
AWC 20 Ceramics

Senior Course Outline

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Course Description**"Exploring Notions of Self-Identity" (cultural, social, age, gender, etc.)**

This course of study for Open level AWC 2O Ceramics provides students with an opportunity to explore ideas of self and identity through the medium of Ceramics. Students will learn 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. Studio and theoretical assignments will allow students to discover the relationship between Ceramics and other subject areas. Students will develop concepts, approaches, imagery and will document and reflect upon their creative process in their sketchbooks. Emphasis is placed on the safe use of media, the maintenance, organization and management of the studio space.

This course of study enables students to develop their skills in producing and presenting Ceramics by introducing them to materials, new ideas and processes for exploration and experimentation. Students will apply the Elements and Principles of Design when engaged in the creative process. Students will use the critical analysis framework to reflect on and interpret art within personal, as well as historical and contemporary contexts. **(see Appendix AWC 2:1 Notions of "SELF" BLM)**

This course of study is organized thematically as an exploration of selected notions of "Self-Identity". 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 2O curriculum.

"Exploring Notion of Self-Identity" includes the following units:

1. Functional self-portrait Mugs (executing representational self-portraits through basic hand-building skills, approximately 20 hours)
2. Inside/Outside Masks (representing personal symbolism, exploring notions of contrast, approximately 15 hours)
3. Alter-Ego/Pop-Culture Low Relief Sculptures (applying conceptual approaches to image making, identifying with contemporary culture, approximately 15 hours)
4. (Culminating Task) Social Issue(s)-based Figurative Sculpture (depicting student-relevant social issues through figurative sculpture, approximately 20-25 hours)

Prerequisite: None

Unit 1 Description (Approximately 20 hours)**Self-portrait MUGS** "What's Up in the Cup?"

Functional self-portrait Mugs (executing representational self-portraits through basic hand-building skills)

Students will learn to use their observational skills by studying the materials and functions of highly ornamented, decorative containers used throughout history. They will use their knowledge and the theme of self-identity to help plan/design a three-dimensional cup based on their own faces. This plan begins with a two-dimensional drawn study of the proportions of the face and the translation of this plan to a three-dimensional functional object by learning basic hand-building techniques: pinch, coil, slab, scoring and slipping/slurrying for clay joints. Through this process, students will learn the function of basic clay studio tools and clay studio practices. Students will present their art work orally to the class in an informal fashion and they will critique each others' art work.

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)

A1.3 document their use of the creative process in a portfolio (e.g., include evidence of their conceptual, creative, and technical skills; include thumbnail sketches, checklists, and/or graphic organizers to show evidence of experimentation, reflection, and revision), and refer to this portfolio to reflect on how effectively they have used the creative process

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;

A2.1 use various elements and principles of design to create art works that express personal feelings and/or communicate emotions to an audience (e.g., create a mixed-media self-portrait that uses colour, line, and shape in the style of Frida Kahlo to convey their personality and elicit emotions from the audience)

Learning Goals:

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

- employ basic clay hand-building skills: pinching, coiling, slabbing methods as well as scoring and slipping/slurrying for clay joints
- use basic clay vocabulary (e.g. the three phases of clay: plastic, leather-hard and bone dry)
- practice safe and responsible studio routines (including reclaiming/recycling clay and appropriate clean up in the studio space)
- identify some ceramics tools
- employ observational skills to identify key attributes of a variety of vessels, objects and artifacts throughout history and contemporary culture
- plan art work and transfer ideas from a

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;

B1.3 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

C. FOUNDATIONS

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

C1.2 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)

two-dimensional drawing to a three-dimensional sculpture

- demonstrate an understanding of the proportions of the face in the creation of a self-portrait
- use clay building techniques to create functional, highly detailed, self-portrait mug(s)
- assess their own work in order to identify areas for improvement
- critique the work of their peers

Instructional Strategies:**Lesson #1: What Is This Artifact's Use?**

TIME: 1.5-2.5 hours, depending on class size: one class for explanation, discussion and inquiry, one class for oral presentation

Teacher will:

- hand out images of historical, highly ornamented functional objects, medieval objects/Egyptian artifacts e.g. chalices, reliquary boxes, Egyptian Canopic jars, contemporary tea set
- organize the class into small groups, each group will receive different images or artifacts
- provide guiding questions that will help each group of students to gather information about their object or image for example:

Guiding Questions for Art History Exploration:

- a. Describe the shape/form, size, colour, texture of the object.
- b. What material(s)/media were used to make this object?
- c. How do you think that this object was made?
- d. What do you believe are the functions of the objects shown?
- e. What clues on the object and your previous knowledge lead you to your conclusions about the function(s) of the object? (e.g.
 1. Canopic jars: During the mummification process, Ancient Egyptians stored and preserved the internal organs of their dead for their journey into the afterlife. They were carved from stone or made from pottery
 - or 2. Clay handles on an amphora or Greek vases with a swollen belly, narrow neck, and a large mouth were used to transport liquids e.g. wine or oil.)

Teacher will:

- instruct groups to orally report their findings to the class
- discuss with students how to use observational skills to determine the function of various historic artifacts

Teacher will:

- ask the class:
 - a. What do all these objects have in common? (containers)
 - b. What containers do you carry around with you every day?
 - c. Have you personalized your containers? If so how?
 - d. What visual clues do we look for when we identify each other? (face, hair, clothes, posture, walk)
- explain that the students' first challenge will be to combine the functional idea of container with the idea of identity.

Key Questions:

ASK students:

Diagnostic:

- "Have you ever worked with clay in the past?" (Ask questions to gauge student experiences with clay in a general way as the purpose of the course is to teach them ceramics skills.)
- "Can you describe these experiences?"

Questions for Art History Exploration:

- a. Describe the shape/form, size, colour, texture, use of line and space in the object.
- b. What material(s)/media were used to make this object? (e.g. with clay, with stone)
- c. How do you think that this object was made? (e.g. on a potter's wheel)
- d. What do you believe are the functions of the objects shown? (e.g. to carry water)
- e. What clues about the object and from your previous knowledge lead you to your conclusions about the function(s) of the object? (e.g.
 1. Canopic jars: During the mummification process, Ancient Egyptians stored and preserved the internal organs of their dead for their journey into the afterlife. They were carved from stone or made from pottery
 - or 2. clay handles on an amphora or Greek vases with a swollen belly, narrow neck, and a large mouth were used to

Lesson #2: Drawing a self-portrait

TIME: 2-3 hours: one class for explanation, drawing and one class for assessment and reworking and BLM completion and discussion

Teacher will:

- explain the assignment
- teach basic drawing techniques in pencil: construction, contour, gesture line in a sketchbook assignment
- instruct students about the basic proportions of the face and provide time for students to practice drawing frontal self-portraits using pencil in their sketchbook (e.g. demonstrate portrait drawing on the board using construction lines and geometric shapes to begin to get the basic form. Draw an oval for the face, dividing it in half, positioning the eye line three-quarters of the way from the bottom of the oval etc.)
- give students mirrors to view themselves in order to draw a frontal view self-portrait
- monitor and support students' drawings and the drawing process
- view **Appendix AWC 2:1:2 Anchor Chart for Creating Clay self-portrait Cups BLM** for teacher
- hand out **Appendix AWC 2:1:1 "What's on Your Mind?" BLM** to complete during class time or for homework

(Assessing their self-portrait and next steps):

- a. Does your drawn self-portrait resemble you? If not, what could you do to make it more closely resemble you?
- b. Which hand-building techniques will you use to translate your two-dimensional image to a three-dimensional form? (STOP & ASSESS)
- c. Which hobbies, pastimes, textures listed in your, "*What is on Your Mind?*" worksheet will you add to the lid or handle of your cup?

transport liquids. e.g. wine or oil.)

