

## Sample Visual Art Learning Plan

### Big Idea/ Topic

Understanding the innate human need to decorate/design.  
 Application of elements of art and principles of design in ceramics.  
 Understanding surface intentionality, and experience in applying varied relief surface techniques to create design on clay.  
 Keeping a visual/verbal record of work to help gain an understanding of ourselves as artists.

### Standard Alignment

#### CREATING

VAHSCR.CR.1 Visualize and generate ideas for creating works of art.

- Generate ceramic concepts through the sequential process of ideation, innovation, development, and actualization.
- Investigate choice of themes, materials, and methods as they relate to personal, contemporary, and traditional ceramic artists/works.

VAHSCR.CR.2 Choose from a range of materials and methods of traditional and contemporary artistic practices to plan and create works of art.

- Document research, exploration, and problem solving to connect and express visual ideas.
- Research materials and apply processes to recognize limitations and set goals regarding design, studio capabilities, and time.

VAHSCR.CR.3 Engage in an array of processes, media, techniques, and technology through experimentation, practice, and persistence.

- Utilize traditional and contemporary methods for constructing ceramic works (e.g. pinch, coil, slab, wheel thrown, extruded, modeled, cast).
- Create ceramic works using various traditional and contemporary media.
- Apply surface techniques (e.g. mishima, sgraffito, burnishing, slip trailing, stamping, incising, applique).
- Apply a range of firing techniques (e.g. pit, barrel, raku, saggar, reduction, oxidation).
- Utilize technology (e.g. pottery wheel, extruder, three-dimensional modeling software, power tools, hand tools, kilns).

VAHSCR.CR.4 Incorporate formal and informal components to create works of art.

- Apply compositional principles to create representational and non-objective ceramic works.
- Produce a variety of ceramic works that explore the concepts of form and function to create intended effect and communicate meaning.
- Demonstrate the successful application of formal qualities (elements and principles) in the production of ceramic works.

VAHSCR.CR.5 Reflect on, revise, and refine works of art considering relevant traditional and contemporary practices as well as artistic ideation.

- Create ceramic works based on research of historic and contemporary forms and artists, personal aesthetics, and consideration of functional requirements.

- b. Consider multiple compositional options and make appropriate changes to ceramic works of art for desired outcomes.
- c. Reflect, modify, and adapt ceramic works as a response to design challenges and critiques.

VAHSCR.CR.6 Keep an ongoing visual and verbal record to explore and develop works of art.

- a. Make visual/verbal connections through recording artistic research, planning, and reflection.
- c. Maintain notes and class information.

### PRESENTING

VAHSCR.PR.1 Plan, prepare, and present works of art for exhibition in school, virtual environment, and/or portfolio presentation.

- c. Analyze how the context and environment in which ceramic works are presented affects viewer perception.

### RESPONDING

VAHSCR.RE.1 Reflect on the context of personal works of art in relation to community, culture, and the world.

- a. Compare and contrast the influences of ceramic works of art from a wide range of contemporary and past ceramic artists.
- b. Identify and reflect on how personal experience and diverse community and global cultures inform the art making process.

VAHSCR.RE.2 Critique personal works of art and the artwork of others, individually and collaboratively, using a variety of approaches.

- a. Self-assess ceramic works considering standards of craftsmanship, skill mastery, intent, and meaning as part of the creative process.

VAHSCR.RE.3 Engage in the process of art criticism to make meaning and increase visual literacy.

- a. Formulate written and/or oral response to works of art through various approaches.

### CONNECTING

VAHSCR.CN.1 Develop personal artistic voice through connecting uses of art within a variety of cultural, historical, and contemporary contexts.

- a. Discuss the intent of ceramic works in context to historical events.
- b. Examine universal themes that appear in ceramic works throughout various times and cultures.
- c. Analyze the way in which personal experiences affect understanding and appreciation of ceramic works.
- d. Investigate the role of ceramics as a visual record keeper.
- e. Identify specific knowledge and skills from other disciplines that inform the planning and execution of ceramic works (e.g. chemistry, physics, math, history).

VAHSCR.CN.2 Develop life skills through the study and production of art (e.g. collaboration, creativity, critical thinking, communication).

- b. Use creativity and imagination in planning and development of ceramic works.
- c. Use critical thinking and problem solving strategies to conceive of and develop ideas.
- d. Communicate meaning and ideas through a variety of means including visual representations, technology, and performance.

VAHSCR.CN.3 Utilize a variety of resources to understand how artistic learning extends beyond the walls of the classroom.

- a. Access resources to research art (e.g. museums, internet, visiting artists, galleries, community arts organizations, visual culture).
- c. Draw inspiration for works of art from around the world and resources outside the traditional classroom.



## Instructional Design



\*This lesson has a flexible timeline and will cross over several days.

This lesson is intended to reach students in a virtual setting, whether plugged or unplugged. See bottom of lesson for list of unplugged supplies.

