

NEW MILFORD PUBLIC SCHOOLS
New Milford, Connecticut



Ceramics II

January 2012

*Approved by the Board of Education
April 10, 2012*

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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 II

Ceramics II develops skills learned in Ceramics I. The student is expected to show imagination in his/her designs while meeting rigorous construction standards. Projects include concentration on the pottery wheel, set and/or series, lidded containers, colored clay or slip, and sculpture. Students will explore advanced glazing techniques. In order to excel, students are invited to Open Studio each Wednesday after school when a ceramics instructor is on duty. The students take part in critiques and will participate in several ceramics shows and sales. A teacher's recommendation to take this course is required.

Pacing Guide

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1	Introduction to the Ceramics Studio	1	6-7
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New Milford Public Schools

Committee Member: Paula Marian Unit 1: Introduction to Ceramics Studio	Course/Subject: Ceramics II Grade Levels: 10-12 # of Days: 1
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. 	
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"> • Tools, equipment, and safety procedures influence artistic expression. • Respect other people’s artwork. 	<ul style="list-style-type: none"> • How do artists care for tools and equipment? • How do artists keep their in-progress work 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 • Apply knowledge previously learned to new situations 	
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 reviews 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; personal responsibility for 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"> • Returned, signed contract and necessary supplies from home • Correct use of locker to store supplies and tools
Suggested Resources	
<ul style="list-style-type: none"> • Ceramics II contract • School rules poster 	

New Milford Public Schools

Committee Member: Paula Marian Unit 2: Review of Clay	Course/Subject: Ceramics II Grade Levels: 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. • 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, decorating, firing, and selling pottery • The technical vocabulary of ceramics 	
Students will be able to do the following: <ul style="list-style-type: none"> • Recall and use ceramic vocabulary • Problem solve obstacles in the ceramic process 	
Character Attribute	
<ul style="list-style-type: none"> • Perseverance 	
Develop Teaching and Learning Plan	
Teaching Strategies: <ul style="list-style-type: none"> • Teacher, with the help of students, demonstrates recycling clay, including wedging, storage, clean up of bats, and disposal of “clay water.” • Teacher begins the use and posting of appropriate ceramic vocabulary for the unit. 	

Learning Activities:

- Students will learn, through discussion, the location and age of representative ceramic historical forms. They will illustrate this knowledge using the *Global Art Timeline*.
- Students will renew understanding of ceramic attachment process, make spooze, and understand its formula.

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">• 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 and log• Proper use of ceramic vocabulary in note-taking

Suggested Resources

- Mackey Davis, Maureen. *Global Art Timeline*. Worcester: Ceramic Innovations, Davis, 2002.

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<p>Committee Member: Paula Marian Unit 3: Team Teapots*</p> <p><small>*Awarded Celebration of Excellence grant by CSDE for outstanding project in subject of visual arts, 1999</small></p>	<p>Course/Subject: Ceramics II Grade Levels: 10-12 # of Days: 11</p>
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. 	
<p>Enduring Understandings Generalizations of desired understanding via essential questions (Students will understand that ...)</p>	<p>Essential Questions Inquiry used to explore generalizations</p>
<ul style="list-style-type: none"> • Ceramic artists use sketches and logs for journaling artwork. • Teapots have a global, historical, and contemporary importance. • A teapot can be functional and/or decorative. • Tea ceremonies, with their accompanying vessels, occur in many cultures. • Planning is essential for a functional teapot. • A critique offers feedback, development of critical thinking skills, and opportunity to use appropriate vocabulary. • Sharing ideas and learning to compromise strengthens artistic concepts. 	<ul style="list-style-type: none"> • What is good craftsmanship and how does an artist achieve it? • Why is the teapot a universal ceramic form? • Why is the teapot considered the Ph.D. of ceramics? • What is the role of physics in a functional teapot? • How does one apply source material to create a ceramic image? • How do the various roles of a critique affect one's comfort? • How can collaboration make a strong piece of art?
Expected Performances	
What students should know and be able to do	
<p>Students will know the following:</p> <ul style="list-style-type: none"> • To sketch and take notes in a ceramic log is essential • Research makes an artwork relevant to the artist and to the audience • Ceramic recipes are measured in percentage rather than amount • Post-critique revisions can make a ceramic artwork more successful 	

Students will be able to do the following:

- Keep a careful log of their team teapot, including sketch, size, construction techniques, and decorative finish
- Keep careful notes of teapot research and appropriate vocabulary
- Cite sources of information
- Apply research to a collaged team teapot and a team teapot maquette
- Take part in an oral critique, as audience, subject, and leader
- Improve work through revision
- Prepare team teapot for use, display and sale
- Gain expertise and confidence from team teapot making, which will be applied to making own teapot.

