



**TAMALPAIS UNION HIGH
SCHOOL DISTRICT**

Ceramics 1-2

Overview Information

Title of Course: Ceramics 1-2	
Course Author(s): Gray Douglas, Ben Rupers, Bradford Butler	Schools where the course will be taught: Redwood, Archie Williams, Tamalpais
Length of Course: 2 semesters	Subject Area and Discipline: VAPA Fine Arts
Grade Levels: 9 - 12	Is this course an integrated course?
Is this course being submitted for possible UC honors designation? No	Are you seeking UC approval? If so, in what area (A-G) ? Yes, F
Prerequisites (required or recommended): none	Co-requisites (required or recommended): none
If there are prerequisites for the course, please include a justification as to why they are in place: N/A	
Check all that apply: <input checked="" type="checkbox"/> UC A-G course <input checked="" type="checkbox"/> Graduation Requirement <input checked="" type="checkbox"/> Elective <input type="checkbox"/> Honors/AP <input type="checkbox"/> CTE	

Introduction to the Course

Course Overview: Ceramics 1-2 is a two semester, introductory course in the fundamental skills of ceramics, both hand building and on the potter’s wheel. Through projects designed to build technical ability as well as creative solutions to design challenges, students learn wheel throwing techniques, and entry level mastery in pinch, coil, slab and modeling hand building techniques. Several surface decoration techniques with glazes and underglazes will be explored.

While mastering the process of ceramics, students develop the Studio Habits of the Mind: Develop Craft, Engage & Persist, Envision, Express, Observe, Reflect, Stretch & Explore, and Understand Art Worlds. These habits along with project outcomes help build our Graduate Profile Characteristics: Critical Thinking, Intercultural Competence, Communication, Creative and Independent Learning and Character.

Lessons that encompass a wide array of ceramic traditions inclusive of contemporary and historical artists and cultures from around the world help students see themselves reflected in the arts and help them form the basis of expression, conceptual development and the rich genre of ceramics in art and society. Projects are designed to allow individual voice and choice, while demonstrating proficiency in techniques.

Unit Title: *Introduction to the Potter's Wheel*

Unit Summary:

Students are introduced to the potter's wheel. Scaffolding lessons ascertain that the foundational skills acquired will lead to successful use of this important tool. Historical development of the wheel as well as wheels used in different cultures will be introduced. Presentations with discussion of contemporary wheel based ceramic artists, such as Ehren Tool and Gerardo Monterrubio, help students understand how artists use wheel thrown forms for personal, relevant, artistic expression.

Unit Outcomes: Students will become proficient at centering and throwing basic forms on the potter's wheel. While gaining knowledge of gravity, stability and centrifugal force on the wheel, students deepen their understanding of the effects of water content, drying and workability with the medium.

VAPA Standards: **Prof.VA:Cr2.1** Engage in making a work of art or design without having a preconceived plan. **Prof.VA:Cr1.2** Shape an artistic investigation of an aspect of present day life using a contemporary practice of art or design. **Prof.VA:Cr3** Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on, and plan revisions for works of art and design in progress.

Sample Unit Assignments: Cylinder practice to achieve proficiency throwing a cylinder that is twice as tall as wide, has evenly thick walls, a level and smooth lip with equal wall and bottom thickness.

After an initial pretest, scaffolded instruction includes:

- Verbal/ written description with sketches
- Explicit Demonstration
- Practice 6-10 cylinders which are cut in half for assessment.
- Assessment: Cylinder assessment below with scores of 3 or 4 on all criteria.

Assessment: *Cylinder*

Cylinder is cut in half & assessed:	score	comments
Aspect ratio: the cylinder is 2x as tall as it is wide	4 3 2 1	
Walls are evenly thick, top to bottom	4 3 2 1	
Cylinder is centered	4 3 2 1	
Thickness of walls and bottom are equal	4 3 2 1	
Internal corner is square	4 3 2 1	
Lip friendly rim	4 3 2 1	

Unit Title: *Handbuilding: Pinch pot technique***Unit Summary:**

Pinch construction or pinch pot technique is a foundational technique used throughout the world and across ages. It is evident in the earliest pottery and used extensively by contemporary artists for its versatility with clay.

