Trinity Area School District

Course: Ceramics I **Grade: 9-12**	**Overview of Course** : Ceramics I focuses on the basic development of a studio thinking disposition in the student. Studio processes and equipment are taught. Clay as a medium for artistic expression and the creation of functional ware is explored. Theories of chemical composition and change in the firing process, historical and cultural expressions through clay, and the ability to reflect critically on their own work and that of others are examined.

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. Working in clay requires specific time and care parameters. Clay is made up of specific chemical compositions which undergo predictable changes during the process of creating and firing ceramic ware.	What are the stages of clay as it changes to ceramic ware through the firing process? 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.	Knowledge of specific techniques when creating with clay: - When using a potter's wheel, the student will be able to center, open, and raise walls consistently - Student will know how to create pinched forms with even thickness - Students can use coils both as structure and design elements. - Students can create straight sided forms using slabs - Students can model three dimensional objects using hands	What techniques can be employed in the creation of work in ceramics? How can techniques of production be combined to create new forms? Which techniques are better 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. 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	Investing time and energy in craftsmanship builds self-confidence and character. Identifying as a creative individual promotes adaptive and courageous behavior throughout life. Developing a sense of craftsmanship teaches engagement and persistence despite difficulty	What are some benefits taking your time and doing the best work you are capable of?
Community	**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. **9.2.12:** L: Identify, explain and analyze common themes, forms and techniques. **9.3.12:** B: Determine and apply criteria to a person's work and works of others in the arts.	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	**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. **9.4.12:** C: Audience environments influence individual aesthetic response D: Philosophical position identified in works in the arts.	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	**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. 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.	An understanding of the place of ceramics throughout culture and time promotes understanding about ones own place in the continuum of ceramic art and the greater art community. Understanding the reasoning behind specific works of art throughout history results in personal reflection into one's own reasoning.	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?
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

Weeks 1-2	**Pinch**	**Stages of Clay Chemical Composition Safety Issues Basic clay formation**	**9.1.12 9.2.12 9.3.12 9.4.12**	**Clay is a unique medium that performs differently at specific stages. Chemical composition changes during each stage. Safety practices in a studio environment**	**What are the stages of clay and what are the working limitations/possibilities of each? What chemical changes does clay go through during each stage? What safety items need to be taken into consideration in a studio environment?**		
Weeks 3&4	**Direct Modeling**	**Studio Culture Additive Techniques Firing Theory**	**9.1.12 9.2.12 9.3.12 9.4.12**	**Studio culture depends on each person doing their part. Clay must be joined correctly to remain joined through firing. There are different types of kilns and firings using different fuels.**	**What happens in the kiln? What is meant by a 'studio environment' and what is the role of an individual in such an environment? What is the best way to connect clay to clay**		

					successfully to survive the firing process?		
Week 5	**Glazing**	**Glaze composition. Techniques of glaze application**	**9.1.12 9.2.12 9.3.12 9.4.12**	**Glaze chemistry formulation effects outcome. Techniques of glaze application effect final outcome**	**What are some techniques for glaze application? What goes into a glaze that effects it's outcome?**		
Weeks 7-9	**Coil**	**Techniques of coil construction Positive/Negative Space Design Composition**	**9.1.12 9.2.12 9.3.12 9.4.12**	**Creating with coils offers a unique design challenge and opportunity Understanding of positive and negative space in composition**	**What is the difference between positive and negative space? What considerations go into a composition?**		
Weeks 10-13	**Potters Wheel Functional Vessel**	**Creating on the Potter's Wheel Form + Function**	**9.1.12 9.2.12 9.3.12 9.4.12**	**Using the Potter's Wheel is both technical and creative. Studio Practices – Why it's important to personally contribute to the functionality of the studio Form + Function = Attractive and usable pieces**	**What are the basics of using the Potter's Wheel successfully? What are some ways to create interesting form without sacrificing usability?**		
Weeks 14-17	**Tile Visual Depth Potters Wheel Creating with Intention**	**Creating specific forms on the Potter's Wheel Creating successful ceramic tiles Showing depth within limited space**	**9.1.12 9.2.12 9.3.12 9.4.12**	**It is possible to create shapes in repetition using the Potter's Wheel Visual depth can be created by using overlapping and atmospheric effects**	**What additional considerations go into making specific forms on the Potter's Wheel? Tiles require what specific types of care?**		
Week 18	**Studio Practices**	**Cleaning studio and maintaining space as part of studio practice and community**	**9.1.12 9.2.12 9.3.12 9.4.12**	**How cleaning the studio contributes to the studio community**	**What benefits do you receive from cleaning the studio after your use?**		