
AWC 30 Ceramics

Senior Course Outline

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Course Description

This course of study for Open level AWC 3O Ceramics provides students with practical skills including hand-building, wheel-throwing (where applicable), surface decoration, glazing and firing. The study of the culture and history of Ceramics provides a context for the production of a body of work. Students will learn to document their work using available technology. Theory exercises and studio assignments will allow students to discover the relationship between Ceramics and other subjects, specifically Science. Students will develop their own imagery using sketchbook studies and proposal drawings. Emphasis is placed on the maintenance, organization and management of the studio space.

Students will have opportunity to develop their skills in producing and presenting Ceramics by introducing them to materials, and processes for exploration and experimentation. Students will apply the elements and principles of design when exploring the creative process. Students will use the critical analysis process to reflect on and interpret art within a personal, contemporary, and historical context.

This course of study is organized thematically as an exploration of the five senses. Units are organized sequentially to reflect an increasingly sophisticated approach to both technical skills and concepts. The culminating task allows students to demonstrate the consolidation of ceramics skills learned throughout the course of the AWC 3O curriculum.

Units include:

1. Touch/Feel: a set of nine textured tiles; approximately 15-20 hours
2. Sight (and Social Activism): Empty Bowls Project; approximately 15-20 hours
3. (Implied) Smell: Faux Food; approximately 12-15 hours
4. Hearing: Musical Instrument(s); approximately 15-20 hours
5. Taste: Mad Hatter's Tea Set - Inquiry into Children's Literature (Culminating/Summative Task); approximately 20-25 hours

Prerequisite: None

Unit 1 (Approximately 20 hours)**TOUCH/FEEL: NINE TEXTURAL CLAY TILES BASED ON MICROSCOPIC IMAGES**

Everything around us has texture, even particles too small to be seen by the naked eye. There is an exciting world of textures to explore under the microscope! Students will explore this world, and they will attempt to recreate some of the textures they see as they explore and develop their skills and techniques for creating visual and tactile texture in clay.

Students will compare historical examples of texture in art from a variety of media. Together, students will brainstorm descriptors of textures (i.e. smooth, slimy, sharp, soft, etc.) and they will create textures by creating rubbings from surfaces in their immediate environment. Students will draw illusions of these found textures in their sketchbooks. They will view textures under the microscope including: food, skin, plant, and inanimate objects. Students will experiment with a variety of ways to create textures with clay (additive and subtractive) in preparation for creating a series of tiles based on a theme. Students will finish their bisque ware using glaze, patina, staining or watercolour techniques. They will display and critique their work in a group setting, discussing process, successes, and next steps.

Overall and Specific Expectations**A. CREATING AND PRESENTING****A1. apply the creative process to create a variety of art works, individually and/or collaboratively;**

A1.1 use a variety of strategies, individually and/or collaboratively, to generate and explore ideas and to develop plans for the creation of art works

A1.2 apply the appropriate stages of the creative process to produce two- and three-dimensional art works using a variety of traditional and contemporary media

A3. produce art works, using a variety of media/materials and traditional and/or emerging technologies, tools, and techniques, and demonstrate an understanding of a variety of ways of presenting their works and the works of others.

A3.1 explore a range of techniques, tools, materials/media, and technologies, including alternative media and current technologies, and apply them to create and present a variety of art works

Learning Goals:

By the end of this unit students will be able to:

- apply the creative process to create a series of clay tiles
- examine, interpret, evaluate, and reflect on various art works that use texture as an Element of Art
- make uniform slabs and add imagery using additive and subtractive methods
- experiment with a variety of tools to make textures in clay
- learn the difference between tactile and visual textures as surface treatments
- learn about different effects achieved using stain, engobe, underglaze and glaze
- gain some knowledge of artists who utilize

B. REFLECTING, RESPONDING, AND ANALYSING

B1. demonstrate an understanding of the critical analysis process by examining, interpreting, evaluating, and reflecting on various art works;

B1.1 describe their initial reactions to a variety of art works, and explain the reason for their reactions

B1.4 use a variety of strategies to identify and reflect on the qualities of their own art works and the works of others, and evaluate the effectiveness of these works

C. FOUNDATIONS

C2. demonstrate an understanding of conventions and techniques used in the creation of visual art works;

C2.1 demonstrate an understanding of a wide variety of techniques that artists use to achieve specific effects

micro/macrosopic imagery in their methodology

- assess their work
- demonstrate an understanding of the conventions and techniques used to create texture with ceramics
- use a variety of strategies to explore ideas and experiment to develop plans for the creation of a series
- reflect on the qualities of their own art works and the works of others, and evaluate the effectiveness of these works through a gallery walk and critique
- demonstrate an understanding of a variety of techniques that artists use to create texture and/or the suggestion of texture in clay

Key Questions:

ASK students:

- a."Looking at historical examples, what different methods can you describe to suggest texture in art?"
- b."When is it OK to touch art work? How and why does a museum setting discourage you from touching art?"
- c."If you had to describe the texture of a cell, what descriptors would you use?"
- d."How will you document the process of creation?"

Instructional Strategies:**Lesson #1: Texture in Art, a primer (diagnostic)**

TIME: 1-2 hours; one to one and a half class periods to view and discuss art work

Teacher will:

-display and distribute a variety of art works (from books, post cards, calendars, etc.) which exemplify the use of texture: not all need be sculptural examples, but a display of a good variety of methods and textures will be helpful

-ask students to Think/Pair/Share examples of different textures they see in the examples

-distribute a variety of art works (from books, post cards, calendars, etc.) or from actual microscopes borrowed from the Science department and ask students to use a critical analysis framework **Appendix AWC 3:1:2 Critical Analysis**

Framework to discuss the work of an artist who explores texture in their work

-ask students if they can think of occasions when it is permissible to touch art work, and when it is not

-ask students to record different ways they think an artist can create texture or the illusion of texture in their work (e.g. 17th Century Dutch still-life painting - ontbijtje, banketje and vanitas)

-ask students to draw in their sketchbooks, using only shading techniques to suggest texture: these sketches will serve as their exit pass for the day

Lesson #2: How does it feel?

TIME: 1-1.5 hours; one class period to explore textures

Teacher will:

-ask students to work in groups, coming up with a list of as many textures they can find in the room or outside, weather permitting

-have each group share their lists with the class, and may ask for new ones only if there is much repetition after a few groups have presented

-instruct students to create rubbings of textures in the room or in the school

-ask students to try to duplicate one of their rubbings using a different medium, such as ink, paint, pencil, etc.

e."What found objects can be used to create texture in clay? "

f."How did your exploration of textures inform your final design?"

g."What Elements of Art figure prominently in your exploration of texture? "

h."How does creating a series of works influence your design choices? "

g."What surface treatment/ colour will best enhance the textures you have created in clay?"

Prior Learning:

Previous experience with clay or other plastic media and knowledge of the elements and principles of design would be an asset, as are slab building and slurring/scoring and slipping.

Some classroom studios may have a variety of tools to aid in hand-building. Often common kitchen items can be used in the place of professional tools, i.e. a slab roller is not necessary; similar results can be achieved using a rolling pin and battens/spacers to roll out uniform slabs of clay. A wide variety of materials can be used to stamp or build textures in relief. Students should be encouraged to experiment and share their results.

Assessment for and of Learning:

FOR: -Students will draw and shade to experiment with creating the illusion of texture

Lesson #3: Under the microscope

TIME: 1-1.5 hours; one class period to examine and recreate one microscopic texture from clay

Teacher will:

- create and show a presentation of microscopic images to evoke the notion of rich texture on an exaggerated scale (many fascinating examples can be used: hair, cells, plants, food, bacteria)
- provide groups of students with a microscopic image, and a small piece of clay to experiment with: trying to duplicate the texture found in their image (See DI suggestions)
- have students circulate to other groups and without seeing the microscopic image used as reference, try to guess what clay texture the group replicated
- allow students to share their successes through informal discussion
- collect the clay for reuse
- remind students of proper clean up and storage of clay before the end of class
- ***students should also be reminded to bring plastic bags, and rags or sponges to store their in-progress clay sculptures***

FOR: -Students will duplicate textures found under the microscope using clay

AS: -Students will duplicate textures from rubbings in the sketchbooks

AS: -Students will create a series of tiles using a variety of methods to create textures

OF: -Students will finish their clay and install tiles as a group piece

OF: -Students will discuss their work in a critique, noting how the meaning of a work can change with context

Performance Tasks for Evaluation:

Students will:

1. Discuss tactile art work, and if/when is it permissible to touch art
2. Explore texture through rubbings, and try to draw them
3. Experiment creating textures out of clay
4. Create a series of tiles incorporating textures found in microscopic images
5. Finish and display their tiles in an exhibition
6. Critique their work, and consider how meaning changes when work becomes a part of a collection

DI

Content:-Instead of under the microscope: students might also consider: found objects, textures in nature, recreating textures from two dimensional images

Process:-Work with a partner for a collaborative piece or series, search for digital

Lesson #4: Creating a series: Clay tiles exploring texture

TIME: 6-10 hours; five to nine class periods for demonstrations and studio time to create tiles

Teacher will:

- introduce the tile-series project, the learning goals, and assessment criteria
- demonstrate the size and process for tiles for this project (or the class may negotiate the size and number of tiles for the project). A similar size from everyone will facilitate the mounting of these works as a group piece in the school or community
- provide a variety of clay tools, and found objects to facilitate the experimentation and production of a variety of textures on student tiles
- provide students will enough clay to create their tiles
- instruct students to work on approximately three tiles at a time: this will allow the first tiles to dry enough to be fired while students are working on their last tiles

examples instead of rubbings or microscopic imagery
 -Teacher can borrow microscopes and prepared slides from science department for students to experience samples under the microscope for themselves.

-Use only found objects such as buttons pressed into clay to create tactile patterns in clay to mimic microscopic sources

Product:-Fewer tiles, larger tiles, create a 3D object, adding appropriate or opposite texture to that expected of that object (like Oppenheim’s Fur Cup)

-Use: Think/Pair/Share and Four Corners (Agree, Disagree, Strongly Agree, Strongly Disagree) strategies to critique and evaluate work

Extensions

Students could:

- create plaster tile molds from their original tile creation to make a sculptural edition in clay
- cast textured objects in plaster and use these molds to create textures in relief

Support Materials & Resources

general resources/texts including references to:
 17th century Dutch painters, Jasper Johns and Robert Rauschenberg, Japanese artists, such as: Yamada Jazen, Toshiko Takaezu, Greece tiles, such as those from the Attic Pottery period, 800 – 400 BC, Antonio Gaudi, Eva Hess

Lesson #5: Displaying your work: add a finish to your tiles and mount for display/critique (summative)

TIME: 3-4 hours; two to four class periods to finish clay and conduct critique

Teacher will:

- present options to students as to finishes for the clay tiles (stain, patina, glaze, watercolour)
- provide the necessary materials to finish the tiles once they have been fired
- negotiate a location and installation of the tiles as a group piece
- may choose to conduct a critique in class prior to installation, or to do so once the piece has been installed in the class or in the community
- direct students to use a common critique framework form (**see Appendix AWC 3:1:2 Critical Framework**)
- may also generate a discussion as to how students' work changes meaning when exhibited as a part of a whole

Supporting Materials:

Clay tools and found objects to produce a variety of textures: screws, stamps, ornate picture frame corners, shells, garlic presses, etc.

1. Atkin, Jacqui. [The Tile Artist's Motif Bible](#). Iola: Krause Publications, 2007.
2. Graves, Alan. [Tiles of Europe](#). V & A Publications: London, 2002.
3. Harter, Jim. [Plants: 2400 copyright-free Illustrations of Flower, Trees, Fruits and Vegetables](#). New York:Dover Publications. 1988.
4. Herbers, Jill. [Tile](#), Artisan: New York, 1996.
5. Lang, Gordon. [Ten Centuries of Decorative Ceramics: 1000 Tiles](#). San Francisco: Chronicle Books, 2004.
6. [Musch, Irmgard; Willmann, Rainer; Rust, Jes](#) Albertus Seba : [The Cabinet of Curiosities](#). Köln:Taschen, 2001.
7. Peck, Kristen. [The Art of Handmade Tile: Complete Instructions for Carving, Casting & Glazing](#). Iola: Krause Publications, 2002.

