.
- Students will make a display label, including title and identification information.
- Students will help arrange a display of coil pots.

Assessments	
Performance Task Authentic application to evaluate student achievement of desired results designed according to GRASPS (one per marking period)	Other Evidence Application that is functional in a classroom context to evaluate student achievement of desired results
<p>Goal: Construct an accurate interpretation of an Acoma (or Greek) coil pot personalized for student's culture.</p> <p>Role: Artist, historian</p> <p>Audience: Self, peers, parents, school, and greater community</p> <p>Situation: Students show their understanding of an historic or cultural coil pot through creation of their own.</p> <p>Product or Performance: Coil pot</p> <p>Standards for Success: Rubric</p>	<ul style="list-style-type: none"> • Participation in peer and teacher critiques • Response of the school community to coil pot art show • Jury into National K-12 Ceramic Exhibition
Resources	
<ul style="list-style-type: none"> • <i>Acoma & Laguna Pottery</i>, Rick Dillingham, School of American Research Press, Santa Fe, NM, 1992 • <i>Ceramic Source Book</i>, Errol manners, Chartwell Books, Secaucus, NJ, 1990 • <i>Clay Today</i>, Martha Drexler Lynn, Cronicle, San Francisco, CA, 1990 • <i>Daughters of the Anasazi</i>, Crizmac, Tucson, AZ, DVD 28 minutes, 1990 • <i>The History of Greek Vases</i>, John Boardman, Thames and Hudson, London, 1975 • <i>Pottery and Ceramics</i>, Editor Hugo Morley-Fletcher, Chartwell Books, Secaucus, NJ, 1984 • <i>World Ceramics</i>, Robert J. Charleston, Chartwell Books, Secaucus, NJ, 1968 	

New Milford Public Schools

Committee Members: Paula Marian & Annette Marcus Unit 10: Annual Art Sale	Course/Subject: Ceramics I Grade Level: 10-12 # of Days: 2
Identify Desired Results	
Connecticut Arts Framework: Program Goals	
<ul style="list-style-type: none"> • 9 - Seek arts experiences and participate in the artistic life of the school and community. • 10 - Understand the relationships among the arts, other disciplines, and daily life. 	
Enduring Understandings Generalizations of desired understanding via essential questions (Students will understand that ...)	Essential Questions Inquiry used to explore generalizations
<ul style="list-style-type: none"> • Appreciate and value one's own artwork and the artwork of fellow students. • Professional potters sell their artwork to make a living. • Presentation, marketing, and good craftsmanship sell pottery. • Artists are an important part of the local community. 	<ul style="list-style-type: none"> • How does one best market his/her own artwork? • What makes a customer want to buy a piece of pottery? • What does one say when someone says s/he likes your artwork and you do not?
Expected Performances What students should know and be able to do	
<p>Students will know the following:</p> <ul style="list-style-type: none"> • How to set up a pottery sale • The best way to interact with a customer • How to write a sales slip • The public wants well-crafted pottery to use and enjoy on a daily basis • Artists give back to their communities by donating pieces to local charities <p>Students will be able to do the following:</p> <ul style="list-style-type: none"> • Produce and donate a functional piece of pottery • Price a piece of pottery • Learn how to set up, take down, and store sale items • Write receipts • Interact with customers during the sale 	
Character Attributes	
<ul style="list-style-type: none"> • Perseverance • Responsibility 	

Develop Teaching and Learning Plan

Teaching Strategies:

- Teacher leads discussion about students' experiences with prior school art sales, visits, or jobs in galleries or retail shops.
- Teacher shows video of how our donated money benefits local a charity, Loaves and Fishes.
- Teacher explains all of the jobs required to run the art sale.
- Teacher will show students how to fill out a sales slip.

Learning Activities:

- Students will role-play sale person and customer to reinforce the importance of a polite and helpful attitude at the sale.
- Students will share their ideas of why it is important to “give back” to one’s local community.
- Students will sign up for various jobs during the sale.

