

TAMALPAIS UNION HIGH SCHOOL DISTRICT
Larkspur, California

Course of Study and Unit Plans

HONORS CERAMICS 2-3 INTERMEDIATE LEVEL

I. INTRODUCTION

Honors 2-3 Intermediate Ceramics is a year-long course (two consecutive semesters) of in-depth focus in the art of Ceramics and related materials. This course is offered at all of the District's schools as part of a four year sequential program in Ceramics, beginning with Art Explorations/Ceramics 1, Ceramics 2-3, 4-5, and continuing on to 6-7 or A.P.3D. This course is intended for Ceramics students who want a challenge above the expectations of Ceramics 2-3 and want a good preparation for the option to take A.P.3D. The outcomes of this honors course follow the expectations of Ceramics 2-3 with additional projects and more in-depth work aligned with the A.P.3D program. The overall goal of this course is for the student to begin to think and work as an artist and as a contributing member of an artistic community.

This course addresses the following Tam 21st Century goals:

Acquire, manage and use knowledge and skills

Think critically and creatively

Practice self-directed learning, decision making and problem solving

Pursue individual goals and aspirations

Develop skills needed for effective teamwork

This course addresses the following Student Learning Outcomes:

#1 Communicate articulately, effectively, and persuasively when speaking and writing

#3 Use technology as a tool to access information, analyze and solve problems, and communicate ideas.

#11 Interpret, experience, create, and/or perform artistic work

This course is designed to help students attain the state subject Content Standards

1.0 ARTISTIC PERCEPTION: Students respond to examples of ceramic art from contemporary and historical clay artists and sculptors expressing their own observations and perceptions using the vocabulary of the visual arts.

2.0 CREATIVE EXPRESSION: Students prepare original 3D ceramic (and related materials) art which reflects refined craftsmanship, technical skills and conceptual expression.

3.0 HISTORICAL AND CULTURAL CONTEXT: Students examine the

anthropological and cultural context of the ceramic arts through the history of civilizations, from styles and uses of pottery and sculpture, to its use as a sculptural medium and its use in architecture for decoration and as tiling material.

- 4.0 AESTHETIC VALUING: Students look at collections of artwork from selected ceramic artists and analyze and derive meaning from these works according to the elements of art, the principles of design, aesthetic qualities, and conceptual content.
- 5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS: Students apply their experience, discipline and skills in making art, creative expression, articulating thoughts, ideas, concepts, or narratives from a tangible sculptural form into other forms of expression such as writing, painting and commercial design.

II. STUDENT LEARNING OUTCOMES AND STATE STANDARDS

- A. Projects in this class will follow the standard curriculum for the intermediate level, Ceramics 2-3, but in addition, students may select projects from the following options:
 - 1. Demonstrate technical mastery with increasing complexity in creation of forms using the following techniques: forming (pinch, coil, slab, hump mold, trimmed wheel, sculpting, pulled handles, thrown knobs and spouts, raku and other alternative firing methods; Embellishment (marbled clay, mishima, slip trailing, slip and slab inlay, feathering and marbling, burnishing and terra sigilata, carving, majolica; technical aspects of ceramics (loading, unloading and firing of kilns, experimenting with glaze application and combinations. Increasing complexity can include combining multiple forms, integration of complex surface decoration techniques, such as a matched teapot with teacups, a figure sculpture (standing, in motion, or in a group composition).
 - 2. Keep an ongoing sketchbook/journal which records observations of art, museum visits, sketches and analysis, sketches or photos of images and sources of inspiration, assimilation of artwork styles and sources of inspiration, reflection, notes on technical information, methods and artists.
 - 3. Create works on basic themes of art: still life, figure, social/political, non-representational, landscape/nature, mixed media.
 - 4. Create an abstract sculpture based on an enlargement and/or simplification of a natural or common object.
 - 5. Explore use of alternative and found materials (metal/wire, wood, fiber, paper clay, cement, plaster, mosaic, transfer, printmaking, metal leaf, enamel, glass) to integrate into forming and decorating ceramic work.
 - 6. Create wheel thrown, hand built and sculpted works exemplifying the elements of art and principles of design as they apply to objects in space (line, form/volume, texture, movement, balance, unity, and

negative/positive space) from clay and related materials.; critique personal artwork 1:1 with teacher using the rubric from the A.P. College Board Studio Art:3D Design course.