Character Attributes

- Cooperation
- Perseverance
- Responsibility

Develop Teaching and Learning Plan

Teaching Strategies:

- Teacher guides students to find, sketch, and assess professional teapots from *Ceramics Monthly* magazine.
- Teacher shows digital slide presentation of professional teapots and past student teapots.
- Teacher makes primary research sources available in class; teacher guides students in use of online information.
- Teacher uses and explains the vocabulary of the subject and posts vocabulary list.
- Teacher reviews formula, ingredients, and use of spooze, scoring and smoothing for well-crafted attachment of component teapot parts.
- Teacher demonstrates construction of teapot component parts based on prior student knowledge.
- Teacher offers suggestions on how to combine and attach teapot parts.
- Teacher demonstrates several glaze techniques.
- Teacher shows how to make a display label. Teacher encourages students to confer with classmates to title their artwork.
- Teacher takes digital pictures of team teapots for the website.
- Teacher leads discussion on goals and procedures of the Holiday Sale.

Learning Activities:

- Students will use Internet and primary sources to conduct research on professional and historical teapots as well as tea and tea ceremonies.
- Students will share research with peers, via oral reports and class website.
- Students will use and keep track of appropriate vocabulary words.
- Students review the use of scoring and spooze to attach component parts of the teapot. Spooze recipe includes ingredients, their percentages, and purposes.
- Students will work, collaboratively in a group, to design a collaged teapot, which will be critiqued by other groups.

- Student groups will sketch and make a maquette of collaborative team teapot.
- Student groups will consult with teacher to determine construction techniques of teapot, including body, foot, spout, handle, lid, and knob.
- Students will be individually responsible for making one component part of the teapot.
- Students in the group will collaborate to make one team teapot.
- Student groups will critique craftsmanship and functionality of each other's teapots. They will make appropriate changes, dry teapot, bisque fire, and record on log.
- Students will review glaze characteristics and requirement to color teapots.
- Students will research the history of tea and the teapot and report on types of teas and how to brew tea using a ceramic teapot. Reports will be posted on Ceramics II website.
- Students will give oral report on findings.
- Students will authentically assess their own team teapots during a teapot party and take part in academic assessments of both teapot and their teamwork in this collaborative project.
- Students will make a display label, including title and identification information for team teapot sale.
- Students will help arrange a display of team teapots and sell same at NMHS Holiday Art 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: Make a functional collaborative teapot.</p> <p>Role: Researcher, artist, tea drinker, sales person</p> <p>Audience: School, community, self</p> <p>Situation: Students make collaborative ceramic teapot.</p> <p>Product: Functional vessel; public display; website</p> <p>Standards for Success Rubrics; team teapot should be balanced, hold minimum of four cups, neatly pour; keep hand cool, while lid stays on</p>	<ul style="list-style-type: none"> • Praise of peers, parents, and staff at the Team Teapot Show and teapot website, which is linked to Ceramics II and the school website • Ability to speak about the history importance and functionality of a teapot • Authentic use of teapots at teapot tea party

Suggested Resources

- <http://www.artfulhome.com/navigate/ceramics/teapots> (Professional teapots)
- http://www.etsy.com/category/ceramics_and_pottery/teapot (Professional teapots)
- <http://ceramicartsdaily.org/education/spherical-teapots/> (Pinch pot teapots)
- <http://www.youtube.com/watch?v=dKqwuS-UHkk> (Yixing Teapot Demo, 1)
- www.youtube.com/watch?v=rBn3NpGw-fs (Yixing Teapot Demo, 2)
- [http://web.mac.com/paulamarian1/Ceramics II/Intro Team Teapots.html](http://web.mac.com/paulamarian1/Ceramics%20II/Intro%20Team%20Teapots.html)
- Cushing, Val. Lid chapter *Assignment Notebook, Volume 1*, NCECA publications, 1998, p. 27.
- World Center of Teapot Making Yixing China (DVD). Chinese Ceramic Art Council USA, 2007.