Assessments

Performance Task	Other Evidence
Authentic application to evaluate student achievement of desired results designed according to GRASPS (one per marking period)	Application that is functional in a classroom context to evaluate student achievement of desired results
<p>Goal: Sale part in annual art sale</p> <p>Role: Salesperson</p> <p>Audience: Self, fellow students, parents, school community, clients of Loaves and Fishes</p> <p>Situation: Students will set up, will sell, will take down, store artwork for art sale</p> <p>Product or Performance: Art sale</p> <p>Standards for Success: Debrief after sale</p>	<ul style="list-style-type: none"> • Articles in local newspapers and on school ebsite about the art sale • Review of receipt books after the sale • Sale of student piece

Resources

- *Biddle Rodgers Explains the Work of Loaves and Fishes*, Paula Marian, New Milford, CT, 1991

New Milford Public Schools

Committee Members: Paula Marian & Annette Marcus Unit 11: Annual Art Show (ART FEST)	Course/Subject: Ceramics I Grade Level: 10-12 # of Days: 2
Identify Desired Results	
Connecticut Arts Framework: Program Goals	
<ul style="list-style-type: none"> • 7 - Develop sufficient mastery of ceramics to continue lifelong involvement in that art form not only as responders (gallery goer, pottery purchaser) but also as creators. • 9 - Seek arts experiences and participate in the artistic life of the school and community. • 10 - Understand the relationships among the arts, other disciplines, and daily life. 	
Enduring Understandings Generalizations of desired understanding via essential questions (Students will understand that ...)	Essential Questions Inquiry used to explore generalizations
<ul style="list-style-type: none"> • Public display of artwork gives students self-confidence. • Become aware of careers as artist, gallery owner, or curator. 	<ul style="list-style-type: none"> • How can one help advertise the ART FEST? • What does one say when someone says they like your artwork and you do not? • How does one complement a fellow student on his/her artwork in ART FEST?
Expected Performances What students should know and be able to do	
<p>Students will know the following:</p> <ul style="list-style-type: none"> • How to pick the best of their artwork to show • How to set up a show for best viewing and a safe environment • It is important to keep all one's artwork safe and bring it in for public display <p>Students will be able to do the following:</p> <ul style="list-style-type: none"> • Develop a list of strong pieces for the show • Make labels for all pieces, including title, student name, and medium. • Show appreciation for their own artwork and that of their peers. • Be able to accept compliments for their artwork. 	
Character Attributes	
<ul style="list-style-type: none"> • Perseverance • Responsibility 	

Develop Teaching and Learning Plan

Teaching Strategies:

- Teacher lists all ceramics units in the course.
- Teacher shows images of previous art shows.
- Teacher discusses the set-up and take down of show stands and display panels.
- Each class is assigned a job depending on the meeting time of class.

Learning Activities:

- Students will consult their ceramic logs to help identify and list their ceramic projects.
- Students will do a self-critique of their pieces naming the strengths and weaknesses of the pieces.
- Students will select the strongest pieces to display at the show.
- Students will name labels for these pieces.
- Students will help arrange artwork by project, class, or theme.
- Students will discuss the strengths and weaknesses of ART FEST.

Assessments

Performance Task	Other Evidence
Authentic application to evaluate student achievement of desired results designed according to GRASPS (one per marking period)	Application that is functional in a classroom context to evaluate student achievement of desired results
<p>Goal: Set up a professional art show to showcase student work</p> <p>Role: Artist, curator</p> <p>Audience: Self, peers, parents, school, and greater community</p> <p>Situation: Student brings in artwork from the course to share with public.</p> <p>Product or Performance: ART FEST</p> <p>Standards for Success: Viewing of audience's evaluations</p>	<ul style="list-style-type: none"> • Attendance by public • Comments from peers and staff • Articles in local newspapers and on school website

Resources

- *ART FEST Digital Photos*, Paula Marian, various years