### FOUNDATIONAL INFORMATION:

- Basic material preparation and storage
- Safe and proper tool/material use
- Understanding of the developmental stages of selected materials

### CONCEPTS:

- Basic understanding of the innate human need to design/decorate objects.
- Pinch technique to create open forms with correct wall thickness and control of form silhouette.
- Beginning understanding of the developmental stages of selected material for specific purposes including attaching feet and applying varied surface techniques.
- Creating visual interest through the application of the elements and principles on clay using varied relief techniques.

### SURFACE TECHNIQUES:

- Applique, impressing/stamping, piercing, carving/incising.

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## **VOCABULARY:**

- Pinch, plasticity, leather hard, bone dry, green ware, kiln, bisque(ware), score, slip, applique, impressing/stamping, piercing, carving/incising.

## **LINKS:**

[Visual Art: Ceramics I: Unit 1: Introduction to Ceramics](#)

[Visual Art: Ceramics I: Unit 1: Lesson Plan 1: Three Unified Pinch Pots](#)

[Visual Art: Ceramics I: Unit 1: Lesson Plan 1: Elements of Art in Ceramics PowerPoint](#)

[Visual Art: Ceramics I: Unit 1: Lesson Plan 1: Assessments](#)

[Visual Art: Ceramics I: Key Terms](#)

## **TEACHER SUPPLIES:**

- PowerPoints
- Handouts
- Video Presentations
- Journal sample
- Instructor generated project sample.
- Actual or photographed student exemplars showing a range from emerging to mastery
- Laptop/device with camera

## **STUDENT SUPPLIES:**

- Sketchbook Journal or loose paper
- Pencil
- Tools: rib/scrapper, knife, paddle, carving tools, stamps or other objects for stamping/impressing (students can use everyday objects in place of specialty clay tools-pencils, plastic forks/knives, paperclips, used gift cards, etc.)
- Clay (traditional, air-dry and/or salt clay)
- Slip (if using traditional clay)/water with brush
- Plastic bag
- \*\*Materials for surface finishes can range from ceramic based (glaze, stains, underglazes) to non-fired materials (acrylic paint, watercolor paint, water-based stains).
- Device to take photos/record video
- Newspaper or fabric such as canvas for a workspace.

## **UNPLUGGED STUDENT SUPPLIES:**

- Instructional packet with printed PowerPoint, journal prompts, handouts, rubric, etc.
- Sketchbook journal or loose paper
- Pencil
- Tools: rib/scrapper, knife, paddle, carving tools, stamps or other objects for stamping/impressing (students can use everyday objects in place of specialty clay tools-pencils, plastic forks/knives, paperclips, used gift cards, etc.)



- Clay (traditional, air-dry and/or salt clay)
- Slip (if using traditional clay)/water with brush
- Plastic bag
- \*\*Materials for surface finishes can range from ceramic based (glaze, stains, underglazes) to non-fired materials (acrylic paint, watercolor paint, water-based stains).
- Device to take photos/record video
- Newspaper or fabric such as canvas for a workspace.

## OPENING

Before beginning the lesson, establish remote learning norms for both digital and unplugged scenarios. For students with access to technology who will be expected to participate in live class meetings, platforms that are provided by your school/county can be useful and familiar to students. If you don't currently have a platform provided, there are free apps you may choose. If students only have access to online communication through use of a cellphone, you may want to integrate both digital and unplugged options. Expectations about participation, online classroom etiquette and safe/responsible use of technology should be outlined for students. When using online resources that are not provided by your district, make sure you get approval from your administration prior to using with students. Click the link below for helpful information about digital teaching.

### [Digital Teaching & the Arts](#)

In a live or recorded session, discuss the assignment with students so they have a clear understanding of what the focus standards of this lesson will be. This can be reinforced in the diagnostic assessment when students critique student exemplars, through review of a standards-based rubric prior to starting the lesson and by referencing specific standards during various stages of the lesson. Creating a clear picture of what the expected outcome of the lesson will look like prior to learning will guide student performance.

Synchronously through screen sharing or asynchronously, students watch PowerPoint presentation: Elements and Principles in Ceramics. Students may be required to take notes digitally or directly into their journals. Students are provided with pertinent vocabulary, including different surface techniques. In a live or recorded session, discuss how humans have an innate need to design everyday objects. Have students identify objects in their own surroundings that have been designed, specifically beyond the functional aspects (phone cases, shoes, dishes, etc.).

## WORK SESSION

### STUDENT AND TEACHER PROCEDURES:

#### Minilabs:

After viewing PowerPoint and learning vocabulary, students will experiment creating varied but unified surface design. Students can use traditional, air-dry or salt clay to complete the minilab. Prior to having students begin, teacher should demonstrate creating different textures/surfaces in a live or recorded session.