New Milford Public Schools

Committee Member: Paula Marian Unit 4: Personal Teapots	Course/Subject: Ceramics II Grade Levels: 10-12 # of Days: 9
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 sketches and logs for journaling artwork. • Teapots have a global, historical, and contemporary influence. • A teapot can be functional and/or decorative. • Planning is essential for a functional or decorative teapot. • A critique offers feedback, development of critical thinking skills, and use of appropriate vocabulary. • Sharing ideas and compromise strengthen ideas. 	<ul style="list-style-type: none"> • What is good craftsmanship and how does an artist achieve it? • Why is the teapot a universal ceramic form? • Why is the teapot considered the Ph.D. of ceramics? • What is the role of physics in a functional teapot? • How does one apply learned information to a new situation? • How do the results of a critique inform subsequent artwork?
Expected Performances	
What students should know and be able to do	
Students will know the following: <ul style="list-style-type: none"> • To sketch and take notes 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 • Past experience with a ceramic form creates familiarity 	
Students will be able to do the following: <ul style="list-style-type: none"> • Keep a careful log of their team teapot, including sketch, size, and finish • Keep careful notes of teapot research and appropriate vocabulary • Cite sources of information • Apply research to a personal teapot maquette • Take part in an oral critique, as audience, subject, and leader • Improve work through revision and past experiences • Integrate expertise with team teapot into the creation of personal teapot 	

Character Attribute

- Perseverance

Develop Teaching and Learning Plan

Teaching Strategies:

- Teacher consults with students to find best design for personal teapot.
- Teacher confers with student selection of personal teapot to ascertain construction techniques and order of construction.
- Teacher and students demonstrate construction of teapot component parts based on prior knowledge.
- Teacher and students offer suggestions on how to combine and attach teapot parts.
- Teacher reviews how to make a display label. Teacher encourages students to confer with classmates to title their artwork.
- Teacher takes digital pictures of team teapots for the website.

Learning Activities:

- Students will use Internet and primary sources to conduct research on professional teapots.
- Students will share research with peers.
- Students will use and keep track of appropriate vocabulary words.
- Students will work individually to construct a teapot body, foot, spout, handle, lid and knob, reinforcing use and concept of score and spooze.
- Students are encouraged to accept a challenge of design and construction of matching teacups for their personal teapot.
- Students will glaze team teapots.
- Students will critique each other's teapots for craftsmanship and functionality.
- Students will authentically assess their own teapots during a teapot party and record results on a rubric.
- Students will make a display label, including title and identification information for teapot show.
- Students will help arrange a display of personal teapots.

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: Make a functional or decorative personal teapot.</p> <p>Role: Researcher, artist, show designer</p> <p>Audience: Self, school, community</p> <p>Situation: Students make a personal ceramic teapot.</p> <p>Product: Functional or decorative vessel; Public display; website</p> <p>Standards for Success Rubric; Personal teapot should contain six ceramic elements: body, foot, spout, handle, lid, and knob. It should have good craftsmanship. It may be functional, decorative, or both.</p>	<ul style="list-style-type: none"> • Praise of peers, parents, and staff at the Teapot Show and teapot website, which is linked to Ceramics II and school website • Ability to speak about the historical importance of a teapot • Authentic use of teapots at tea party • K-12 National Ceramic Exhibition
Suggested Resources	
<ul style="list-style-type: none"> • <i>500 Teapots</i>, Suzanne Toutillot, Lark, 2002. • <i>Teapot Transformed</i>, Leslie Ferrin, North Light Books, 2000. • <i>The Art of Making Teapots with Virginia Cartwright</i>, Video 30 minutes, Cartwright Ceramics, 2003. • <i>Fong Choo Teapots</i>, Ceramic Arts Daily, 10 minutes, 2011. • <i>Miniature Teapots of Fong Choo, Vol 1</i>, YouTube, 5 minutes, 2006. • <i>Miniature Teapots of Fong Choo, Vol 2</i>, YouTube, 6 minutes, 2006. • <i>Miniature Teapots of Fong Choo, Vol 4</i>, YouTube, 24 minutes, 2006. • <i>The World Center of Teapot Making: Yixing China</i>, Chinese Ceramics Art Council, USA, 30 minutes, 2007. • blog.yayateahouse.co.nz/2008/05/08/videos-of-the-making-of-a-yixing-teapot/www.youtube.com/watch?v=rBn3NpGw-fs, Part 2, 8 minutes. • http://web.mac.com/paulamarian1/Ceramics_II/Intro_Team_Teapots.html. 	