Glossary of Terms

see Appendix AWC 3:1 Glossary of Terms BLM

Unit 2 (Approximately 15-20 hours)

SIGHT - Empty Bowls Project

In this unit students explore the sense of sight literally, in the making of simple functional objects, as well as equating sight as a metaphor for awareness. Students will discover how elements and principles of design, specifically colour, shape, and line are used to create emphasis, variety and movement, convey emotion and enhance personal expression in a functional object. Students will participate in the Empty Bowls Project. They will have opportunity to learn about and participate in art-making as an act of social activism while learning about the issue of hunger in their community and the wider world. They will use appropriate vocabulary to describe techniques, materials, and tools when creating and presenting their art works. Students will define and defend their personal notion of aesthetics and "beauty" while assessing art work. They will learn and experience first hand how the Visual Arts can be utilized to support others in need in their own community.

Overall and Specific Expectations

A. CREATING AND PRESENTING

A2. The Elements and Principles of Design: apply the elements and principles of design to create art works for the purpose of self-expression and to communicate ideas, information, and/or messages;

A2.1 explore how elements and principle of design can be used to convey emotion and enhance personal expression, and use a combination of these elements and principles to create two- and three-dimensional art works that express personal feelings and communicate specific emotions to an audience (e.g., explore how variations in line, value, form, proportion, and emphasis can be used to convey various emotions; adapt their findings to enhance expression in their art work)

B. REFLECTING, RESPONDING, AND ANALYSING

B1. The Critical Analysis Process: demonstrate an understanding of the critical analysis process by examining, interpreting, evaluating, and reflecting on various art works;

B1.2 deconstruct the visual content and the use of elements and principles of design in their own art work and the work of others (e.g., identify individual elements and principles and aspects of the visual content in an art work, interpret their function, and analyse how the artist has manipulated them to create impact, emphasis, mood, movement, and meaning; compare The Abduction of the Daughters of Leucippus by Peter Paul Rubens to the cover of a contemporary comic book about an action hero, with reference to the artists' use of colour, line, shape, value, balance, and emphasis)

B1.4 describe and reflect on the qualities of their own art works and the works of others, and evaluate the effectiveness of these works, using a variety of criteria (e.g., the works' ability to convey

Learning Goals:

By the end of this unit students will be able to:

- create a functional and aesthetically pleasing clay vessel for the EMPTY BOWLS project as a fundraiser for a local shelter, soup kitchen or food bank
- decorate their bowls with surface decoration with food safe materials and techniques
- use the vocabulary to describe decorative techniques involving the texture of the object e.g glazing
- assess their own work and the work of their peers
- state the purpose of the creation of the bowls and their learning

a message or emotion; their technical merit; their stylistic qualities; the use of technique and successful manipulation of media/materials; the connection between form and message)

B2. Art, Society, and Values: demonstrate an understanding of how art works reflect the societies in which they were created, and how they can affect both social and personal values;

B2.3 reflect on and explain how creating and analysing art works has affected their personal identity and values and/or changed their perceptions of society and social issues (e.g., with reference to their emotional awareness and their ability to express themselves; their awareness of stereotypes; their understanding of the meaning of objects and symbols associated with a variety of cultural groups; their awareness of and relationship to their physical environment; their position on social issues such as censorship, discrimination, inequality)

B3. Connections Beyond the Classroom: describe opportunities and requirements for continued engagement in visual arts.

B3.2 describe, on the basis of research and investigation, a variety of personal opportunities in their community in cultural or other fields related to visual arts (e.g., opportunities within their school or community to promote the arts by finding new venues for visual arts displays; opportunities to organize or create an art installation in a public space; the availability of grants, funding, or sponsorship for public or school-based art works that explore a social theme)

C. FOUNDATIONS

C1. Terminology: demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other components related to visual arts;

C1.1 demonstrate an understanding of the elements and principles of design, and use terminology related to these elements and principles correctly and appropriately when creating or analysing art works (e.g., when describing how they have used elements and principles in a sculpture to convey a sense of movement)

C1.2 use appropriate vocabulary to describe techniques, materials, and tools when creating and presenting visual art works (e.g., dry brush; layering; pinhole camera; washes; techniques and tools used to create flip-books, illuminated manuscripts, mosaics, stained glass works)

Key Questions:

ASK students:

Diagnostic:

Has anyone ever heard of the "Empty Bowl" project?"
 "How can we make this project work in our own local community?" (yearly fundraising event with school, with music concert or art show, silent auction, local library)
 "Can you think of a local organization who requires our support?" (specific families, Women's Shelter, Shelter, or Soup Kitchen)

While in construction process:

"Is this bowl a functional object? Will it hold soup/pasta/stew/rice without spilling or leaking? "
 "Does it have any unique decorative features or characteristics?"
 "Does it have any unique structural features (e.g. handle(s), a foot) "
 "Can it be easily cleaned?"
 "Who will be using this bowl?" (e.g. A five year old might appreciate additions to make the bowl appear like a dinosaur bowl.)

After bisque firing and before glazing process:

"What does "aesthetically pleasing" mean?"
 "Define the term 'beauty'. "
 "Which decorative techniques demonstrated or historical style viewed should be used to best enhance the features of my bowl?"

Instructional Strategies:

Lesson #1: What is the Empty Bowl Project?

TIME: 2-3 hours; two class periods, one for directions, research and one for presentations

Teacher will:

- use classroom projector or computer lab to view how the "Empty Bowl" project has been carried out around North America (see **Appendix AWC 3:2:1 Empty Bowls Project Information BLM**)
- direct students to explore documented "Empty Bowl" projects online in groups
- provide basic guide lines: a. Where were these projects created? b. What techniques are used to construct the bowls? c. How are the bowls decorated?

Students will:

- sketch some of their favorite bowls
- create some ideas for their own bowl creations

Teacher will:

- monitor students' sketchbook work
- report their findings to the class orally

"Is the bowl food safe?"

"Is the inside fully glazed with clear glaze so that it may be used as a functional art object with which can easily be cleaned?"

"Is the glaze used applied decoratively?"

After the bowls have been fired:

"Which Elements of Art are used most prominently in your bowl?" (line, shape, colour/ value, texture, space)

"How are those Elements of Art organized? Which is the most dominant principle used (balance, rhythm, unity, variety, harmony, proportion, contrast, emphasis, dominance)?"

"Which bowl would you choose to sell and why?"

"Which bowl is the most successful and why?"

Prior Learning:

Previous knowledge of basic wedging techniques, basic hump and slump mould clay construction, slab, pinch pot, and coil methods of construction is beneficial.

Previous experience with clay and three-dimensional form, and knowledge of the elements and principles of design would be an asset.

Assessment for and of Learning:

FOR-Teacher asks students diagnostic questions

FOR-Ongoing teacher assessment needed as students create their work

Lesson #2: Basic Clay Techniques

TIME: 1 hour; one class period for demonstration, clay distribution and clay wedging

Teacher will:

- review basic wedging techniques
- demonstrate basic hump and slump mould clay construction, offer other options for bowl creation pinch pot and coil construction (i.e. wheel-throwing, if the potter's wheel is available)
- demonstrate the addition of filigree, foot or handle pulling techniques and attachment with slip
- demonstrate basic decorative surface texture techniques (combing, burnishing, decorative wheel marks, inlaid motifs, piercing, sgraffito, slip decoration, sprigging)
- provide a rubric for students including a. solidity of constructed form, b. practical functionality of the bowl, c. use of a variety of glazing and clay construction techniques which add to the aesthetic decoration of the bowl

AS-Teacher provides informal individual observation and questioning based on student production

AS-Provide formal opportunities for students to self-assess and peer assess their work as they create
-STOP, LOOK, ASSESS & PROVIDE FEEDBACK so that changes can be made in process

AS-After work has been fired, work should be assessed for next steps.

AS-Students should be given the opportunity to discuss and review the suitability of decorative glazing techniques with their peers and their teacher through conferencing
OF-Students to present their work their thought process through creation of the objects and their personal evaluation of their work to the class

OF-Teacher to evaluate the presentation and the final work with rubric

Performance Tasks for Evaluation:

Students will:

1. Create a plan for the decorative design of various bowls in their sketchbooks
2. Create a minimum of two functional bowls using basic hump and slump, pinch pot, coil or wheel construction
3. Use decorative and glazing techniques to create an aesthetically pleasing bowl
4. Present their successfully completed bowls to the class; (See DI suggestions)
5. Critique the bowls of their peers (Think, Pair, Share)

Lesson # 3: Creating the Bowls

TIME: 3-6 hours; three to seven class periods to produce bowls

Teacher will:

- monitor progress of students creation of bowls
- provide students with suggestions
- bisque fire bowls

DI

Content:-Instead of a cup students could design another functional object with decorative features e.g. plate, serving platter, cup, soup tureen, tea set, chawan (Japanese tea cups), goblets etc.

Process:-Teacher may direct students to research Empty Bowls projects as a homework assignment and verbally present their findings
 -For students who have difficulty making choices suggest they start with a slump or hump pot mould
 -Choose a learning partner so that students having difficulty may learn from a peer
 -Use construction using decorative and glazing techniques to create an aesthetically pleasing bowl can present successfully completed bowls to the class. This may be either in oral or written form.

Product:-Students may choose to add text to their bowl/ functional object

-Student could make a set of four place settings if students opt for this the four place setting could relate e.g. have a continuous poem or song written on them so that they become a conversation piece

-Teacher may provide visual examples of pottery or artifacts through Art History e.g: imitational , expressive, formal aesthetic qualities found in Greek black and red figure-ground pottery, Cubism, and Abstract Expressionism respectively for students

Lesson #4: What is Beauty?

TIME: 1 hour; one class period

Teacher will:

- discuss notions of beauty, "aesthetically pleasing", personal opinion
- discuss "ornate, stylized"
- demonstrate basic decorative glazing techniques (bubble glaze, lichen glaze, majolica, masking, resists, staining, sgraffito)
- provide samples of the techniques demonstrated these may be shown through viewing historical or contemporary examples (see DI suggestions)
- Teacher may also suggest the use of text to enhance the object

needing a visual springboard to begin projects or could set "a translation of a favorite historical style" on bowl's decorative surface as an expectation for the project

Extensions

Teacher could:

- document all work for student portfolios and promotion of art program at the school
- organize a visit the soup kitchen/institution where funds/food collected will be distributed
- invite a speaker from a local food bank or women's shelter come to speak to the students
- Show the film: A Hunger for Change (OSSTF) film with teacher information package in digital form. See the accompanying teacher C.D. for information about use of food banks in Ontario

Students could:

- visit the soup kitchen/ institution where funds/food collected will be distributed
- organize an ongoing fundraising effort for a community-based group
- publicize their efforts in the school newspaper, newsletter, website and/or write an article

Lesson #5: Glazing the Bowls

TIME: 2-4 hours; two to three class periods depending on technique and level of detail

(see Appendix AWC 3:1B Anchor Chart for Glazing Techniques BLM)

Teacher will:

- instruct students about glazing methods
- ensure that the inside of bowls are food safe by using clear glaze
- monitor students' glazing techniques
- provide instruction and support when needed

Lesson # 6: Critiquing the Work

TIME: 1-2 hours; one to two class periods

Teacher will:

- model informal critiques of objects during clay creation so that students have an opportunity to alter their work
- direct each student to orally present their favourite clay bowl create and give reasons for his/her selection, describing why the aesthetic choices he/she made were successful
- monitor class critique; each student will have his/her bowls orally critiqued by two students

and provide pictures for the community newspaper or media outlet

Support Materials & Resources

500 Bowls: Contemporary Explorations of a
 DVD: A Hunger for Change (OSSTF) film
Timeless Design. New York:Lark Books. 2003.
Picasso and Ceramics, Musee National des Beaux -Arts, Quebec, The Gardiner Museum of Ceramic Art, Toronto and The Musee Picasso, Antibes: Hazan Publishing. 2004 & 2005.
 Wandless, Paul Andrew. Image Transfer on Clay: Screen, Relief, Decal & Monoprint Techniques. New York: Lark Books, 2006.
 Supporting Materials:
 -data projector/computer for presentations
 -varying sizes of bowls to drape mold clay

Glossary of Terms

see Appendix AWC 3:1 Glossary of Terms BLM

Unit 3 (Approximately 15 hours)

SMELL: Faux Food

Students will describe feelings or memories related to specific scents, through words or pictures in their sketchbooks. They will create a simple paper maquette or model for a proposed food sculpture. Students will complete a critical analysis and comparison of two related historical art works. Students will sketch foods associated with strong or bad smells, having smelled a number of examples in class. Students will plan and create clay food sculptures using any of: pinch pot, slab, coil or throwing methods. Students will apply an appropriate finish to the fired sculptures, followed by a critique and celebration of their work during a "faux feast" event.