- Students roll or press 3 slabs of clay approximately 3x3" and approximately ¼" thick. Shape of slabs can be the same or varied and unified. Experimenting with a variety of traditional and/or non-traditional tools and using different techniques, students create varied but unified surface designs on each slab. Discuss/demonstrate how designs can be individual to each slab or show a progression from one slab to the next. Encourage students to combine techniques (carving, stamping, applique) as to avoid them simply "drawing" on the clay.



- When complete, have students use Flipgrid or other app to show their work and explain how they have created variety and unity withing the applied surface design.

## Project instructions:

### Part 1: Critique of student examples

Students observe project examples and complete a critique. This can be formal or informal. Through critique, students should identify characteristics that demonstrate exemplary work. See example below as one possible approach.

Examine each set of pinch pots and address the following:



What are 3 requirements of the lesson?

Rate each set from most successful to least successful and explain your opinion.



Based on the set you feel is most successful, explain how the work is cohesive in both form and surface.

Which principles of design are evident and describe?

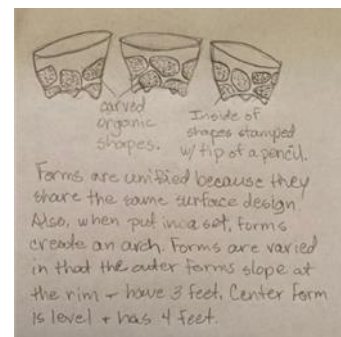


Explain what good craftsmanship means regarding ceramics.

### Part 2: Planning

In a live or recorded session, review instructions and project rubric before beginning planning.

In their journals, students will create a series of sketches of 3 ideas for sets of pinch pots with unified surface and form. Sketches should include ideas on surface techniques. Forms should be open, indicate vertical or rounded walls and include feet. Teachers can have students use Flipgrid or upload images and give written feedback or provide real-time feedback in a synchronous session to help guide students in choosing their designs.



### Part 3: Production

Students watch pinch pot demonstration video ( [Visual Art: Ceramics: How to Make a Pinch Pot Video](#) ) and practice correct form and wall thickness. It may be necessary for students to attempt multiple forms before achieving desired pinch pot, and practice should be encouraged if practical. During production days, check on student progress regularly. Set firm dates for progress so students will stay on track. This may be through digital office hours or by letting students post their progress on a selected platform. Deadlines can be based on the following schedule:

Session 1-2: complete pinch forms (3) with correct form silhouette and wall thickness

Session 2-3: smooth and perfect forms and begin surface design

Session 3-4: Complete surface design, attach feet, clean/refine work and sign/initial the bottom

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All work should be wrapped in plastic between sessions. If using traditional or air-dry clay, encourage students to work on paper or canvas to aid in keeping an organized and clean working/living space. Students using salt clay may want to work on a floured surface to prevent sticking. Pinch technique for students using salt clay will differ slightly as the material requires more modeling than pinching. Salt clay sets up slowly and students working with the material may need an adjusted schedule for completing steps. See more detailed information about using salt clay in the “unplugged” section below.

#### **Part 4: Surface**

Depending on material used, students can apply a surface treatment in the form of glaze (traditional clay), stain, paint, etc. If clay is to be fired, have students keep it wrapped and in the leather hard stage so that any damages that happen during transport can be more likely to be fixed. If using air-dry or salt clay, it should be dry to the point that there aren't any signs of moisture. The color should be even throughout and there shouldn't be any cold spots. Salt clay can also be baked for additional strength. Any surface treatment should support the overall surface design and forms.

#### **Part 5: Presentation**

Once pinch pots are complete, photograph work using the following guidelines:

- Photograph each pinch pot individually. Photos should show each pot from 3 different angles (front, back and from above to show the interior). Photo should fill the frame and shouldn't include too much background. When photographing work, make sure it is lit well enough to capture detail and color accurately.
- Photograph a close-up of the 2 most successful areas of applied texture.
- Photograph all three pinch pots as a set. The entire set should be visible in the image but try not to include too much background.

\*Optional: depending on which platform or apps you are using, you may have students upload or post images of their work for assessment, critique, digital exhibition, etc. See example of student presenting work using Flipgrid on the Digital Teaching & the Arts link.

#### **Visual Verbal Journal assignments:**

1. In visual/verbal journal, collect ideas and sketches for pinch pots, design/surface plans and results, reflections, and unit information.
2. Research 8 examples of ceramics work that demonstrate each of the principles of design and include images with credit line information.
3. Have students select a personal item that they chose because they like the design (clothing/shoes, phone case, bedding, jewelry, coffee mug, etc.). Have them describe the design using art terms (elements and principles) and why they like it, explain how or why the design enhances the object, how it affects functionality, how it increases aesthetic enjoyment, etc.
4. Reflect on personal artwork, post-production.

#### **CLOSING**

#### **REVIEW:**

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Students reflect on the pinch process and the success of their work regarding concept, construction, surface, and craftsmanship.