New Milford Public Schools

Committee Member: Paula Marian Unit 5: Plates Series - Introduction and Construction	Course/Subject: Ceramics II Grade Levels: 10-12 # of Days: 5
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 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. 	<ul style="list-style-type: none"> • How do the parts of a pottery vessel parallel the parts of the human body? • What can you learn from working in a series? • What are the requirements of functional vs. decorative 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"> • Ceramics plates are made in many cultures and time periods • A plate may be constructed by several techniques • The ceramic plate can be both functional and decorative • Plates share a rim, body, and 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"> • View, study, and discuss professional plates in order to construct a minimum of three with clay that they have previously recycled • Note that skill, craftsmanship, construction techniques, and decoration become stronger when working in a series • Use and keep notes on appropriate vocabulary 	

Character Attribute

- Perseverance

Develop Teaching and Learning Plan

Teaching Strategies:

- Teacher shows and leads a discussion of sample ceramic plates (digital, actual, and in magazines and books) to model analysis of common traits.
- Teacher shares illustrations of step-by-step plate construction: slab and thrown techniques. Emphasis is on the use of appropriate vocabulary.
- Teacher sets up a website to view professional plates and share finished student plates.
- Teacher leads students, through discussion and illustration, to discover how a series improves craftsmanship and construction of plates.

Learning Activities:

- Students will make three plates after they recycle clay.
- Students will keep their plates moist while under construction.
- Students will exchange plates with a tablemate to check, by feel, for even thickness (peer review).
- Students will revise thickness and shape if necessary.
- Students will make and attach foot to stabilize slab plate.
- Students will learn to trim thrown plates and fashion a trimmed foot.
- Students will place hanging holes in foot to aid in exhibition of plate.
- Students will use several decoration techniques to create a plate series.
- Students will sign each plate and dry one for bisque firing. Two will be kept moist.
- Students will record finished vessel on a pottery log and keep vocabulary notes in their notebooks.
- Students will title and make labels for show display of plate series.

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 learn several construction techniques to fashion well-crafted plates to be decorated in distinct methods, as part of a series</p> <p>Role: Artist, peer reviewer, show display agent</p> <p>Audience: Fellow students, parents, school community</p> <p>Situation: Students learn several construction techniques to construct a series of three plates.</p> <p>Product: Ability to construct a series of plates in several construction and decoration techniques.</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 ceremonial plates on a map • Response of the school community to plate series art show • Response of the school community to plate series website
Suggested Resources	
<ul style="list-style-type: none"> • http://web.me.com/paulamarian1/Cer_II__Plate_Series/Introduction.html 	

New Milford Public Schools

Committee Member: Paula Marian Unit 6: Underglaze/Sgraffito Plates	Course/Subject: Ceramics II Grade Levels: 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 two 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? • 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: <ul style="list-style-type: none"> • The difference between underglaze and glaze • How to apply underglaze and use sgraffito to create focus in a plate • How to use underglaze and sgraffito to unite the front and back of a plate • 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:

- View slide presentation and take part in discussion
- Make plate, based on knowledge from previous unit, using underglaze and sgraffito for decoration
- Allow pot to become leather hard (firm but dry)
- 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
- Apply underglaze on plate; sgraffito through underglaze to introduce repeated pattern decoration with focus on the top of plate; learn how to correct sgraffito errors
- Record finished pot in log; place in kiln room to dry
- Apply clear glaze after piece is bisque fired
- Record construction technique, size, and decoration on log
- Make a display label, including title and identification information
- Help arrange a display of sgraffito plates

