Ceramic II

Scope & Sequence

- Syllabus
- **Review of Operations**
- **Pinch Pot Forms**
- **Slab Built Container**
- **Wheel Thrown Vessel**

- Texture
- **Clay Properties**
- **Preparing the Clay**
- **Tools: Physical and Verbal**
- Build a Paperclay Sculpture

- Pinching- Teacups
- **Coiling- Woven Dish**
- **Slab- Vases/Candle Holder**
- **Slabs,Molds, Tiles**
- **Sculpture**

- The Wheel
- Thrown Tableware
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- Applying Glazes

PAHS Ceramics II

Unit I: Intro and Review

Sub Unit: Syllabus

Sub Unit: Review of Operations

Sub Unit: Pinch Pot Forms

Sub Unit: Slab Built Container

Sub Unit: Wheel Thrown Vessel

Unit II: Working with Clay

Sub Unit: Texture

Sub Unit: Clay Properties

Sub Unit: Preparing the Clay

Sub Unit: Tools; Physical and Verbal

Sub Unit: Build a Paperclay Sculpture

Unit III: Hand-Built Forms

Sub Unit: Pinching- Teacups

Sub Unit: Woven Dish

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Unit IV: Thrown Forms

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Unit V: Surface Decoration

Sub Unit: Texture

Sub Unit: Color

Sub Unit: Printing Techniques

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Sub Unit: Applying Glazes

PAHS Ceramics II

Ceramics II

Scope & Sequence

Common Kiln Types

Variables

Stages of Firing

Additional Firing Techniques

Unit VI: The Firing Process

Sub Unit: Common Kiln Types

Sub Unit: Variables

Sub Unit: Stages of Firing

Sub Unit: Additional Firing Techniques

Getting Started with Mixed Media

Adding Extras

Combining Media with Fired Clay

Installation Art

Aesthetic Scanning

Unit VII: Mixed Media

Sub Unit: Getting Started with Mixed Media

Sub Unit: Adding Extras

Sub Unit: Combining Mixed Media with Fired Clay

Sub Unit: Installation Art

Sub Unit: Aesthetic Scanning

Wheel detail

Tools and Materials

Boards

Drying Rack

Reclaiming

Unit VIII: Studio Habits

Sub Unit: Wheel Detail

Sub Unit: Tools and Materials

Sub Unit: Boards

Sub Unit: Drying Rack

Sub Unit: Reclaiming

Studio clay bins

Dry Bins

Slop Bucket

Plaster Bats

Clay Bags

Unit VIIII: Reclaiming Clay

Sub Unit: Studio Clay Bins

Sub Unit: Dry Bins

Sub Unit: Plaster Bats

Sub Unit: Clay Bags

Clay Rattle

Clay Whistle

Clay Beads

Clay Weaving

Unit X: Supplemental Activities

Activity: Clay Rattle

Activity: Clay Whistle

Activity: Clay Beads

Activity: Clay Weaving

Chapter 1

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Introduction to Clay

Students will:

-identify the basic properties of clay.

- discuss how ancient potters found, formed, fired, and decorated clay.

- understand the Greek red-black figure ceramics.

- design a work in the classical style.

Prepare, discover and build with clay learning key art historical and interdisciplinary connections.

Earth, Water, Fire:

Clay is the result of igneous rock, which makes up the entire earth's surface. Clay has microscopic compositions and platelets, or crystallographic structures. The ability to hold together while being shaped gives clay its plastic quality.

Origins of Ceramics:

Of all the arts, ceramics probably has the longest history dating back to the Stone Age. Figures of women, men, and animals are some of the earliest clay objects.

Early Techniques: Production; knowing where to dig the best clay, deciding which type of clay was best suited to a particular use, transporting the cay, removing any impurities, blending in other materials to strengthen or improve clay, forming the desired shape, adding design elements, drying the work.

Elements of Design: Shape and Form
Drying clay, Decorating

Principles of Design: Contrast
Glazing and Firing

Art History:

Narratives on Clay: *A Global Interest*

Narrative art tells stories and the Ancient Greeks were the first to paint on clay pots as a way of telling stories. They painted action scenes featuring the human figure as early as the Bronze Age (around 2900-2000 BCE).

Greek vessels; Hydria, Lekythos, Volute Krater, Amphora, Oenochoe, or Kantharos.