7. Research a professional artist's style and technique and create a piece based on or inspired by the artist; present the information to the class in a PowerPoint slideshow with the student's own creation; or
8. Present orally or in written form an analysis of an exhibited artwork explaining the use of the elements and principles of 3D design (form, line, texture, color, balance, contrast, and positive and negative space, and idea content/concept).
9. Take a leadership position of responsibility in the proper use, care and maintenance of studio tools, materials and equipment.
10. Follow established studio procedures. Take a leadership position in glaze mixing, kiln loading and unloading, clay recycling, glaze testing and formulating. Follow established studio procedures. Take a leadership position in kiln unloading, clay recycling, glaze preparation.
11. Research: research art from different genres, cultures of different media: translate into 3D or 2D; power point for the class w/a piece inspired by/based on study.
12. Demonstrate an understanding of, and appreciation for the cultural heritage of different ethnic clay traditions. Complete a replica or inspirational piece from historical source and present it to the class or write a biography of the piece explaining the meaning and origins of its surface decoration, form and finish.
13. Gain an understanding of ceramics as a profession by interacting with visiting artists and visiting working studios or other examples of applied ceramics. Investigate and gain an understanding of living artists and their contemporary and innovative uses of clay as an art medium through a gallery visit (can be online) or contemporary ceramics literature. Integrate an influence from a contemporary artist into your own work.
14. Create work that uses image as metaphor to express an idea.

III. UNITS OF INSTRUCTION

A. Major Units of Instruction

1. Sources of Inspiration/Art History & Appreciation
 - a. Research art from different cultures, genres and 2D non-ceramic media
 - 1) Analyze and translate into 3D
 - 2) Make a piece inspired by/based on study
 - 3) Produce a PowerPoint presentation for the class
 - b. Art History Collaboration
 - 1) Form a group to choose and research a specific sequence the history of ceramic art

- 2) Demonstrate to the class a technique exemplifying the time period
2. Multiple Approaches to Forming and Decorating
 - a. Wheel forms: Throwing larger/ more complex forms and combining forms and techniques
 - b. Hand building: Techniques used to make large and complex forms armatures; use paperclay
 - c. Use of various methods and materials in the treatment of surface such as slip and glaze painting, underglazes, transfers, lino printing and embossing, various resist methods, impressed materials, color inlay
3. Contemporary Artists: Narrative
 - a. Sculpt a self portrait with elements that express personality, emotion or autobiographical reference/or a satirical bust or monument to a known person *regular class may just work on an anonymous bust*
 - b. Surface techniques such as: *silkscreen, lusters, neriage or agateware, monoprint....*
4. Experience of the Art World

Attend 2-3 more exhibits/museum shows than non-honors level

 - a. Study a required number (or more) of pieces, draw or photograph
 - b. Discuss in terms of Elements and Principles of Art and Design
5. Combined Thrown and Handbuilt Sculptural Forms
 - a. Surface Techniques: combining techniques
 - b. Paper Clay techniques
 - c. Alternative firings such as pit, saggar, soda (learn about if not physically possible.)
6. Living as an Artist
 - a. Participate in a group show of honors students
 - 1) Collaborate with other students to choose several works from each student
 - 2) Install the show
 - 3) Provide signage and labeling for the exhibit
 - 4) Promote exhibit by writing an article for submission to local news services such as *Tam News* or *Whole Tam Family*
 - b. Portfolio Preparation
 - 1) Photograph all finished work and include in digital portfolio
 - 2) Photograph work identified as potential AP pieces appropriately for AP Portfolio
 - 3) Maintain on-going written reflection of personal work and growth
 - c. Attend 2-3 more exhibits/museum shows than non-honors level
 - 1) Study some pieces, draw or photograph
 - 2) Discuss in terms of Elements and Principles of Art and

Design

- d. Community service
 - 1) Peer teach less experienced students or middle school students
 - 2) Perform community outreach in art-related volunteer activity
 - 3) Participate in the Empty Bowl Project

B. Enduring Understandings and Essential Questions

ESSENTIAL QUESTIONS:

1. What inspires an artist to create art?
2. Why do we look at art?
3. Why is some art “better” than other art?
4. How does an artist develop the ability to use materials to create art that visually expresses ideas?
5. How does an artist use image and symbol to develop and communicate his/her own unique “voice”?