Completion of the Rubric by instructor and/or student.

## **UNPLUGGED OPENING**

Before beginning the lesson, establish unplugged remote learning norms. For students with little or no access to technology, establish a means of communication through email, phone calls, regular check-ins with counselors or other school personnel, etc. Expectations about participation and safe/responsible use of technology should be outlined for students. When using online resources that are not provided by your district, make sure you get approval from your administration prior to using with students. Click the link below for helpful information about digital teaching (there is a link for unplugged teaching).

### [Digital Teaching & the Arts](#)

Make sure students have a clear understanding of what the focus standards of this lesson will be. This can be reinforced in the diagnostic assessment when students critique student exemplars, through review of a standards-based rubric prior to starting the lesson and by referencing specific standards during various stages of the lesson. Creating a clear picture of what the expected outcome of the lesson will look like prior to learning will guide student performance.

Students access PowerPoint presentation: Elements and Principles in Ceramics information in hardcopy form via student packet. Students may be required to take notes digitally or directly into their journals. Students are provided with pertinent vocabulary, including different surface techniques. Images of techniques may be provided to help students better understand process. In addition, discuss how humans have an innate need to design everyday objects. Have students identify objects in their own surroundings that have been designed, specifically beyond the functional aspects (phone cases, shoes, dishes, etc.).

## **UNPLUGGED WORK SESSION**

### **UNPLUGGED STUDENT AND TEACHER PROCEDURES:**

#### **Minilabs:**

After viewing PowerPoint and learning vocabulary, students will experiment creating varied but unified surface design. Students can use traditional, air-dry or salt clay to complete the minilab. Prior to having students begin, the instructor should provide images of examples of surface techniques (stamping, carving and applique) and stills for each step of the minilab.

- Students roll or press 3 slabs of clay approximately 3x3" and approximately ¼" thick. Shape of slabs can be the same or varied and unified. Experimenting with a variety of traditional and/or non-traditional tools and using different techniques, students create varied but unified surface designs on each slab. Discuss/demonstrate how designs can be individual to each slab or show a progression from one slab to the next. Encourage students to combine techniques (carving, stamping, applique) as to avoid them simply





“drawing” on the clay. When minilab is complete, have students photograph and upload an image of their work with an explanation of how they have created variety and unity withing the applied surface design. Images below represent sketches of possibilities for different slab shapes. Slabs were then made using salt clay while working on paper (paper has been dusted with flour to avoid slabs from sticking). Once formed and cut (these were cut using a pint glass), a variety of household objects were used to create both carved, stamped and applique surface design. It is highly recommended that the instructor experiment with salt clay prior to the assignment in order to have a better understanding of the medium. The working time is longer as the material takes more time to “set up”.



(Salt clay slabs with unified carved, stamped and applique surface design)

## Project instructions:

### Part 1: Critique of student examples

- Students view student examples of project for critique. This can be formal or informal. See example below as one possible approach.

Examine each set of pinch pots and address the following:





Based on these examples, what do you think are 3 requirements of the lesson?

Rate each set from most successful to least successful and explain your opinion.

Based on the set you feel is most successful, explain how the work is cohesive in both form and surface.

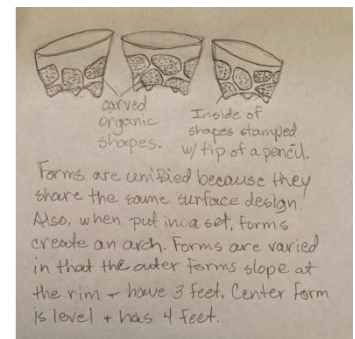
Which principles of design are evident and describe?

Explain what good craftsmanship means with regard to ceramics.

## Part 2: Planning

Have students review instructions and project rubric prior to beginning planning and submit any questions through email or other predetermined communication method set in place.

In their journals, students will create a series of sketches of 3 ideas for sets of pinch pots with unified surface and form. To the right is an example of how one sketch may look. Sketches should include ideas on surface techniques. Forms should be open, indicate vertical or rounded walls and include feet. Teachers can have students photograph and email photographed images of planning pages and give written feedback or real time feedback over the phone to help guide students in choosing their designs.



## Part 3: Production

Provide students with step by step instructions for forming a pinch pot, including visuals. It may be necessary for students to attempt multiple forms before achieving desired pinch pot, and practice should be encouraged if practical. Set firm dates for progress so students will stay on track. If possible, have students email images of works in progress and respond with written feedback or through a phone conversation. Deadlines can be based on the following schedule:

Session 1-2: complete pinch forms (3) with correct form silhouette and wall thickness

Session 2-3: smooth and perfect forms and begin surface design

Session 3-4: Complete surface design, attach feet, clean/refine work and sign/initial the bottom

\*\*Salt clay sets up slowly and students working with the material may need an adjusted schedule for completing steps.