Prior Learning:

Required prior knowledge includes a basic understanding of the Elements and Principles of Design, specifically: shape and form, texture, colour, emphasis and unity.

Previous experience in creating portraits and self-portraits from observation, and working with clay and or other plastic three-dimensional media would be an asset.

Previous study of ancient cultures would also be an asset.

Assessment for and of Learning:

FOR: Diagnostic Question:

What hand-building processes do you think you will find to be the most useful or successful for the creation of your cup?

FOR: THINK: How can you use your two-dimensional drawing to help you to create an accurate three-dimensional sculptural portrait?

AS - Provide formal opportunities for students to self-assess and peer-assess their work as they create
AS -STOP, LOOK, ASSESS and PROVIDE FEEDBACK to your learning partners so that changes can be made during the building process. Does the cup resemble the artist?

AS - After bisque firing, work should be assessed for next steps (e.g. determining

Lesson #3: Clay Building Techniques

TIME: 1-1.5 hours: one class period for demonstration, clay distribution and wedging

Teacher will:

- demonstrate pinch pot building to students (Give tips including pushing fingers down to the base and evenly moving clay outwards to the walls of the cup) **see Appendix AWC 2:1:3 Anchor Chart for Clay Techniques BLM**
- demonstrate coil techniques → Give tips including:
 - a. make all coils the same width
 - b. roll as many coils as you believe you will need for the project at the same time and cover them with a wet cloth
 - c. "Glue" coils together by slurring or scoring and slipping
 - d. Join edges of coils together
- demonstrate slab technique (Give tips including: use battens/ guide sticks on either side of the clay you plan to roll so that your slab piece is of even thickness)
- teach students how to pull or form a handle (fan dry handle to the leather-hard stage after pulling)
- teach students how to attach the leather-hard handle and attach it
- highlight the expectations and importance of studio clean-up process

- decorative glazing techniques with their peers and their teacher through conferencing)
- OF** - Students to present their work, explain their thought/ creative processes, their personal assessment of their work to the class
- OF** -Teacher to evaluate the presentations and the final works using the predetermined evaluation criteria
- OF** - Questions for students: Does your cup hold hot liquid? Does it resemble you, the artist?

Performance Tasks for Evaluation:

1. Students will work in pairs to view and orally describe/ present the highly ornamental artifacts of the medieval period and other periods in art history e.g. chalices, armour, reliquary boxes and Egyptian canopic jar, contemporary tea sets to the class; students will study the objects and state their rationale for their conclusions about the function of the objects
2. Students will draw a self-portrait in pencil using contour or gesture line in their sketchbooks
3. Students will complete the Black Line Master Worksheet: **see Appendix AWC 2:1:1 "What's on Your Mind?" BLM**
4. Students will create a portrait cup (See: DI suggestions)
5. Students will glaze the work created using the glazing techniques taught
6. Students will informally, orally critique the three-

Lesson #4: Making a Cup

TIME: 5-8 hours: five to seven class periods for responding to questions, reviewing answers, assessment, conferencing, further wedging and cup fabrication

Teacher will:

- provide students with the opportunity to decide which techniques they would like to use to create their cups
- observe students in their process as they review their proposed ideas
- monitor students' cup creation (STOP AND ASSESS as needed)
- conference with students individually during the process about the translation of two-dimensional portraits to three-dimensional sculpture and provide suggestions as to which techniques they should employ
- review the answers on the **Appendix AWC 2:1:1 "What's on Your Mind?" BLM** and ask how students may incorporate some of these concepts of self into the cup, e.g. a student who skateboards as a hobby may fabricate add a skateboard as the handle to the side of the cup

While waiting for the greenware pieces to dry to the bone dry stage for bisque firing:

TIME: two to three days; time will vary according to thickness of objects created, humidity and ambient temperature

- may instruct students about basic glazing techniques
- may plan a field trip
- may instruct students to draw differing versions of their proposed glazing plan in colour in their sketchbooks and encourage students to share the proposal with a classmate who might provide feedback and advice
- may instruct students to design *"the artifact or vessel of the future"*
- may begin to teach planning aspects of the next project

dimensional cups of their peers at "tea party" at the end of the unit, through a gallery walk

DI

Content: Instead of a cup, students could design another functional object with their portrait features indicated in relief, e.g. a light switch cover plate

Process: a. instead of building the portrait on the side of the cup a student could make a plain slabbed cup and incise their two-dimensional self-portrait drawing into the side of the cup

b. after wedging clay a student could build their cup out of a pinch pot and pinch the details of the facial features out of the ball of clay

Product: Some students may choose to add a "hat" or top to their cup or decide to create an entire table setting about their family including elements of the family's likes and dislikes

- the cup could have two parts or one e.g. split top and base allows for slow or meticulous workers
- portraiture could also be expressed symbolically using student hobbies or interests: a student who plays a musical instrument might express that within the form of the cup, e.g. a saxophone could serve as the handle to the cup

Lesson #5: Decorating Your Cup

TIME: 2-6 hours: two to five class periods depending on complexity of detail

Teacher will:

- remind students that in order to be able to pour liquid into the cup, the cup must be glazed on the inside to make it waterproof
- teach basic firing and glazing skills e.g. brush glaze in three directions, glaze number should match the clay body
- monitor students' glazing techniques **Appendix 2:1B Anchor Chart for Glazing Techniques**

Lesson #6: Using Your Cup

TIME: 1.5-2 hours: one to two class periods for critique and beverage consumption

Teacher will:

- organize a date for a student coffee, tea and hot chocolate event when students will test the functionality of their three-dimensional self-portrait mugs; students will critique each others' work
- model the process by which students will positively critique the work of their peers
- photograph all students with their portrait mugs and show students their photographs for the evaluation process
- evaluate the finished product

Extensions

Students could:

- Hand build a café au lait cup and plate set
- Hand build a dessert plate

Support Materials & Resources

500 Cups: Ceramic Explorations of Utility and Grace. New York: Lark Books, 2004.

The Penland Book of Ceramics. Master Classes in Ceramic Techniques. New York: Lark Books, 2003.

Brommer, Gerald F., Discovering Art History. 4th ed. Davis.

Speight, Charlotte F. and Toki, John. Hands in Clay: An Introduction to Ceramics. California: Mayfield Publishing, 1995.

Triplett, Kathy. Handbuilt Ceramics. New York: Sterling Publishing Inc., 1997.

*N/B: To operate the kiln, teachers should follow the kiln instructions distributed by the manufacturer.

Glossary of Terms

see Appendix AWC 2:1 Glossary of Terms BLM

Unit 2 Description (Approximately 15 hours)

Inside/Outside "Masks"

Inside/Outside Masks (representational with use of personal symbolism, exploring notions of contrast)

Students will gain knowledge about culturally-specific, historical, and contemporary masks by viewing examples made throughout history. Given this contextual basis, students will explore their own public and private identities. Students will draw a representation of themselves, planning symbolism for both the inside and outside surfaces of their mask and translate their original two-dimensional drawing to a three-dimensional mask. They will employ basic hand-building techniques as well as additive and subtractive clay sculpting methods to build their masks. Surface treatments may include underglazes, stains, and/or the application of engobe(s) prior to bisque firing. After bisque firing, students may glaze their work for a final firing or utilize a painted finish with a variety of water-based materials. Students will present their art work to their peers as part of a class critique. (see Appendix AWC 2:2:3 Critical Framework)

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 their mask; incorporate symbolism to communicate a message about their public and private identities*)

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:

- identify the culture(s) to which they belong
- communicate notions of public versus private/invisible identity
- utilize symbolism and specific cultural references
- identify a number of masks representative of various cultures
- plan and draw a mask symbolic of their public and private identities
- employ hand-building skills to produce a clay mask using the slab method
- utilize additive and subtractive modelling techniques
- assess their own 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., *masks from a variety of world cultures and contemporary works e.g., Brian Jungen's Nike Shoe "Masks"*)

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., *ceremonial masks*) 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*)

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.