ENDURING UNDERSTANDINGS:

1. Forming and surface design and techniques must have a degree of mastery in order for the artist to express his intent.
2. The creative process can be preplanned and/or it can be in response to the development of the artwork as it progresses.
3. Inspiration for creating art can come from many sources.
4. The creative process involves constant problem making and problem solving, thus flexibility, acceptance of change, and ability to assess and analyze work in process.
5. Artwork has meaning when viewed in the context of other artwork, reference to content meaning, historical relationships, personality and identity of the artist, our associations with images and materials.
6. Artwork can be purely “formal”.
7. Form and function are interrelated in good design.

C. Knowledge and Skills

1. Students will master forming skills so that the forms they create are intended and part of a design plan.
2. Students will master surface design skills so that the 2D effects that they create are purposeful and ultimately work to enhance the success of their 3D form.
3. Students will look at artwork and analyze and derive meaning from these works according to the elements of art, the principles of design, aesthetic qualities, and conceptual content.
4. Students will recognize how inspiration influences art making and how to find and use sources of inspiration.

5. Students will use classroom and internet resources to explore and teach themselves new techniques.
6. Students will gain confidence in their knowledge and communication skills through peer teaching.

D. Student Assessments

Students will be given the grading criteria and course expectations in writing at the beginning of the course.

1. Participation in creative activities and verbal and written critiques
2. Completion of assignments as assessed by the instructor referencing the rubric used by the College Board for A.P. Studio Art: 3D Design.
3. Completion of a sketch journal
4. Respectful use of the studio environment as assessed by the instructor
5. Prompt and regular class attendance
6. Authentic assessment of public reaction to exhibited work

IV. METHODS, MATERIALS, AND RESOURCES

A. Methods

The specific format for this course will vary in order to utilize the unique talents of teachers and the community to respond to the diverse range of students who elect this course. However each class will provide the following:

1. Direct experiences hand building, sculpting and on the pottery wheel involving the use of clay and other sculptural materials.
2. Lecture, demonstrations, and critiques by the instructor
3. Lecture and demonstrations by students
4. Student journal assignments including sketches of ideas and artwork observed, written critiques, reviews of art shows, notes and sketches for inspiration, reflection on own work, research notes on technical skills and methods.
5. Visual resources such as video, DVD's, slides, books, magazines, the internet
6. Visits to museums, galleries and art shows.
7. Opportunities for recognition through participation in class, school, and community exhibitions.

B. Materials

This is a hands-on course. Students will work with clay and related materials. There is no textbook but students will have access to a variety of reference materials such as: resource books, magazines, journals, DVD's, equipment and tools related to clay and 3D art making.

C. Technology

Computer, image and presentation software, Internet, digital camera, DVD's, videos

D. School to Career Goals

1. Guest artists visiting the classroom, virtual studio visits to artist's websites, visiting artist's studios and galleries.
2. Setting up student exhibitions for the community to view.
3. Interviews and perhaps internship or volunteering with people involved the making, exhibition, or criticism of art

E. Suggested Instructional Time Allocation

Art teachers in the District frequently teach multiple level classes which vary from teacher to teacher and site to site. Allocation of instructional time is therefore up to each teacher in relation to the other levels and subjects being taught during the same period.

In general, each teacher must find a balance of time between lecture/demonstration, student studio working time, and reflection/analysis/critique time.

V. ANCHORS OF STUDENT WORK

Anchors of student work will be the completed projects, verbal critiques, student journal/sketchbook, and the final art exhibit/portfolio.

VI. TROUBLE-SHOOTING GUIDE

Writing about art may cause some resistance from students so this requirement must be emphasized at the beginning as part of the Honors Ceramics program.

Students will need lessons on how to teach a class lesson in order to be successful so the rest of the students in the class can benefit from the content of the lesson. Students will need to review and conform to the copyright rules for artwork.

VII. COURSE ASSESSMENT

This course will be assessed through direct observation by teachers and administrators and responses to student and staff surveys.

VIII. GENERAL INFORMATION

Honors Ceramics 2-3 is a ten credit course (two semester sequence: five credits each) open to students who have completed the prerequisites. This course carries a weighted grade.

A. Prerequisites

Course prerequisites are: Art Explorations/Ceramics 1, or equivalent if student has prior training outside of the District; consent of instructor; a “B” or higher final grade in Ceramics 1.

B. Requirements Met

This course may be used as elective credit towards graduation but does not meet any specific graduation requirement.

This course has been approved by UC/CSU for the F/Visual & Performing Arts category.

Adopted: 10/3/94
Revised: 7/26/99
Revised: 8/8/02
Revised: 11/03
Revised: 5/08
Revised: 8/09
Updated: 3/21/11