All work should be wrapped in plastic between sessions. If using traditional or air-dry clay, encourage students to work on paper or canvas to aid in keeping an organized and clean working/living space. Students using salt clay may want to work on a floured surface to prevent sticking. Pinch technique for students using salt clay will differ slightly as the material requires more modeling than pinching. It is suggested that once students have

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formed their pots, they create a support for the interior. Something soft such as cotton or a balled up paper towel will allow the form to begin to stiffen without collapsing or puddling. Once the support is on the interior, students should let it rest so that it is slightly raised off the surface it's sitting on.



(Salt clay pinch pot with interior support)

#### Part 4: Surface

Depending on material used, students can apply a surface treatment in the form of glaze (traditional clay), stain, paint, etc. If clay is to be fired, have students keep it wrapped and in the leather hard stage so that any damages that happen during transport can be more likely to be fixed. If using air-dry or salt clay, it should be dry to the point that there aren't any signs of moisture. The color should be even throughout and there shouldn't be any cold spots. Salt clay can also be baked for additional strength (for this reason, do NOT use self-rising flour). Any surface treatment should support the overall surface design and forms.



(Salt clay pinch pot with stamping and applique)

#### Part 5: Presentation

Once pinch pots are complete, photograph work using the following guidelines:

- Photograph each pinch pot individually. Photos should show each pot from 3 different angles (front, back and from above to show the interior). Photo should fill the frame and shouldn't include too much background. When photographing work, make sure it is lit well enough to capture detail and color accurately.
- Photograph a close-up of the 2 most successful areas of applied texture.
- Photograph all three pinch pots as a set. The entire set should be visible in the image but try not to include too much background.
- Students email images to instructor for assessment.

#### Visual Verbal Journal assignments:

1. In visual/verbal journal, collect ideas and sketches for pinch pots, design/surface plans and results, reflections, and unit information.
2. Student come up with a list of possible tools that can be made from everyday objects or brainstorm a list of items that could be used as tools for carving and stamping into clay. They can describe how they might use the tools or the types of textures the objects might create.

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3. Students select a personal item that they chose because they like the design (clothing/shoes, phone case, bedding, jewelry, coffee mug, etc.). Have them describe the design using art terms (elements and principles) and why they like it, explain how or why the design enhances the object, how it affects functionality, how it increases aesthetic enjoyment, etc.
4. Reflect on personal artwork, post-production.

## **UNPLUGGED CLOSING**

### **REVIEW:**

Students reflect on the pinch process and the success of their work regarding concept, construction, surface, and craftsmanship.

Completion of the Rubric by instructor and/or student.

## **Unplugged Student Assignment Checklist**

### **PRE-LEARNING ASSIGNMENT:**

- I have picked up my Unplugged Student Packet.
- I have looked over the lesson information and have no more questions for my teacher about the assignment. If I still have questions, it is my responsibility to set up a time to call the teacher during “digital office hours.”

### **RESEARCH AND PLANNING**

- I have viewed all PowerPoints and studied vocabulary.
- I have completed all necessary research to supplement understanding of project, materials, etc.
- I have completed sketches and included all required information
- I have completed minilab

### **PRODUCTION**

- I have completed a unified set of 3 pinch pots with surface design using required.
- If possible, I have thoughtfully composed and photographed work and emailed it to instructor.
- I have completed reflection and rubric





# Elements and Principles

In Ceramics

## The ELEMENTS

- FORM
- SHAPE
- TEXTURE
- SPACE
- LINE
- COLOR
- VALUE

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### Form-a 3 dimensional mass.

- An object that has height, width and depth. Clay is a 3D medium, therefore all ceramics have form. However, some forms may have a very shallow depth.



Roberto Lugo  
American, born 1981, designer and maker  
Frogs and Trunks: A Century's Journey to a Dream, 2016-17  
Purchase with funds from the Decorative Arts Acquisition Endowment, 2016-2017  
High Museum of Art, Atlanta



### Shape-a 2D, or flat, element. A space that is defined in some way.

- Because it is a 2 dimensional term, shape can both be used to describe the silhouette, or outline, of a form or actual shapes within the form.



David Stabley  
Image courtesy of the artist



## Shape



Viktor Schreckengost (American, 1906-2008), designer  
Cowan Pottery Studio, Rocky River, OH, 1913-1931, maker  
"Jazz" Bowl, 1931  
Porcelain with incised and slip decoration  
Purchase in honor of Kathi Pierce Rhodes, President of the Members  
Guild, 1993-94, with funds from the Decorative Arts Acquisition  
Endowment, 1993.13  
High Museum of Art



**Texture-in ceramics it is real. How something actually feels.**

- This tactile quality separates 3D from 2D art forms.



Aneta Regal  
Image courtesy of the artist



## Texture



Peter Voulkos (American, 1924-2002), designer and maker  
Plate, 1981  
Stoneware  
Landy Collection, 2003.278  
High Museum of Art



**Space-the area around and within the artwork, and the area the work occupies.**

- Form can't exist without depth; it must occupy space. The clay is the positive space and the area around and within it is called the negative space. Both the positive and negative are equally important.



