Unit 4: Clay

Content Area: **Fine Arts**
Course(s):
Time Period: **Marking Period 1**
Length: **5-6 Weeks**
Status: **Published**

Standards

ELD standards:https://docs.google.com/document/d/1wdmsiGOdCHlrjU-WPvAtENnEgi0EStZXo0uiFYv1Nu4/edit

1.5.12acc.Cr	Creating
1.5.12acc.Cr1	Generating and conceptualizing ideas.
1.5.12acc.Cr1a	Individually and collaboratively formulate new creative problems based on student's existing artwork.
1.5.12acc.Cr1b	Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.
1.5.12acc.Cr2	Organizing and developing ideas.
1.5.12acc.Cr2a	Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.
1.5.12acc.Cr2b	Demonstrate awareness of ethical implications of making and distributing creative work.
1.5.12acc.Cr2c	Redesign an object, system, place, or design in response to contemporary issues.
1.5.12acc.Cr3	Refining and completing products.
1.5.12acc.Cr3a	Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision.
1.5.12acc.Pr	Presenting
1.5.12acc.Pr4	Selecting, analyzing, and interpreting work.
1.5.12acc.Pr4a	Analyze, select and critique personal artwork for a collection or portfolio presentation.
1.5.12acc.Pr5	Developing and refining techniques and models or steps needed to create products.
1.5.12acc.Pr5a	Evaluate, select and apply methods or processes appropriate to display artwork in a specific place.
1.5.12acc.Pr6	Conveying meaning through art.
1.5.12acc.Pr6a	Make, explain and justify connections between artists or artwork and social, cultural and political history.
1.5.12acc.Re	Responding
1.5.12acc.Re7	Perceiving and analyzing products.
1.5.12acc.Re7a	Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments.
1.5.12acc.Re7b	Evaluate the effectiveness of visual artworks to influence ideas, feelings, and behaviors of specific audiences.
1.5.12acc.Re8	Interpreting intent and meaning.
1.5.12acc.Re8a	Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.
1.5.12acc.Re9	Applying criteria to evaluate products.

1.5.12acc.Re9a	Determine the relevance of criteria used by others to evaluate a work of art or collection of works.
1.5.12acc.Cn	Connecting
1.5.12acc.Cn10	Synthesizing and relating knowledge and personal experiences to create products.
1.5.12acc.Cn10a	Utilize inquiry methods of observation, research and experimentation to explore other subjects through artmaking.
1.5.12acc.Cn11	Relating artistic ideas and works within societal, cultural and historical contexts to deepen understanding.
1.5.12acc.Cn11a	Compare uses of art in a variety of societal, cultural and historical contexts and make connections to uses of art in contemporary and local contexts.
1.5.12acc.Cn11b	Compare uses of art in a variety of societal, cultural and historical contexts and make connections to global issues, including climate change.

Brief Summary of Unit

The students will continue to explore the craft area of clay. Discussion of the historical significance of the craft in addition to the studying contemporary ceramic artists will be used as inspiration for individual project ideas. Students will develop necessary skills and vocabulary required to create a clay teapot.

Transfer

Essential Questions

- How can unique forms in clay be created using hand-building techniques.
- How does the understanding of the clay process develop ones individual sense of aesthetics?
- What considerations does the artist take into account when making a functional form?
- What significance does the art of ceramics play in the history of varying cultures?

Essential Understandings

- clay objects have been used in numerous cultures for the purpose of utility, decoration, religious and artistic expression.
- individualized results will occur despite the parameters of the specialized properties of clay.
- technical skill is required in the manipulation of clay to achieve desired results.
- works of clay can be pure art forms or utilitarian. They can also be both.

Students Will Know

- how to make a functioning teapot.
- key terms associated with the selected processes, techniques, and media: e.g. calipers, stamping, ribbon tool, serrated rib,etc.
- sequence of the steps to making and glazing a teapot
- that knowledge of clay can be useful in many career choices within the art and engineering fields.
- the various tools and techniques needed to create a proper lid.

Students Will Be Skilled At

Evidence/Performance Tasks

- answer the essential questions.
- complete brainstorming and thumbnail sketches for viable teapot design.
- complete the rubrics for the individual projects.
- correctly and consistently utilize the specific vocabulary associated with clay processes and techniques.
- create a teapot using one of the clay hand building methods demonstrated in class.
- create a teapot with surface design.
- meaningfully participate in group critiques based on elements and principles of design.
- take process test.
- writing prompt related to the art of Clay. Example: Good design has impact upon our lives in many ways. Design influences us when we buy such things as cars, houses clothing, teapots etc.. Reflect on this statement and comment how design has affected some of your purchases?

Learning Plan

- Begin hand building process, working to completion of the clay design.
- Brainstorm ideas and create thumbnail sketches for clay piece.
- Cooperative learning groups examine sample teapot projects to determine the criteria for a successful design.
- Critique of thumbnail sketches to select strongest design that best suits the medium.
- Demonstration of hand building techniques. Students will create teapots.
- Glazing of bisque pieces.
- Group critique of finished artworks.
- Individualized critique throughout the hand building process.
- Large and small group demonstration of basic hand building techniques. Visual aids of finished sample pieces to be included in demonstration.
- Lecture and discussion of contemporary clay artists and student work.
- Presentation of clay properties and historical significance.

- Presentation of kiln loading, firing and safety.
- Preview the essential questions and connect to learning throughout the unit.
- Process test and rubric
- Students and teacher work to create assessment criteria.
- Students complete writing prompt and rubric.
- Viewing of DVD and YouTube video clips of clay hand building techniques.

Materials

Suggested Strategies for Modifications

- additional time on task
- alternative outcome options
- assessment based on individual development in the area of study
- audio tape of instruction
- cooperative learning groups
- handouts of notes, procedures, processes, diagrams, etc.
- images and visual aids
- one-to-one instruction and assistance
- preferential seating
- reading material modified to student level
- reading material modified to student level
- revised techniques, use of tools and media in hands-on activity
- study partners
- testing materials appropriate to student level