Overall and Specific Expectations**A. CREATING AND PRESENTING****A1. apply the creative process to create a variety of art works, individually and/or collaboratively;**

A1.3 document their use of each stage of the creative process in a portfolio and refer to this portfolio to reflect on how effectively they have used the creative process

A3. produce art works, using a variety of media/materials and traditional and/or emerging technologies, tools, and techniques, and demonstrate an understanding of a variety of ways of presenting their works and the works of others

A3.1 explore a range of techniques, tools, materials/media and technologies, including alternative media and current technologies, and apply them to create and present a variety of art works

A3.2 demonstrate appropriate ways to prepare their art works for presentation in a variety of contexts or venues

B. REFLECTING, RESPONDING, AND ANALYSING**B1. demonstrate an understanding of the critical analysis process by examining, interpreting, evaluating and reflecting on various art works**

B1.3 communicate their understanding of the meanings of a variety of historical and contemporary art works, based on their interpretation of the works and an investigation of their historical and/or social context

Learning Goals:

By the end of this unit students will be able to:

- apply the creative process to create larger-scale, faux food out of clay, using a range of techniques
- use the critical analysis process to interpret their own work, and the art works of others
- demonstrate their understanding of safe, proper handling of clay
- document the stages of their creative process in their sketchbooks
- present their art in a group setting, and will articulate their intentions and challenges presented in this project

C. FOUNDATIONS

C2. demonstrate an understanding of conventions and techniques used in the creation of visual art works;

C2.2 demonstrate an understanding of a variety of conventions used in visual arts (*e.g., exaggeration, juxtaposition, metaphor, simile, symbols, synectics; conventions associated with heroic, narrative, naturalistic, and satirical art works; conventions associated with imitationalism*)

C3. demonstrate an understanding of responsible practices in visual arts

C3.2 demonstrate an understanding of safe and conscientious practices associated with the use of materials, property, tools, and technologies in visual arts, and apply these practices when creating and/or presenting art works

Key Questions:

ASK students:

1. "Which of the five senses best trigger memory?"
2. "Of what events do certain smells remind you ... choose holidays, or emotions, etc? "
3. "What are different ways to document the process and the final product of this project in your portfolio?"
4. "What foods are traditionally considered 'stinky'?"
5. "What foods are traditionally considered 'sweet'?"
6. "What effect does exaggeration of scale have on you? On your viewers?"
7. "How is the work of James Auger unique or new compared to the other artists looked at in this unit?"
8. "Why is it important not only for the process, but for the finished product, to use safe art materials?"
9. "What special considerations must we make if creating food safe ceramics?"

Prior Learning:

Previous experience with clay construction methods, working in three-dimensional form, and knowledge of the elements and principles of design would be an asset.

Assessment for and of Learning:

FOR: Students will discuss how smell can trigger memory.

FOR: Students will describe their thoughts or feelings based on smells, in their sketchbooks

Instructional Strategies:**Lesson #1: Memory and the power of smell (diagnostic)**

TIME: 1-2 hours; one to two class periods to explore scents and to create a simple paper sculpture

Teacher will:

- ask students what smells they remember from childhood and note commonalities, and discuss how smell is the best of the senses to trigger memory
- bring in twelve items with strong scents: foods, flowers, etc.
- hide the twelve items in jars or bags, such that they can be smelled, but not seen by the students.
- *Note* Be careful not to use colognes or items that could trigger allergies. Teacher should ask students about aversions/sensitivities/allergies to avoid reactions in the classroom.)
- instruct students to smell each item, and to describe what feelings or memories they associate with each in their sketchbooks. **(see AWC 3:3:1 Sense of Smell BLM)**
- invite students to create a three dimensional sculpture of one of the twelve objects smelled today out of plain white paper or newspaper and tape. Encourage them to work on an exaggerated scale
- assemble the paper sculptures and arrange them for a mini critique before the end of class: discuss memories, challenges, and choices

Lesson #2: That stinks!: Creating food sculptures that evoke memory of smells

TIME: 6-8 hours; five to seven class periods to introduce the project, plan, create food sculptures and complete a self-assessment

Teacher will:

- introduce the sculptural assignment, learning goals, and assessment criteria for creating large scale, three dimensional, faux food sculptures, include exemplars where appropriate
- Note to teacher: Check for food allergies before bringing in foods
- bring in some foods that commonly evoke memory of bad smells (e.g. like onions, garlic, fish, kimchi, eggs, some cheeses)
- invite students to smell the foods, to draw and describe them in writing in their sketchbooks
- instruct students to choose one food that reminds them of a strong or bad smell, and sketch possible sculptural designs including views from sides as well as from the top and from the bottom

AS: Students will create three dimensional paper sculptures of objects on an exaggerated scale.

AS: Students will describe their reactions to smelly foods in their sketchbooks

AS: Students will sketch their food sculpture design ideas in their sketchbooks.

OF: Students will submit a critical analysis and comparison of two historical works of art that incorporate food in their motif.

OF: Students will create and finish a larger than life food sculpture. There will be a limit as to how large a student may work, both for material costs and kiln size. Very large pieces may be assembled after firing if necessary

OF: Students will critique and celebrate their food sculptures at a faux feast.

Performance Tasks for Evaluation:

Students will:

1. Create paper sculptures of objects that evoke the notion of smell or scent
2. Critically analyse and compare art works of food
3. Draw a large scale image of a food with a strong or bad smell
4. Create a clay sculpture of food, including appropriate texture(s)
5. Finish their clay, and arrange their food in an exhibition with their classmates
6. Discuss their work (and celebrate with refreshments)

DI

- remind students to include visual texture in their drawing and to note an estimated size (remind students think about enlarging their drawing but to be cognisant of the dimensional limitations of the sculpture due to the specific kiln size or to make the sculpture in sections to be placed or joined together after firing)
- assess and approve designs before distributing clay
- demonstrate possible hand-building options for creation of these faux food sculptures: coil, slab, or pinch pots attached together using proper joining techniques, like scoring and slipping/slurrying
- monitor student progress and encourage surface detail and texture
- ensure that there is an air hole pierce for air to escape before the sculptures are leather hard
- time this project such that students finish working on their clay before a weekend or holiday, to allow some non-instructional days for drying time prior to firing
- ensure that all students complete a self-assessment of their sculptures

Lesson #3: History of food in art

TIME: 1-2.5 hours; one or two class periods

Teacher will:

- create and present a brief history of representations of food in art history: be sure to include Claes Oldenberg, as students have created larger than life clay sculptures of food, and his work, as well as others found in the resources section, may serve as inspiration. Of course students won't be able to work on the same scale as Oldenberg, but they will be encouraged to exaggerate scale
- draw particular attention to the materials and finishes applied to the sculptures shown; students should be thinking ahead about the surface treatment on their own sculptures once they have been fired
- guide a student discussion through the critical analysis process, using some of the art works in the presentation

Students will:

- be asked to complete a written critical analysis and comparison of two works, to be submitted as an exit pass at the end of class

Teacher will:

- encourage students to share their analyses, time permitting

- Content:**-If not covered elsewhere in the course, students could explore notions of appropriation and copyright in their own work and in historical works of art.
- A discussion of cultural differences regarding foods and smells could also play a part in this unit.
 - Food need not be the only consideration for smell: you could consider flowers, perfumes, etc.
- Process:** Create maquettes of final project out of paper, preliminary sketches from every viewpoint, only use food to stain or finish the work (tea, coffee, berry juices, etc)
- Students may work in pairs or small groups to write critical analysis/comparison of two works from art history
- Product:** Other scent related projects could include: perfume jars, incense or candle holders, dishes; make the food item a functional container as well (a vase, or box)
- Other possible critique approaches are: *Thumbs up, Thumbs Down and a Galley walk.*

Extensions

Students could:

- write a research essay about one of the artists discussed in Lesson # 3
- design and create containers for displaying or serving food, such as platters, large bowls or jars with lids

Lesson #4: A feast for the eyes

TIME: 2.5-4 hours; two to three class periods to finish sculptures for display and informal critique and celebration

Teacher will:
-fire greenware

Determine with the class whether the Faux Food pieces will be functional or not: utilitarian/functional work must be finished in a manner to make it food safe, i.e. glazed with food safe glaze. Works that are purely decorative may be finished with beeswax, paint, acrylic clear coat, etc., but should be marked as such (permanent marker on the underside of the work). If in doubt, always use food safe finishes.

- provide exemplars of finished works, with various possible finishes, and demonstrate the application of whichever finish(es) are preferred: glazing, painting, staining, etc.
- fire glazed work as necessary, or provide finishing materials such as clear coat finishes or beeswax to complete the faux food sculptures
- provide a unique gallery space and setting, such as a formal dinner table or still life format which will facilitate a celebration of their faux feast with an informal critique of the exhibit, with refreshments (potluck, if appropriate)

Support Materials & Resources

Source images of:
Renaissance Still Life (Willem Kalf)
Claes Oldenberg
Paul Cezanne
Andy Warhol
Mary Pratt
Judy Chicago
James Auger (smell artist)
Picasso's Platters (1947 – 60s)
Archimboldo
Carl Warner (British Photographer)

Examples may include vessels like the English porcelain 'Cos Lettuce Tureen' from 1755, or from the same period, the 'Artichoke Tureen': both can be found on the Gardiner Museum Website:
www.gardinermuseum.on.ca

Harter, Jim. [Plants: 2400 copyright-free Illustrations of Flower, Trees, Fruits and Vegetables](#). New York: Dover Publications. 1988.
[Picasso and Ceramics](#), Musée National des Beaux -Arts, Quebec, The Gardiner Museum of Ceramic Art, Toronto and The Musée Picasso, Antibes: Hazan Publishing. 2004 & 2005.

Glossary of Terms

see Appendix AWC 3:1 Glossary of Terms BLM

Unit 4 (Approximately 15 hours)

HEARING: Musical Instruments from Clay

Students will view images of culturally-specific, historical, and contemporary musical instruments. If the teacher has access to them, instruments or guest artists/musicians could be brought in to the classroom to make an inspirational presentation or performance so that students are shown real-life exemplars before embarking on this unit. Students will explore how wind instruments function and will be able to identify the physical aspects required in order to make sound. They will translate their original proposal drawing to make a functioning 3-dimensional instrument in clay, employing basic hand-building techniques. Students will apply original surface decoration to their instrument. The teacher will provide students opportunity to share and critique their art work and possibly to perform for the class and/or school community.