Key Questions:

ASK students:

Diagnostic for Teacher:

(see Appendix AWC 2:2:1

What is a Mask? BLM)

1. What is a mask?

2a. What function might a mask have?

2b. How many types of masks can you think of?

3a. Have you made a mask in the past?

3b. Have you worn a mask?

4. Why might people make masks? (utilitarian, protective, ritualistic)

(see Appendix AWC 2:2:2

Reflections at each stage of production BLM)

Prior Learning:

Required prior knowledge includes proficiency in slab technique, slurring/score and slip joining. Prior knowledge will vary dependent on the students' level of previous experience with the methodology and techniques chosen (e.g. additive and subtractive techniques for decoration) and determined by the materials and tools available in the studio classroom. Some studios may have a variety of tools to aid in hand-building, but often common kitchen tools can be used in their place, e.g. a slab roller is not necessary; similar results can be achieved using a rolling pin and battens/guide sticks to roll out uniform slabs of clay.

B3.1 identify types of knowledge and skills acquired in visual arts (e.g., *knowledge related to visual literacy; creative problem-solving skills; skills related to visual communication, spatial organization, and presentation*), and describe how they could be applied in a variety of careers and in various areas of study

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 masks for an event associated with a cultural or religious practice; opportunities to work on community murals or to create posters for a school event*)

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*)

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*)

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*)

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

Assessment for and of Learning:

FOR: Students will submit thumbnail sketches of their masks for assessment

FOR: Students will identify their own private and public identities

AS: Students will design a two-sided mask

AS: Students will write and submit an explanation of their mask

OF: Students will create a two-sided mask

OF: Students will glaze or otherwise finish their bisqueware

OF: Students will share their finished work

Performance Tasks for Evaluation:

Students will:

1. Apply their knowledge of specific historical and/or cultural mask-making traditions to their own work
2. Sketch ideas for their own mask
3. Create a two-sided clay mask employing contrast
4. Utilize additive and subtractive hand-building techniques
5. Write a statement explaining the symbolism utilized in their work
6. Utilize appropriate glaze or paint finishing techniques

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

Instructional Strategies:

Lesson #1: Discovering Masks

TIME: 2-3 hours: one class period for teacher presentation of masks and one class period for research inquiry in sketchbooks for discussion

Teacher will:

- show a variety of masks from different cultures: Peruvian, Kabuki, African, Balinese, First Nations Canadian (Haida)
- establish through class discussion the definition of a mask, considering both form and function
- show a variety of ceramic works which demonstrate the principle of contrast
- guide students to perform a research inquiry about masks around the world: one page of independent sketchbook work, comprising half written and half visual information, from book or Internet sources, including sources cited properly in MLA format

Lesson #2: Notions of Identity

TIME: 2-3 hours: one to two class periods to discuss notions of identity, record their brainstorming and to complete the **Appendix AWC 2:2:1 Inside/Outside "Masks": What is a Mask? BLM**, another class for a rough drawing and class input to refine their drawn ideas

Teacher will:

- lead a discussion and record brainstorming about identity and personality; public versus private, referencing sketchbook work by students and BLM
- provide students with time to record their ideas concerning their own identity, e.g. facing sketchbook pages, one labelled public, the other private, to signify the outer plane versus the inner plane of the mask they will produce (convex/concave)
- lead students in drawing a rough sketch of their inside/outside/public/private mask

Students will:

- in pairs or small groups, provide input and positive feedback about the sketches they have produced
- give input which might include a Gallery Walk where students are directed to leave positive written comments for their peers

7. Present their work to the class as part of a critique

DI

Content: instead of a mask, students could design a two-sided vessel and employ the inside/outside approach to a symbolic shape employing knowledge of their cultural heritage in the shape/form

Process: students with wheel-throwing skills could utilize the wheel, where appropriate/accessible

-in lieu of drape mold technique to form the basic shape of the mask student could include making plaster bandage casts first or the use of newspaper and tape forms to provide a support base

Product: instead of a mask, students could make a two-sided vessel and employ the inside/outside approach to a symbolic shape employing knowledge of their cultural heritage in the shape/form

Extensions

Students could:

- make wheel-thrown plate or platter forms as the basis for the mask
- make wheel-thrown vessels instead of more traditional mask forms
- first cast their faces in plaster/plaster bandage and use the plaster masks as molds for drape forming slabbed clay

Lesson #3: Drape Mold/Forming Techniques

TIME: 1 hour for demonstration: one class period

Teacher will:

- reinforce proper slab rolling technique through demonstration
- demonstrate drape mold technique to form the basic shape of the mask
- demonstrate additive, low-relief techniques for the convex/outer (public) surface of the mask
- demonstrate carving, incising, stamping for the concave/inner (private) surface of the mask

Lesson #4: Proposal Drawings

TIME: 1-2 hours for drawing and teacher feedback; one to two class periods

Student will:

- prepare a proposal drawing of their mask showing both inside and outside surface in their sketchbook
- write a paragraph explaining their concept and approach in their sketchbook
- determine how masks will be displayed (suspended to be visible from both sides or on a movable base)

Teacher will:

- reinforce proposal/concept drawings using exemplars such as those by Christo and Oldenberg
- provide opportunity for students to share their proposal drawings and provide peer and teacher feedback
- monitor and provide feedback as students begin building their masks

Lesson #5: Building

TIME: 3-5 hours for building of masks; two to four class periods depending on how quickly the class works

Teacher will:

- monitor and provide feedback as students build their masks

Lesson #6: Decorating

TIME: 2-3 hours for decoration of masks; one to two class periods depending on how quickly the class works

Student will:

- decorate their masks (outside in low relief and the inside with textures and incising to further the contrast between the convex and concave surfaces)

Support Materials & Resources

Brian Jungen. (Vancouver Art Gallery) Vancouver/Toronto/Berkley: Douglas & McIntyre, 2006

Britt, John. [The Complete Guide to High-Fire Glazes: Glazing and Firing at cone 10](#), New York: Lark Books, 2004.

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.

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.

Nunley, John W., and McCarthy, Cara. [Masks: Faces of Culture](#). New York. Harry N. Abrams, Inc.

[Masks from Many Cultures](#) DVD. Crystal Video Productions.

-exemplars of masks that represent a variety of cultures, forms and purposes and reproductions of proposals drawings from Christo and Oldenberg

-glaze their masks

While waiting for the greenware pieces to dry to the bone dry stage for bisque firing:

-the teacher could direct students to organize an exhibit of their works from Unit #1 (self-portrait Mugs), perhaps curated according to facial expression or another rationale for which the students would provide written justification

-students could lead a gallery walk of their work for another class or group

-this would also be a good time to have a guest artist or speaker visit the classroom

Teacher will:

-fire the art works in the kiln

-evaluate completed art work according to the predetermined criteria

Glossary of Terms

see Appendix AWC 20 1:1 Glossary of Terms BLM

Unit 3 (Approximately 20 hours)**Alter-Ego/Pop-Culture Low Relief Sculptures**

Alter-Ego/Pop-Culture Low Relief Sculptures (application of conceptual approaches to image making, identification with contemporary culture)

Students will demonstrate an understanding of the history of charms, rituals, and talisman from a number of cultures. They will share a ritual or belief from their own lives through storytelling and the creation of a talisman or charm. Students will describe how artists use their beliefs to create meaning in art and will convey aspects of their own identity through sculpture. Students will collaborate to create a narrative in the form of a (permanent or temporary) frieze of their collective low relief sculptures. Through consensus, students will choose a single method of finishing their clay reliefs in order to create a unified aesthetic. Throughout the unit, students will document the creative process through anecdotal notes, thumbnail sketches and brainstorming in their sketchbooks and will document their final product using available technology.