Character Attribute

- Perseverance

Develop Teaching and Learning Plan

Teaching Strategies:

- Teacher makes digital slide presentation and shows examples in books and actual vessels that use sgraffito. The emphasis is on repeated decorative pattern seen throughout 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 pot.
- Teacher instructs students and demonstrates the mechanics of sgraffito: removing underglaze to reveal the clay color below.
- Teacher introduces the concept of focus (decorate the inside or outside of a pot depending on shape). The focus of a plate is on the front. Design should continue on the back.
- 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 plate is underglazed, sgraffitoed, bisque fired, and clear glazed, teacher reminds students how to make a display label. Students are encouraged to confer with classmates to title their artwork.
- Teacher takes digital pictures of sgraffito plate for the website.
- Teacher helps students organize show of sgraffito plates.

Learning Activities:

- Students will view slide presentation and take part in discussion.
- Students will show understanding of the elements of underglaze through teacher inquiry. Then students will make thumbnail sketches in their notebooks of plates to underglaze and sgraffito.
- Students will sketch using three hues: light, middle, and dark. Students will use colored pencils to decide colors to use.
- Students may revise sketch after conference with teacher.
- Students will add new vocabulary words to their notebooks and use these words when discussing this project.
- Students will allow plate to become leather hard (firm but dry).
- Students will apply underglaze, sgraffito through underglaze with sgraffito tool, to introduce repeated pattern decoration with focus on the front of plate.
- 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 sgraffito plates.

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: Make a slab and/or thrown plate with underglaze and sgraffito decoration.</p> <p>Role: Artist, peer reviewer, show display agent</p> <p>Audience: Self, parents, school community</p> <p>Situation: Students reinforce that sgraffito is a global decoration technique and that it is done on top of underglaze.</p> <p>Product: Sgraffito decorated plate</p> <p>Standards for Success: Rubric, public exhibition</p>	<ul style="list-style-type: none"> • Recognize sgraffito designs from particular artists, countries, and cultures • Teacher and peer critique • NMHS exhibition • K-12 National Ceramic Exhibition

Suggested Resources

- www.KathyKingArt.com. (Earthenware sgraffito artist)
- <http://waynebates.com>. (Porcelain sgraffito artist)
- *Plates and Chargers, Innovative Expressions of Function and Style*. Ashville: Lark Books, 2008.

New Milford Public Schools

Committee Member: Paula Marian Unit 7: Wax Resist/Glaze Plates	Course/Subject: Ceramics II Grade Levels: 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 ceramic artwork that expresses an idea. • 2 – Perform, analyze, interpret, evaluate, refine, and present diverse ceramic artwork. • 3 – Respond and 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? • What are the materials and techniques to resist 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 and glaze resist 	

Character Attribute

- 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 bisqued plate.
- Teacher explains result of flux in glaze in relationship to how piece is placed in the kiln (clean or stilt bottom).
- Teacher discusses the firing cycle and temperature.
- Teacher discusses the chemistry of glaze, including melting point and kiln atmosphere.
- Teacher leads discussion on optical mixing and how glaze is distinct from paint.\
- Teacher helps students experiment with various materials to resist or block glaze: coated paper, newsprint, wax resist, crayon.
- Teacher critiques fired pieces when they come out of the kiln. Explain opportunity and technique to reglaze plate if student is not satisfied.
- Teacher instructs students in new vocabulary words and concepts. Teacher uses new words appropriate for project.
- Teacher reminds students how to make labels for their plates.
- Teacher takes digital pictures of resist plate for the website.
- Teachers helps students prepare for and set up display of glazed plates.

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 second plate after teacher explanation of glaze and resist and after teacher conference.
- Students will reseat themselves according to glazes they will use to decorate effigy vessel.
- Students will apply first glaze, then resist, then second glaze. They will clean bottom of plate foot.
- Students will record glaze application and resist techniques 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 resist plates.

