

Year Long Curriculum



How Does What We Need Influence What We Create?


An Exploration of Clay
Through a Year-Long Ceramics Curriculum

Maya Jaafar Lena
April 2013
Tufts/SMFA Art Education

Year Long Curriculum



Unit 1: Basic Needs



Unit 2: Aesthetic Needs



Unit 3: Artistic Needs

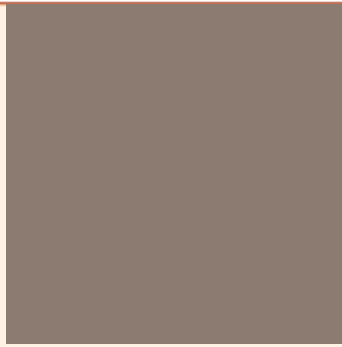
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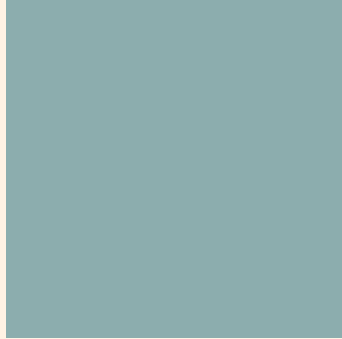
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Student creating pattern with glaze
Photo: Maya Lena



Maya Lena and Student.
Cambridge Ridnge and Latin School 2013

Teaching Philosophy

As an art educator, I hope to instill in my students a sense of curiosity, awareness, and an appreciation for the art and traditions of many cultures. Through art, students learn to think creatively, to fail gracefully, and to work with others. Art encompasses all of the elements of the other academic disciplines: it demands critical thinking, decision-making, skill development, cultural investigation, and problem solving.

Art education can often enhance learning in other academic subjects by allowing students to think visually and to have tangible results. By designing curriculum around “Big Ideas” rather than technical skills, I have found that students are more engaged with their art making, as it allows students the opportunity to think creatively. A good art curriculum is able to seamlessly weave together creative art making as well as skill and technique development.

I believe that art education cultivates community. It teaches students to work together and engages school and local communities through collaboration on and interaction with artworks. In the arts, each student has the ability to be a designer, a free-thinker, and a maker. Art education can be a tool for instilling confidence in a child’s ability, to think critically, to make decisions and to produce good work.

Curriculum Rationale

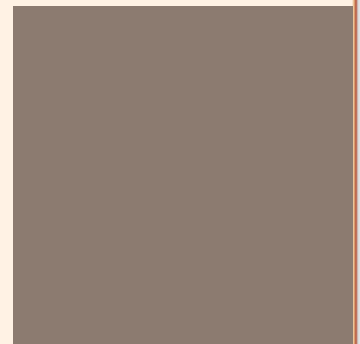
- This curriculum is written for an introductory ceramics course for students in grades 9-12. Generally, an introductory ceramics course is highly skill-based, focusing on basic techniques for working with clay.
- Clay is a challenging medium to use because it is difficult to get the feel of the appropriate moisture content for achieving desired outcomes. Because of this, students require lots of practice with the variety of techniques in order to feel as though they have mastered the medium.
- By employing a curriculum centered around a “big idea”, rather than skills and techniques, this become not just craftspeople, but also artists who work in clay.
- Through this curriculum, students will consider how human needs have inspired ceramic arts for thousands of years.

Course Goals

- To foster curiosity for this ancient art form and an interest in how it plays a role in our contemporary world
- To encourage an investigation of our basic, aesthetic or artistic needs
- To introduce students to functional and non-functional ceramic arts
- To address the state Massachusetts Frameworks for Visual Arts PK-12



Student making a teapot. Photo: Maya Lena



Student Mug with Underglaze Pattern
Photo: Maya Lena

Curriculum Map

How Does What We Need
Influence What We Create?



Enduring Understandings

- The needs of a society, culture or individual dictate the type of art that is created.
- With additional resources, ceramic artists are able to incorporate decoration to create not only functional but also aesthetic work.
- Artistic need can also influence what ceramic artists create. These needs can come from within the artist or from patrons.



Rooster. 1955. Hildred Reents

Essential Questions

- How does what we need influence what we create?
- How does culture influence design?
- How can artists use clay as a medium to create not only traditional pottery but also “art”?
- What is “art”?



Teapot. 1956. Richard Petterson.

Curriculum Timeline



- The length of each unit will increase as the year continues, as students will build on their newly learned skills and techniques and implement what they have learned into more complex and in-depth projects.
- The amounts listed above reflect the percentage of the year that each unit will span.