Ceramics II

Scope & Sequence

- **Common Kiln Types**
- **Variables**
- **Stages of Firing**
- **Additional Firing Techniques**

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Chapter 2

Working with Clay

What kind of clay body do we work with in the studio? Do they have similar qualities? Why does clay continually challenge the artist? The key factors to learn about are plasticity (how easy or hard the clay is to shape), shrinkage, texture, and moisture.

Prepare, discover and build with clay learning key art historical and interdisciplinary connections.

Clay Properties:

Plasticity refers to the amount of flexibility in clay. A lot of factors can change the body of clay, making it more rough or more smooth.

All clay shrinks as it dries. Clay needs to be monitored so it does not dry too fast. Clay will also shrink again when it is fired in a kiln.

Texture:

Visual texture refers to an implied sense of texture that the artist creates through the use of various artistic elements such as line, shading, and color.

Actual texture refers to the physical rendering or the real surface qualities we can notice by touching an object.
attention to specific areas within it.

Preparing the Clay:

Clay should always be de-aired before you build any project or work of art.

Air pockets in the clay can throw a wheel thrown item of center or distort the shape of a hand-built slab.

Kneading and Wedging will eliminate air bubbles and keep the internal structure of clay more cohesive.

Tools:

Physical:

Rib, Wire, Pointed Wooden Stick, Needle Tool, Discarded Kitchen Utensils, Sponge, Water Bottle, etc.

Sketchbook, Project Proposals, Slides of your work for a portfolio.

Visual: Aesthetics; a branch of philosophy that deals with beauty. Shape and Form, Line, Color, Space, Texture, Balance, Unity, Proportion and Size, Movement, Rhythm, Emphasis, Pattern, Mood, Tension, Ideals.

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Build a Paperclay Sculpture:

Students will build a paperclay structure that reflects the architecture of a specific culture.

Students will use geometric forms in their design.

Archetecture had been an essential part of every culture's development.

Buildings showcase cultural style, and social and economic culture.

Chapter 3

PAHS Ceramics II

Ceramic II

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Hand-Built Forms

Objectives: Students will learn 3 basic hand-building methods, explore molds, tiles, and sculptural techniques, and create an animal sculpture using two hand building methods.

Ceramic works will be made using pinch, coil, and slab building techniques.

Use 3 types of molds to understand how to choose the best mold for a particular purpose.

Create ceramic tiles and an imaginative sculpture.

Pinching:

Using the pinch method, you hand-build and forms by squeezing clay between the thumb and fingers. Press clay with one thumb, pinch while turning, move up, pinch, and turn, smooth cracks and moisten fingers, shape the rim and scrape with rib.

Joining two pieces of clay: slip scored edges, join slipped pieces, apply coil seam, smooth over edges.

Variations: Using a dowel, Large Shapes, The Hollow Sphere, Making a Rattle

Art History: Create a tea cup set; How are English and Japanese tea ware aesthetics differtent?

Coiling:

Making a Coiled pot: Using the coiled method you build forms by rolling clay into a long, thin piece. Coiling is very versatile to make many different forms.

How to Extrude Clay: An extruder is a simple mechanical device that compresses clay and forces it into hollow tubes of different sizes depending on the die you choose. You can make coiled or extruded forms that are symmetrical, refined and smooth, or rough and primitive. Extruders are often used when many evenly made coils are required, such as for a large sculptural work.

Art History: Discovering Jomonware

The pottery shards that remain from Jomon culture help archaeologists piece together it's 10,000- year- old history. These pots served both decorative and practical purposes. These artists existed in the Japanese culture(about 9,000 to 300 B.C.)

Woven Dish Slab:

Students use the extruder to create a woven dish weaving the different coils to create a form.

Students will use a plaster form to dry the woven form onto a functional piece of artwork.

Students will possibly use handles or feet to add to the design and function of their ceramic piece.

Vase/ Candle Holder:

Students will create their vase on the wheel. Students will let this piece dry to the leather hard stage. Students will then use the additive and subtractive method to design their artwork but also keep the form for function.

Students will create a candle holder form on the wheel. Students will let this piece dry to the leather hard stage. Students will then systematically use a tool to create holes for the light to escape. Design and function are key elements.

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<u>Slabs, Molds, Tiles:</u> A slab is a flat piece of clay rolled out by hand with a rolling pin or on the slab roller.