Assessments	
Performance Task	Other Evidence
<p>Authentic application to evaluate student achievement of desired results designed according to GRASPS (one per marking period)</p> <p>Goal: Glaze and apply resist decoration to previously constructed and bisqued plate.</p> <p>Role: Artist, peer reviewer, show display agent</p> <p>Audience: Self, parents, school, and school community</p> <p>Situation: Students learn about glaze chemistry, optical mixing, resist, and use of appropriate glaze to finish a major project.</p> <p>Product: A plate series display</p> <p>Standards for Success: Rubric</p>	<p>Application that is functional in a classroom context to evaluate student achievement of desired results</p> <ul style="list-style-type: none"> • Students recognize historical and contemporary resist plates and can identify their use • Teacher and peer critique • Display • K-12 National Ceramic Exhibition
Suggested Resources	
<ul style="list-style-type: none"> • http://ceramicartsdaily.org/pottery-making-techniques/ceramic-decorating-techniques/adding-dimension-to-stenciled-imagery-on-pottery/ (“Stenciled Imagery of Ann Ruel,” Article, <i>Ceramic Art Daily</i>, 2009.) • http://ceramicartsdaily.org/daily/features/video-of-the-week-using-paper-stencils-for-precise-underglaze-decoration/ (Kwong, Eva. “Paper Stencils” <i>Ceramic Art Daily</i>, 2009, 7 minutes.) • Beard, Pete. <i>Resist and Masking Techniques</i>. London: Black Publishing, 1999. 	

New Milford Public Schools

Committee Member: Paula Marian Unit 8: Slip Trailed Plates	Course/Subject: Ceramics II Grade Levels: 10-12 # of Days: 5
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"> • Slip is the liquid clay body plus colorant. • It is applied on the leather hard plate. • Observation of safety precautions is essential in the ceramics studio. 	<ul style="list-style-type: none"> • Why is slip trailing used in many cultures? • What materials have slip trailers been made from in different times and places? • What culinary mediums share the characteristics of slip trailing?
Expected Performances What students should know and be able to do	
<p>Students will know the following:</p> <ul style="list-style-type: none"> • Slip trailed plates were first made in England in the 17th century • They are historical markers because the date was usually included • They commemorate important people and events, highlighting the fashion of the time • Slip trailing leaves colored raised dots and lines of color on the plate <p>Students will be able to do the following:</p> <ul style="list-style-type: none"> • Recognize an historical slip trailed plate of Thomas Toft • Be able to trace the movement of slip trailing from Western Europe to Eastern Europe to colonial America • Recognize and include several slip trailed techniques on their own original plate 	

Character Attribute

- Perseverance

Develop Teaching and Learning Plan

Teaching Strategies:

- Teacher introduces unit with *The Lost Art of 17th Century English Slipware Pottery*, Irma Starr, 60 minutes, 2009.
- Teacher shares examples of slip trailed plates with students: on-line, in various ceramic magazines, and actual plates to examine.
- Teacher updates and uses relevant vocabulary words.
- Teacher facilitates group critique, both progress, and finished.
- Teacher conferences with each student to help choose pattern and slip colored for plates.
- Teacher models correct safety by wearing and distributing face masks and rubber gloves for mixing colored slips.
- When plates are complete, teacher reminds students to make a display label for the slip trailed plates, which will be readied for exhibition.
- Teacher takes digital pictures of slip trailed plate for the website.

Learning Activities:

- Students will do research online about historical slip trailing.
- *Students will view Potters of Olari.* Both videos may be viewed if students are absent or for those who want more background information.
- Students will divide into groups to make several colors of slip after teacher demonstration.
- Students will view slip trailing presentation, will see illustrations of, and will touch actual slip trailed plates to discover what makes them unique.
- As follow-up homework to slip trailing research, students will make six thumbnail sketches with various patterns to commemorate an event in their life.
- Students will add slip trail terms to their vocabulary lists in their notebooks.
- Students will slip trail their third plate with guidance from individual conference with teacher.
- Students will take part in several progress critiques, approximately once a week.
- Students will revise slip trailed plate as the result of progress critiques.
- Students will allow slip trailed plate to dry and record on log.
- Students will load dry slip trailed plate in bisque kiln; clear glaze when it comes out, and reload in glaze kiln.
- Students will make a display label for one mug and include title and identification information in preparation for Art Fest plate exhibition.
- Students will be encouraged to confer with classmates to title their artwork.

