



HIGH SCHOOL COURSE OUTLINE

<b>Department</b>	Visual/Performing Arts			<b>Course Title</b>	Ceramics 3-4		
<b>Course Code</b>	1086	<b>Grade Level</b>	11-12	<b>Course Length</b>	2 semesters	<b>Credits/Semester</b>	5
<b>Required for Graduation</b>		No	<b>Meets H.S. Grad Requirement</b>		Yes	<b>Elective Credit</b>	Yes
<b>Prerequisites</b>	Ceramics 1-2 with a grade of "B" or better or permission of instructor						
<b>Articulated with LBCC</b>		No		<b>Articulated with CSULB</b>		No	
<b>Meets UC "a-f" Requirement</b>		Yes (f)		<b>Meets NCAA Requirement</b>		No	

**COURSE DESCRIPTION**

Ceramics 3-4 extends students exposure to the exploration of three-dimensional design. Available for the highly motivated student, it builds on the principles and technical skills learned in Ceramics 1-2. Emphasis will be on the social and historical context in which ceramic art has been made; developing design skills used in the creative process. The five components in the California State Visual and Performing Arts Framework as well as Long Beach Unified School District standards are integrated into the curriculum.

**GOALS: (Student needs the course is intended to meet)**

- Develop and expand aesthetic perception; learning the visual components and language of Art. (*Aesthetic Perception*)
- Develop and expand visual arts knowledge and skills. Expressing ideas imaginatively; creating original works using a variety of media, processes and techniques. (*Creative Expression*)
- Acquire knowledge of historical and cultural developments which occur as a result of varying needs and aesthetic points of view. (*Cultural and Historical Heritage*)
- Develop a base for making informed aesthetic judgments. Analyzing personal work and that of other artists and cultures; discovering intent, purpose, significance, and technical proficiency. (*Aesthetic Valuing*)
- Develop a common core of knowledge that transcends subject areas. (*Connections, Relations & Application*)

**PERFORMANCE OBJECTIVES:**

Students will:

- Gain an understanding of what ceramic art is and how it has functioned historically and socially in various cultures.
- Develop a deeper understanding of the art elements and basic design concepts (i.e. balance, emphasis, movement, contrast, unity, pattern, etc.).
- Acquire a working knowledge of the tools and their proper usage in the creation of ceramic works.
- Develop skills in the various techniques used in the creation of ceramic works including hand building, throwing and mold making techniques.

- Develop knowledge of the basic vocabulary used in the various related processes.
- Become acquainted with, and learn characteristics of some materials used in the creation of ceramic pieces.
- Learn decorative surface treatments and glaze variations used in ceramic design.
- Learn the principles of glaze composition, firing methodology and kiln construction.
- Gain an understanding of his/her creative abilities and his/her artistic heritage as it relates to the creation of ceramic pieces, and to the visual world around them.
- Make informed responses to and evaluate works of art using objective criteria for analysis, interpretation and judgment.
- Clarify his/her own aesthetic values and learn to appreciate differences in the aesthetic values of others.
- Gain an understanding of career opportunities in the creative field of ceramics and related industries.

### **OUTLINE OF CONTENT AND TIME ALLOTMENT**

Throughout both semesters students will be involved in both written and studio research. For each historical/contemporary work studied or each studio piece produced, students will take on the role of either Art Historian or Art Critic. Description, analysis, interpretation and judgment will be used in this process in both written and verbal critiques.

	<b><u>Description</u></b>	<b><u>Analysis</u></b>	<b><u>Interpretation</u></b>	<b><u>Judgment</u></b>
<b><u>Art Criticism</u></b>	Make an inventory of the subject matter and/or the elements of art.	Determine how the work of art is organized or put together; concern centers on the principles of art.	Identify the feelings, moods, and ideas communicated by the work of art.	Make a personal decision about the degree of artistic merit of the work of art.
<b><u>Art History</u></b>	Determine when, where, and by whom the work of art was completed.	Identify the features in the work and compare these to features found in other works to determine its artistic style.	Investigated the influence of time and place upon the artist who created the work of art.	Make a decision about the work's importance in historical development of art.