Lesson 1:
Protect Yourself



Lesson 2:
Contain Yourself



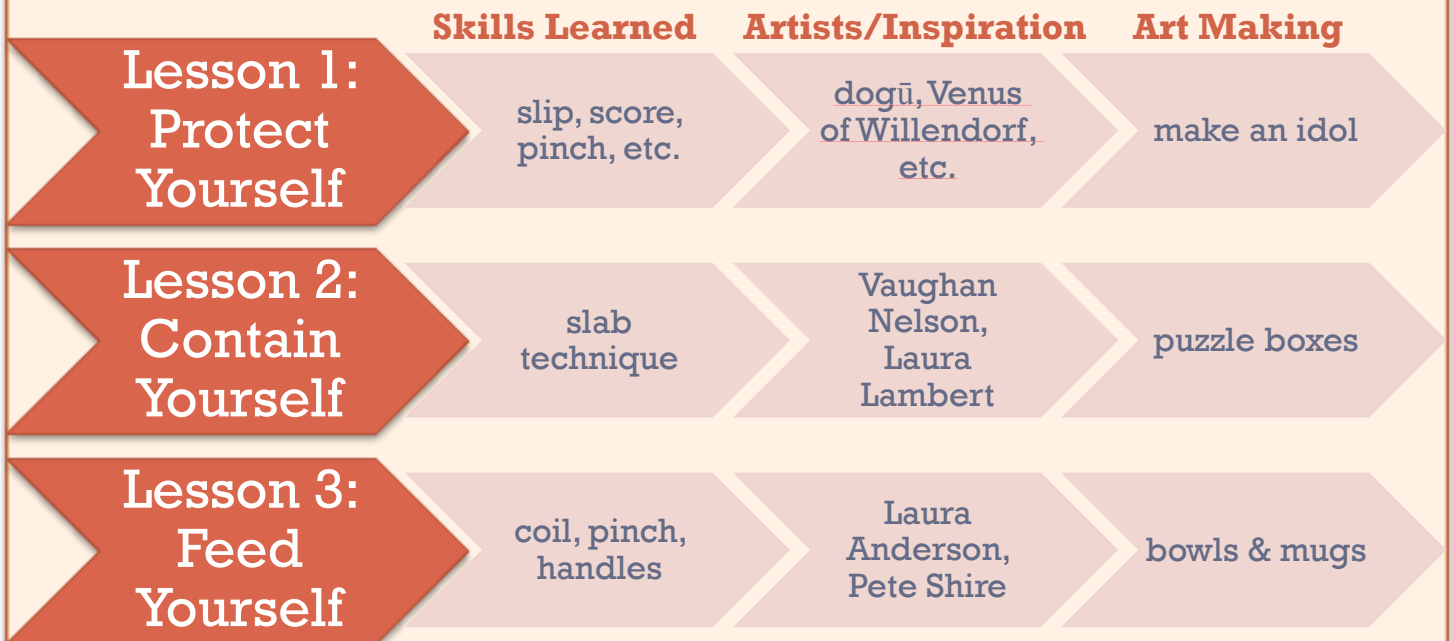
Lesson 3:
Feed Yourself

Unit 1

Basic Needs

Unit 1: Basic Needs

Unit Plan Map



Unit 1: Basic Needs

Stage 1 – Desired Results

Unit Rationale

- In this unit of study, students will have their first experience working with clay. The students will be examining the idea of basic needs, and how, for thousands of years, humans have responded to their basic needs through ceramic work. These needs include spiritual needs in the form of idols, or functional needs in the form of containers and vessels.
- Through the lessons, the students will learn basic clay techniques including slip and score, pinching, coiling, and slab construction.
- There are three lessons in this unit, and the unit will span approximately 1/6 of the total length of the curriculum.



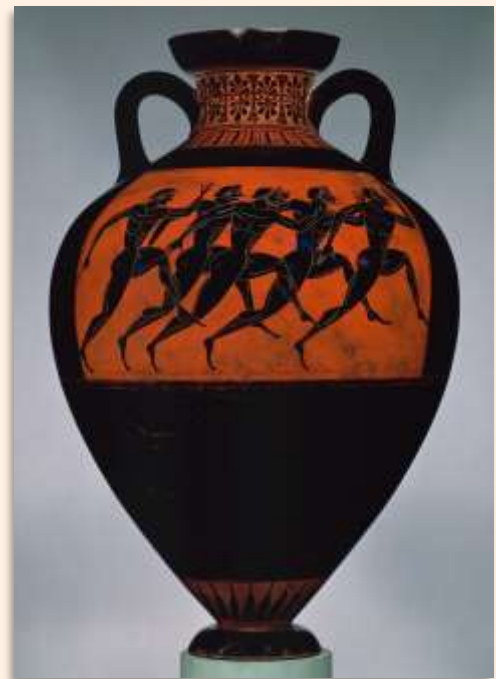
Tanabatake 'Venus'. Jomōn Period

Enduring Understandings

- For thousands of years, humans have created functional and practical things from clay.
- When fired, clay is a durable material that can last for centuries.
- Clay can take on many forms to produce a wide range of objects.

Essential Questions

- How can ceramics (or pottery) satisfy basic needs, historically and in the present day?
- What form do works of art take when responding to basic needs?
- How do things like time, supply, and demand dictate pottery production?



Panathenaic Amphora. 520BC. Greece

Massachusetts Frameworks Addressed

PK-12 Visual Arts

- **1. Methods, Materials, and Techniques.** Students will demonstrate knowledge of the methods, materials, and techniques unique to the visual arts.
- **2. Elements and Principles of Design.** Students will demonstrate knowledge of the elements and principles of design.
- **6. Purposes of the Arts.** Students will describe the purposes for which works of dance, music, theater, visual arts, and architecture were and are created, and, when appropriate, interpret their meanings.
- **7. Roles of Artists in Communities.** Students will describe the roles of artists, patrons, cultural organizations, and arts institutions in societies of the past and present.
- **10. Interdisciplinary Connections.** Students will apply their knowledge of the arts to the study of English language arts, foreign languages, health, history and social sciences, mathematics, and science and technology/engineering.



Ceramics student. Photo: Maya Lena



Coil pot demo. Photo: Maya Lena

Unit 1: Basic Needs

Objectives

- To examine the reasons why people make things from clay
- To consider the idea of basic needs and how humans have responded to these needs throughout history.
- To learn the basic skills and techniques of working with clay, including slipping and scoring, pinching, coiling and slab construction.



Praying Figure. Jōmōn Period

Lesson 1

Protect Yourself

In this lesson, students will have their first experience working with clay. After examining different idol figures such as the dogū from the Jōmōn period (Japan), and other idol figurines like the Venus of Willendorf (Austria) or the eye idols of Tel Brak (Syria).



Puzzle Box. Laura Lambert

Lesson 2

Contain Yourself

In this lesson, students will learn the technique of making and assembling slabs. They will look at a wide range of slab vessels and tiles from Japan and the Middle East.



Pinch Pot Espresso Cup. Pete Shire

Lesson 3

Feed Yourself

In this lesson, students will consider functional pottery and shapes that are useful. The students will research a wide range of ceramic artists that make functional ware. Students will consider what characteristics make a ceramic work functional.

Unit 1: Basic Needs

Stage 2 – Assessment Evidence

In each lesson, students will create a ceramic work, which represents a basic need. Through each lesson, students will gain experience with and demonstrate an understanding of basic ceramic techniques.



Eye Idol. Tel Brak, Syria

Lesson 1 Protect Yourself

Students will create an idol that represents a wish or a desire for protection. The idol will be approximately 5 inches in height.