Overall and Specific Expectations**A. CREATING AND PRESENTING**

A1. The Creative Process: apply the creative process to create a variety of art works, individually and/or collaboratively;

A1.1 use a variety of strategies, individually and/or collaboratively, to generate ideas and to develop plans for the creation of art works (*e.g., in small groups, use brainstorming, research, concept webs, and/or mind maps to generate original and imaginative ideas; filter their ideas to select a suitable one to serve as the basis for their art work; use notes and/or thumbnail sketches to help them develop clear and flexible plans that show attention to detail; revise their plans on the basis of peer- and self-assessment*)

A1.2 use experimentation, reflection, and revision when producing a variety of art works in each of the following areas: drawing, sculpture, painting, printmaking, and mixed media (*e.g., experiment with a variety of materials/media, techniques, and tools to find ones that are appropriate for their planned art work; reflect on their preliminary work and on feedback from their peers before revising their art work*)

A2. The Elements and Principles of Design: apply elements and principles of design to create art works for the purpose of self-expression and to communicate ideas, information, and/or messages;

A3. Production and Presentation: produce art works, using a variety of media/materials and traditional and/or emerging technologies, tools, and techniques, and demonstrate an understanding of a variety of ways of presenting their works and the works of others.

Learning Goals:

By the end of this unit students will be able to:

- understand the form of a variety of clay instruments
- research musical instruments from a variety of cultures
- discover the functional aspects of wind instrument
- create a musical instrument (i.e. a whistle, ocarina or drum) from clay
- assess their own work in order to identify areas for improvement and elaboration

Key Questions:**Diagnostic:**

"Do you play an instrument?"

"Do you know of any instruments made from clay? "

"Have you made an instrument before?"

"How do instruments function, specifically wind instruments?"

During construction process:

Troubleshooting-

B. REFLECTING, RESPONDING, AND ANALYSING

B1. The Critical Analysis Process: demonstrate an understanding of the critical analysis process by examining, interpreting, evaluating, and reflecting on various art works;

B2. Art, Society, and Values: demonstrate an understanding of how art works reflect the societies in which they were created, and how they can affect personal values;

B2.1 identify and describe the function of various types of art works (*e.g., graffiti, propaganda art, religious art, satirical works; works that focus on personal narrative or anthropological study*) in past and present societies

B2.2 identify and describe ways in which various art works reflect the societies in which they were created (*e.g., with reference to the use of available materials, cultural influences, the depiction of current events or issues important to that society, the purpose of the work, the views and beliefs of audiences at the time*)

B3. Connections Beyond the Classroom: demonstrate an understanding of the types of knowledge and skills developed in visual arts, and describe various opportunities related to visual arts.

B3.3 describe, on the basis of exploration, a variety of personal opportunities in their community in cultural or other fields related to visual arts (*e.g., opportunities to create decorations for an event associated with a cultural or religious practice; opportunities to work on community murals or to create posters for a school event; opportunities to produce classroom or school-wide art shows and exhibits*)

C. FOUNDATIONS

C1. Terminology: demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other components related to visual arts;

C1.3 identify and describe the stages of the creative process and the critical analysis process (*e.g., how reflection relates to the other stages of the creative process*)

C2. Conventions and Techniques: demonstrate an understanding of conventions and techniques used in the creation of visual art works;

C2.1 demonstrate an understanding of a variety of techniques that artists use to achieve specific effects (*e.g., the use of atmospheric perspective to create the perception of depth, the use of additive and subtractive sculpture to explore space and form, the use of layering to provide a sense of dimensionality*)

C3. Responsible Practices: demonstrate an understanding of responsible practices in visual arts.

"Does your instrument function? "

"Does it make a pleasing sound?"

Prior Learning:

Previous experience with clay construction methods and three-dimensional form, and knowledge of the elements and principles of design would be an asset.

Some knowledge of musical instruments would be beneficial for this unit.

Assessment for and of Learning:

FOR -Teacher asks students diagnostic questions

FOR -Ongoing teacher assessment needed as students create their work

AS -Teacher provides informal individual observation and questioning based on student production

AS -Provide formal opportunities for students to self-assess and peer assess their work as they create it

AS -STOP, LOOK, ASSESS & PROVIDE FEEDBACK so that changes can be made in process

AS -After work has been fired, work should be assessed for next steps

AS -Students should be given the opportunity to discuss and review the suitability of decorative glazing techniques with their peers and their teacher through conferencing

OF -Students to present their work, their thought process

C3.3 demonstrate an understanding of how the production and presentation of art works can affect the environment, and apply environmentally responsible practices when creating and presenting art works (*e.g., use recycled materials where possible; separate recyclable and hazardous materials from their waste; limit the use of environmentally hazardous substances or non-sustainable resources*)

Instructional Strategies:

Lesson #1: Looking and Listening

TIME: 1 hour; one class period

Teacher will:

- introduce the unit and learning goals
- show examples of a number of instruments, show examples of a number of clay instruments,
- play a recorded musical selection of a piece made with clay instruments

Lesson #2: Demonstration of construction methods and approaches to surface decoration

TIME: 1-2.5 hours; one to two class periods

Teacher will:

- demonstrate how to make a simple whistle/ocarina and drum body
- discuss approaches to surface decoration and design using exemplars
- instruct students to (and allow time for) students to draw surface designs in their sketchbooks

Lesson #3: Construction

TIME: 2-6 hours; two to five class periods

Teacher will:

- allow students to share their surface design ideas
- supervise construction of musical instruments, providing ongoing feedback
- *TIP* -if making a whistle, the piece should make a sound at the greenware stage
- continue to supervise construction of musical instruments while providing ongoing feedback
- assist in problem-solving until all whistles are functioning
- Bisque fire work

through creation of the objects and their personal assessment of their work to the class

OF -Teacher to evaluate the presentation and the final work based on predetermined criteria

Performance Tasks for Evaluation:

Students will:

1. Identify a number of clay instruments
2. Utilize construction methods appropriate to clay instruments
3. Identify a number of techniques for surface decoration and design utilized on various instruments
4. Construct a clay instrument and troubleshoot to adjust the instrument so that it may function as intended
5. Self-assess their work
6. Critique and share their work with peers

DI

Content: Students could be directed to produce very simple objects such as slab built drum bodies or simple pinch pot rattles or more elaborate whistles, ocarinas, or passive wind instrument garden statuary

Process: Students could employ basic hand-building skills or more complicated modelling techniques

Product: Students could produce very simple objects such as slab built drum bodies or simple pinch pot rattles or elaborate whistles, ocarinas, or passive wind instrument garden statuary, stretched drums, horns, or bodies for stringed

Lesson #4: Surface Decoration

TIME: 2-4 hours; two to three class periods

(see Appendix AWC 3:1B Anchor Chart for Glazing Techniques BLM)

Teacher will:

- allow students to share their surface design ideas
- supervise and provide feedback while students complete surface decoration of their instruments
- allow students to glaze work
- fire work

Lesson #5: Critique and Self-Assessment

TIME: 1.5-3hours; one to two class periods

Teacher will:

- provide a forum for student to share their work with their peers through critique
- lead students in self-assessment of their work
- evaluate the instruments created

Students will:

- if appropriate, play their musical instruments in a performance piece

Additional context for students regarding simple musical instruments: Chinese Baoding Balls

from :http://www.natashascafe.com/html/popups/chinese_balls_pop.html

History

The Baoding ball originated in Baoding, China, a small city in Heibei province. They were also called "Iron Balls" because they were originally made from solid iron.

The heavy solid ball has been replaced with a hollow, chrome-plated steel version... usually with a sounding plate inside that makes a that chimes when turned. Several of these modern companies also manufacture aerospace products. However, many sold today are Cloisonné models with Chinese symbols designed on the surface and more recently Western logos have appeared. The hollow chrome balls are by far the most popular and are manufactured by several large factories in China.

Chinese Balls - Mass production of the Baoding Iron Ball dates back to the Ming dynasty (1368-1644), and Baoding craftsmen still meticulously produce them in Baoding, China.

What's the Theory?

The balls work on the meridians much like acupuncture or shiatsu massage. According to Chinese traditional medical theory, these meridians (Jingluo) are channels or pathways through which vital

instruments. Pieces may be left unglazed.

Extensions

Students could:

- research closed spherical clay objects from different cultures, such as English carpet balls or Italian bocce balls
- be grouped so that each group makes one type of instrument within an ensemble:
chimes
rattles
drums
whistles (i.e. ocarina)
- write/be taught/record a simple musical piece to play in small groups for each other or the wider school community, if appropriate

Support Materials & Resources

a variety of musical instruments, e.g. rattles, drums, whistles, other woodwind instruments

1. DVD: Art of the Udu Drum: Making the Drum
2. Hall, Barry. From Mud to Music. Westerville: The American Ceramic Society. 2006.

energy (Qi) circulates within the body. Acupuncture points are also distributed along these Jingluo meridians. By means of the Jingluo, the ten fingers are connected with the cranial nerve and vital organs of the human body including heart, liver, spleen, lungs, kidneys, gallbladder, stomach and intestines. By stimulating these points with the Baoding balls, each meridian is stimulated which in turn can create better circulation of vital energy and blood within the body.

Glossary of Terms

see Appendix AWC 3:1 Glossary of Terms BLM

Unit 5 Description (Approximately 20-25 hours)

TASTE: "Mad Hatter's Tea Party" (Summative/Culminating Performance Task)

Based on the theme of the "Mad Hatters Tea Party" from *Alice in Wonderland* by Lewis Carroll students will produce a functional tea set. (Teachers may choose another specific text or theme as inspiration).

The tea set could be zoomorphic or anthropomorphic in form or could explore another theme, such as an imagery from an aspect of, or favourite passage from a childhood story. Students will be able to demonstrate their mastery of hand-building skills in making a functional tea set. This opportunity allows for rich differentiated instruction, where students may produce few or numerous accessories or choose simple versus involved surface treatment. Extensions to this culminating unit might also include group collaboration to produce a number of tea sets around a given theme or a related writing project. This is a Summative Performance and should be weighted appropriately.

Overall and Specific Expectations

A. CREATING AND PRESENTING

A1. The Creative Process: apply the creative process to create a variety of art works, individually and/or collaboratively;

A1.1 use a variety of strategies, individually, to generate ideas and to develop plans for the creation of art work (*e.g., use brainstorming, research, concept webs, and/or mind maps to generate original and imaginative ideas; filter their ideas to select a suitable one to serve as the basis for their art work; use notes and/or thumbnail sketches to help them develop clear and flexible plans that show attention to detail; revise their plans on the basis of peer- and self-assessment*)

A2. The Elements and Principles of Design: apply elements and principles of design to create art works for the purpose of self-expression and to communicate ideas, information, and/or messages;

A2.2 apply elements and principles of design as well as art-making conventions to create art works that communicate ideas, information, or messages, and/or that convey a point of view on an issue (*e.g., use colour, line, shape, contrast, and emphasis when creating a graffiti piece that addresses an issue in their local community; incorporate symbolism to communicate a message about an environmental issue*)

A3. Production and Presentation: produce art works, using a variety of media/materials and traditional and/or emerging technologies, tools, and techniques, and demonstrate an understanding of a variety of ways of presenting their works and the works of others.