### **FIRST SEMESTER:**

#### **Studio Emphasis**

1. Lab Manual/Portfolio  
(to be worked on continuously both semesters)
2. Thrown Forms:
  - 3 bowls, one w/texture
  - 5 cups w/handles
  - 1 @ 10" cylinder, cut to expose wall thickness
  - 1 @ 5" plate
  - 1 @ 10" plate
  - 2 @ lidded jars, w/different lip treatments
  - 1 Raku fired form

#### **Historical / Social**

1. The Ancient World: Prehistoric, Greek, & Pre-Columbian
2. China
- 2a. Contemporary Studio Practices, Production Techniques

### Studio Emphasis

3. Surface Treatments: Stamping/Carving, Combing, Marbling, Dotting, Feathering, etc.
4. Glazing: Compositions, Chemistry, Liquid Surface Treatments
5. Research Report: Career Applications, Museum/Gallery Visit

### Historical / Social

3. Islamic World
4. Students must research glaze compositions and develop an individual Raku formula.
5. Historical or Contemporary

### SECOND SEMESTER

6. Criticism/Analytical Surveys: (to be done all year during critiques and self-evaluation)
7. Career Applications: (also introduced during specific assignments)
8. Handbuilt forms:
  - Lidded Container
  - Container w/Foot
  - Theme Vessel
  - Effigy Urn
  - Drape Mold
9. Handbuilt/Thrown Combinations
  - Teapot
  - Covered Jar
10. Sculptural piece
11. 2 - Raku Fired Works
12. 2 - Free Choice Projects
13. Research Report: Process/Technique

6. European Pottery
7. Arts and Crafts Movement
8. Art Deco  
Art Nouveau
9. European Porcelains
10. Rodin, Giacometti, Moore, Calder, Smith
13. Historical or Contemporary

**METHODS: A variety of instructional strategies will be utilized to accommodate all learning styles and to reinforce artistic skills while learning ceramics.**

- Lecture: Introduction to the characteristics of clay; the historical creation of ceramic ware; and the various materials, tools and techniques used to produce successful ceramic pieces.
- Demonstrations: Clay preparation and wedging; pinch, coil, slab, mold and throwing techniques, trimming and paddling; handles; surface treatments including craving, stamping, engobes, oxides, scraffito, mishima, wax resist, glazing and glaze overlays.
- Computer assisted design to include: scanning of student generated images, color studies, techniques and visual research via the Internet and CD Rom.
- Creation of a physical/electronic portfolio and a working lab manual.
- Written tests, vocabulary, safety, etc.
- Class critiques and shows promoting discussion, support and the sharing of ideas.

**MATERIALS USED IN TEACHING THE COURSE:** In addition to the basic text, a variety of instructional tools will be used to meet the needs of all students.

**Basic Text:** Claywork; Leon I. Nigrosh

Supplementary materials

- Art Through the Ages; Gardner
- History of Art; Jansen
- Ceramics-A Potters Handbook; Glen C. Nelson
- Pottery--Creating with Clay; Rosemary Zorza
- Slides, videos, visual examples of ceramic pieces.

Publications

- Ceramics Monthly; Professional Publications, Inc.
- American Craft; American Craft Council

**EVALUATION:** Student achievement in this course will be measured using multiple assessment tools including but not limited to: (a grading scale and/or rubric should be included)

- Students' responses demonstrate a command of material, organizational skills and expressive abilities.
- Students' performance in producing an artistic, personal expression reflects their ability to organize and express ideas and feelings.
- Teachers' judgments based on observation of student behavior, including attitudes, interest enthusiasm, originality and independence.
- Self-evaluation (to include rubrics and student input) involving the students in the assessment of their own progress, learning to assess accurately their growth and that of fellow students.
- Students' responses to written assignments and research of: artists, artistic periods, cultures, and the art methods and processes used in a studio art class.

Revised 9/01