Unit Outcomes:

Students acquire proficiency in some of the many uses of pinch construction. They demonstrate the ability to create even and appropriately thick pinch forms, as well as correctly attaching forms to one another.

Vapa Standards: **Prof.VA:Re9** Establish relevant criteria in order to evaluate a work of art or collection of works. **Prof.VA:Re7.1** Hypothesize ways in which art influences perception and understanding of human experiences. **Prof.VA:Cr3** Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on, and plan revisions for works of art and design in progress.

Sample Unit Assignment: Fat Animal Project

Students will create a clay Fat Animal by joining 2 or more pinch pot forms. Luting is introduced as connection. Students add personal expression through developing the character of their animal with props, attire and facial expression. Prior to sketching ideas, we look at the animal forms created in Pre-Columbian Latin American cultures, such as Aztec and Huatec of Mexico and Chancay forms from Peru. Contemporary artists such as Beth Cavener and Alessandro Gallo inform students of the possibilities in this art form.

Assessment: Fat Animal Project

Fat Animal - expectations	score	comments
Pinch Construction: 2 or more pinch forms are securely connected with the seam disguised with luting.	4 3 2 1	
Pinch Construction: hollow forms are evenly thick with an air escape hole	4 3 2 1	
Character is developed with added props and facial expression.	4 3 2 1	
Character is enhanced through surface decoration choices.	4 3 2 1	
Glazing is even, without bare spots and none on the bottom or 1/8" up from it	4 3 2 1	
Craftsmanship-clay: effort and care is evident, clay is free of crumbles, stray marks	4 3 2 1	
Studio Habits - appropriate use of time, equipment and materials. Complete cleanup.	4 3 2 1	
Evidence of reflection, reworking and/or revision (sketchbook, peer critique, formative assessment, etc).	4 3 2 1	

Scoring:	4 - Exceeds expectations	2 - Approaches expectations
	3 - Meets expectations	1 - Far below expectations

Unit Title: *Handbuilding: Coil Construction*

Unit Summary:

Students explore the various, related styles of smooth coil pots with applied surface patterns and motifs found all over the world. For example these are found in Southwest Native American, Minoan, Polynesian and Mexican pottery traditions. They also study contemporary ceramics artists' use of these techniques.

Unit Outcomes: Students will be able to effectively roll evenly thick coils, securely connect the coils and be able to control the shape of the vessel they are building with coils. Students learn how to control the moisture content of the clay while engaged in this construction process with its specific needs. Students will develop through research and sketching and then be able to apply symbolic motifs that are relevant to themselves using underglazes or oxides as stains.

VAPA Standards: **Acc.VA:Cr2.1** Through experimentation, practice, and persistence, demonstrate acquisition of skills and knowledge in a chosen art form. **Prof.VA:Cr3** Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on, and plan revisions for works of art and design in progress. **Prof.VA:Pr6** Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural, or political beliefs and understandings. **Prof.VA:Re7.1** Hypothesize ways in which art influences perception and understanding of human experiences. **Prof.VA:Re8** Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts. **Prof.VA:Cn10** Document the process of idea development, from early-stage ideas to fully elaborated ideas. **Prof.VA:Cn11** Describe how knowledge of culture, traditions, and history may influence personal responses to art.

Sample Unit Assignment: Coil pot with motif

Students will create a coil pot that demonstrates the ability to control the curved form using coils that are then smoothed over. The surface will be covered with personally relevant symbolism expressed as motif and executed using underglazes and oxides. Sketched ideas from analyzing Pre-Columbian Mexican, Minoan, Native American and Polynesian will help them develop their motifs. Students will also gain insight into artistic expression and narrative by exploring the contemporary artwork of Diego Romero.