A3.1 explore and experiment with a variety of materials/media, including alternative media, and traditional and/or emerging technologies, tools, and techniques, and apply them to create art

Learning Goals:

By the end of this unit students will be able to:

- demonstrate proficiency in hand-building skill
- demonstrate command of Ceramics vocabulary
- research, read and discuss children's literature, specifically *Alice In Wonderland*
- design a functional tea set inspired by an aspect of children's literature
- create a functional tea set (possibly including a teapot, cream and sugar containers and accessories)
- write an artist statement explaining their work
- present their work to their peers
- identify their strengths and weaknesses after self-assessment of their work

works (e.g., use of found objects; use appropriate techniques when working with clay)

B. REFLECTING, RESPONDING, AND ANALYSING

B1. The Critical Analysis Process: demonstrate an understanding of the critical analysis process by examining, interpreting, evaluating, and reflecting on various art works;

B1.1 identify and describe their initial reactions to a variety of art works, and explain the reasons for their reactions (e.g., *the aspects of the work and/or their personal experiences that contributed to their first impressions of its mood, subject, intent*)

B1.2 identify and describe the elements and principles of design used in their own art works and the works of others, and describe their effects (e.g., *how line, colour, and shape are used to create emphasis, mood, and/or movement*)

B1.3 explore and interpret a variety of art works, both historical and contemporary, to identify and describe their purpose and style, the materials used, and the meanings the works convey (e.g., *compare medieval and Renaissance art or architecture with respect to their style and purpose and the media/materials they use; describe the style and meaning of the works of Roy Lichtenstein*)

B1.4 use a variety of strategies (e.g., *peer- and self-assessment, formal critiques, feedback and reflection following public displays*) to identify and reflect on the qualities of their own art works and the works of others, and evaluate the effectiveness of these works

B2. Art, Society, and Values: demonstrate an understanding of how art works reflect the societies in which they were created, and how they can affect personal values;

B2.1 identify and describe the function of various types of art works (e.g., *graffiti, propaganda art, religious art, satirical works; works that focus on personal narrative or anthropological study*) in past and present societies

B2.2 identify and describe ways in which various art works reflect the societies in which they were created (e.g., *with reference to the use of available materials, cultural influences, the depiction of current events or issues important to that society, the purpose of the work, the views and beliefs of audiences at the time*)

B2.3 identify and describe ways in which creating and/or analysing art works has affected their personal identity and values (e.g., *with reference to their self-concept, their awareness of stereotypes, their approach to fashion, their attitudes towards objects associated with particular cultural groups, their ability to express their emotions*)

Key Questions:

ASK students:

"What were your favourite/least favourite childhood stories?"

"Do you know the story of *Alice in Wonderland*?"

"Do you the Grimm Brothers fairy tales?"

"With which other childhood stories are you familiar?"

"Are there childhood stories specific to your culture? Other cultures? (e.g. *Anansi the Spider* stories)"

Prior Learning:

As this is a summative task, students will employ a variety of learned hand-building techniques and wheel-thrown aspects as applicable and appropriate.

Glazing and finishing decisions should be based on past successes or proven results of peer work. Students should be encouraged to utilize techniques with which they have had success and be aware of time restrictions, especially when considering the production of additional accessories.

B3. Connections Beyond the Classroom: demonstrate an understanding of the types of knowledge and skills developed in visual arts, and describe various opportunities related to visual arts.

B3.2 identify, on the basis of research, a variety of secondary and post secondary pathways and careers related to visual arts (*e.g., apprenticeships; post secondary art programs; art-related careers in advertising, animation, fashion design, film-making, graphic design, industrial design, photo journalism*) and the education required for these careers

B3.3 describe, on the basis of exploration, a variety of personal opportunities in their community in cultural or other fields related to visual arts (*e.g., opportunities to create decorations for an event associated with a cultural or religious practice; opportunities to work on community murals or to create posters for a school event; opportunities to produce classroom or school-wide art shows and exhibits*)

C. FOUNDATIONS

C1. Terminology: demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other components related to visual arts;

C1.1 use appropriate terminology related to elements and principles of design when creating and analysing art works (*e.g., when comparing the use of line, colour, shape, and contrast in African textiles with those in medieval illuminated manuscripts; when demonstrating or describing how to create an area of emphasis using colour, contrast, and shape*)

C1.2 use appropriate vocabulary to describe techniques, materials, and tools when creating and presenting visual art works (*e.g., dry brush; layering; pinhole camera; washes; techniques and tools used to create flipbooks, illuminated manuscripts, mosaics, stained glass works*)

C1.3 identify and describe the stages of the creative process and the critical analysis process (*e.g., how reflection relates to the other stages of the creative process*)

C2. Conventions and Techniques: demonstrate an understanding of conventions and techniques used in the creation of visual art works;

C2.2 demonstrate an understanding of several conventions used in visual art works (*e.g., exaggeration, metaphor, simile, symbols, synectics; conventions associated with heroic, narrative, naturalistic, and satirical works*)

Assessment for and of Learning:

Assessment and Evaluation Strategies

FOR - Diagnostic Question for this summative task: With which hand-building processes have you experienced the most success/difficulty?

FOR - What surface treatments/glazes have you had the most/least success?
AS - Is your proposal drawing reflective of what you can produce? Is your proposal drawing too ambitious or not ambitious enough given the time constraints?

AS - Teacher provides ongoing feedback with respect to construction, problem-solving, and finishing

AS - Provide formal opportunities for students to self-assess and peer-assess their work as they create

AS - STOP, LOOK, ASSESS & PROVIDE FEEDBACK so that changes can be made in process

AS - After work has been fired, work should be assessed for next steps

AS - Students should be given the opportunity to discuss and review the suitability of decorative glazing techniques with their peers and their teacher through conferencing

OF - Students to present their work, their thought process through creation of the objects, and their personal evaluation of their work to the class

C3. Responsible Practices: demonstrate an understanding of responsible practices in visual arts.

C3.1 identify legal and ethical issues associated with visual arts (*e.g., copyright; ownership of virtual and intellectual property; issues related to cultural sensitivity*), and demonstrate legal and ethical practices when creating, presenting, and/or promoting art works (*e.g., seek permission before incorporating copyrighted materials in their art work; show respect for intellectual property; demonstrate sensitivity when using patterns or conventions from other cultures in their art work*)

C3.2 demonstrate an understanding of safe and conscientious practices associated with the use of materials, tools, and technologies in visual arts, and apply these practices when creating and/or presenting art works (*e.g., use appropriate precautions when dealing with hazardous materials; adopt protective measures when using sharp tools; keep their work space clean and free of physical and other hazards; demonstrate respect for classroom facilities, tools, equipment, and technological devices*)

C3.3 demonstrate an understanding of how the production and presentation of art works can affect the environment (*e.g., in small groups, prepare a role play to illustrate the environmental consequences of improper use or disposal of hazardous or toxic materials*), and apply environmentally responsible practices when creating, presenting, and promoting art works

OF -Teacher to evaluate the presentation and the final work with rubric

OF - Is your tea set complete?
Does your teapot function?

Does your teapot hold eight to twenty ounces of liquid (250ml-625ml)?

Is your tea set aesthetically pleasing?

Is your tea set the form you intended?

Does your tea set have the surface treatment intended?

Instructional Strategies:**Lesson #1: Finding Inspiration in Children's Literature**

TIME: 1-2 hours; one to two class periods for introducing the summative, reading a section of *Alice In Wonderland* by Lewis Carroll and leading a discussion about children's literature

Teacher will:

- introduce the summative task, learning goals and assessment and evaluation strategies
- read a section of *Alice in Wonderland*
- lead a discussion about children's literature and their favourite childhood stories

Lesson #2: Sharing Favourites

TIME: 1-2 hours; one to two class periods for sharing story summaries and ideas, depending on the size of the class

Teacher will:

- allow students to share (orally) an excerpt from or summary of their favourite childhood story
- allow time for students to sketch the ideas they may utilize in their tea sets

Performance Tasks for Evaluation:

Students will:

1. Write a summary of *Alice in Wonderland* (Find the summary <http://www.alice-in-wonderland.net/school/summary1.html>, full version is usually available on-line as well), or other inspirational text, after reading the story in part or in whole, independently or as a group, as appropriate for the class
2. Record their research of a selection children's stories and share passages from their favourite childhood stories
3. Complete sketchbook work to determine theme, content and form of their tea set
4. Draw proposal drawings
5. Present proposals to their teacher and peers
6. Produce a tea set
7. Self-assess their tea set
8. Participate in a class critique and celebration

DI

Content: Research other children's stories, perhaps from a range of cultures or lesser-known stories (e.g. African story: Anasi the Spider)
 -Students could research and reference a selection of the numerous (re)interpretations of the original story in order to contrast and compare, including filmic versions such as Tim Burton's *Alice in Wonderland*, (Walt Disney Productions, 2009)

Lesson #3: Proposal Drawings

TIME: 1-2 hours; one to two class periods for proposal drawings

Teacher will:

- reinforce points of assessment and evaluation
- provide ongoing support and feedback while students complete proposal drawings

Lesson #4: Construction

TIME: 6-10 hours; five to eight class periods for construction, depending on complexity and degree of detail

Teacher will:

- provide ongoing support and feedback while students construct teapots and accessories
- bisque fire greenware

Process: Students who have previous experience and success with the extruder and/or the potter's wheel may choose to employ these production methods

Product: Extensions to this unit could include the production of numerous accessories, such as: a cream and or milk pitcher, lidded sugar bowl and spoon, honey pot and dipper, cup and saucer, mug, etc.

-Students could peer-assess the proposal drawings, produce their own "Mad Hat" as a proposal drawing or produce the hat to wear for the final critique

-Work with an English class to give life to their peers original stories

Extensions

Students could:

- (if they have had success on the wheel) throw the body and lid of their teapot. Advanced students might also throw and alter the spout and handle.
- produce numerous accessories: cream and or milk pitcher, lidded sugar bowl and spoon, honey pot and dipper, cup and saucer, mug, etc.
- host an event for a literature circle or fundraising purposes
- undertake a group collaboration to produce a number of tea sets around a

Lesson #5: Glazing

TIME: 2-5 hours; two to four class periods for glazing/decoration, depending on complexity of work

(see Appendix AWC 3:1B Anchor Chart for Glazing Techniques BLM)

Teacher will:

- provide ongoing support and feedback while students glaze teapots and accessories
- glaze works
- fire works

Lesson #6: Tea Party Critique

TIME: 2-4 hours; one to three class periods, depending on class size

Teacher will:

- organize "Mad Hatters" tea party as critique
- bring or ask that students bring food and tea (check for students with allergies/sensitivities)

given theme or a related writing project

- produce their own "Mad Hat" as a proposal drawing or make the actual hat to wear for the final critique
- produce a tea set based on the original writing of a peer group, such as a creative writing class within the school

Support Materials & Resources

-a variety of Children's Literature, including *Alice in Wonderland* by Lewis Carroll (Summary at: <http://www.alice-in-wonderland.net/school/summary1.html>, full version is usually available on-line as well)
Tourtillott, Suzanne J. E., ed. *500 Teapots: Contemporary Explorations of a Timeless Design*. New York: Lark Books, 2002.