Ripple Puzzle Box. Vaughan Nelson

Lesson 2 Contain Yourself

Students will construct a slab box that will hold something that is sacred or special to them. The box will be no less than 6 inches wide on its narrowest side.



Footed Bowl. Laura Anderson

Lesson 3 Feed Yourself

Students will create a set of 4 bowls and 4 mugs that are functional in purpose and meant for a specific type of food or drink.

Rubric

This rubric will serve as a guide for students throughout the unit. The teacher will use this rubric in order to assign a grade for each lesson.

	Unsatisfactory (10)	Needs Work (15)	Good (20)	Excellent (25)
Planning	<ul style="list-style-type: none"> The student did not make preliminary sketches. 	<ul style="list-style-type: none"> The student made only 1 sketch The student's sketches are lacking detail or thoroughness. 	<ul style="list-style-type: none"> The student made 1-2 thorough sketches in his or her sketchbook The student made notes about his or her thoughts and ideas in his her sketchbook. 	<ul style="list-style-type: none"> The student's sketches contain a high level of detail. The students produced 3 or more sketches. The student created a statement of intent for the project.
Mastery of Materials	<ul style="list-style-type: none"> The student does not demonstrate control of the materials and does not make an additional effort to improve technique. 	<ul style="list-style-type: none"> The student may not demonstrate mastery of materials but makes concerted effort to improve technique. 	<ul style="list-style-type: none"> The student demonstrates competency with the materials. 	<ul style="list-style-type: none"> The student demonstrates a high level of competency with the materials.
Use of Class Time	<ul style="list-style-type: none"> The student does not use class time well The student is easily distracted and/or distracting to others The student does not clean up after himself or herself at the end of each class. 	<ul style="list-style-type: none"> The student is somewhat productive during class but spends the majority of class time off-task. 	<ul style="list-style-type: none"> The student conducted his or herself responsibly during all class time The student was not distracting to his or her peers. The student remained focus and on task throughout the duration of the lesson. The student cleaned up his or her space at the end of each class. 	<ul style="list-style-type: none"> The student conducted his or herself in a professional manner The student not only cleaned up after himself or herself but also after others.
Self Assessment	<ul style="list-style-type: none"> The student did not create an artist statement. 	<ul style="list-style-type: none"> The student's artist statement lacks clarity. 	<ul style="list-style-type: none"> The student created an artist statement about his or her work that clearly explains his or her intention for the piece. 	<ul style="list-style-type: none"> The artist statement explains the student's intention for the piece. The artist statement shows an understanding beyond just the creation of the piece but how it relates to his or her work and/or the world.

Questions for Reflection

The students will respond to the following questions at the end of each lesson.

- What techniques did you learn in this lesson?
- What ancient or contemporary art did you find most inspiring for your own work?
- Why did you choose to make what you did?
- What did you find most challenging about this project?
- What are you looking forward to making next?

Unit 1: Basic Needs

Stage 3 – Learning Plan

Scope and Sequence of Lessons



Venus of Willendorf. Austria

Lesson 1 Protect Yourself

In this lesson, students will explore the many physical properties of clay. They will begin the unit by examining idol figurines from around the world. The students will brainstorm ideas for their idols by making a list and doing thumbnail sketches. The students will then create an idol that represents a personal wish or desire for protection.

Skills & Techniques: slip & score, pinch, maintaining moisture in clay from one class period to another

Differentiation: students can use press molds or other molds, in order to create detail. If needed, the teacher can create a specific press mold to meet the needs of the student



Ceramic Box. Graciela Lynt

Lesson 2 Contain Yourself

In this lesson, students will examine the many uses for vessels constructed from slabs. The students will learn the techniques for rolling even slabs, allowing them to dry to leather-hard, and then constructing them into a slab box that has a “puzzle” style lid, which only fits in one particular placement.

Skills & Techniques: slip & score, rolling and throwing slabs, working with leather-hard clay, basic dipped glazing

Differentiation: students can use a slab roller to simplify the slab-making process. If assembling the slabs is challenging, students can use supports or a mold to aid in construction.



Coil pot demo. Photo: Maya Lena

Lesson 3 Feed Yourself

In this lesson, students will examine what makes a piece of ceramic art functional. They will employ the techniques of coiling and pinching to make a set of 4 bowls and 4 mugs that are meant for a specific type of food or drink. Through this exercise, the students will consider a wide range of shapes from many cultures, examining why certain shapes are more appropriate for their particular functions.

Skills & Techniques: slip & score, coil, pinch, basic glazing

Differentiation: students can use a metal bowl or another mold as a template for their coil vessels



Lesson 1:
Patterns



Lesson 3:
Narrative (Sculpture)



Lesson 2:
Narrative (Surface)

Unit 2

Aesthetic Needs

Unit 2: Aesthetic Needs Map



Unit 2: Aesthetic Needs

Stage 1 – Desired Results

Unit Rationale

- After making basic, plainly decorated functional ceramics, artists can experiment with adding their own ideas or style to their work. Through this unit, students will examine where ceramic artists find their inspiration for decoration. The students will examine traditional patterns, as well as narrative surface decoration or through sculpture.
- Through the lessons, the students will learn techniques including designing patterns, sgraffito, relief, sculpture, using underglazes, and glazing.
- There are three lessons in this unit, and the unit will span approximately 1/3 of the total length of the curriculum.



Student Carving into Coil Pot
Photo: Maya Lena

Enduring Understandings

- When basic needs are met, artists can use decoration to embellish ceramic work.
- Clay can be used as a medium for passing on stories from one generation to another
- Images on clay carry a different meaning than 2-dimensional work.



Set of Bowls, Square/Triangle/Oval, 2000. Yanachuck, M.

Essential Questions

- What is different about putting an image on a clay surface as opposed to on paper or on canvas?
- How does adding narrative to a functional piece of pottery alter its use or message?
- How are patterns related to culture?
- How can we communicate ideas or stories through sculpture?