Overall and Specific Expectation**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 ideas and to develop plans for the creation of art works

A1.3 document their use of the creative process in a portfolio

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.

A3.2 demonstrate appropriate ways to prepare their art works for presentation

B. REFLECTING, RESPONDING, AND ANALYSING

B2. 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

B2.2 identify and describe ways in which various art works reflect the societies in which they were created

B2.3 identify and describe ways in which creating and/or analysing art works has affected their personal identity and values

Learning Goals:

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

- apply the creative process to create low relief clay sculptures
- understand the difference between low and high/full relief sculpture
- know the conventions and techniques required to create low relief sculpture
- understand how art can reflect personal and societal values
- understand how others see them, and how their identity is similar or different when compared with the identities of classmates

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 variety of techniques that artists use to achieve specific effects

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*)

Instructional Strategies:

Lesson #1: Exploring ritual

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

Diagnostic: class discussion and brainstorming/mind-mapping; inquiry to include rituals from many cultures

Teacher will:

- introduce the unit and the learning goals
- lead a discussion in which students brainstorm different rituals and symbols used for luck, and use this discussion as a diagnostic assessment of prior knowledge
- show examples of charms, amulets, talisman from a number of cultures (e.g. Christian Cross, Jewish Prayer Shawls, Islamic Ta'wiz, Egyptian Eye of Horus, Irish Shamrock, Venus of Willendorf, etc.)
- provide information about a number of different talisman or good luck charms and divide students into groups for a Jigsaw activity where students will learn about their group's talisman/charm, and then send experts to other groups to teach each other about their new findings
- debrief and instruct students to sketch ideas and symbols that they found interesting

Lesson #2: Creating a personal Talisman

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

Teacher will:

- remind students of the learning goals
- ask students to review their sketches and to come up with one that might be made into a personal amulet or good luck charm that could be worn (e.g. as a necklace)
- demonstrate how to manipulate a small amount of clay to create such an object, including basic clay tips and techniques, as well as proper storage and handling of clay
- supervise construction and clean up

Key Questions:

ASK students:

1. What do you do for good luck?
2. What charms or rituals can you think of that different people use for luck?
3. Does your portfolio show evidence of brainstorming or experimentation?
4. How would you describe yourself to others?
5. How would your friends describe you?
6. What symbols could you incorporate into a clay sculpture to tell the viewer something important about you?
7. How can displaying your sculpture with the other artists' work impact the message or meaning of your work?
8. What can we learn about past cultures from their art?
9. What techniques could you use to create a sense of depth in your low relief sculpture?

Prior Learning:

Within this unit, students are asked to reflect upon and share rituals in their lives. Those with prior knowledge of the culture(s) to which they belong have a strong basis upon which to build their creative process.

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

-instruct students to use any remaining time to write about their talisman: What symbol did they chose to represent good luck? Why?

-instruct students to present their answers to the class if time permits after bisque firing
 -provide string to assemble amulet necklaces from the finished bisqueware at a later date

Lesson #3: Who am I? Who am I not?

TIME: 1-1.5 hours; one to one and a half class periods

Teacher will:

-introduce the concept of identity, not only who we are, but who we are not: using an image of a famous person as an example, solicit responses for two columns, one for adjectives that describe the person, and one for opposites: who or what they are not

-lead a discussion about what our adjectives reveal about the character of our famous example. Is it someone they would want to know?

-instruct students to create a T-chart of their own with their names at the top, and headings "me" and "not me"

-explain a graffiti type exercise, where the class will circulate and write a word which describes each of their classmates, and a word that they consider to be opposite to each other's character or identity

-instruct students to finish at their own seats, where they can read and compile their own identity lists: Ask: "Were there many similarities? Any surprises?"

-distribute and explain blackline master **Appendix AWC 2:3:1Self-Identity Inventory BLM** to assist students with organizing their thoughts

Students will:

-consolidate their lists, and think of persons they admire (heroes) who share some of the same characteristics or descriptors. If they have trouble thinking of examples, real or fictitious, they may solicit the help of their peers or consult various sources provided by the teacher, such as books, graphic novels, comics, art images, etc.

Teacher will:

-ask students to write their name, and the name of a hero on a piece of paper to be handed in as an "exit pass" at the conclusion of class

Assessment for and of Learning:

FOR: Students will submit thumbnail sketches of their design ideas for their charm or talisman

FOR: Students will identify their own personality traits, and a hero who shares these traits

AS: Students will create and submit a talisman or charm

AS: Students will write and submit an explanation of their design choices for their charm

AS: Students will submit sketches of their low relief sculpture idea

OF: Students will create a low relief sculpture of their hero and attributes

OF: Students will glaze or otherwise finish their bisqueware

OF: Students will celebrate with a gallery walk and create a shared narrative about the various heroes illustrated by the class

Performance Tasks for Evaluation:

Students will:

1. Apply their knowledge of specific historical examples of talisman or charms, and share this understanding with classmates
2. Sketch symbols appropriate for their own good luck charm
3. Create a small charm or amulet that can be worn as jewelery
4. Compile a list of descriptors of their personality, and choose a hero with similar characteristics
5. Design a low relief sculpture of their hero and his or her attributes
6. Build a low relief clay sculpture and apply an appropriate finish

Lesson #4: Heroes, in Low Relief

TIME: 4-6 hours; three to five class periods

Teacher will:

- introduce low relief sculpture project, learning goals and assessment criteria
 - demonstrate basics of low relief sculpture, including slab construction, and various additive and subtractive methods of creating sculpture in low relief, as well as pointing out relevant terms, tools or tips
 - ask students to sketch an idea that will become the basis of their low relief sculpture, that includes: their hero, attributes befitting their hero, and any background details, be they architectural, abstract, and/or textural
 - show examples from art history of low relief sculpture: *Greek, Roman, Persian, Persepolis, Iran, Ishtar Gate, Temple of Karnak, Egypt*, or local examples found in art and architecture in your area
 - direct students to work with clay when their sketches have been approved
 - circulate to assist students and to reinforce terminology, proper handling of materials and appropriate tools
- While waiting for the greenware pieces to dry to the bone dry stage for bisque firing, teachers may:
- provide opportunity for students to string and embellish the personal Talisman/amulet necklaces made during in Lesson #2
 - provide opportunities for students to research their heroes
 - instruct students to develop ideas for their narrative piece of lesson five
 - instruct students about how to reclaim clay, clean up the studio, including tools, kiln, etc. noting health and safety issues regarding clay dust

Lesson #5: Creating Narrative

TIME: 2-5 hours: one to two class periods for finishing and one to two classes for the gallery walk and story telling celebration

Teacher will:

- fire greenware
- demonstrate methods of finishing bisque-ware: staining, glazing or painting, **Appendix 2:1B Anchor Chart for Glazing Techniques**
- guide students to a consensus as to which method the class will employ to finish their pieces for this project
- instruct students to arrange their finished pieces in rows or registers, and to develop a story about their heroes, starting

7. Construct a group narrative from their collective low relief sculptures

DI

Content: Choose a specific culture or period to study; religion instead of ritual

Process: Students could draw or paint a talisman; design one for a classmate or family member; students could choose from a variety of methods to finish their relief sculptures

Product: Students could create functional talisman that can be worn as jewellery, or board game pieces, or an avatar for an on line persona. If students choose different finishes for their low relief sculptures, different narratives can be formed for sets of each finish. Students could engage in: Brainstorming, Jigsaw, and/or Gallery Walk at the end of the project.