Glossary of Terms

see Appendix AWC 3:1 Glossary of Terms BLM

AWC 3:1 Glossary of Terms BLM

bat - a flat disc made out of plaster, wood, or plastic which is affixed to the wheel-head with clay or pins. Bats are used to throw pieces that would be difficult to lift off of the wheel-head

batch - a mixture of weighed materials such as a batch of glaze or slip or a clay body

battens -also known as guide sticks, two thin strips (usually of wood, used as supports for a rolling pin) used for rolling out even slabs of clay

banding wheel - a revolving wheel-head which sits on a pedestal base, used for finishing or decorating pottery

bisque - pottery which has been fired once, without glaze, to a temperature just before vitrification.

bisque fire - a first firing of clay without glazes

bone dry - unfired clay that is completely air dried/free of water and ready to be bisque fired

bubble glaze -a glaze made with liquid soap and glaze to create a bubble like effect of the surface of the glaze

burnishing - the ancient rubbing process of burnishing polishes the outside skin of a clay pot while greatly reducing its porosity. This finishing is done by hand, using a stone or a metal piece which is usually embedded in a wad of wet clay that perfectly fits the burnisher's hand

callipers - a tool used to measure the diameter of round forms, often used to when making lids or other elements where fit is a concern

centering - technique to move the clay in to a symmetrical rotating axis in the middle of a wheel-head

ceramic - clay products that have been fired for permanence

chuck - a piece used to aid the potter in trimming. A chuck is a form that can hold a pot upside-down above the wheel-head while the potter trims it. Chucks are thrown and bisque fired clay cylinders which are open on both sides.

clay - earth with special plastic quality that becomes hard when fired; composed of: alumina + silica + water

clay body - a mixture of different types of clays and minerals for a specific ceramic purpose, i.e.

porcelain is a translucent white clay body

coil - a piece of clay rolled like a rope

compress - pushing the clay down and together, forcing the particles of clay closer

composite pots - pots that were thrown or hand built in separate pieces and then assembled

cone (pyrometric) - a pyramid composed of clay and glaze, made to melt and bend at specific temperatures. It is used in a kiln to determine the end of a firing or in some electric kilns it shuts off a kiln setter

concave - curving in or hollowed inward

convex - bowing or curving outwards

crazing - the cracking of a glaze on a fired pot. It is the result of the glaze shrinking more than the clay body in cooling process

crawling - a bare spot (from the shrinking of a glaze) on a finished piece where oil or grease prevents the glaze from adhering to pottery

damper - a slab of refractory clay that is used to close or partially close the flue of a kiln

dry-foot - to keep the foot or bottom of a pot free from glaze by waxing or removing the glaze

drape mold - a formed surface that allows for easy construction of clay with uniform shape or thickness, great for bowls

earthenware - a low fired clay body, often red or white in colour. Glazed pottery is fired to a temperature of 1,830 - 2,010 degrees Fahrenheit

ephemera- transitory or short lived, not intended to last

engobe - coloured clay slip used to decorate greenware or leather hard pieces before bisque firing.

(made from clay mixed with oxide and water)

filigree- any fanciful delicate ornamentation

fire - to heat a clay object in a kiln to a specific temperature, most often to a permanent state

(vitrification)

firebrick - an insulation brick used to hold the heat in the kiln and withstand high temperatures

firing range - the range of temperature at which a clay becomes mature or a glaze melts

flux - a melting agent causing silica to change into a glaze

foot - base of a ceramic form

frieze - a decorated, horizontal band, often sculpted from stone or plaster, or carved from wood in low relief

frit - a glaze material which is derived from flux and silica which are melted together and reground into a fine powder

glaze - a finely ground mineral solution painted on bisqueware; when fired, it becomes glassy. An impervious silicate coating, which is developed in clay ware by the fusion under heat of inorganic materials

glaze firing - the final firing, with glaze

gloss glaze - a shiny reflective gloss

greenware - unfired pottery (which is ready to be bisque fired when bone dry)

grog - fired clay ground to various mesh sizes; improves resistance to thermal shock

hump mold- a convex type of drape mold over which clay can be formed

kiln - a furnace of refractory clay bricks for firing pottery

kiln furniture - refractory posts and shelves used for stacking pottery in the kiln for firing

kiln wash - Mixture of Kaolin, flint and water. It is painted on one side of the kiln shelves to separate any glaze drips from the shelf

leather hard - stage of the clay between plastic and bone dry. Clay is still damp enough to join it to other pieces using slip. For example, this is the stage handles are applied to mugs

Majolica - a low fire glazing technique. The process involves applying an opaque tin glaze to earthenware and painting it with different coloured oxides

mandala - the word "mandala" is from the classical Indian language of Sanskrit. Loosely translated to mean "circle," a mandala is far more than a simple shape. It represents wholeness, and can be seen as a model for the organizational structure of life itself--a cosmic diagram that reminds us of our relation to the infinite, the world that extends both beyond and within our bodies and minds

matte glaze - a dull glaze surface, not very reflective when fired. It needs a slow cooling period or it may turn shiny

mold - a plaster shape designed to pour slip cast into and let dry so the shape comes out as an exact replica of the mold

maturing point - the temperature at which the clay becomes hard and durable

opaque glaze - non-transparent glaze, it fully covers the clay or glaze below

oxidation - firing with a full supply of oxygen. Electric kilns fire in oxidation. Oxides show bright colors

patina - natural or artificial aging appearance, characterized by a sheen or greenish layer as a result of corrosion, wear, or age

peephole - a small observation hole in the wall or door of a kiln

piercing - cutting completely through the clay to make a hole; extreme care is needed to avoid weakening the pot

pinch - manipulate clay with you fingers in your palm to a hollow shape. Pinch pots are a good beginner's project

plasticity - plastic-the quality of clay which allows it to be manipulated into different shapes without cracking or breaking

plaster of Paris - calcined gypsum used in bats for drying clay and molds for casting

porcelain - white stoneware, made from clay prepared from feldspar, china clay, flint and whiting

potter's wheel - a device with either a manual (foot powered) or an electric rotating wheel-head used to sit at and make pottery forms

proportion - a quantity of something that is part of the whole amount or number, the relationship between two or more amounts or numbers, or between the parts of a whole, the correct or desirable relationship of size, quantity, or degree between two or more things or parts of something

pug - to mix clay to a uniform consistency

pug mill - a machine for mixing clay and recycling clay

reclaiming/recycling - the process of turn clay that is too dry back into a usable, plastic form

reduction - firing with reduced oxygen in the kiln

rib - a rubber, metal or wooden tool used to facilitate wheel throwing of pottery forms

satin glaze - a glaze with medium reflectance, between matte and gloss

scoring - scratching hatch marks into clay prior to adding slip for joining pieces of clay together

sgrafitto - a method of scratching designs into a layer of clay slip so the colour of the clay underneath shows through

slab - pressed or rolled flat sections of clay used in hand building

slip - clay mixed with water with a mayonnaise consistency. Used in casting and decoration

slurry - a thick slip

slaking - refers to the process of dissolving dried, unfired clay in water to produce a slip or slurry.

Once the dried clay is slaked, it can be then brought back to a damp state for use in throwing or hand building, or it can be left as a slip and used for decoration and in hand building (to slake, slaking down)

soaking - maintaining a low steady heat in the early stages of firing to achieve a uniform temperature throughout the kiln

sprigging - a method of applying small relief clay shapes (sprigs) onto the sides of pottery. It involves making molds into which clay is pressed to produce thin but solid clay motifs

stacking - load a kiln to hold the maximum number of pieces.

stain - oxide and water, used as a colorant for bisque wear.

stylized- to restrict or make conform to a particular style or to represent conventionally

stoneware - all ceramic ware fired between 2100 and 2300 degrees Fahrenheit

tactile texture - actual texture, the surface quality felt through touch (bumpy, jagged, smooth, etc.)

texture - the tactile or visual quality of surface or substance (other than its colour, see tactile texture and visual texture)

transparent glaze - transmits light clearly

throwing - creating ceramic pieces on the potter's wheel

underglaze - colours that can be painted on greenware

vitrification - the firing of pottery to the point of glossification/permanence

visual texture - visual (or implied texture) is when something looks like it has texture, but does not.

For instance, the actual texture of an object may be smooth, but the visual/implies texture may be rough or bumpy (such as in a painting)

Wax Resist - the application of melted or liquid wax to the foot or body of an object to resist the glaze

Wedging - a method of kneading clay to eliminate air bubbles and make a uniform/homogeneous consistency

Appendix AWC 3B Anchor Chart for Clay Techniques

Basic Handbuilding Skills

Technique & Tools	How it Looks
<p>Wedging Clay:</p> <ul style="list-style-type: none"> • in bull's head form, spiral method • tools • cut off wire 	<p>Wedging Clay:</p> <p>Students are:</p> <ul style="list-style-type: none"> • rolling wedged clay into ball, cutting in half with wire • both halves of the ball appears solid and bubble-free
<p>Pinch Pot Technique (i.e. simple cup):</p> <ul style="list-style-type: none"> • tools <p>fingers</p>	<p>Pinch Pot Technique:</p> <p>Students are:</p> <ul style="list-style-type: none"> • pushing their thumb and fore finger into a sphere of solid clay creating a hole in the centre • pushing clay evenly outward to edges • outside and inside surfaces are uniform and smooth
<p>Slab Technique (i.e. box with lid):</p> <ul style="list-style-type: none"> • Tools <p>canvas or cloth to cover work area battens rolling pin needle/pin tool fettling knife slip/slurry</p>	<p>Slab Technique:</p> <p>Students:</p> <ul style="list-style-type: none"> • set up battens about 20-30 cm apart, just less than width of rolling pin on working surface, atop of fabric to avoid clay sticking to work surface • place wedged clay sphere the size of your fist in centre of working surface between battens • use rolling pin to flatten clay sphere • balance the rolling pin on the battens so that entire slab is a uniform thickness

Coil Technique (vessel):

- tools
- slip
- wet towel
- scoring tool
- slip/slurry

Clean-up:

- Tools
- water, sponges, rags and newspaper, plastic/
plastic bags

Coil Technique:

Students:

- roll all coils needed for object in uniform thickness
- roll clay on working surface by placing all the fingers on both hands together and pushing downward
- cover coils not in use with wet towel to keep moist
- create a base with the coil or the slab method
- stack coils scoring and slurring them together
- coils on finished object are uniform thickness and are drying evenly
- coils are adhering to one another as they dry
- the pot is hole-free

Clean-up:

- all unfinished work is wrapped and sealed in plastic
- finished work is left out to dry, small detailed pieces are lightly wrapped with plastic for slower drying
- studio is tidy, all tables are clay free
- tools are clean and stored properly
- clay is covered in air tight container with a lid for storage
- scraps are collected and slaked for reclaiming

Name: _____

Bloom's Taxonomy for Art History - Appendix AWC 3:1:1 Touch/Feel: 9 Textural Tiles BLM

In today's class, you will each examine different art works. You will then share your experience with one another. Using the art work selected for you, answer the following questions in point form:

1. What is the title of the art work? _____
2. When was it made? _____
3. What medium was used to fabricate the art work? _____
4. What is the genre, theme or subject matter of the art work viewed? _____
5. Who likely created the art work? _____
6. What is special or interesting about it? _____

Answer the following questions in sentence form:

7. What is your initial reaction when you look at the work?
8. What is the most probable purpose of the art work?
9. Describe the work. (Tell us what you actually see when you look at it?)
10. If you could interview the artist, what three questions would you ask?
 - i)
 - ii)
 - iii)
11. How would you render the same subject differently?
12. What is your opinion of the art work? Do you like or dislike the art work and why?

After you have answered these questions yourself, find a partner or partners to discuss the art works you viewed. After sharing your discoveries, each student is to hand in their answer sheet. Remember to include the names of your learning partner(s).

Names of learning partner(s): _____

AWC 3:1:2 Suggested Critical Analysis Frameworks BLM

- A. STICI Critical Analysis Framework
- B. Taylor's Critical Analysis Framework
- C. Feldman's Critical Analysis Framework

Adapted from: HOW TO LOOK AT ART - CRITICAL ANALYSIS FRAMEWORKS
Source: Curriculum Council of Western Australia

A. STICI Framework:

Make notes about an art work using the STICI Framework.

S Subject

- Describe what you can see in the work.
- What is this art work about?
- What themes or ideas are communicated?
- Can you identify any symbolism or hidden meanings in the work?
- Is the subject matter imagined, remembered or observed?

T Technique

- Describe all the materials, skills and techniques used to create the work.
- Can you describe how was work executed?

I Influences

- Was the artist been influenced by other artists, or other art movements or cultures?
- Can you identify evidence of social, political, or religious influences in the piece?

C Composition

- Describe the composition of all the elements in the piece.
- Describe how elements and principles of art have been used in the composition.

I Intention

- Elaborate on any messages being communicated.
- Elaborate on how these messages are communicated.
- Describe the mood and the atmosphere created.
- Elaborate on why you think the artist has created the work.
- Is there a story behind the art work?
- Does the work have social or cultural importance?

Does it make political statement?