How to make Slabs: Use new clay and press it flat. Roll clay between guide sticks or adjust slab roller settings. Make sure that there are no air bubbles and that the clay is an even thickness.

Soft Slabs: These slabs are ideal for using with molds. The clay is flexible and can be formed into many shapes.

Using Molds: Three different types of molds exist; the sling mold, the press mold, and the drape mold.

Stiff Slabs: These slabs are used to make boxes and geometrically shaped containers, tiles, and sculptural pieces.

Tile Making: The extensive use of tiles in architecture has endured for nearly 6,000 years.

Relief: is an image that has been carved, modeled, or molded onto a fixed background.

<u>Sculpture:</u> is often made using multiple techniques such as coil, slab, and pinched in combined in one work.

Representational: depicting a person, animal, or object.

Nonrepresentational: an abstract work that induces an emotion, mood, or intellectual state in the viewer through its sensory and formal qualities.

Sculpture in ceramics often uses supports and braces.

Art History: Horses; students research the historical and contemporary interpretations in clay of horses.

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Chapter 4

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Thrown Forms

Objectives: Students will;

-throw basic forms on the pottery wheel.

-will trim a foot on their thrown pieces.

-create lids, handles, lips, and spouts that complement the thrown form.

- make efficient use of body mechanics to throw safely.

The Wheel: Potters have historically used a round, spinning surface to throw pots.

Centering and Coning: Centering is the first step in throwing pots. Coning facilitates the centering process by causing particles of clay to slide together and "line up" in the same direction.

Opening the Dome: brace thumbs together, press down and out from the center, make a smooth base, squeeze and compress the rim.

Throwing the Cylinder: press clay from both sides, raise walls to final height, collar the walls, cut rim to straighten, separate clay from the bat with a wire.

Trimming: mark thickest area of wall with thumbnail, mark base for foot, check for the center, stabilize the centered pot, remove clay between mark on wall and mark on base, create the foot, clean the foot inside, burnish the foot.

Thrown Tableware: used for function.

Throwing the Bowl: shaping the bowl, compressing the base, raise and flare the wall, trim a foot.

Throwing the Plate: keep clay centered while pressing down to expand, open from center into a shallow bowl shape, compress at the base, shape the rim.

Art History: One of the most famous sets of plates made in contemporary times is that found in the Dinner Party by Judy Chicago.

Lids and Spouts:

Throwing a flat lid with a knob- measure with calipers, shape the lid, smooth with a sponge or leather, shaping a knob, angle the edge of the lid.

Throwing a flat lid with a flange- flat lid with flange resting on the pot shoulder, shape the lid, smooth flat with a sponge or leather.

Throwing a dome lid: dome lid resting on flanged rim, make a pot with a wide rim, split the rim.

Pouring lips and spouts: a pouring lip is at the top of the vessel, and is made seamlessly from the clay that is thrown. A spout is an attached piece, made separately.

Ceramics II

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Handles: can be decorative or functional. Handles can be pulled, coiled, or thrown.

Making a pulled handle, Lug handles, thrown handles, and attaching the handles.

Art History: Trade in the ancient Mediterranean was facilitated by a ceramic vessel type known as the *amphora*.

Teapots: should be carefully planned out and designed, handle over lid, or handle on the side.

LINE: is an Element of Design used in ceramics to emphasize the form of the work of art and/or texture.

Making the teapot: throw the body of the teapot, measure the diameter of the opening and create a flanged lid, pull or throw the handle, shape it and allow it to stiffen.

Sculpture: is often made using multiple techniques such as coil, slab, and pinched in combined in one work.

Representational: depicting a person, animal, or object.

Nonrepresentational: an abstract work that induces an emotion, mood, or intellectual state in the viewer through its sensory and formal qualities.

Sculpture in ceramics often uses supports and braces.

Art History: Horses; students research the historical and contemporary interpretations in clay of horses.

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Chapter 5

Surface Decoration

Objectives:

- identify techniques for using color and texture in surface decoration.

- describe the history of blue-and white ware and its impact on the arts

-demonstrate the successful use of tools, colorants and glazes.

- design original surface decoration for ceramic ware.

Texture: can be added to a clay piece any time before your piece is fired.

Impressing: press with a tool into a clay surface, and the texture, design, or mark left on the clay becomes a low relief of your tool.

Incising: cutting into the surface of the clay.

Applique: the process of applying one piece of clay to another. This includes coils, cut-outs, pads or clay designs on the rim or the form.