Extensions

Students could:

- create a 3D sculpture of a hero
- research a mythological hero to write a report or present orally to the class

Support Materials & Resources

any appropriate materials/ resources that include:

Mesopotamian Monsters, Gargoyles, Pop-culture heroes Greek, Roman, Persian, Persepolis, Iran, Ishtar Gate, Temple of Karnak, Egypt, Venus of Willendorf;

See also institutional websites such as: www.ago.net to look for

with the first one in the row. Each consecutive low relief sculpture will start with the previous story, and add something about their own hero's life or exploits.

-finish the unit with a gallery walk, where students begin with a critique of their work and the process, and conclude with a celebration where students recite their collective narrative, one after the other

First Nations examples, such as the "Tsimshian Shaman amulet" c. 1840 from the Thompson collection.

Marvel Comics:

<http://www.thesuperheroquiz.com/>

Atkin, Jacqui. Hand-building Pottery Techniques Revealed: The secrets of hand-building shown in unique cutaway photography. London: Quarto Publishing. 2004

Glossary of Terms

see Appendix AWC 20 1:1 Glossary of Terms BLM

Unit 4 Description (Approximately 20-25 hours)**Social Issue(s) based Figurative Sculpture (Culminating Performance Task)**

Social Issue(s)-based Figurative Sculpture (depicting student-relevant social issue(s) through figurative sculpture)

Students will research a social, economic or political theme or issue and plan all aspects of the project including research of the issue, drawing, creation and presentation of a three-dimensional sculpture which is of personal interest to them. In this course of study concerning self-identity, it is imperative that students think about, explore and express what is relevant to them in contemporary culture. Students will use sculpture to voice their personal opinions. Students will translate their two-dimensional figure drawings into three-dimensional sculptures, learning about the proportions of the human form. The addition of symbolic objects will assist in satirizing the contemporary issue researched. They will learn to document all stages of their creative process in their sketchbooks through drawing, photographing and writing commentary including perceived weaknesses and successes in the creative process. Students will learn skills such as writing an artist statement and selecting a proposed venue for display, while considering the size, material, aesthetics and the theme of their work. Students will orally present and defend their aesthetic choices during a class critique highlighting why this issue is of importance to them. 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 various strategies, individually and/or collaboratively, to generate, explore, and elaborate on ideas and to develop and revise detailed plans for the creation of art works that address a variety of creative challenges (e.g., use brainstorming, concept webs, and/or groups discussions to formulate original ideas for thematic works and/or works of personal expression; use research and discussions with a partner to explore and elaborate on ideas; use diagrams, notes, and/or outlines to help them formulate detailed plans for the art work; revise their plans on the basis of reflection)

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

A1.3 document their use of each stage of the creative process, as well as varied and extensive research, in a portfolio that includes art works created for a variety of purposes (e.g., ensure that their portfolio includes evidence of idea generation and elaboration, research, investigation, planning, exploration, experimentation, and revision; include a variety of works created for different purposes), and review and reflect on the contents of their portfolio to determine how effectively they have used the creative process

Learning Goals:

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

- speak about a contemporary social, economic or political issue which they have researched and is of personal interest to them e.g. consumerism
- learn how to draw the human form
- plan all aspects of the sculpture
- create a sculpture of the human form with additions which reveals/satirizes the contemporary issue presented
- document all stages of their creative process in their sketchbooks
- propose a venue to display their art work e.g. city hall, front foyer of school, art gallery space

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;

A2.2 apply elements and principles of design as well as art-making conventions to create art works that comment and/or communicate their personal perspective on issues related to social justice or the environment (e.g., use line and value in a drypoint etching that integrates satire or symbolism to comment on an issue such as poverty, child labour, or discrimination)

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

A3.3 demonstrate an understanding of a variety of ways in which art works can be presented to reach different audiences (e.g., in a classroom display, in a sculpture garden or other outdoor space in the community, on the sides of buildings or in bus shelters, mounted on the walls or on stands in the lobby of a public building such as a library, in a real or virtual gallery)

- write an artist statement about their work
- present their art work including all preparatory work and design rationale, they may state a particular Art Historical reference

Key Questions:

Research Outline: (also included in AWC 2:4:1 BLM)

Find two current newsworthy issues which interest you and answer the following questions in complete sentences in your sketchbooks.

ASK students:

What is the issue you will be researching?

According to the articles:

1. When did this issue begin approximately?
2. Where is the issue occurring currently?
3. Who is involved?
4. Why is this issue happening?
5. How does the writer propose the issue be resolved?
6. After reading your articles, what is your opinion of the issue?
7. What do you propose is the solution to this issue?
8. Cite sources of your two articles.

Design Rationale (also included in AWC 2:4:1 BLM)

Based on your research about your chosen social issue you will develop a mini “design rationale” for your sculpture in your sketchbook:

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;

B1.3 explain, with reference to particular works, both historical and contemporary how knowledge of an art work's cultural and historical context, achieved through research, has clarified and enriched their understanding of the work's intent and meaning

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;

B2.2 explain, on the basis of research, ways in which various art works are a response to and a reflection of the societies in which they were created (e.g., how available technologies and materials affect artists' work; how artists have responded to persecution or social injustice; how changing gender roles are reflected in art works)

1. Who will be the main figure/object portrayed in your sculpture? (e.g. If your issue is consumerism: What will be the main object of consumption in your proposed work? e.g. consuming media, consuming material wealth, consuming food?)
2. What images or additions do you plan to use to add to your figure to communicate theme ("consumerism") in your proposed work?
3. What feelings and emotions do you hope to elicit from your viewers?
4. How are the *Elements of Art* and the *Principles of Art* organized in the work? What effect does their organization create?
5. Does the figure stand alone? Are there two or more pieces which relate to one another; think about sequence, series, and stacking (Donald Judd) of your forms?

Prior Learning:

Required prior knowledge will depend on the previous experience of students. Students are asked to identify social issues, against which they can apply their own personal value system and level of awareness of social justice concerns. Some students will have had previous opportunity to discuss their value system and will express sophisticated approaches to exploring notions of societal concern, whereas others will need guidance to begin this exploration and to communicate concepts in symbolic form.

C. FOUNDATIONS

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)

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

For students:

Using some of the techniques learned in class throughout the year: coil, slab, pinch pot, press moulding, wheel-throwing, slump, and hump construction, you will create a self-supporting sculpture based on the human form. Think about various techniques such as using crumpled or rolled paper as a support for your sculpture as it dries. Consider using incising, filigree, textured elements to enhance the surface quality of your design. Think about the glazing techniques: paper resist, latex glue resist, wax resist, sponging, bubble painting, dry brush, and lifting to add a texture, a patina or a finish to your piece. All of these techniques are used to create a sculpture of the human form to communicate your personal views about a contemporary issue in the media.

Assessment for and of Learning

FOR - Students will conference with the teacher about the subject matter of their sculpture and their preliminary sketches.

AS -Students must assess which techniques they will use to create a self-supporting sculpture

AS -Students will submit artist statements for assessment

OF -Student will submit research materials about their political, social issue for grading

OF -Students will submit preliminary sketches as part of their final evaluation (as a

Instructional Strategies:**Lesson #1: Figurative Sculpture through Time**

TIME: 2-3 hours: one class period for lesson and one class period for research

Teacher will:

- review the **Appendix AWC 2:4:2 Intent of Sculpture BLM** and the **Appendix AWC 2:4:3 Types of Forms of Sculpture BLM** giving additional specific examples of sculptures which apply to each intent and form.
- show students a selection of available figurative sculpture images, referring to the work of artists such as: Magdalena Abakanowicz, Leonard Epp, Joe Fafard, Damien Hirst, Henry Moore, Pablo Picasso, George Segal, Micheal Snow, Jana Sterbak, etc. as well as those included in the appendices

Appendix AWC 2:4:2 Intent of Sculpture BLM and the **Appendix AWC 2:4:3 Types of Forms of Sculpture BLM**

-explain the importance of a sculpture's context: it's display/location/setting

-If the technology is available, teachers may lead or ask students to view a sculpture on the projector: using google images street view allows a complete 360 degree view can be seen.