B. TAYLOR'S CRITICAL ANALYSIS Framework:

MOOD (feeling or atmosphere)

- Does the work have an effect on you as the viewer?
- Does it capture or suggest a mood or feeling which you have previously experienced?
- Can you imagine the artist's feelings during the creation of this work?
- Is the work quiet or loud, comforting or troubling, joyful or gloomy?
- What are the qualities in the work which affect you?

CONTENT

- What is the subject matter of the work?
- Is the subject matter communicating social, religious, moral, economic or political issues?
- Was the subject matter based on something that was directly observed, or was it remembered, invented or imagined?
- Is the subject matter treated figuratively or has it been intentionally amplified, deformed or abstracted? Can you suppose why?

PROCESS

- Describe the colour scheme. Is there use of contrast? Is it subtle or vivid? Does one colour predominate?
- Is there a main overall shape or is there a series of shapes?
- Describe the design. Are there recurring shapes, lines, rhythms, tones or forms?
- Describe the variety or unity of texture.

FORM

- List the materials, tools, processes and techniques used by the artist.
- Describe the different stages that led to the completion of the work.
- Do you think the work was executed quickly or did it develop little by little over time?
- What ranges of skills were necessary to produce this piece?

From: TAYLOR, R. & TAYLOR, D. (1990). *APPROACHING ART AND DESIGN: A GUIDE FOR STUDENTS*. HARLOW: LONGMAN.

Suggested Activity:

1. Select an art work.
2. Looking at the work, write a paragraph for each of the above points (Mood, Content, Form, Process)
3. Write an introductory paragraph, including the title, artist and brief description of

size, media and date.

4. Organize your paragraphs to make a logical explanation of the work.
5. Elaborate on the meaning of the art work.
6. Does this work contribute in some way to our understanding of the world

C. FELDMAN'S CRITICAL ANALYSIS Framework:

DESCRIPTION

What do you see? Do not use value or judgments in your description.
Identify the key features of the piece.

ANALYSIS

What elements and principles did the artist use?
In what way has the artist used the elements and principles to produce the art work?

INTERPRETATION

Elaborate on what the features used in the art work suggest.
Why has the artist used these features to convey his or her ideas?
What do you think the art work means?

JUDGEMENT

Identify the meaning of the work and its value in the Visual
Arts world. Include your own value judgement
-What do YOU think of the work?

Appendix AWC 3:2:1 SIGHT - Empty Bowls Project BLM

Empty Bowls began when John Harton, a teacher in Bloomfield, MT, asked his high school ceramic students to make enough bowls to give a luncheon for the school staff. For \$5 each, the guests received a simple meal of soup and bread, served in one of the handmade bowls. Guests were asked to accept their now empty bowls as a gift and to keep them as a reminder of all the empty bowls that still need filling.

The money raised was donated to the local food bank. The energy of those young potters, their teacher, and their guests breathed life into what has become the Empty Bowls Project. Since then, groups of potters have raised and donated millions of dollars to organizations that fight hunger the world over. http://www.alovingspoonful.org/files_2/project-empty-bowl.php, December 27, 2009

Empty Bowls: a grassroots movement to help end hunger <http://www.emptybowls.net/>
We invite you to participate! Empty Bowls is a grassroots effort to raise money and awareness in an effort to end hunger and food insecurity. Each group that participates in the Empty Bowls project works with their community to create their own event.

The Empty Bowls Project
The Imagine Render Group
P.O. Box 1689
Burnsville, NC 28714
www.emptybowls.net

imagneren@yahoo.com

Imagine Render, a 501(c)3 non-profit organization, strives to create positive and lasting social change through the arts, education and projects that build community.

N/B *Permission from John Hartom, Imagine Render executive director of Empty Bowls Project received. Wed. Feb. 10th, 2010.

Appendix AWC 3:3:1 Smell: Faux Food BLM

*****Teacher: Please be aware of allergies/sensitivities before beginning this activity*****

Checklist: Discovering Smells

Student(s): _____

Did you know?

- There are six basic types of smells: sweet, fruity, spicy, burnt, decay, and paint (turpentine oil).
- Cold food smells less than hot food, because fewer molecules are in the air.
- We smell food and other odours more strongly than a person already accustomed to the smell because their brains are receiving fewer signals (experiential).
- Most air fresheners mask smells by providing a more intense smell, they do not generally get rid of bad smells or odours.
- There are over 110,000 smells in nature, and we as humans perceive less than 200 of them!
- The left nostril smells better than the right.
- Eighty percent of noses are slightly on the right side of the face.
- Seventy percent of infections enter the body through the nose.
- While we don't smell pure salt, a dog can smell salt diluted in water at a ratio of 1:10 000.

Summarized from: <http://news.softpedia.com/news/16-Things-You-Did-not-Know-about-Smell-and-Taste-68066.shtml>

As you move around the room, remove the lid from each jar, and smell the contents. Check off (✓) which of the six types of scents best describe the scent using the table below, and in the last column, tell us what you think is in the jar. Be prepared to share your findings with the class.

Sweet	Fruity	Spicy	Burnt	Putrefied or decay	paint (terebenthene)	Your Guess: What are you smelling?
1.						
2.						
3.						
4.						
5.						
6.						
7.						
8.						
9.						
10.						
11.						
12.						

- a. In your opinion, which scents were strongest?
- b. Which odours were most offensive to you?
- c. From the list above, which ones remind you of a particular event or memory?
- d. Could you draw or describe the source of these scents from memory?

To Note: Strong, scents may include: lavender, onions, rosemary, oregano, oil paint, citrus, burnt toast, fish, etc.

Appendix AWC 3:4:1 HEARING - Musical Instruments from Clay BLM

1. Do you play an instrument? Which instrument do you play?

2. Do you know of any instruments made from clay?

3. Have you ever made an instrument of any type?

- 4a. How do wind instruments function?

- 4b. Research the form and function of a whistle.

- 4c. Draw a diagram that illustrates how sound is made in a whistle.

Bonus (DI)

6. Draw a diagram of how the ear hears sound.

7. Can you find an example of a wind instrument that functions without human intervention for example, a passive garden wind instrument?

Appendix AWC 3:5:1 Building a Teapot: Technical Considerations BLM

Adapted from Val Cushing's Handbook: [Cushing's Handbook](#), by Val Cushing, Professor of Ceramic Art at Alfred University

and

<http://iweb.tntech.edu/wpitelka/syllabi-handouts/handouts/teapots.htm>

TASTE - Mad Hatter's Tea Party

Some Technical Considerations when Handbuilding a Teapot

1. Consider the relationship between aesthetics and construction of the functional elements of the teapot:

a. Handle b. Lid c. Spout

2. Determine the silhouette of your teapot using graphic design software (such as Photoshop) or by using paper and tracing paper.

Tracing paper: Draw the shape of the body on sketchbook or A4 size copy or cartridge paper and the handle lid and spout on separate pieces of tracing paper.

Graphic Design software: follow the directions above. In addition to repositioning, you may also stretch and re-size the handle, lid and spout as vector graphics.

Reposition and re-size the elements on the body of the teapot until you have a pleasing relationship. Consider the following:

- a. How do the elements balance one another?
- b. How do the elements work with the body of the teapot?
- c. The spout should be the primary focal point, but in a successful teapot, the handle and lid will balance the spout aesthetically, providing a sense of unity.

3. The tip of the spout must be level with or higher than the lid, or tea will spill as you move the teapot.

4. The lid should feature either a locking device, or a lowered center of gravity, so that it doesn't fall out when you pour tea. Locking devices are usually awkward to build and use, and break easily. Look at some commercially prepared teapots for locking devices.

5. The end of the spout should have a fairly sharp edge at the pouring point, in order to break the surface tension, so that the tea does not follow the curvature of the tip and drip everywhere.

6. One of the objectives of a teapot is to keep the tea hot as long as possible, and thus the best teapots usually feature a raised foot.

7. Teapots come in many sizes. For a single cup of tea each for two people, a small teapot might hold two cups (500ml). For a small group of tea drinkers who might want a second cup, the teapot should hold between one and two litres.

8. There should be a small air hole in the lid, so that air may enter the pot when you are pouring tea.

Handle Type and Location

The handle can be mounted on the back of the teapot, like a conventional pitcher handle, or it can span the top of the teapot. Tall teapots often have the handle on the back, while low squat teapots usually have the handle overhead, although there are always exceptions in both cases. A handle overhead is often canted slightly towards the back of the teapot in order to visually balance the spout.

You can use a pulled handle, or you can make one from a strip of slab or a rolled coil. Some artists prefer to use pulled handles for thrown teapots and a rolled coil for hand built teapots, but you may do as you wish. You can consider making a very fine, comfortable handle from a tapered rolled coil flattened slightly.

You might also include a commercially available metal or bamboo handle. Think about making your own handle out of wire, and/or wood. Remember to calculate the shrinkage of your clay body and strength of the lugs (attachment) points on your teapot when choosing to add a handle.

Seek teapot imagery on the Internet: The History and Design of Teapots, Handbuilt Clay Teapots
http://www.delmano.com/exhibitions/2009/mainExhibitions/HotTea2/exhibition_01.htm

See also:

The History and Design of Teapots, Stash Tea: <http://www.stashtea.com/teapots.htm>

Appendix AWC 3:1B Anchor Chart for Glazing Techniques

Anchor Chart for Glazing Techniques

Basic Glazing Skills

Technique, Materials & Tools	How it Looks
<p>1• straight glazing</p> <ul style="list-style-type: none"> • flat hogs hair brush • glaze (glaze number must match clay body) • flat hog’s hair brush <p>Method:</p> <ul style="list-style-type: none"> • remind students to write down the glaze name in their sketchbooks as glaze colour before firing and after firing may be different depending on chemistry used (e.g. royal blue glaze after firing appears pink unfired) • instruct students to check labels on clay boxes and on glaze jars (e.g. 06 glaze matches 06 clay) • brush thin coats of glaze on piece in three different directions to ensure glaze coverage, this should be applied flatly 	<p>1• after firing glass appears high gloss, sealed and finished</p>
<p>2• underglazing</p> <ul style="list-style-type: none"> • flat hog’s hair brush • underglaze (underglaze number must match clay body) <p>Method:</p> <ul style="list-style-type: none"> • remind students to write down the underglaze name in their sketchbooks as glaze colour before firing and after firing may be different depending on chemistry used (e.g. royal blue glaze after firing appears pink unfired) • instruct students to check labels on clay boxes and on glaze jars (e.g. 06 glaze matches 06 clay) • brush thin coats of glaze on piece in three different directions to ensure glaze coverage, this should be applied flatly 	<p>2• after firing glaze appears to have a matte finish</p>
<p>3• staining</p> <ul style="list-style-type: none"> • flat hogs hair brush • stain pigments Frit 3214 or the like for low fire • sponge or rag • small glass jar used prepared stain OR • mix a ¼ of teaspoon of stain into a small jar • add ¼ cup of water • add 2 pinches of Frit 3124 to the stain mixture <p>Method:</p> <ul style="list-style-type: none"> • brush one thin coat of stain over the ceramic surface 	<p>3• stain has a matte finish</p> <ul style="list-style-type: none"> • stain resides in incised lines, textural details of the art work

- use a slightly damp sponge or rag to lightly rub stain into textural crafts and incised lines of the ceramic surface
- apply more stain where needed
- stain may also be applied with a sponge
- if a glossy or food safe finish is needed glaze on an overcoat with clear glaze

4• latex glue /wax resist

- latex glue or wax resist medium
- flat hogs hair brush and stiff brush
- commercial sponge cut into squares
- scissors
- liquid soap

Method:

- dampen a sponge or brush in liquid dishwashing soap (this prepares the tool by allowing wax to be washed out after use) squeeze out excess and apply one good coat of wax resist on to previously underglazed, glazed or bisqued ware in desired pattern
- allow to dry thoroughly, then apply glaze on top
- when dry, gently remove any excess colour from resist areas with dampened sponge before firing or remove any loose fired underglaze particles with a stiff brush before glaze firing, wash out brush or sponge
- fire piece

5•paper resist/ tape resist

- paper
- tape shape
- flat hog's hair brush
- scissors
- glaze or underglaze

Method:

- cut out desired shapes from paper or tape
- tape shapes onto the ceramic surface or hold the paper shapes on the ceramic surface with fingers as you work
- apply glaze to ceramic's surface
- remove paper or tape resist
- complete resist surfaces as desired
- fire piece

6•stamping

- lino block carving tool
- lino block
- wine bottle cork
- hobby knife
- brayer
- paper plate or ceramic tile

4• wax resist emulsion is used to repel glazes applied over it.