Beth Cavenor  
Image courtesy of the artist



## Space



Akio Takamori  
Japanese, 1950-2017  
Mom with Dog, 1983  
Stoneware  
Landy Collection, 2003.265  
High Museum of Art



**Line-a mark made by a moving point.**

- Line, when referring to form, usually indicates a surface decoration. Edges are often perceived as lines or outlines. But, these edges are planes, and this term should be used.



Lorna Meaden  
Image courtesy of the artist





## Line



Joseph Fortune Meyer (American 1848-1931), modeler  
Anna Frances Simpson (American 1880-1930), decorator  
Newcomb Pottery, 1894-1940, New Orleans, LA, maker  
Vase, ca. 1910  
Earthenware  
Virginia Carroll Crawford Collection, 1981.1000.56  
High Museum of Art



## Color-a quality of light having hue, value and intensity.

- Artists often choose to change or enhance the natural color of clay through different firing and glazing techniques.



Patz Fowle  
Image courtesy of the artist



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## Value-the lightness or darkness of a surface.

- In form, values define a work by creating a pattern of light and dark that shows its 3D form. Texture and planes become more visible as value changes.



Chris Gustin  
Image courtesy of the artist



## Color



Jamie Davis  
American, born 1945  
Covered Dish, 1976  
Earthenware (raku fired)  
Purchase with Decorative Arts fund  
76.1000.25  
High Museum of Art



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## Value



Robert Rauschenberg  
American, 1925-2008  
Tampa Clay Piece 3, 1972  
Fired and glazed ceramic with tape and silkscreened decal  
Purchase, 75.50  
High Museum of Art, Atlanta



## The PRINCIPLES

- BALANCE
- PROPORTION/SCALE
- CONTRAST/EMPHASIS
- UNITY
- VARIETY
- PATTERN
- MOVEMENT
- RHYTHM



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## Balance-how well the elements of design are placed together.

- All parts have equal visual weight and create a feeling of equilibrium. In 3D art, balance can also refer to a structural issue.

Magdalene Anyango Namakhiya Odundo  
British, born Kenya, 1950  
Untitled, 1989  
Burnished and oxidized terracotta  
Private Collection, MQ2016.03  
High Museum of Art, Atlanta



## Proportion-the size relationship of one part to another. Scale-the size relationship of a work compared to objects in its surroundings.

- Scale also refers to the work's total size or how it relates to its setting.



Adrian Arles  
Image courtesy of the artist

## Proportion and Scale



Viola Frey  
American, 1933-2004  
July 11/A, 1982  
Ceramic  
85 x 15 x 17 inches  
Landy Collection, 2003.256  
© Viola Frey/Licensed by VAGA, New York  
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## Contrast-a great difference between 2 things. Emphasis-One part of an artwork that is dominant.

- Contrast often creates a focal point referred to as emphasis. Emphasis should be carefully planned, because it draws the viewer's eye. Emphasis helps communicate the message.



Tom Bartel  
Image courtesy of the artist

## Contrast and Emphasis



Burlon Craig  
American, 1914-2002  
Face Jug, 1980s  
Glazed earthenware  
Gift of Gordon W. Bailey, 2016.27  
High Museum of Art, Atlanta

## Unity-the appearance that the components of an artwork are working in harmony

- The viewer must sense that all of the parts belong and work together in one form.



Debra Pritz  
Image courtesy of the artist

## Unity



Molly Hatch  
American, born 1978, designer  
Blisque Imports, Chinese, plate manufacturer  
Physic Garden, 2013-2014  
Earthenware, paint, and glaze  
Acquisition supported with funds from The Fraser-Parker  
Foundation, 2013.671.1-475  
High Museum of Art, Atlanta



## Variety-the used of different and contrasting elements in one work

- Lack of variety may create something that is boring while too much variety creates confusion...not in a good way!



Andy Rogers  
Image courtesy of the artist



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## Variety



Jaime Hayon (Spanish, born 1974), designer  
Lladro, Spanish, established 1953, fabricator  
Raul Rubio (Spanish), sculptor  
Rocking Chair Ride, 2008  
Porcelain  
Purchase with funds from the Decorative Arts  
Acquisition Trust, 2015.7  
High Museum of Art, Atlanta



## Pattern-repetition of a design element.

- With 3D work, this is most often the repetition of texture, form and color.



Kristen Kiefer  
Image courtesy of the artist



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## Pattern



Mangbetu Artist  
Democratic Republic of the Congo  
Vessel, ca. 1910  
Terracotta  
Purchase in honor of Debbie Wagner,  
President of the Members Guild, 2002-2003, 2003.36  
High Museum of Art, Atlanta



## Movement-a sense of motion created by angles or planes.

- Movement in 3D form may be implied or actual as in kinetic sculpture.