Massachusetts Frameworks Addressed

PK-12 Visual Arts

- **1. Methods, Materials, and Techniques.** Students will demonstrate knowledge of the methods, materials, and techniques unique to the visual arts.
- **2. Elements and Principles of Design.** Students will demonstrate knowledge of the elements and principles of design.
- **3. Observation, Abstraction, Invention, and Expression.** Students will demonstrate their powers of observation, abstraction, invention, and expression in a variety of media, materials, and techniques.
- **8. Concepts of Style, Stylistic Influence, and Stylistic Change.** Students will demonstrate their understanding of styles, stylistic influence, and stylistic change by identifying when and where art works were created, and by analyzing characteristic features of art works from various historical periods, cultures, and genres.
- **10. Interdisciplinary Connections.** Students will apply their knowledge of the arts to the study of English language arts, foreign languages, health, history and social sciences, mathematics, and science and technology/engineering.



Ceramics student adding surface decoration.
Photo: Maya Lena



Underglaze pattern by student. Photo: Maya Lena

Unit 2: Aesthetic Needs

Objectives

- To explore ceramics pieces beyond their functional uses
- To create patterns and decorations inspired by traditional cultural patterns as well as daily life
- To use clay in order to illustrate narrative and tell stories



Patterned Mugs. 2011. Meredith Host

Lesson 1 Patterns

In this lesson, students will consider where repeat patterns are found in many different cultures. They will explore books on traditional patterns, and learn about contemporary artists who use repeat patterns in their artwork.



Panathenaic Amphora. 520BC. Greece

Lesson 2 Narrative (Surface)

In this lesson, students will investigate the history of narrative on ceramic surfaces (eg. Ancient Greece), and how clay's permanence and its functional qualities affects the meaning of a story.



The Bird Caller, 2012 Denise Ferregamo

Lesson 3 Narrative (Sculpture)

In this lesson, students will consider functional pottery and shapes that are useful. The students will research a wide range of ceramic artists that make functional ware. Students will consider what characteristics make a ceramic work functional.

Unit 2: Aesthetic Needs

Stage 2 – Assessment Evidence

In each lesson, students will create a ceramic work that incorporates embellishment or narrative. The pieces can be functional or non-functional.



Bowls with Zigzags and Squares.
2000. Townson, L.

Lesson 1 Patterns

Students will create an idol that represents a wish or a desire for protection. The idol will be approximately 5 inches in height.



Acrobat Tea Bowls. 2001. Laura Lambert

Lesson 2 Narrative (Surface)

Students will construct a slab box that will hold something that is sacred or special to them. The box will be no less than 6 inches wide on its narrowest side.



Knife and Plate. 2003. Marilyn Andrews

Lesson 3 Narrative (Sculpture)

Students will create a set of 4 bowls and 4 mugs that are functional in purpose and meant for a specific type of food or drink.

Rubric

This rubric will serve as a guide for students throughout the unit. The teacher will use this rubric in order to assign a grade for each lesson.

	Unsatisfactory (10)	Needs Work (15)	Good (20)	Excellent (25)
Planning	<ul style="list-style-type: none"> The student did not make preliminary sketches. 	<ul style="list-style-type: none"> The student made only 1 sketch The student's sketches are lacking detail or thoroughness. 	<ul style="list-style-type: none"> The student made 1-2 thorough sketches in his or her sketchbook The student made notes about his or her thoughts and ideas in his or her sketchbook. 	<ul style="list-style-type: none"> The student's sketches contain a high level of detail. The student produced 3 or more sketches. The student created a statement of intent for the project.
Mastery of Materials	<ul style="list-style-type: none"> The student does not demonstrate control of the materials and does not make an additional effort to improve technique. 	<ul style="list-style-type: none"> The student may not demonstrate mastery of materials but makes concerted effort to improve technique. 	<ul style="list-style-type: none"> The student demonstrates competency with the materials. 	<ul style="list-style-type: none"> The student demonstrates a high level of competency with the materials.
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Questions for Reflection

The students will respond to the following questions at the end of each lesson.

- What techniques did you learn in this lesson?
- What ancient or contemporary art did you find most inspiring for your own work?
- Why did you choose to make what you did?
- What did you find most challenging about this project?
- What are you looking forward to making next?

Unit 1: Basic Needs

Stage 3 – Learning Plan

Scope and Sequence of Lessons



Set of Bowls, Square/Triangle/Oval.
2000. Yanachuck, M.

Lesson 1 Patterns

In this lesson, students will consider where repeat patterns are found in many different cultures. They will explore books on traditional patterns, and learn about contemporary artists who use repeat pattern in their artwork. The students will make create a functional piece that incorporates a surface decoration of a repeat pattern

Skills & Techniques: creating patterns, sgraffito, under-glazing, using colored slips.

Differentiation: Students will have the option to use a premade pattern rather than design their own if there is limited time. Students may care to draw upon patterns that are familiar to them from their family culture.



Mug. Kathy King

Lesson 2 Narrative (Surface)

In this lesson, students will investigate the history of narrative on ceramic surfaces (eg. Ancient Greece) and how clay's permanence and its functional qualities effects the meaning of a story. The students will make create a functional piece that incorporates a surface decoration that tells a story. The story can come from mythology, fables or be an original story or idea.

Skills & Techniques: creating patterns, sgraffito, under-glazing, using colored slips.

Differentiation: Students can copy printed images from the computer or copied from a book to assist with drawing the narrative on the clay surface.



Just Right, 1998. Miriam Davis

Lesson 3 Narrative (Sculptural)

In this lesson, students will consider how stories can be told through sculpture. Students will draw from myths, fables or their own ideas as inspiration for a ceramic sculpture.

Skills & Techniques: slip & score, coil, pinch, under-glazing, glaze application.