Piercing: holes in clay is a decorative technique used to create a dramatic effect by playing with light and the contrast between the inside and the outside.

Burnishing: ancient method of finishing an unglazed leather-hard pot that involves rubbing

Color: adding color or using different colored clays can enhance the artwork.

Colored Clay: marbling can be created by combining different colored clays together.

Inlaying: impressed or incised marks with soft clay of contrasting color or with colored slip. The inlay is the clay filling.

Oxides and Carbonates: are basic metals combined with oxygen (oxide) or carbon (carbonate).

Colored Slips: a slip is a mix of extremely fine clay with water. Slip can be colored.

Underglaze: is the process of painting on the surface of greenware or bisqueware.

Techniques for using Color: Sponging, Spattering, Brushing, Masking, Paper Resist, Wax Resist, Slip Trailing, Sgraffito, Mishima, Terra Sigillata

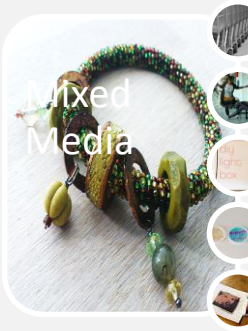
Printing Techniques: Transfer printing, Monoprints, Photo Emulsions, Computer-generated Decal transfers

Glazes: Silica, Flux, Alumina, Low- Fire, High-Fire, Over Glazes and Paints, Paint

Ceramics II

Scope & Sequence

- Common Kiln Types
- Variables
- Stages of Firing
- Additional Firing Techniques



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Printing Techniques: Transfer printing, Monoprints, Photo Emulsions, Computer-generated Decal transfers.

Glazes: Silica, Flux, Alumina, Low- Fire, High-Fire, Over glazes and Paints, Paint

Appling Glazes: Dipping, Pouring, Brushing, Spraying,

Chapter 6

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Common Kiln Types

Objectives: Students will:

- Choose a suitable firing technique for their work.
- Understand how to safely and effectively load a kiln.
- Identify causes of firing problems and find appropriate solutions.
- Discuss traditional firing methods

Electric Kilns:

- Easy to run and simple to use, it is fitted with evenly spaced heating elements that encircle the firing chamber. Used for bisque and glaze firing.

Gas Kilns:

- Fueled by natural gas that is delivered via hookup to municipal utilities or from tanks similar to those used for liquid propane.

Variables in Firing

Atmosphere- mixture of gases in the kiln. Potter's can create a variety of glaze effects by controlling the kiln's atmosphere.

Elements of Design: Color

- Color appears when our vision responds to different wavelengths of light.
- Glaze firing can "make or break" the success of a ceramic piece.

Temperature:

- Potters use pyrometers which are tools to gauge the firing temperature.
- Pyrometric cones are made of a series of specially controlled ceramic formulas and are manufactured to soften and bend when a specific amount of heat has been absorbed.

Stages of Firing

Bisque Firing: changes the chemical structure of the clay and turns it to ceramic.

Glaze Firing: happens after the bisqueware has been fired. Glazes react differently in the kilns heat, space, and time. Precaution is needed for loading the kiln because the glaze can melt and drip onto the shelves.

Principles of Design: Movement and Rhythm

- Movement is a design principle used by many artists in different ways. It can be used physically or created by te use of line and pattern on a piece.
- Rhythm is an ordered movement made by the repetition of visual elements.

Works in a Series: working with a big idea or theme; a group of pots, forms, or figures.

Finding Inspiration: looking at natural shapes or forms, inspiration from other artists, visiting museums or galleries.

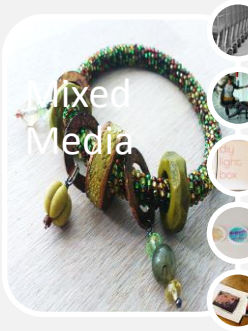
Art History: Peter Voulkos and the Birth of Ceramic Art

Firing Problems and Solutions: inadequate venting, firing too fast, overfiring, cooling too rapidily

Ceramics II

Scope & Sequence

- Common Kiln Types
- Variables
- Stages of Firing
- Additional Firing Techniques



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Additional Firing Techniques

Bonfire: most ancient firing system, relatively fast b/c the combustibles used to fuel the fire burn quickly.

Pit Firing: is more effective than the bonfire method because the earth walls insulate the firing chamber and maintain its heat.

