

Trinity Area School District

Course: Ceramics II Grade: 9-12	Overview of Course : Ceramics II focuses on the further development of a studio thinking disposition in the student. Studio processes of increasing complexity including combining multiple techniques are taught. The role of student as artist with an individual ‘voice’ is introduced. Alternative firing techniques such as Raku Firing are examined and practiced.		
Overarching Big Ideas, Enduring Understandings, and Essential Questions			
Medium Understanding	9.1.12: A: Know and use the elements and principles to create. B: Produce, review and revise original works of art. C: Integrate and apply advanced vocabulary. J: Analyze and evaluate the use of traditional and contemporary technologies for producing works in the arts.	Clay is a versatile and inviting medium for creative expression and the creation of utilitarian ware. Clay, as a medium, has almost unlimited potential to realize individual artistic vision. Clay is made up of specific chemical compositions which undergo predictable changes during the process of creating and firing ceramic ware.	What limits exist in scope and scale of ceramic work? Why is it important to understand the changes ceramic ware goes through as work is completed? What time and space considerations must be made when creating with the medium of clay?
Technique Understanding	9.1.12: A: Know and use the elements and principles to create. B: Produce, review, and revise original works of art. D: Demonstrate specific styles in combination through production. E: Create a unifying theme that reflects skill in processes and techniques. G: Analyze the effects of practice.	Deeper knowledge about specific techniques for creating with clay will encourage more complex work. Combination of techniques will produce visually interesting and content specific work.	What limits exist in specific techniques and how can those limits be overcome? How can techniques of production be combined to create new forms? Which techniques are more suited for specific forms?
Craftsmanship	9.1.12: A: Know and use the elements and principles to create. B: Produce, review and revise original works of art.	Investing time and energy in craftsmanship builds self-confidence and character. Identifying as a creative individual promotes adaptive and courageous behavior throughout life.	What are some benefits taking your time and doing the best work you are capable of?

	<p>D: Demonstrate specific styles in combination through production.</p> <p>E: Create a unifying theme that reflects skill in processes and techniques.</p> <p>G: Analyze the effects of practice</p>	Developing a sense of craftsmanship teaches engagement and persistence despite difficulty	
Community	<p>9.1.12: A: Know and use the elements and principles to create. B: Produce, review, and revise original works of art. C: Demonstrate specific styles in combination through production.</p> <p>9.2.12: L: Identify, explain and analyze common themes, forms and techniques.</p> <p>9.3.12: B: Determine and apply criteria to a person's work and works of others in the arts.</p>	Working in community builds trust and interdependence. Diverse population within community offers opportunity for both conflict resolution and growth through new ideas.	What are the challenges and bonuses of working with a diverse group of people towards a common goal?
Critical Reflection	<p>9.3.12: A: Compare/Contrast; Analyze, Interpret, Evaluate. B: Determine and apply criteria to a person's work and works of others in the arts. C: Systems of classification for interpreting and forming a critical response.</p> <p>9.4.12: C: Audience environments influence individual aesthetic response D: Philosophical position identified in works in the arts.</p>	Reflection on successful and/or inadequate work promotes greater understanding of the how's and why's of design concepts. Understanding the process behind the work of another individual promotes greater understanding of one's own processes.	What bonuses can be obtained through reflection and formal critique? What can be understood about the intent of an artist by studying their design choices?
Historical Considerations	<p>9.2.12: A: Explain historical context in a work of art. C: Relate works to the styles and periods in which they were created.</p>	An understanding of the place of ceramics throughout culture and time helps to foster understanding of ones own place in the continuum of ceramic art and the greater art community.	Why is it important to study the art of other times and cultures? How can studying the art of other times and cultures help us to improve our own art and the message in conveys?

	E: Historical events and culture impact works of art. 9.3.12: D: Interpret works from different societies using the vocabulary of critical response. 9.4.12: B: Effects that works have on groups, individuals and the culture.	Understanding the reasoning behind specific works of art throughout history results in personal reflection into one's own reasoning.	
Safety	9.1.12: H: Incorporate the effective and safe use of materials, equipment and tools into the production of works in the arts at work and performance spaces.	Taking time to understand safety considerations in regards to material and equipment results in a safe and successful work environment.	How does adherence to safety policies enable us to create better work?

Big Ideas, Enduring Understandings, and Essential Questions Per Unit of Study
(These do NOT "spiral" throughout the entire curriculum, but are specific to each unit.)

Weeks 1-3	Sgraffito	Sgraffito Technique Designing in positive and negative space	9.1.12 9.2.12 9.3.12 9.4.12	How to achieve balance in composition through the interplay of positive and negative space.	How can you design a balanced and interesting composition using only two colors?		
Weeks 4-6	Agateware	Historical connections Agateware Technique Large forms on Potter's Wheel Nerikomi	9.1.12 9.2.12 9.3.12 9.4.12	Agateware through time and culture (England/Japan) Larger forms on the Potter's Wheel call for additional considerations. Designing surface to fit form	What is Nerikomi and where did it start? How do you decide whether Nerikomi or Agateware is the correct technique for a specific vessel?		
Weeks 7-9	Textured/Altered Surface	Incorporating surface texture Glaze Interactions on textured surface	9.1.12 9.2.12 9.3.12 9.4.12	Glaze reacts to different surface textures in unique but predictable ways.	Which glazes work on a heavily textured surface, why? Which glazes are better suited to smooth textures, why?		
Weeks 13-15	Lidded Forms	Lidded Forms on Potter's Wheel Slab Boxes with lids	9.1.12 9.2.12 9.3.12 9.4.12	Considerations of designing interlocking forms	How are calipers used in the construction of lidded forms on the Potter's Wheel?		

				Different forming techniques are best done at specific times of moisture content.	What is the correct stage of clay when assembling a slab built form?		
Weeks 10-12	Anatomy Assembled Forms	Teapot Construction Facial Anatomy	9.1.12 9.2.12 9.3.12 9.4.12	Design and compositional considerations in joining forms Balance and proportion in facial anatomy	What ratios can be used to construct facial anatomy? What is 'throwing off the hump'? What is the anatomy of a teapot?		
Weeks 16-18	Compositional flow between multiples	Composition on surface Balance, flow, and rhythm between separate pieces	9.1.12 9.2.12 9.3.12 9.4.12	Creating a balanced composition that spans multiple pieces to encourage a sense of rhythm in design	How is rhythm used when creating flow across multiples?		