

**New Paltz Central School District
ART
High School/Studio in Ceramics**

UNIT/ESSENTIAL QUESTIONS	SKILLS/TECHNIQUES	HISTORY/CULTURE/SUGGESTED LESSONS
<p><u>The Nature of Clay</u></p> <ul style="list-style-type: none"> • How do we use the clay studio? • Who has responsibilities for the studio? • What equipment, tools and clay can be accessed? • Which clay bodies do we use? • How does clay respond when applying various texture techniques? • How are the elements and principles of art relevant in ceramics? 	<ul style="list-style-type: none"> • Orientation to clay studio. • Types of clay, tools, firing. • Clay/ceramic terms including elements/principles for ceramics. • Texture techniques – modeling, sgraffito, mishima, incise, relief, impressions. • Texture/tile demo/samples to initiate the “feel for clay.” 	<ul style="list-style-type: none"> • Students will know scientific, historical and cultural uses of clay and discuss various historical/cultural samples. • Discussion of the origins of ceramics, use of a timeline, individual research/presentation from ceramic publication – <i>Ceramics Monthly</i>, <i>Clay Times</i>, <i>Davis’ Ceramic Timeline</i>, etc.
<p><u>Pinch Method: Burnished, Flanged Primitive Fired Vessels and Kiln Gods</u></p> <ul style="list-style-type: none"> • What are the hand building techniques? • What is primitive firing? • How is a finished, nonporous surface created without glaze? • What is flange? • What are the lore and traditions surrounding primitive firing methods? 	<ul style="list-style-type: none"> • Pinch method: construction of a flanged, burnished pot and kiln gods. • Students will learn the pinch construction method and gain control of clay (guided clay mediation from <i>Finding One’s Way with Clay</i>). • Students will be introduced to cultural aesthetics of primitive firing methods. • Primitive firing participation (sawdust/pit fire). 	<ul style="list-style-type: none"> • Native American, African, or other methods utilized and/or studied. • Use of engobes. • Conceptual/abstract design. • Study works of Lucy Lewis and Maria Martinez for Native American research. • “Legacy of Generations” video and/or article in <i>Clay Times</i> celebrating Native American methods. • PowerPoint presentation of class work/firing.

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<p><u>Pinch/Modeling: Ocarina</u></p> <ul style="list-style-type: none"> • What is ocarina? • What are the designs, function, culture, and history of the ocarina? • How do you make an ocarina? 	<ul style="list-style-type: none"> • Pinch method: construction of a sculptural/functional musical instrument. • Problem solving according to form and function. • Zoomorphism introduced. 	<ul style="list-style-type: none"> • Provided demo/samples: historical, cultural, and contemporary design. • History of clay whistles. • Emphasis: Peruvian culture. • Internet research, video, and PowerPoint presentation.
<p><u>Ceramic Jewelry: Faience or Egyptian Paste</u></p> <ul style="list-style-type: none"> • What is Egyptian Paste? • What kind of clay body is it? • What is “short” clay? How does it glaze? • What kind of wire is used in the kiln? 	<ul style="list-style-type: none"> • Pinch/modeling methods: creation of ceramic jewelry (scarabs, amulets, etc.) with experience working with unusual clay body and studio experience regarding the firing concerns of self-glazing clay. 	<ul style="list-style-type: none"> • Historical research on Egyptian use of what is now called “Egyptian Paste”. • Egyptian history, culture, symbols, hieroglyphics. • Texts, Internet research, PowerPoint presentations.

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<p><u>Coil Method: Vessels, Instruments, Sculpture</u></p> <ul style="list-style-type: none"> • What is the coil construction method? • How can a hand built piece be smooth, symmetrical, and graceful? 	<ul style="list-style-type: none"> • Learn and perform the coil construction methods of the Southwestern Native American pueblos. • Use of puki - creating smooth, symmetrical form based on forms researched. 	<ul style="list-style-type: none"> • Zoomorphic, geometric design, and glyphics. • Research on Native American tribes. • Texts, Internet research, PowerPoint presentations. • Glazing methods. • Demonstration/samples.
<p><u>Slab Method: Chinese Ritual Boxes, Native American Canteens</u></p> <ul style="list-style-type: none"> • How does the ceramic artist “tend” to clay and successfully construct forms by joining clay in various stages? 	<ul style="list-style-type: none"> • Use slab construction techniques with geometric forms/templates or slump/drape molds. • Gain control over the stages of clay and advanced joining techniques and strategies. 	<ul style="list-style-type: none"> • Study slab forms such as Chinese ritual boxes/vessels that include slab lids, feet, and cultural research- possibly apply other cultural influences.
<p><u>Wheel Method</u></p> <ul style="list-style-type: none"> • Why throw on a wheel? • What are the aesthetics, possibilities, and techniques used to create wheel thrown vessels? 	<ul style="list-style-type: none"> • Wheel orientation, demonstration, guided practice. • Centering, coning, opening, raising, trimming, and use of tools, etc. • Glazing methods. • Japanese technique, aesthetics, and philosophy. • Notebook/sketchbook. • Studio practice – mugs, tea bowls, cylinders, pulled handles. 	<ul style="list-style-type: none"> • Japanese technique, aesthetics, and philosophy of the practice and process of wheel technique. • Guest artists may present different methods. • Students are encouraged to practice and develop as individuals without expectations of the product/emphasis on the process.

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<p><u>Field Study</u></p> <ul style="list-style-type: none"> • How can I learn from a museum or a visit to a local studio? 	<ul style="list-style-type: none"> • Participate, use resources, respond to, analyze, and understand the cultural dimensions and contributions of the arts. • Notebook/sketchbook. • Class discussion. • Documentation. • Assimilate information, methods, materials, and terms in studio practice. 	<ul style="list-style-type: none"> • Visit local galleries/studios. • Visit Metropolitan galleries, museums, studios, lectures. • Artists may visit the classroom. • Teacher will seek pertinent exhibitions and resources.
<p><u>Final Piece or Critique:</u> <u>Commemorative Place Setting,</u> <u>Formal, Written Critique.</u></p> <ul style="list-style-type: none"> • How do we process learned skills to create a new, original piece that has been researched and puts into practice all available techniques and materials? • How does a ceramic artist choose methods of creation? • How do we write about and evaluate art? 	<ul style="list-style-type: none"> • Integrate learned skills with conceptual design and make informed choices towards a final ceramic piece or • Use final art show or art museum/exhibit as a venue to practice formal written art critique methods/formula. 	<ul style="list-style-type: none"> • Conceptual ceramic artists studied (Judy Chicago) – trompe l’oeil, installation art, conceptual art, commemorative art. • Students will make choices regarding construction/design. • Written Artists Statement will accompany. • Formal critique methods will be employed for typewritten, formal critique. • Samples provided from published contemporary sources and/or guest- visiting art critic.

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Assessment

- Notebook/sketchbook – documentation of design strategies, research, observations, process, field study.
- Rubrics (see attached sample) and various critique style, studio performance, written quizzes and tests, oral presentation.
- Final Critique/Portfolio – documentation/representation of all work including digital image, slides, sketches, research, written evaluations, rubrics, and responses.