Emily Nickall  
Image courtesy of the artist



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## Rhythm-ways of combining elements to produce the appearance of movement.

- Rhythm can be achieved through repetition, alteration or progression of an element.



Alice Ballard  
Image courtesy of the artist



Richard Woods,  
Georgia's School Superintendent  
"Educating Georgia's Future"  
ga.gov



High Museum of Art  
Gift of Helen and Eugene Becker, 2004.340  
Jewelry, third-eighth century  
Burial 736  
Burial 736  
Burial 736

Rhythm

### COURSE: Ceramics

#### Clay terms and vocabulary

##### ELEMENTS

- color- reflected light
- form-object having 3 dimensions
- line-path of a moving point
- shape-2D area defined in some way
- space-the area around, between, above, below or within objects
- texture-how something feels or looks as if it feels
- value-darkness or lightness of an object

##### PRINCIPLES

- balance-equalizing visual elements
- emphasis- part of a work dominant over another
- movement-create the look or feeling of action, guide the viewer's eye
- pattern- decorative surface design
- proportion-concern with size relationships with one part to another
- rhythm-movement by repetition of elements or objects
- unity/harmony-creates unity by stressing separate but related parts
- variety-different and contrasting elements

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Appliqué- Attaching clay pieces to create design that projects from the surface  
 Functional-ware made for a specific use  
 Green ware-ceramic pieces that have been made but not fired  
 Incising-carving into the surface of clay  
 Kiln-chamber in which clay is fired  
 Leather hard- stage of dryness where clay becomes stiff yet still retains some moisture (like chocolate).This is the best stage to carve clay  
 Paddling- a method of shaping clay into a desired form by swatting it with a flat object  
 Piercing-penetrating both interior and exterior of the clay surface  
 Pinch-technique in which form is created by pinching clay into desired form  
 Plasticity- the characteristic of clay that allows it to retain its form  
 Relief- Surface design that projects from the surface of the form  
 Score- Scratching into the surface of pieces of clay that are to be joined to help the cling to each other.  
 Slip- liquid clay that binds two pieces of scored clay to be joined together  
 Stamping/impressing-pressing various objects into clay to create surface design

<b>COURSE: CERAMICS 1</b>	<b>UNIT 1: INTRODUCTION TO CERAMICS</b>	<b>LESSON 1: 3 UNIFIED PINCH POTS WITH VARIED RELIEF TECHNIQUES</b>
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### DIAGNOSTIC ASSESSMENT

#### 3 UNIFIED PINCH POTS WITH VARIED RELIEF TECHNIQUES

Divide class into groups of 4-8 students. Give each group an example of the project. If actual examples aren't available, use images. Examples should demonstrate a range from emerging to mastery.



How has the artist demonstrated the elements of art (line, color, shape, form, space, texture, value)? List and describe at least 3. Example-geometric shape, curved line

How has the artist demonstrated the principles of design (movement, rhythm, emphasis, proportion, balance, unity, variety, pattern)? List and describe at least 3. Example-negative space to create emphasis

What was the artist trying to achieve? What's the story? What was the artist inspired by? What was he/she trying to communicate?

Is this form successful? Explain. Consider construction, visual interest, and craftsmanship.

### Steps for Making a Pinch Pot



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COURSE: CERAMICS 1		UNIT 1: INTRODUCTION TO CERAMICS		LESSON 1: THREE UNIFIED PINCH POTWS WITH VARIED RELIEF TECHNIQUES	
SUMMATIVE ASSESSMENT RUBRIC					
Criteria	Proficient to Advanced Complexity Level 3-4	Emerging to Proficient Complexity Level 2-3	Unsatisfactory to Emerging Complexity Level 1-2		
Planning  _____/10	Planning is evidence of real thought and effort. Work is well organized and complete (3 sketches). <b>VAHSCR.CR.1(a), .2, .6(a)</b> <b>VAHSCR.CN.2(b,c)</b>  <b>7-10 Points</b>	Planning is evidence of some thought and effort. Work is somewhat organized and complete.  <b>4-6 Points</b>	Planning shows no evidence of real thought or effort. Work is not well organized and incomplete.  <b>0-3 Points</b>		
Construction  _____/30	Ceramic forms are correctly constructed. Walls are even and correct thickness with no breaking or cracking. Feet and other attachments are secure. Forms are stable. Basic awareness of stages of dryness is evident. <b>VAHSCR.CR.3(a,b), .4 (b)</b> <b>VAHSCR.CN.1(e)</b>  <b>25-30 points</b>	Forms are correctly constructed. Walls are mostly even and correct thickness with little breaking or cracking. Attachments are mostly secure. Forms are somewhat stable. Little awareness of stages of dryness is evident.  <b>15-24 points</b>	Forms are not correctly constructed. Walls are not even or correct thickness with extensive breaking or cracking. Attachments are not secure. Forms are not stable. No awareness of stages of dryness is evident.  <b>0-14 points</b>		
Design  _____/30	Three footed pinch forms demonstrate successful application of elements and principles to create visual interest. Design is unique and well executed. All aspects of forms are cohesive. Forms show evidence of creative problem solving. <b>VAHSCR.CR.3(c,d), .4(a,c)</b> <b>VAHSCR.CN.2(d)</b>  <b>25-30 points</b>	Three or fewer pinch forms somewhat demonstrate successful application of elements and principles to create visual interest. Design is somewhat unique and well executed. Some aspects of forms are cohesive. Forms show some evidence of creative problem solving.  <b>15-24 points</b>	Fewer than three pinch forms lacking visually interesting. Elements and Principles have not been successfully applied. Design is not unique or well executed. No aspects of the forms are cohesive. Forms show little or no evidence of creative problem solving.  <b>0-14 points</b>		