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 construct a slip trailed plate</p> <p>Role: Artist</p> <p>Audience: Self, peers, family, school community</p> <p>Situation: Students use slab and/or throwing techniques to make a functional plate, which is slip trailed.</p> <p>Product: Plate</p> <p>Standards for Success: Rubric</p>	<ul style="list-style-type: none"> • Plate has raised slip trailed design • Students recognize historical and contemporary slip trailed plates • Teacher and peer critique • Display • K-12 National Ceramic Exhibition
Suggested Resources	
<ul style="list-style-type: none"> • Marian, Paula Sibrack. <i>Potters of Olari</i>. Sherman: 1995. (45 minute video) http://ceramicartsdaily.org/author/judi-munn/ (Munn, Judi. <i>Slip Trailing for Beginners</i>, <i>Ceramics Arts Daily</i>, 2011 article.) • Starr, Irma. <i>The Lost Art of 17th Century English Slipware Pottery</i>, 2009. (60 minute video) • http://www.youtube.com/watch?v=WBZ-6xOxleE (Starr, Irma. <i>Folk Pottery Slip Trailing</i>, You Tube, 5 minutes.) 	

New Milford Public Schools

Committee Member: Paula Marian Unit 9: Annual Art Sale	Course/Subject: Ceramics II Grade Levels: 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 she/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 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 • Appreciate the beauty and usefulness of their own pottery 	
Character Attributes	
<ul style="list-style-type: none"> • Citizenship • 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 shows students how to fill out a sales slip.
- Teacher takes digital pictures of art sale for the NMHS blog.

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(s) 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: Take 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, and will 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 website about the art sale • Review of receipt books after the sale • Sale of student piece

Suggested Resources

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

New Milford Public Schools

Committee Member: Paula Marian Unit 10: Annual Art Show (ART FEST)	Course/Subject: Ceramics II Grade Levels: 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 • The importance of keeping all one's artwork safe and bringing it in for public display <p>Students will be able to do the following:</p> <ul style="list-style-type: none"> • Develop a collection 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.
- Teacher assigns a job to each class depending on the meeting time of class.
- Teacher takes digital pictures of ART TEST for the school website and blog.

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 make 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: Sharing 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

Suggested Resources

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

Ceramics II Vocabulary

Appliqué	Kaolin	Slake
Assessment	Karo syrup	Slip trail
Asymmetry	Kathy King	Slump mold
Bevel	Key	Slurry
Bisque	Kiln	Sponge glaze technique
Body	Kiln furniture	Spatter
Boston Tea Party	Knob (nob)	Spooze
Brayer	Leather hard	Spout
Brush	Lewis Carroll	Stabilize
Calipers	Lid	Steam hole
Cane handle	Log	Steep (brew)
<i>Ceramic Arts Daily</i>	Loop tool	Stencil
<i>Ceramic Monthly</i>	Lugs	Symmetry
Chemical change	Mad Tea Party	Tamper
Coil	Maquette	Tap to Center
Colorant	Matte	Tea bags vs. loose
Cone	Negative space	Tea ball
Craftsmanship	Oil spots	Tea leaves
Critique	Opaque	Tea party
Decorate	Optical mixing	Tea plantations
Decorative	Paper fibers	Teapot
Dip	Paper resist	Test mouse
Dovetail	PhD of Ceramics	Test tile
Dremel tool	Physical change	Texture
Drip	Pin tool	Thermal shock
Earthenware	Pinch	Thin / thick glaze
Elephant ear sponge	Pipe cleaner	Transparent
Elevate	Plate	Trim (trim tool)
Flange	Pottery wheel	Underglaze
Focus	Pour	Umbrella tool
Fong Choo	Prime the pot	Utility sponge
Foot (feet)	Pulled handle	Val Cushing
Functional	Ramshead	Vessel
Glaze	Reglaze	Vinegar
Glossy	Rib	Virginia Cartwright
Greenware	Rolling pin	Wax resist
Grog	Score	Wedge
Handle	Series	Wire tool
Hanging holes	Sgraffito	WYSIWYG
How to brew tea	Sgraffito tool	Yixing teapot
Hump mold	Shrinkage	Yixing, China
Hydrogen peroxide	Slab roller	
Jingdezhen, China		