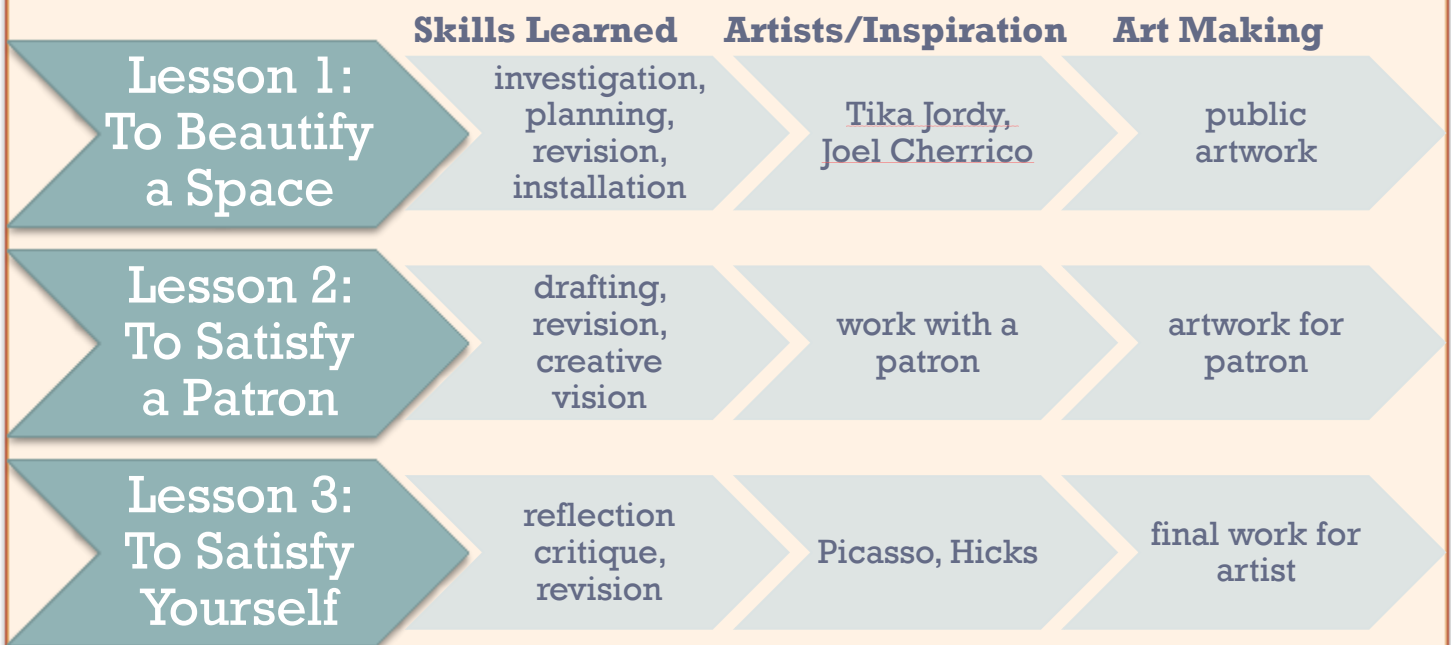
Differentiation: students can use press molds for shaping figures for their sculpture. The teacher will provide the students with ample resources for narrative inspiration.



Unit 3

Artistic Needs

Unit 3: Artistic Needs Map



Unit 3: Artistic Needs

Stage 1 – Desired Results

Unit Rationale

- In this final, and longest unit of the year, the students will have explored a wide range of tools for creating art with clay. The students will go beyond being ceramics students, and will employ their skills to become ceramic artist creating pieces that are either functional or non-functional
- This course will span the length of $\frac{1}{2}$ of the school year. In a school setting where students take one semester of intro ceramics and one semester of advanced ceramics, this would serve as the advanced ceramics course.



Student Artist. Photo: Maya Lena

Enduring Understandings

- Artists find inspiration for their work from their own experiences, their surroundings, and from patrons
- Artists create art for themselves, for specific people, or for specific places

Essential Questions

- What is art?
- How can clay be used to create art?
- Where do artists find inspiration for their work?



Ceramics students glazing.
Photo: Maya Lena

Massachusetts Frameworks Addressed

PK-12 Visual Arts

- **1. Methods, Materials, and Techniques.** Students will demonstrate knowledge of the methods, materials, and techniques unique to the visual arts.
- **2. Elements and Principles of Design.** Students will demonstrate knowledge of the elements and principles of design.
- **3. Observation, Abstraction, Invention, and Expression.** Students will demonstrate their powers of observation, abstraction, invention, and expression in a variety of media, materials, and techniques.
- **4. Drafting, Revising, and Exhibiting.** Students will demonstrate knowledge of the processes of creating and exhibiting their own artwork: drafts, critique, self-assessment, refinement, and exhibit preparation.
- **5. Critical Response.** Students will describe and analyze their own work and the work of others using appropriate visual arts vocabulary. When appropriate, students will connect their analysis to interpretation and evaluation.
- **6. Purposes of the Arts.** Students will describe the purposes for which works of dance, music, theater, visual arts, and architecture were and are created, and, when appropriate, interpret their meanings.
- **7. Roles of Artists in Communities.** Students will describe the roles of artists, patrons, cultural organizations, and arts institutions in societies of the past and present.
- **8. Concepts of Style, Stylistic Influence, and Stylistic Change.** Students will demonstrate their understanding of styles, stylistic influence, and stylistic change by identifying when and where art works were created, and by analyzing characteristic features of art works from various historical periods, cultures, and genres.
- **9. Inventions, Technologies and the Arts.** Students will describe and analyze how performing and visual artists use and have used materials, inventions, and technologies in their work.
- **10. Interdisciplinary Connections.** Students will apply their knowledge of the arts to the study of English language arts, foreign languages, health, history and social sciences, mathematics, and science and technology/engineering.



Ceramics students throwing on the potter's wheel. Photo: Maya Lena

Unit 3: Artistic Needs

Objectives

- To work not only as art students but also as artists
- To employ skills learned in previous units to design projects
- To find inspiration for works of art from surroundings, people and from within oneself



Inspiration. Tika Jordy

Lesson 1

To Beautify a Space

Students will consider a location for which they will create a particular piece. Through this project, students will employ drawing, measuring, and revision techniques.



Tile. 1967. Francis Chun.

Lesson 2

To Satisfy a Patron

Students will create a work of art for another person. They will work with that person's tastes and desires for this particular piece.