- a. What do you see in the sculpture? (content and subject matter)
- b. How are the main elements of art in the sculpture organized? (e.g. form creates movement or emphasis)
- c. What is the intent of this sculpture? (**see Appendix AWC 2:4:2 Intent of Sculpture BLM**)
- d. What form of sculpture is it? (**see Appendix AWC 2:4:3 Types of Forms of Sculpture BLM**)
- e. What do you think the artist is trying to say?
- f. How does the location of the sculpture affect it's meaning?
- g. How might the location of the sculpture affect it's meaning?

concrete demonstration of process)

OF -Students will create a three dimensional sculpture which address a political issue of their choosing; teacher will evaluate with a rubric

OF -Student will re-submit artists' statements; teacher to evaluate with rubric

Performance Tasks for Evaluation:

Students will:

1. Research a social issue in the media from the shortlist provided by the teacher or which is of particular importance interest to them (see DI suggestions)
2. Find and read at least two articles about the issue online or in the paper. Using questioning strategies: What, When, Where, Why, Who, How they will summarize the issue chosen
3. Develop a mini "design rationale" for their sculpture in their sketchbooks based on their research
4. Practice life drawing skills with student models
5. Create a series of planned preliminary sketches of their proposed art work from at least three angles. Students will draw an additional sketch of their work in colour. These may be modified at any point in the creative process. (sketches evolve from human form, a minimum of three fully developed sketches from three angles, one coloured sketch, sketches relate to final art work)
6. Complete a sculpture with the human form telling the story of a social/political issue

Lesson #2: Research About Contemporary Issues

TIME: 2-3 hours: one and one half class periods for explanation and research in library

Teacher will:

- provide students a shortlist of current issues in the media (e.g. cloning, consumerism, child soldiers, environmental concerns)
- note that students may also research and add issues which they deem are personally relevant to them. In this course about self-identity it is imperative that students consider, explore and express what issues are important to them in contemporary culture
- instruct students to research the issue chosen using questioning strategies: What, When, Where, Why, Who, How ?
- instruct students about citing media sources
- book students into the school library or computer laboratory
- explain “design rationale” for sculpture recorded in sketchbooks based on their research
- monitor student research and provide suggestions and support

Evaluation criteria:

- a. sculpture evolves from human form and tells thematically charged story
 - b. overall effect of texture and patina of the sculpture,
 - c. demonstration of the chosen theme,
 - d. technical handling of the medium overall workmanship
 - e. presentation
7. Choose a setting and location for their sculpture considering all environmental details
8. Write an artist's statement about their work
9. Orally present all components of design rationale, strengths and weaknesses of the work using art-related language, describe the learning experience, and describe of what alterations if any, student would make to piece.
10. Orally state and present their opinion about the contemporary issue with factual support (Evaluation criteria for Presentation skills should include):
- a. clear, confident voice,
 - b. upright posture,
 - c. looking at viewers,
 - d. ability to defend artistic choices- see DI suggestions
11. Embark on a classroom gallery walk of all completed sculpture

DI

Content: Students may create a sculpture based on an assigned theme or limited assigned themes determined either by teacher or by teacher in consultation with the class

Lesson #3: Life Drawing Skills

TIME: 2.5-4 hours: two to three class periods for demonstration and practice

Teacher will:

- teach basic life drawing skills from observation of the (student or professional) model with a variety of media (i.e. marker, conté, charcoal pencil)
- focus on the proportions of the body (e.g. body height is approximately 7-7.5 heads high)
- monitor students practicing life drawing skills

Lesson #4: Sculpture: Creation of the Human Form

TIME: 5-8 hours: five to seven class periods for demonstration and practice

Teacher will:

- monitor students' sculpture creation of the human form telling a thematic story (Teacher should ensure that sculptures are not too thick to be fired, hollowed out when appropriate and that air holes are introduced where necessary to avoid explosion in the kiln)
- remind students that the creation of additional "props" might enhance and clarify the message they are sharing (adding miniature sculptures of bags of junk food might enhance a figure of an obese child)
- bisque fire all sculptures

- advanced students may choose themes or areas of concern of particular interest
- Students could consider the intent of the sculptural e.g spiritual →the "seven deadly sins"
- Students could create sculptures inspired by a poem and or a song
- Process:** -Students, individually or as a group, could conduct their own survey of figurative sculpture as a written or an oral art analysis utilizing a format such as Feldman's Critical Analysis Framework (see AWC 2:4:2 suggested Critical Analysis Framework BLM), forming the basis for class discussion or presentations
- Students may research their topics in groups.
- Student could create sculptures by modelling a form from a block of clay -reductive rather than additive
- Product:** Students could create a series of inter-related sculptures of the human form
- Students could create sculptures with two or more pieces which relate to one another; think about sequence, series, and stacking of forms
- Students may write, tape or film their oral presentation of the sculptural form

Extensions

Students could:

- choose themes of particular interest to them, and/or could consider the intent of the sculptural e.g spiritual: the "seven deadly sins"
- create sculptures inspired by a poem and or a song

Lesson #5: Writing An Artist Statement

TIME: 2-3 hours: two class periods for explanation, exemplar and writing

Teacher will:

- describe how to write an artist statement
- will write an exemplar on the board
- assess artist statements, provide feedback and students will rework statements and resubmit for evaluation (Refer to the *Think Literacy document*)

- employ reductive rather than additive building methods
- create a series of inter-related sculptures of the human form, and/or create sculptures with two or more pieces which relate to one another; think about sequence, series, and stacking of forms
- write, tape or film/video record their oral presentation of the sculptural form
- utilize their drawings and artist statements as the basis for a proposal for a public art piece or sculpture garden concept submitted to the school administration, mimicking the public art process in place in many municipalities/cities (e.g. "1% for art" policy: Following cities worldwide, many urban Canadian municipalities have recently implemented a "1% for Art" policy, whereby any new construction, development or redevelopment projects must commit 1% (or a similar minimal percentage) of their overall project budget for public art for the site.

Lesson #6: Glazing: The Perfect Patina

TIME: 2.5-4 hours: two to three class periods for demonstration and glazing

Teacher will:

-review glazing techniques

(Glazing techniques: straight glazing and underglazing, staining, paper resist, latex glue resist, wax resist, sponging, bubble painting, dry brush, and lifting to add a texture, a patina)

(see also Appendix AWC 2C: Anchor Chart for Glazing Techniques BLM)

-teach students how to properly photograph their art works with consideration of background details

-continually circulate around the room to assess students' glazing progress

-fire the glazed work

-monitor the student gallery walk

-evaluate students' design rationale in sketchbook, presentations and sculpture

Support Materials & Resources

1. [500 Figures in Clay: Ceramic Artists Celebrate the Human Form \(500 Series\)](#). Lark Books New York: Sterling Publishing, 2004.
2. [500 Ceramic Sculptures: Contemporary Practice and Singular Works](#). New York: Lark Ceramics. 2009.
3. Turner, Anderson, Ed. [Surface Decoration: Finishing Techniques](#). Westerville: The American Ceramic Society, 2008.
3. [The Figure in Clay: Contemporary Sculpting Techniques by Master Artists](#). New York: Sterling Publishing, 2002
4. [Think Literacy](#):<http://www.edu.gov.on.ca/eng/studentssuccess/thinkliteracy/library.html#subjects>, p. 96 (writing artist statements), 99, 100
- [Elizabeth Catlett: Sculpting the Truth](#). Linda Freeman, Prod. DVD. L&S Video, 1996.
- [George Segal: American Still Life](#) Amber Edwards, Dir. DVD. Crystal Productions, 2001

Appendix AWC 20 1:1 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
- dampener - 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

sgraffito - 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 2:1 Notions of "SELF" BLM

As a class, discuss the following definitions of SELF
(from www.thefreedictionary.com)

1. The total, essential, or particular being of a person; the individual: *"An actor's instrument is the self"* (Joan Juliet Buck).
2. The essential qualities distinguishing one person from another; individuality: *"He would walk a little first along the southern walls, shed his European self, fully enter this world"* (Howard Kaplan).
3. One's consciousness of one's own being or identity; the ego: *"For some of us, the self's natural doubts are given in mesmerizing amplification by way of critics' negative assessments of our writing"* (Joyce Carol Oates).
4. What other definitions of SELF can you come up with?