Sawdust Firing: can be done in a pit firing or in a metal trash can.

Wood Firing: controlling a wood firing is difficult- success relies upon the investment of time, skill, and hard work.

Saggar Firing: a saggar is a fire-resistant. It can be made of brick, a large pot that can be turned upside down over what you're firing, or other fire proof material.

Raku Firing: is a fast-paced, fun process to witness or participate in. Previously bisque and glazed pieces are fired quickly to a low heat that is sufficient to melt the glaze.

Chapter 7

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Mixed Media- Getting Started

Students will:

-observe and discuss a variety of ways to combine clay with other materials in artworks.

- experiment with planning, combining, and attaching a variety of non-ceramic materials to fired and unfired clay works.

- create a mixed media wall piece in three segments using multiple forms that relate to each other thematically.

Collecting Useful Materials: gathering materials to use with clay for mixed media pieces such as; beads, pieces of wire, coins, glass, fiber, fabric, buttons, yarn, ceramic shards, metal or wood.

Planning your work: Research artists and Mixed media artwork using clay.

Adding Extras: You can combine clay with a wide range of other materials to create both functional and artistic features.

Wood: reeds, branches, or driftwood that is natural, varnished, or painted.

Handles: wood combined with leather straps, string, wire, plastic tubing or rope.

Pedestals: wooden stump, a small table, post nailed to a base set off your piece.

Mounting Surfaces: inverted L-shaped mounting shelves, or wooden slab.

Textiles: felt, fake fur, yarn or tassels.

Metals: knobs and hinges for lids, handles, and other metal accessories for functional ware.

Plastics: plastic covered wire holds its shape.

Glass: simple add-ons such as glass beads, marbles, or pieces of colored glass.

Non-Glaze Surface Covers: acrylic paints, permanent markers, shoe polish, crayons, or pastel.

Combining Media with Fired Clay: insert, attach, or fasten.

Single Formed Construction:
Involves combining an individual clay form with different media after the clay has form has been fired.
Insert: add loops of coiled clay to hold objects, or carve holes in the clay where you intend to insert the objects.
Attach: trace the object you plan to attach against the object and trace.
Fasten: use a narrow dowel rod to make a hole into the clay, allow space for shrinkage.

Ceramics II

Scope & Sequence

- Common Kiln Types
- Variables
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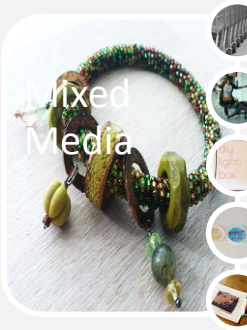

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Combining Media with UnFired Clay:
If you know the properties of the materials you use, you'll better able to predict the results.

Paperclay- is versatile and strong. It doesn't shrink, it repairs cracks, and weighs less than ordinary clay.
Organic Material-

Glass- glass can be fired over glazed areas or alone on a bisque surface.

Metal- different metals have different melting properties. Copper, Brass, and aluminum will melt and fuse with clav.

Installation: art that incorporates a range of different media and materials in a three dimensional space.

Aesthetic scanning for mixed media and installation art:
- look at the Big picture
  - describe the sensory qualities of shape, line, color and space.
- move onto the little picture
  - describe the shapes used (square, rectangle, oval)

Lesson Plan Example

PAHS Ceramics II

Ceramic II

Scope & Sequence

- Syllabus
- Review of Operations
- Pinch Pot Form
- Slab Built Container
- Wheel Thrown Vessel

- Texture
- Clay Properties
- Preparing the Clay
- Tools: Physical and Verbal
- Build a Paperclay Sculpture

- Pinching- Teacups
- Coiling- Woven Dish
- Slab- Vases/Candle Holder
- Slabs,Molds, Tiles
- Sculpture

- The Wheel
- Thrown Tableware
- Lids and Spouts
- Handles
- Teapots

- Texture
- Color
- Printing Techniques
- Glazes
- Applying Glazes

Title: Pinch Pot Form

Essential Questions: What skill sets did you learn in Ceramics I and how can you build on those previously learned techniques and processes?

Objectives: Identify the technical and aesthetic ceramic techniques employed in a creating a ceramic work of art in hand building, and wheel throwing.