'Gus' with Insect. 1951. Pablo Picasso

Lesson 3

To Satisfy Yourself

In this lesson, students will consider what they have enjoyed most through the course and design their own project that satisfies their artistic needs.

Unit 2: Aesthetic Needs

Stage 2 – Assessment Evidence

In each lesson, students will create a ceramic work that responds to the prompt of that lesson. As the students are designing their own projects, there are no minimum or maximum requirements for any lesson.



Birds in a Tree. Stiles in Clay

Lesson 1 **To Beautify a Space**

Students will create a piece of out clay that is designed for a particular space, be it outdoors or in a room in a home or school.



Tin Man Tea Set. 2008. Nelson, L.

Lesson 2 **To Satisfy a Patron**

Students will create a piece or a set for a particular 'patron' (friend, family member, etc.)



Caterpillar. 1945. Carl Walters

Lesson 3 **To Satisfy Yourself**

For the final project of the course, each student will design his own final piece. The student should use this time to explore his own interests.

Rubric

This rubric will serve as a guide for students throughout the unit. The teacher will use this rubric in order to assign a grade for each lesson.

	Unsatisfactory (10)	Needs Work (15)	Good (20)	Excellent (25)
Planning	<ul style="list-style-type: none"> The student did not make preliminary sketches. 	<ul style="list-style-type: none"> The student made only 1 sketch The student's sketches are lacking detail or thoroughness. 	<ul style="list-style-type: none"> The student made 1-2 thorough sketches in his or her sketchbook The student made notes about his or her thoughts and ideas in his or her sketchbook. 	<ul style="list-style-type: none"> The student's sketches contain a high level of detail. The student produced 3 or more sketches. The student created a statement of intent for the project.
Mastery of Materials	<ul style="list-style-type: none"> The student does not demonstrate control of the materials and does not make an additional effort to improve technique. 	<ul style="list-style-type: none"> The student may not demonstrate mastery of materials but makes concerted effort to improve technique. 	<ul style="list-style-type: none"> The student demonstrates competency with the materials. 	<ul style="list-style-type: none"> The student demonstrates a high level of competency with the materials.
Use of Class Time	<ul style="list-style-type: none"> The student does not use class time well The student is easily distracted and/or distracting to others The student does not clean up after himself or herself at the end of each class. 	<ul style="list-style-type: none"> The student is somewhat productive during class but spends the majority of class time off-task. 	<ul style="list-style-type: none"> The student conducted his or herself responsibly during all class time. The student was not distracting to his or her peers. The student remained focus and on task throughout the duration of the lesson. The student cleaned up his or her space at the end of each class. 	<ul style="list-style-type: none"> The student conducted his or herself in a professional manner The student not only cleaned up after himself or herself but also after others.
Self Assessment	<ul style="list-style-type: none"> The student did not create an artist statement. 	<ul style="list-style-type: none"> The student's artist statement lacks clarity. 	<ul style="list-style-type: none"> The student created an artist statement about his or her work that clearly explains his or her intention for the piece. 	<ul style="list-style-type: none"> The artist statement explains the student's intention for the piece. The artist statement shows an understanding beyond just the creation of the piece but how it relates to his or her work and/or the world.

Questions for Reflection

The students will respond to the following questions at the end of each lesson.

- What techniques did you learn in this lesson?
- What ancient or contemporary art did you find most inspiring for your own work?
- Why did you choose to make what you did?
- What did you find most challenging about this project?
- What are you looking forward to making next?

Unit 1: Basic Needs

Stage 3 – Learning Plan

Scope and Sequence of Lessons



Mindscape. 2009. Joel Cherrico.



Monkey. 1948. Betty Davenport Ford.



Consumed, 2002. Giselle Hicks

Lesson 1

To Beautify a Space

In this lesson, Students will consider the following questions:

- What space could use a piece of ceramic art?
- Is it a place in your home? In the school? In someone's office? In a public place?
- What do you want to show the world through your own art?

The students will create a work of art in response to these questions.

Skills & Techniques: investigation, planning, revision, installation.

Differentiation: because of the flexible nature of this project, accommodations can be made for each student.

Lesson 2

To Satisfy a Patron

In this lesson, students will identify a 'patron'. The student will show the patron his portfolio and the patron will request a piece of work from the student artist. The students will work with their patrons to create a work of art that the patron requests. The students will assemble a portfolio, create sketches, and then a final piece.

Skills & Techniques: drafting, revision, creative vision.

Differentiation: because of the flexible nature of this project, accommodations can be made for each student.

Lesson 3

To Satisfy Yourself

In this lesson, students will consider what they have enjoyed most throughout the course and design their own project that satisfies their artistic needs. They will consider the following questions:

- What did you enjoy most about working with clay?
- Is there anything in particular you want to make?
- What do you want to show the work through your own art?

Skills & Techniques:

reflection critique, revision

Differentiation: because of the flexible nature of this project, accommodations can be made for each student.

Massachusetts Visual Arts Standards Scope & Sequence Chart

Scope & Sequence	Unit 1: Basic Needs			Unit 2: Aesthetic Needs			Unit 3: Artistic Needs		
	Lesson 1: Protect Yourself	Lesson 2: Contain Yourself	Lesson 3: Feed Yourself	Lesson 1: Patterns	Lesson 2: Narrative (surface)	Lesson 3: Narrative (sculptural)	Lesson 1: To Beautify a space	Lesson 2: To Satisfy a Patron	Lesson 3: To Satisfy Yourself
Massachusetts Visual Arts Frameworks									
1. Methods, Materials, & Techniques	•	•	•	•	•	•	•	•	•
2. Elements & Principles of Design	•	•	•	•	•	•	•	•	•
3. Observation, Abstraction, Invention, & Expression				•	•	•	•	•	•
4. Drafting, Revising, & Exhibiting				•	•	•	•	•	•
5. Critical Response				•	•	•	•	•	•
6. Purposes of the Arts	•		•				•	•	•
7. Roles of Artists in Communities	•		•				•	•	•
8. Concepts of Style, Stylistic Influence, & Stylistic Change				•	•	•	•	•	•
9. Inventions, Technologies & the Arts							•	•	•
10. Interdisciplinary Connections	•		•	•	•	•	•	•	•

Assessment Plan

Purposes of the Assessment: Throughout the course of the year, student grades will reflect their engagement and effort in the course, more than the final products they produce. Students who are engaged and take care in their work should, by default, create interesting and thoughtful art.