SELF Discovery:

Given the definitions above, answer the questions below in your sketchbook:

1. How do you define yourself? Of what essential, distinguishing features are you conscious? In what ways are you unique? How do you differ from others?
2. How do you think others define you?

Now interview 2 classmates in order to answer the following questions. Record their responses in your sketchbook:

3. How do others define you? Did your definition of yourself differ from their responses? If so, how?

Appendix AWC 2:1:1 WHAT'S UP IN THE CUP? WHAT IS ON YOUR MIND? BLM

WHAT IS ON YOUR MIND?

Answer the following questions in complete sentences:

1. What are your favourite pastimes? (e.g. Do you play sports, engage in hobbies, play an instrument?)

2a. What is the texture of your personality? (e.g. Are you smooth (like velvet), rough...(like sandpaper), prickly... (like pine needles)?

2b. Describe a real life situation which illustrates "the texture of your personality".

3. How would you describe yourself in terms of colour? (Consider warm and cool palettes.)

4. What are your best attribute/worst attributes?

5. List three adjectives which best describe your personality. (Adjective - an adjective describes a noun, a person, a place or a thing e.g. friendly → I am a friendly person.)

1. _____

2. _____

3. _____

6. What is your favourite hot morning beverage and cold morning beverage? (e.g. tea, coffee, hot chocolate, other)

self-portrait Cups Exemplars



Appendix AWC 2:1:2 Anchor Chart for Creating Clay self-portrait Cups BLM - Being on Task

What It Looks Like	What It Sounds Like
<p>Students are:</p> <ul style="list-style-type: none"> • focusing on the task at hand • wedging clay and cutting the wedged ball clay with a wire to check for air bubbles • deciding which coil, pinch pot, slab to use to create a cup base • producing the base of the cup and body of cup • deciding which method(s) to use: coil, pinch pot or slab • inserting a can or cardboard on the interior of the cup to support the walls as they build the facial features • using the clay tools such as rolling pins, guide sticks, wooden modelling tools, garlic presses to achieve desired effects • using scoring slipping technique to attach clay additions such as a handle to the cup • referring to the 2-dimensional self-portrait drawing completed in pencil and/or mirrors to accurately build up their 3-dimensional self-portrait cups • checking the shapes of their own features such as nose shape, eye brown line, cheek bones, chin, hair style • working at different stages of completion • listening to the teacher regarding progress updates and striving to meet the due date • asking other students in their group for opinions assistance, if necessary • following pre-established routines, e.g., for accessing materials, problem-solving, and/or clay clean up 	<ul style="list-style-type: none"> • There is a “low buzz” in the room. • Students have a variety of clay and clay tools on their tables. • Students are focused on their projects. • Students are checking their self-portrait drawings. • We hear quiet purposeful talk. • Students may be asking each other for clarification. They may be saying to one another: <ul style="list-style-type: none"> -“What technique are you using for the base of the cup?” -“What technique are you using for the base coil, slab, or pinch pot?” -“How do we attach the handle?” • Students may be asking each other for opinions or for advice: <ul style="list-style-type: none"> -“Does this cup look like me?” -“What do I have to add or change to make it look like me?” -“Which tools can we use to make the hair?”

Appendix AWC 2:1:3 Anchor Chart for Clay Techniques BLM

Basic Handbuilding Skills

Technique & Tools	How it Looks
<p>Wedging Clay:</p> <ul style="list-style-type: none"> • in bulls 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 a ball and cutting it in half with a wire • both halves of the ball appears solid and free of air
<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 are:</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 are:

- 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 method 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

Appendix AWC 2:2:2 Inside/Outside "Masks"

What is a Mask?

Answer the following questions:

1. What is a mask?

2. How many types of masks can you think of?

3. Have you made a mask in the past?

4. Have you worn a mask? When?

5. Why might people make masks? (utilitarian, protective, ritualistic)

Appendix 2:2:3 Reflections For Each Stage of Inside/Outside Mask Production BLM

Reflections for Each Stage of Inside/Outside Mask Production:

1. Generating Ideas

- a. What criteria can you use when filtering your ideas, explain the process of moving from brainstorming to utilizing your ideas to create art work?
- b. Have you demonstrated flexibility and originality in generating ideas?
- c. Have you elaborated on your plan so it is clear and sufficiently detailed?

2. Assessing the Use of Elements and Principles in your art work

- d. How could you use colour for emphasis or to capture viewers' attention?
- e. How might you use warm saturated colours to create a feeling of excitement?
- f. Given that warm colours appear to come forward and cool colours recede, where might you best use cool colours in your mask?
- g. How might you use colour, texture, and emphasis to help convey the meaning of your mask?
- h. What additive sculptural techniques could you use to create emphasis in your mask?

3. Considering Imagery and Media in your art work

- i. What imagery might you incorporate into this work?
- j. What sorts of objects are part of your personal ephemera?
- k. How can combining traditional and non-traditional materials enhance the impact of this work?
- l. How did access to materials affect the type of art works historically produced by various Aboriginal cultures in Canada (e.g. *Haida cedar masks*)?
- m. What did you learn about your art work from having it on display with the works of others and from receiving feedback from your audience?
- n. Is there anything you would change in your work in response to this feedback?

4. Appropriation and Plagiarism

- o. Under what circumstances might it be acceptable to use a part of another artist's work in your own art work? If you did so, would you need to acknowledge that artist in any way?
- p. If you base your art work on everyday objects or public icons, do you need to provide an indication of the source of your inspiration? How would you do so?
- q. What is the difference between appropriation and plagiarism?
- r. What does the term *intellectual property* mean?
- s. What do you think of *Brian Jungen's* use of the *Nike* shoe in his work?

5. Considering Health and Safety in the Studio

- t. What are some precautions you should take when working with Ceramics?
- u. Describe the process of reclaiming/recycling clay and working in a healthy manner in the Ceramics studio.

AWC 2:3:1 Self-Identity Inventory (Alter Ego – Low Relief Sculpture)

Name: _____

Who am I?

How do others see me?

These are important questions, especially when the answers to these two questions are different. Today, we will explore our identities with the help of our classmates.

To Begin:

Write your name at the top of a piece of paper, and then draw a large T-chart. Your two headings for the chart will be "Me" and "Not Me".

Circulate around the room, adding a word which describes student to every other classmate's T-chart.

You may choose a word that describes that student in their "Me" column, or a word that is definitely not them, under "Not Me".

Be serious or funny, but please be kind and respectful: we are a team, and our work here will impact the art work produced in this unit.

As well, try to be original: this is a creative space, and variety is preferable to seeing the same word twenty times!

When you are finished, return to your seat and review the words written to describe you, and complete the following:

1. List all of the words or expressions that your classmates have used to describe you.
2. Which ones were most common?
3. Were there any surprises?
4. How does this make you feel?
5. Is there one characteristic in the list with which you disagree?
6. What attributes are missing from the list that you believe describe you?
7. Why do you think people don't know that about you?
8. Visually, how could you let people know this about you?
9. What images come to mind when you look at this list of descriptors?
10. Think of a hero, real or fictitious who shares some of your attributes/characteristics.
11. What symbols could you use to represent these images or characteristics? List them, and then record ideas in your sketchbook.