- wax is burned off during firing, revealing designs or base colors.
- all areas where glue or wax resist was painted will be the body colour of the clay or first glaze colour
- all other areas will be the glaze colour

5•all areas where paper or tape resist were used will be the body colour of the clay

- all other areas will be the glaze colour

6•stamp impression on ceramic's surface

- all other areas will be the clay body or glaze colour

- glaze or underglaze

Method:

- create a palm-sized lino block design with the lino block carving tool or create stamp by cutting your desired design into the surface of the cork with a hobby knife
- use a brayer to roll glaze onto the surface of the stamp or simply pour glaze onto paper plate or ceramic tile and dip stamp (Blot on paper if necessary)
- Try to print on a sample tile or piece of paper to test stamp success
- Press the stamp onto the clay surface
- remove the stamp
- complete resist surfaces as desired
- fire piece

7•sponging

- natural sea sponge or commercial sponge
- scissors
- paper plate or ceramic tile
- glaze or underglaze

Method:

- use scissors to cut out the desired shape out of commercial sponge or use the nature texture and pattern of the sea sponge
- pour a small amount of glaze or underglaze on the paper plate or tile
- dip your sponge into the glaze
- apply the glaze to the ceramic surface
- repeat with same colour or layer with various glaze colours

- 7•natural sea sponge texture can be seen
- shape of cut commercial sponge can be seen as well as uniform sponge texture

8•bubble effect

- cup
- dishwashing liquid
- coloured glaze
- drinking straw

8• impression of popped bubbles or stone-like effect can be seen depending on the amount of bubble glaze applied

Method:

- add 2 tablespoons of coloured glaze to 5 ounces of water
- add 2 to teaspoons of dish washing liquid
- mix well
- blow into the cup to create bubbles (Note be careful not to ingest glaze.)
- manipulate ceramic surface over mixture of soap, glaze and bubbles until desired effect is achieved

N/B: This technique can be used over bisque fired or underglazed (or oxide/stain/engobe) items, but is not successful with glazed work as it does not adhere to a slick surface

Extension: research safe household items to experiment with as glaze materials:

Antacids such as Roloids(calcium carbonate), Milk of Magnesia (magnesium carbonate) - combined make dolomite, Alka Seltzer (sodium bicarbonate)

Cat Litter (clay based, helps with suspension of glaze particulate)

automatic dishwasher detergent (such as Calgon)

Baby Powder (magnesium oxide)

Toothpaste or sunscreen (containing zinc oxide)

© John Britt 2005. "[The Complete Guide to High-Fire Glazes: Glazing and Firing at cone 10](#)", published by Lark Books, 2004.

Appendix AWC 3D**GENERAL SUPPORT MATERIALS and RESOURCES - Master List****Books:**

- Alexander, Kay. Art Activities with Paper, Clay, Fibers and Printmaking. Glenview: Crystal Productions, 2010.
- Birks, Tony. The Complete Potter's Companion. New York: Bulfinch Publishing, 1998.
- Chavarria, Joaquim. The Big Book of Ceramics: A Guide to the History, Materials, Equipment, and Techniques of Hand-Building, Molding, Throwing, Kiln-Firing, and Glazing Pottery and other Ceramic Objects. New York: Watson-Guptill, 1994.
- Clark, Kenneth. The Potter's Manual: Complete, Practical Essential Reference for All Potters. New York: Chartwell Books, 1995.
- Costentino, Peter. The Encyclopedia of Pottery Techniques. New York: Sterling Publishing Inc., 2002.
- Fagg, William. The Art of Central Africa: Sculpture and Tribal Masks. New York: The New American Library (Mentor-UNESCO Art Books), 1967.
- Fagg, William. The Art of Western Africa: Sculpture and Tribal Masks. New York: The New American Library (Mentor-UNESCO Art Books), 1967.
- Hall, Barry. From Mud to Music. Westerville: The American Ceramic Society, 2006.
- Harter, Jim. Plants: 2400 copyright-free Illustrations of Flower, Trees, Fruits and Vegetables. New York: Dover Publications, 1988.
- Holm, Bill. Northwest Coast Indian Art: An Analysis of Form. Vancouver/Toronto: Douglas & McIntyre, 1965.
- Lommel, Andreas. Masks: their Meaning and Function. New York/Toronto: McGraw-Hill Book Company, 1972.
- Miles, Charles. Indian & Eskimo Artifacts of North America. New York: Bonanza Books, 1972.
- Peterson, Susan. The Craft and Art of Clay. New York: Overlook Hardcover, 2003.
- Peterson, Susan and Carns, Tray (Ed.) Working with Clay. New York: Overlook Hardcover, 2002.
- Rhodes, Daniel. Clay and Glazes for the Potter. Iola: Krause Publications, 2000.
- Speight, Charlotte F. and Toki, John. Hands in Clay: An Introduction to Ceramics. California: Mayfield Publishing, 1995.
- Speight, Charlotte F. and Toki, John. Make it in Clay: A Beginners Guide to Ceramics. California: Mayfield Publishing, 1997.
- Triplett, Kathy. Handbuilt Ceramics. New York: Sterling Publishing Inc., 1997.
- Turner, Anderson, ed. Surface Decoration: Finishing Techniques. Westerville: The American Ceramic Society, 2008.
- Wandless, Paul Andrew. Image Transfer on Clay: Screen, Relief, Decal & Monoprint Techniques. New York: Lark Books, 2006.

Catalogues and Compendia, by title:

- Brian Jungen. (Vancouver Art Gallery) Vancouver/Toronto/Berkley: Douglas & McIntyre, 2006.
- The Figure in Clay: Contemporary Sculpting Techniques by Master Artists. Lark Ceramics Book, New York: Sterling Publishing, 2002.
- 500 Animals in Clay: contemporary Expressions of the Animal Form. New York: Lark Books, 2006.
- 500 Cups: Ceramic Explorations of Utility and Grace. New York: Lark Books, 2004.
- 500 Bowls: Contemporary Explorations of a Timeless Design. New York: Lark Books, 2003.
- 500 Ceramic Sculptures: Contemporary Practice, Singular Works. New York: Lark Books, 2009.
- 500 Figures in Clay: Ceramic Artists Celebrate the Human Form. New York: Lark Books, 2004.

500 Pitchers: Contemporary Expressions of a Classic Form. New York: Lark Books, 2006.
500 Plates and Chargers: Innovative Expressions of Function & Style. New York: Lark Books, 2008.
Tourtillott, Suzanne J. E., ed. 500 Teapots: Contemporary Explorations of a Timeless Design. New York: Lark Books, 2002.
500 Tiles: An Inspiring Collection of International Work. New York: Lark Books, 2008.
The Penland Book of Ceramics, Master Classes in Ceramic Techniques. New York: Lark Books, 2003.
Picasso and Ceramics. Musee National des Beaux -Arts, Quebec, The Gardiner Museum of Ceramic Art, Toronto and The Musee Picasso, Antibes: Hazan Publishing. 2004 & 2005.

Instructional DVDs: (most are available from Crystal Productions)

The Ancient Art of Pottery: Daughters of the Anasazi DVD. Crystal Productions, 1990.

Art is...ArtSmart Ceramics: (set of 4 dvd's) all Crystal Productions, 1990.

- a. Handbuilt Pottery DVD
- b. Handbuilt Clay Sculpture DVD
- c. Wheel Thrown Pottery DVD
- d. Glazing and Firing DVD

Elizabeth Catlett: Sculpting the Truth Linda Freeman, Prod. DVD. L&S Video, 1996.

Classic Maria Martinez: Native American Pottery Maker of San Ildefonso Rick Krepela, Dir. DVD.
World Wide Productions

Clay Collection (Gary Benna) DVD BennaArts Productions, 2008:

- a. Clay Cup DVD
- b. Clay Figure DVD
- c. Clay Figures, Animals, and Landscapes DVD

Clayworks (American Craft Museum Series) DVD.Crystal Productions.

Contemporary Ceramics (American Craft Museum Series) DVD.Crystal Productions.

Contemporary Clay: Diverse Soup Tureens (American Craft Museum Series) DVD.Crystal Productions.

Contemporary Ceramic Teapots (American Craft Museum Series) DVD.Crystal Productions.

Fantastic Figures: Oaxacan Ceramic Folk Art featuring Josefina Aguilar DVD. Crizmac Productions.

Functional Pottery (American Craft Museum Series) DVD.Crystal Productions.

Handbuilding and Throwing, complete set: all Crystal Productions.

- a. Ceramics: Handbuilding, Part 1DVD
- b. Ceramics: Handbuilding, Part 2DVD
- c. Ceramics: Throwing on the Wheel DVD
- d. Ceramics: Throwing Functional Pottery, Part 1DVD
- e. Ceramics: Throwing Functional Pottery, Part 2DVD

Handbuilding with Mitch Lyons DVD

Handmade Tiles DVD

Robin Hopper DVD

Stephen Jepson, complete collection: all Crystal Productions.

- a. Stephen Jepson's Clay Collection DVD
- b. Introduction to Throwing on the Wheel DVD
- c. Introduction to Handbuilding DVD
- d. Pottery Decoration: Traditional Techniques DVD
- e. How to Throw Large Pots DVD

Masks from Many Cultures DVD. Crystal Productions.

Potters of Oaxaca DVD. Crystal Productions.

A Potter's Progress with Dennise Buckley DVD. Slice of Life Productions, 2007.

Pottery of Mexico, Volume 1 and 2. Lisa Orr. DVD. Extended Family Productions, 2008.

Raku Ceramics DVD. Crystal Productions.

Relief Sculpture Box DVD. Crystal Productions.

Ruth Duckworth: A Life in Clay DVD. Crystal Productions.

Showing Coil Vessels DVD. Crystal Productions.

George Segal: American Still Life Amber Edwards, Dir. DVD. Crystal Productions, 2001

Paul Soldner: Playing with Fire DVD. Crystal Productions.

Paul Soldner: Thrown and Altered Clay DVD. Crystal Productions.

Throwing Revealed DVD. Crystal Productions.

With Hand and Heart: A Portrait of Southwestern Native American Artists DVD. Crystal Productions.

Institutional Websites:

<http://www.canadianclayandglass.ca>

www.ceramicsdaily.org

<http://cybermuse.gallery.ca>

<http://www.gardinermuseum.on.ca>

<http://ww.wga.hu/>

<http://www.ago.net>

<http://www.edu.gov.on.ca/eng/studentssuccess/thinkliteracy/library.html#subjects>

<http://www.edu.gov.on.ca/eng/studentssuccess/thinkliteracy/library.html#subjects> (THINK LITERACY DOCUMENT)

<http://www.edugains.ca/newsite/di/difinstgains.htm>

<http://www.edugains.ca/resourcesDI/FAV3-000118C2/FAV3-00011D3A/FOV3-000167B7/>

[Grades%207-12%20D.I.%20Brochure%20Oct%2008.pdf](#)

www.ceramicstoday.com

www.ceramicsdaily.org

www.potteryofmexico.com

other useful visuals for the classroom:

Ceramics Posters (Crystal Art Productions)

Ceramics Timeline (Crystal Art Productions)

Periodicals:

Ceramics Monthly

Clay Times

Pottery Making Illustrated