Content & Skills to be Assessed:

Students will be assessed in the following categories Planning, Mastery of Materials, Use of Class Time, Self Assessment.

Assessment Tools & Strategies:

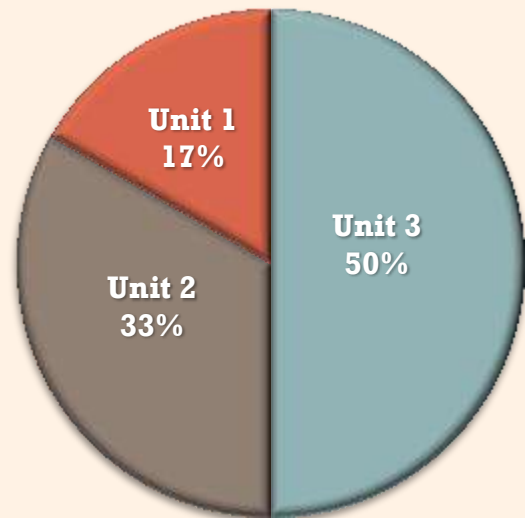
Students will receive grades after each lesson based on the rubrics provided at the end of each unit plan, in this curriculum document.

Scoring or Grading Plan: The final grade will be determined by compiling the grades from the rubrics of each lesson. The units will be weighted according to the percentage of time of the year that the unit spans: Unit 1 – 17%, Unit 2 – 33%, Unit 3 – 50%.

Accommodations for Students on IEPs:

The teacher will carefully consider IEPs for those students in her class. She will create appropriate accommodations for each student.

Reporting Out Plan: Assessments will be reported out to parents in the manner that the particular school conducts reporting. If possible, the teacher will provide written comments describing the student's progress to the parents.



Maya Lena with ceramics students. 2013

APPENDIX

Glossary of Art Terms

aesthetic – concerned with beauty or the appreciation of beauty

carving – the act of fashioning or producing by cutting into or shaping solid material

ceramics – the art of making and decorating with clay

clay – a natural earthy material that is plastic when wet, consisting essentially of hydrated silicates of aluminum: used for making bricks, pottery, etc.

composition – the organization of elements in a work of art

culture – the shared knowledge, beliefs, values, norms, behaviors and customs of a group of people unified by a race, ethnicity, language, nationality, religion

dogū – Japanese traditional figurines from the late Jōmon period

functional - designed to be practical and useful, rather than attractive.

glaze – a vitreous layer or coating on a piece of pottery

inspiration – a thing or person that affects a feeling, emotion or idea

Jōmon – the time period in Prehistoric Japan from about 14,000 BC to 300 BC.

kiln – a furnace or oven for burning, baking, or drying something, especially one for firing pottery

medium – a substance that can be used for making art

narrative – a tale or a story

non-functional – not designed to be practical and useful.

pattern – a decorative design, or distinctive style

repeat – to reproduce

score – to scratch

sgraffito – a form of decoration made by scratching a surface to a lower layer of a contrasting color

slip – a liquefied suspension of clay particles in water often used for attaching clay or decoration

underglaze – colored slip formulated to have low drying shrinkage

Massachusetts PK-12 Visual Arts Standards

The PreK-12 Learning Standards for the Visual Arts:

- 1. Methods, Materials, and Techniques.** Students will demonstrate knowledge of the methods, materials, and techniques unique to the visual arts.
- 2. Elements and Principles of Design.** Students will demonstrate knowledge of the elements and principles of design.
- 3. Observation, Abstraction, Invention, and Expression.** Students will demonstrate their powers of observation, abstraction, invention, and expression in a variety of media, materials, and techniques.
- 4. Drafting, Revising, and Exhibiting.** Students will demonstrate knowledge of the processes of creating and exhibiting their own artwork: drafts, critique, self-assessment, refinement, and exhibit preparation.
- 5. Critical Response.** Students will describe and analyze their own work and the work of others using appropriate visual arts vocabulary. When appropriate, students will connect their analysis to interpretation and evaluation.

The PreK-12 Connections Strands for the Visual Arts:

- 6. Purposes of the Arts.** Students will describe the purposes for which works of dance, music, theater, visual arts, and architecture were and are created, and, when appropriate, interpret their meanings.
- 7. Roles of Artists in Communities.** Students will describe the roles of artists, patrons, cultural organizations, and arts institutions in societies of the past and present.
- 8. Concepts of Style, Stylistic Influence, and Stylistic Change.** Students will demonstrate their understanding of styles, stylistic influence, and stylistic change by identifying when and where art works were created, and by analyzing characteristic features of art works from various historical periods, cultures, and genres.
- 9. Inventions, Technologies and the Arts.** Students will describe and analyze how performing and visual artists use and have used materials, inventions, and technologies in their work.
- 10. Interdisciplinary Connections.** Students will apply their knowledge of the arts to the study of English language arts, foreign languages, health, history and social sciences, mathematics, and science and technology/engineering.

Maine Visual Arts Standards

Grades 9-12

A. Disciplinary Literacy

1. Artist's Purpose. Students research and explain how art and artists reflect and influence culture and periods of time.

2. Elements of Art and Principles of Design. Students evaluate all the features of composition.

a. Evaluate Elements of Art: color, form, line, shape, space, texture, and value.

b. Evaluate Principles of Design: including balance, contrast, emphasis, movement, pattern, rhythm, and unity

3. Media, Tools, Techniques, and Processes. Students compare the effects of media and their associated tools, techniques, and processes, using elements, principles, and expressive qualities in art forms and genres.

B. Creation, Performance, and Expression

1. Media Skills. Students choose multiple suitable media, tools, techniques, and processes to create a variety of original art works.