Vocabulary: aesthetics, banding wheel, bat, bisque, bone dry, centering, ceramics, clay body, coiling, cone, coning, drape mold, drying, earthenware, extruding, firing, glaze, greenware, hand-building, hump mold, kiln, kneading, leather-hard, low-fire, mishima, mixed media, mold, mosaic, overglaze, paperclay, pinching, plasticity, relief, scoring, slip, sgraffito, shrinkage, slab roller, stoneware, throwing, traditional pottery, trimming.

Teaching Strategies/Assignments/Graphic Organizers/Activating Strategy:

Instruction:

DQ#1: What are some technical or aesthetic differences between similar clay pots that make them structurally correct?

- PowerPoint and Discussion
  - Students compare their pinch pot form with other artist work.
  - Students discuss proper form
- Students work in groups to complete the Pinch Pot step-by-step worksheet
  - Groups share out with the class
- Introduce closed pinch pot form Challenge

DQ#2: What can you make using the pinch pot method that has the proper form but a beautiful aesthetic presence?

- Research pinch pot sculpture using clay. For example: Mug, plant holder, Rattle, etc.

DQ#3: What stage do you carve into the surface of the clay to create a clean design using good craftsmanship?

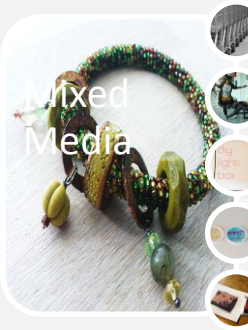
- Project proposal and design in pencil
- Complete practice clay piece creating texture and pattern

PAHS Ceramics II

Ceramics II

Scope & Sequence

- Common Kiln Types
- Variables
- Stages of Firing
- Additional Firing Techniques



- Getting Started with Mixed Media
- Adding Extras
- Combining Media with Fired Clay
- Installation Art
- Aesthetic Scanning

- Wheel detail
- Tools and Materials
- Boards
- Drying Rack
- Revealing

- Studio clay bins
- Dry Bins
- Slop Bucket
- Plaster Bats
- Clay Bags

- Clay Rattle
- Clay Whistle
- Clay Beads
- Pocket Vase
- Clay Weaving

Summarization Strategy:

Rubric:

Creating a unified ball of clay

Opening up the form

Slip and Score Method

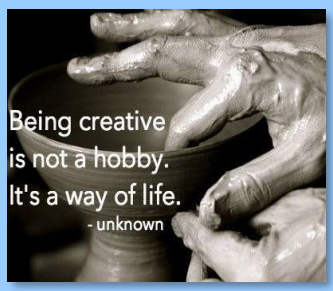
Craftsmanship

Students participate in a classroom critique discussing different strategies used to create strong work of art…

Final submission of student evaluation

Course: Ceramics II

2016-2017



Ceramics II

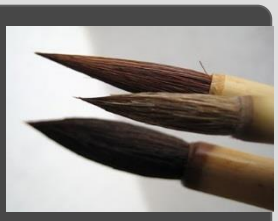
Mrs. Lees

Room: G3

Course Description

Ceramics II will explore the elements and principles of art with a special focus on shape, form, space, color, and texture. Students will experiment with clay by hand-building, wheel throwing, and working with slip and molds. Students will study methods of assembling clay pieces, adding texture, and glazing. This course is designed for any student with an interest in clay and can also be a supplement to students on the "Art Major" track.

PROJECTS



HANDBUILDING

Pinching
Slab Building
Coiling
Types of Clay

Wheel Throwing

Centering, Forming the walls, Opening the vessel, Releasing Form
Thrown Forms- Cylinder-Set

Surface Decorating

Glaze, Underglaze
Slip
Texture Glazes
Glaze Pencils and Pastels

Art History

Elements of Design 3D

Principles of Design 3D

Important Studio Information

Reclaiming Clay
Tools: sponge, plastic utensils, bins, bats, canvas board,
Slab Roller, Plaster table
Kiln
Ceramic Wheel
Locker
Drying Cabinet
Sinks

☑ PUT YOUR NAME ON YOUR ARTWORK!

CLASS MATERIALS

SMOCK ☑

ZIPLOCK BAG ☑

PLASTIC BAG ☑

CLASS EXPECTATIONS

Prompt **Polite**

Prepared **Productive**

CLEAN SHARED STUDIO SPACE

GRADING

20% Homework
30% Teacher Summative: Quiz, Textbook, Studio!
50% Common Summative: Projects

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