

Unit: Pottery

At the centre of my life is the sun. Source of all energy, it brings warmth to my body and light to my eyes. Symbol of fire, it's the first of the four physical elements - fire, earth, water, air - that together make up my world, and combine to give me the clay I use to make my pots and my ceramic sculptures.

As the warmth of the sun moves air into wind and water into rain, so wind and rain together erode rock into clay over eons of geological time. And so, to the elements of fire, earth, water, and air, I now add the element of time. I shape the clay; I release its potential, rendering it into forms and meanings beyond those found in fire, rock, water, and time.

The hand brings its own special contribution to the clay; it brings the human brain, and with the brain the element of creativity. Now creativity moves the hand as though the fingers were thinking extensions of the mind itself, forming thoughts into images.

Now when I as a potter or a sculptor hold an inert lump of clay in my hand, I stand at the very beginnings of geological time. In the clay itself I hold the elements of fire, earth, water, air, and time, which before me formed the earth on which I stand. In my mind I hold the related element of thought, which has the power to use fire, earth, water, and air, and time to reshape the earth into images that I choose to make.

Moreover, because of who I am and what I am, I join my thoughts with the structural potential of clay in an act of creative self-expression. In this way I am able to show on the outside what I am like on the inside, as though the clay reflected my thoughts and feelings. This is the way in which I place myself in the world of objects where I see both myself and others.

Last of all, so that my work might escape forever the eroding of forces of water, air, and time, I apply fire to the clay and drive out the water still trapped within its chemical formula. In this way, under fire burning in air, the clay changes and is reborn into quite a new material called ceramic which, unlike the clay from which it came, is impervious to water, and so very resistant to the aging process.

Timeless and unchanging, ceramic is destined to last forever, from the moment of its making, off into the unseeable future. It is an enduring monument to the life and times of the mind that formed it through the hands of the potter, the sculptor, the brickmaker, or the glassblower. In one brief moment, fire, earth, water, air, time, and thought were brought together in an act of creativity - all part of the living process at whose centre I stand, thinker, designer, builder, image-maker, artist.

Unit: Pottery

Outcomes

Students will be expected to

- PO1 develop personal imagery through pottery
- PO2 incorporate visual concepts, art processes and process-related concepts in their pottery to realize their expressive intentions
- PO3 through their own art and the art of others, students will explore the following visual concepts in the pottery unit
- PO4 through their own art and the art of others, students will explore the following art processes and process-related concepts in the pottery unit
- PO5 understand and use the following art vocabulary in oral and written communications

Elaborations-Strategies for Learning and Teaching

Several ideas for pottery projects are listed below. Teachers and students may use them in a variety of ways. For example, some may be used directly as they appear, while others may be adapted or not used at all. This list may be a starting point from which totally new ideas may be generated.

The number of projects to be completed by a given student or by the class must be left to the discretion of the teacher. The teacher must insure, however, that students are exposed to and gain insight into the visual concepts, art processes and process-related concepts described at the beginning of this unit, and that students are given ample opportunity to develop their art vocabulary in written and oral communication.

- Build a non-functional object incorporating the three hand-building pottery techniques.
- Make a non-functional asymmetrical receptacle with three necks.
- Make a coil sculpture based on the whole or part of the human form.
- Build an outdoor kiln. Experiment with salt glazing.
- Throw several cylindrical and bowl shapes. When they are leather hard, combine forms to create non-functional objects or pots.
- Using slab construction, make a tall structure emphasizing positive and negative spaces.
- Drape clay slabs over found forms to explore free forms.
- Create a pot combining coil and slab techniques.
- Make several tiles to create a large wall mural based on a chosen theme. This would make an excellent group project.
- Plan and execute a clay work which requires the preparation and firing of two or more individual parts.
- Plan and execute a work which involves the preparation of a number of like or similar modules. Assemble them in a pleasing composition.

Unit: Pottery

Suggested Assessment Strategies

Please see Appendix A for sample assessment/evaluation strategies and rubrics. These are guides which can be adapted to meet the specific criteria of your activities. See also Section 4: Assessment and Evaluation of this guide.