2. Composition Skills. Students use Elements of Art and Principles of Design to create original art works that demonstrate development of personal style in a variety of media and visual art forms.

3. Making Meaning. Students create a body of original art work.

a. Demonstrate sophisticated use of media, tools, techniques, and processes.

b. Demonstrate knowledge of visual art concepts.

c. Communicate a variety of ideas, feelings, and meanings.

4. Exhibition. Students select, prepare, and help with exhibiting their works in the classroom, school, or other community location, and articulate an artistic justification for their selection.

C. Creative Problem-Solving

1. Application of Creative Process. Students apply and analyze creative problem-solving and creative thinking skills to improve or vary their own work and/or the work of others.

D. Aesthetics and Criticism

1. Aesthetics and Criticism. Students analyze and evaluate art forms.

a. Describe, analyze, interpret, and evaluate art forms by applying grade span appropriate arts concepts, vocabulary, skills, and processes as referenced in Standard A: Disciplinary Literacy.

b. Analyze and evaluate varied interpretations of works of art using evidence from observations and a variety of print and/or non-print sources.

c. Demonstrate an understanding of the difference between a personal opinion and an informed judgment.

d. Research and explain how art and artists reflect and shape their time and culture.

E. Visual and Performing Arts Connections

1. The Arts and History and World Cultures. Students analyze the characteristics and purposes of products of the visual/performing arts to understand history and/or world cultures.

2. The Arts and Other Disciplines. Students analyze skills and concepts that are similar across disciplines.

3. Goal-Setting. Students make short-term and long-term goals based on rigorous criteria and related to time management, interpersonal interactions, or skill development that will lead to success in the arts.

4. Impact of the Arts on Lifestyle and Career. Students explain how their knowledge of the arts relates to school-to-school and school-to-work transitions and other career and life decisions including the recognition that the arts are a means of renewal and recreation.

Maine Visual Arts Standards Grades 9-12 (cont.)

5. Interpersonal Skills. Students demonstrate positive interpersonal skills and reflect on the impact of interpersonal skills on personal success in the arts.

- a. Getting along with others
- b. Respecting differences
- c. Working as a team/ensemble
- d. Managing conflict
- e. Accepting/giving/using constructive feedback
- f. Accepting responsibility for personal behavior.
- g. Demonstrating ethical behavior
- h. Following established rules/etiquette for observing/listening to art
- i. Demonstrating safe behavior

National Visual Arts Standards

Grades 9-12

1. Content Standard: Understanding and applying media, techniques, and processes

Achievement Standard, Proficient:

Students

- a. apply media, techniques, and processes with sufficient skill, confidence, and sensitivity that their intentions are carried out in their artworks
- b. conceive and create works of visual art that demonstrate an understanding of how the communication of their ideas relates to the media, techniques, and processes they use

Achievement Standard, Advanced:

Students

- c. communicate ideas regularly at a high level of effectiveness in at least one visual arts medium
- d. initiate, define, and solve challenging visual arts problems independently using intellectual skills such as analysis, synthesis, and evaluation

2. Content Standard: Using knowledge of structures and functions

Achievement Standard, Proficient:

Students

- a. demonstrate the ability to form and defend judgments about the characteristics and structures to accomplish commercial, personal, communal, or other purposes of art
- b. evaluate the effectiveness of artworks in terms of organizational structures and functions
- c. create artworks that use organizational principles and functions to solve specific visual arts problems

Achievement Standard, Advanced:

Students

- d. demonstrate the ability to compare two or more perspectives about the use of organizational principles and functions in artwork and to defend personal evaluations of these perspectives
- e. create multiple solutions to specific visual arts problems that demonstrate competence in producing effective relationships between structural choices and artistic functions

3. Content Standard: Choosing and evaluating a range of subject matter, symbols, and ideas

Achievement Standard, Proficient:

Students

- a. reflect on how artworks differ visually, spatially, temporally, and functionally, and describe how these are related to history and culture
- b. apply subjects, symbols, and ideas in their artworks and use the skills gained to solve problems in daily life

Achievement Standard, Advanced:

Students

- c. describe the origins of specific images and ideas and explain why they are of value in their artwork and in the work of others
- d. evaluate and defend the validity of sources for content and the manner in which subject matter, symbols, and images are used in the students' works and in significant works by others

4. Content Standard: Understanding the visual arts in relation to history and cultures

Achievement Standard, Proficient:

Students

- a. differentiate among a variety of historical and cultural contexts in terms of characteristics and purposes of works of art

- b. describe the function and explore the meaning of specific art objects within varied cultures, times, and places
- c. analyze relationships of works of art to one another in terms of history, aesthetics, and culture, justifying conclusions made in the analysis and using such conclusions to inform their own art making

Achievement Standard, Advanced:

Students

- d. analyze and interpret artworks for relationships among form, context, purposes, and critical models, showing understanding of the work of critics, historians, aestheticians, and artists
- e. analyze common characteristics of visual arts evident across time and among cultural/ethnic groups to formulate analyses, evaluations, and interpretations of meaning

5. Content Standard: Reflecting upon and assessing the characteristics and merits of their work and the work of others

Achievement Standard, Proficient:

Students

- a. identify intentions of those creating artworks, explore the implications of various purposes, and justify their analyses of purposes in particular works
- b. describe meanings of artworks by analyzing how specific works are created and how they relate to historical and cultural contexts
- c. reflect analytically on various interpretations as a means for understanding and evaluating works of visual art

Achievement Standard, Advanced:

Students

- e. correlate responses to works of visual art with various techniques for communicating meanings, ideas, attitudes, views, and intentions

Achievement Standard, Proficient:

Students

- a. compare the materials, technologies, media, and processes of the visual arts with those of other arts disciplines as they are used in creation and types of analysis
- b. compare characteristics of visual arts within a particular historical period or style with ideas, issues, or themes in the humanities or sciences

Achievement Standard, Advanced:

Students

- c. synthesize the creative and analytical principles and techniques of the visual arts and selected other arts disciplines, the humanities, or the sciences

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