Appendix AWC 2:4:1 Figurative Sculpture BLM

Design Rationale for Personal Figurative Sculpture

Based on your research about your chosen social issue you will develop a mini “design rationale” for your sculpture in your sketchbook. Answer the following questions in complete sentences.

1. Who will be the main figure/object portrayed in your personal sculpture? (If your issue is consumerism, what will be the main object of consumption in your proposed work e.g. consuming media, consuming material wealth, consuming food?)

2. What images or additions do you plan to use to add to your figure to communicate the chosen theme in your proposed work?

3. Why is this issue of importance to you?

4. What feelings and emotions do you hope to elicit from your viewers?

- 5a. How are the *Elements of Art* and the *Principles of Art* organized in the work?

- 5b. What effect does their organization create?

6. Does the figure stand alone? Are there two or more pieces which relate to one another; think about sequence, series, and stacking of your forms (View the art of Donald Judd)?



AWC 2:4:2 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 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 2:4:3 Intent of Sculpture BLM
(to inform Figurative Sculpture, Unit 4, Lesson 1)**

1. Decorative / Ornamental

Keith Harring
The Dancing Figures, 1989
painted aluminum
120x150x150"



Sabato Rodia
Watts Towers, 1921-54
steel, mortar, porcelain and found objects
(17 towers, the highest exceeds 30m)



2. Commemorative

Paul Day
Battle of Britain Monument, 2005
bronze
8m in length



3. Political

General Idea

One Year of AZT, 1991

1825 units of vacuum-formed styrene with vinyl

1825 small units: 12.7x31.7x6.3cm;

5 large units of fiberglass: 85 x 214 x 85cm

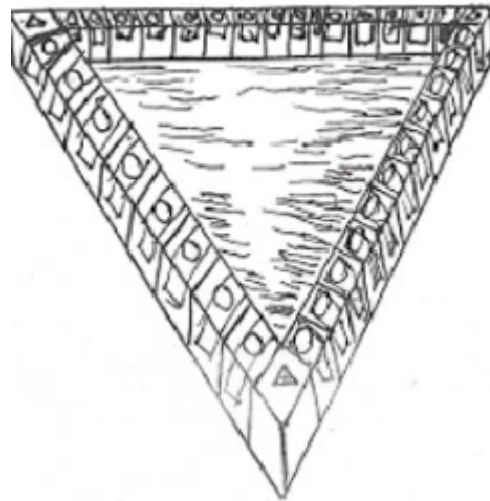


Judy Chicago

The Dinner Party, 1974–79

ceramic, porcelain and textile

1463 x 1463 cm



4. Spiritual

Michelangelo,

la Pieta, 1499

marble

174 cm x 195 cm



5. Celebrational

Jaume Plensa

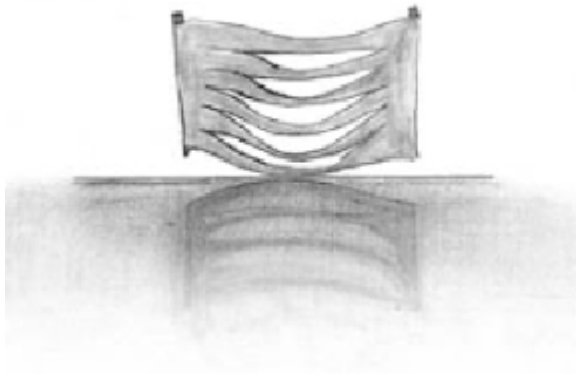
Crown Fountain, 2004

glass brick, LED, digital video, and granite
(Millenium Park, Chicago)



6. Experimental

Robert Morris
Wall Hanging, 1970
industrial felt
247x355x210cm



7. Environmental

Andy Goldsworthy
Leafhorn, 1994
sweet chestnut leaves
32 x 44.5 x 16 cm



8. Poetic: allegorical/metaphorical

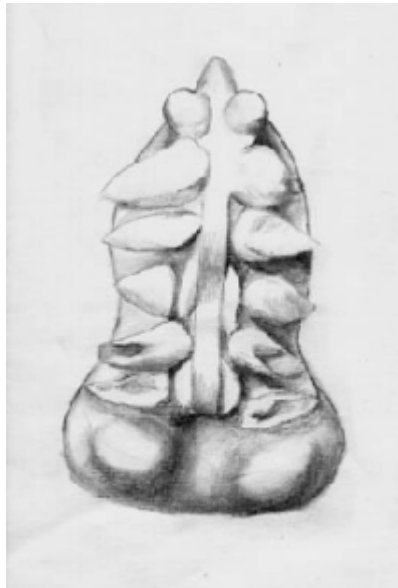
Anish Kapoor
Cloud Gate, 2004-6
stainless steel
10x20x13m
(Millenium Park, Chicago)



**Appendix AWC 2:4:4 Types of Forms of Sculpture
(to inform Figurative Sculpture, Unit 4, Lesson 1)**

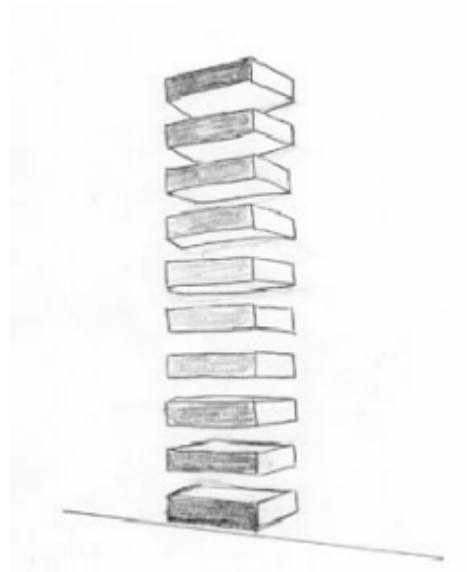
1. Biomorphic/Organic

Louise Bourgeois
Torso, self-portrait, 1963-64
bronze with white patina
h: 24.8 x w: 16 x d: 7.9"



2. Geometric

Donald Judd
Untitled, 1966
galvanized iron
20x101.6x78.7cm
(installed vertically w/ 23cm intervals)



3. Symbolic

Louise Bourgeois
Maman, 1999
bronze, stainless steel and marble
927x891x1024cm



4. Kinetic

Alexander Calder
The Star, 1960
polychrome sheet metal and steel wire
35 3/4 x 53 3/4 x 17 5/8"



5. Figurative

Jaume Plensa
Nomade, 2007
painted stainless steel
27' high



6. Abstract

Henry Moore
Reclining Figure, 1970
bronze
3.4m in length



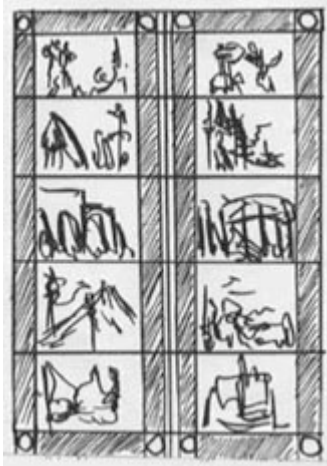
7. Modular

Richard Long
Shore Line, 1980
Slate



8. Relief

Lorenzo Ghiberti
Gates of Paradise, 1425
Baptistry of Florence, Italy
bronze



9. In the round

Umberto Boccioni
Unique Forms of Continuity in Space, 1913
bronze



Appendix 2:1B 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 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 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 • 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 	<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

- 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 dish washing 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
- glaze or underglaze

Method:

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

- 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
- dish washing liquid
- coloured glaze
- drinking straw

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

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

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 2D**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](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