Resources

Visual Concepts

- pattern and texture with line
- shape, mass
- colour
- texture
- three-dimensional space
- form and function
- decoration
- simplification, elaboration
- unity and variety
- balance
- proportion and scale
- rhythm

Processes and Process-related Concepts

- wedging, kneading
- hand-building techniques
 - pinch
 - coil
 - slab
- decoration
 - stamping, scratching, appliqué
 - incising, excising, slip trailing
- throwing
 - centring
 - making a cylinder
 - removing the form
 - trimming
- glaze application
 - pouring
 - dipping
 - spraying
 - brushing
- applied arts, fine arts
- craft, mass production

Unit: Pottery**Outcomes***Students will be expected to*

- PO6 recognize and utilize raw materials used in the ceramic process
- PO7 recognize properties of clay
- PO8 display skills and techniques in hand building and wheel thrown techniques
- PO9 generate solutions for artistic problems
- PO10 elaborate and refine visual solutions
- PO11 creative application of ideas are displayed
- PO12 exhibits attention to a quality product and craftsmanship
- PO13 display skills and techniques in decorating ceramic ware at appropriate stages of ceramic development
- PO14 recognize technological differences between firing / kiln techniques and their effects on pottery
- PO15 recognize how cultural differences and context effect pottery
- PO16 demonstrate time management skills involving planning and pacing in a classroom instructional activity

Elaborations-Strategies for Learning and Teaching

- Experiment with raku glazing.
- Create a clay object which incorporates a variety of textures.
- Incorporate mosaics into a composition.
- Develop a totemic image using interlocking cylinders.
- Create a sculptural form combining open and closed forms.
- Create a series of clay panels where texture has been derived from natural surfaces.
- Create a realistic form of a human head which depicts an extreme emotional expression.
- Create a fantasy figure based on the human form (e.g., intergalactic figure).

Unit: Pottery**Suggested Assessment Strategies**

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Resources

Vocabulary

- bats
- lustre
- bisque
- model
- blister
- mold
- calipers
- open
- centre
- pinch
- coil
- pyro cone
- collar
- remove
- crawl
- resist
- earthenware clay
- scoring
- emboss
- shape
- fire
- shortness
- foot
- shrinkage
- glaze
- slip
- greenware
- slip casting
- grog
- stoneware clay
- incise
- throwing
- impress
- kiln
- trim
- kiln wash
- turn
- kneading
- wedge
- lift
- wheel

Unit: Pottery

Outcomes

Students will expected to

PO17 take responsibility for his/
her learning by practicing
attention control and
focusing techniques

PO18 identify what motivates
him/her and practice
strategies to heighten
extrinsic and intrinsic
motivation

Elaborations-Strategies for Learning and Teaching

Unit: Pottery

Suggested Assessment Strategies

Please see Appendix A for sample assessment/evaluation strategies and rubrics. These are guides which can be adapted to meet the specific criteria of your activities. See also Section 4: Assessment and Evaluation of this guide.

Resources

For further information about visual concepts in the pottery unit, please see the following:

Living With Art

Line, pp. 90-91

Shape and Mass, pp. 99-102

Colour, pp. 106, 110-111

Texture, pp. 114-116

Space, pp. 116-117

Unity and variety, pp. 131-1352

Decoration, pp. 293

Balance, pp. 135-144

Proportion and Scale, pp. 149-152

Rhythm, pp. 152-153

Claywork

Design in Clay, pp. 106-114

For further information about art process and process-related concepts in the pottery unit, please see the following:

Claywork

Wedging and Kneading, pp. 18-19

Hand-building Techniques, pp. 20-31, 38-67

Decorating Techniques, pp. 115-124

Throwing, pp. 68-75

Glaze Application, pp. 131-135

Living With Art

Clay, pp. 28-294

Form and Function, pp. 287-288

Applied Arts, Fine Arts, Craft, pp. 288-289

Unit: Pottery

Outcomes

Students will expected to

Elaborations-Strategies for Learning and Teaching

Unit: Pottery

Suggested Assessment Strategies

Please see Appendix A for sample assessment/evaluation strategies and rubrics. These are guides which can be adapted to meet the specific criteria of your activities. See also Section 4: Assessment and Evaluation of this guide.

Resources

It is essential that all students have the opportunity to work with a variety of art materials cited in the list of basic materials found below. Enrichment materials may be considered depending on time available, financial resources and student experience.

Basic Materials

Earthenware clay
 Terra cotta
 Modelling tools, bats, rolling pins
 Wedging board
 Glazes
 Brushes
 Wheel
 Sponges
 Wire
 Kiln
 Ventilation system
 Pyro cones
 Stilts
 Drying shelves

Enrichment Materials

Stoneware clay
 Calipers
 Outdoor kilns

Pottery Tutorial

A beginners guide to the art of ceramics by John Hester
<http://www.jhpottery.com/tutorial/tutorial.html>

Pottery Supply House
www.PSHcanada.com/