Assessment: Coil Pot with motif

Coil Pot - expectations	score	comments
Craftsmanship - water content is controlled throughout the process resulting in solid, even coil construction, and an asymmetrical and balanced overall form. External coils are smooth.	4 3 2 1	

life-skill that can be developed and perfected. Students are given the opportunity to shed distractions such as phones in order to maximize focus, creativity and attention to detail of their projects. How can each individual contribute to a free-thinking and respectful environment where everyone can feel safe to be vulnerable and share personal experience and truth-telling?

The Studio Habits of Mind are a set of dispositions that artists continually develop to reach their full potential. The 8 habits were developed by Harvard Project Zero researchers via observation of art education. Throughout the course students are helped in their metacognition of these habits, as they employ them in their own creative process.

Unit Outcomes: Students become productive and caring studio artists working in community, in a free-thinking, respectful and health aware environment where everyone can feel safe to be vulnerable and share personal experience and truth-telling. Students develop the 8 Studio Habits of Mind which strengthens their artistic abilities, strengthens the characteristics of the Tam Graduate Profile and transfers across academic subjects.

VAPA Standards: **Prof.VA:Cr1.1** Use multiple approaches to begin creative endeavors. **Prof.VA:Cr1.2** Apply knowledge of available resources, tools, and technologies to investigate personal ideas through the art-making process. **Prof.VA:Cr2.2** Explain how traditional and nontraditional materials may impact human health and the environment and demonstrate safe handling of materials, tools, and equipment. **Prof.VA:Cr3** Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on, and plan revisions for works of art and design in progress. **Prof.VA:Re7.1** Hypothesize ways in which art influences perception and understanding of human experiences. **Prof.VA:Re7.2** Analyze how one’s understanding of the world is affected by experiencing visual imagery. **Prof.VA:Re8** Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts. **Prof.VA:Cn10** Document the process of idea development, from early-stage ideas to fully elaborated ideas.

Sample Unit Assignments: Introduction to Studio Habits

Students are presented information about the healthful ways that a ceramics studio functions, as well as unhealthy behaviors that are detrimental to all. Students get a tour of the studio, pointing out where important clay recycling, firing, glazing and maintenance takes place. Proper clean-up procedures are introduced and enforced very deliberately for the first grading period. Students review the Studio Habits rubric. In targeted projects at the beginning of the course and throughout the year, students first self-assess and then are assessed by the teacher using the Studio Habits rubric.

**Sample unit Assessment:
Assessment: Studio Habits**

Studio Habits of Mind - expectations	score	comments
Class Approach - Do you come to class on time and ready to work? Do you use class time efficiently? Do you contribute positively to the class environment?	4 3 2 1	
Productivity: Do you only take necessary breaks? Do you make meaningful progress on your project/projects each and every class?	4 3 2 1	
Cleanup - appropriate use of time, equipment and materials. Complete cleanup of personal mess - cubby is organized and wiped down?	4 3 2 1	
Phone Usage - Do you only use phone for	4 3 2 1	

Recommended Texts and Resources:

No textbook. Students have access to a variety of reference materials such as ceramic books, magazines, journals, videos and physical models.

Studio Habits of Mind

https://pz.harvard.edu/sites/default/files/eight_habits_of_mind%20.pdf

Studio Habits of Mind Rubric

<https://theartofeducation.edu/wp-content/uploads/2016/01/Studio-Habits-Rubric.pdf>

Ceramic Artist Videos

https://docs.google.com/document/d/1j0kR9dwXX7m95aKs4-CObPocRHdCAe31vvVagHi_qml/edit

Contemporary artist networks:

<https://www.thecolornetwork.org/about>

<https://artaxis.org/>

TAG method of peer review:

<https://theartofeducation.edu/2015/10/21/an-engaging-critique-that-taps-into-your-students-love-of-quick-communication/>

Critique Guide for Students:

<https://theartofeducation.edu/wp-content/uploads/2020/05/68.2AskingTheRightQuestionsCritiqueGuideforStudents.pdf>

Revised: 10/3/94

Revised: 7/26/99

Revised: 1/14/04

Revised: 1/16/23

Revised: 2/2024

Re-submission UC (a,b,c,d,e,f,g) Approval Date: 3/20/24