<b>Craftsmanship</b>  _____/30	Forms are well crafted. Surfaces are intentional. No evidence of nicks, scratches, lumps or dents. The artwork is outstanding and demonstrates a unique level of patience and focus. Surface design has been applied correctly and cleanly. <b>VAHSCR.PR.1 (b)</b>  <b>25-30 points</b>	Forms are somewhat well crafted. Surfaces are mostly intentional. Some evidence of nicks, scratches, lumps or dents. Demonstrates some level of patience and focus. Surface design has been applied somewhat correctly and cleanly.  <b>15-24 points</b>	Forms are not well crafted. Surfaces are not intentional. Extensive evidence of nicks, scratches, lumps or dents. Demonstrates no evidence of patience and focus. Surface design was not applied correctly or cleanly.  <b>0-14 points</b>
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<b>COURSE:</b> <b>CERAMICS 1</b>	<b>UNIT 1:</b> <b>INTRODUCTION TO CERAMICS</b>	<b>LESSON 1:</b> <b>THREE UNIFIED PINCH POTS WITH VARIED RELIEF TECHNIQUES</b>
<b>COMBINED PINCH POT LIDDED FORM REFLECTION</b>		
		
<ul style="list-style-type: none"> <li>• Did you have to alter or change your plans in any way? Why and how?</li> <li>• What did you have the most difficulty with? What would you have done differently in approach and/or concept?</li> <li>• What is the most successful part of your form?</li> <li>• How did you create visual interest through the application of the elements of art and principles of design? Be specific.</li> <li>• How are all aspects of your forms cohesive?</li> </ul>		



## ESSENTIAL QUESTIONS

- Why do we design and/or decorate objects?
- How does keeping a visual/verbal record of our work help us understand ourselves as artists?
- How can the elements of art and principles of design be applied to clay to create visual interest?

## ENDURING UNDERSTANDING

- How is the innate human need to decorate and design evidenced in ceramic works throughout time?

### Salt Clay recipe

Like traditional water-based clay that you would fire in a kiln, salt clay will dry out if left unwrapped. Make sure you are finished working with the clay before you leave it out to dry. Salt clay has a short shelf life. It is made from ingredients that ferment, so left over time, it will become dry and unworkable, and may also start to mold if wrapped up over long periods of time.

#### Ingredients

- 2 cups all-purpose flour\* (do NOT use self-rising flour)
- 1 cup salt
- 1 cup water

#### Instructions

1. In a large mixing bowl, stir together the flour and salt.
2. Gradually add water while stirring and mixing to form a dough with a Play-Doh like consistency.
3. Form the dough into a ball and knead for approximately 5 minutes, adding a bit more flour if the dough is too sticky or a bit more water if it's too dry.

### How Long to Bake Salt Dough

If you want to bake your salt dough, place it on a baking sheet in a 150-degree oven. Turn frequently so that it dries evenly. Baking time will vary depending on the size and thickness of your work, so just keep a close eye on it.

### \*Gluten-Free Salt Dough

If you have a gluten sensitivity, substituting your favorite gluten-free flour one for one will work well in this recipe.

**\*\*If using salt clay, it is suggested that the instructor experiment with the material in advance as to gain a better understanding of the limitations and possibilities of the medium.**



## Evidence of Student Success

### Diagnostic

- Critique of student exemplars of previous student work to help demonstrate understanding of qualities that make successful pinch pot with unified surface design using carving, stamping and applique.
- Completion of mini-lab to demonstrate basic technical skill

### Formative

- One-on-one or group in-process critiques of student work. This can be done through uploaded photos of student work (completed and/or in process) or using platforms such as Flipgrid that will allow students to discuss and comment on their work and the work of their peers, as well as allow for teacher feedback.

### Summative

- Standards based rubric
- Student Reflection which can be written or oral using district/teacher selected platform, email, etc.

## Student Learning Supports

### INCREASED RIGOR:

Students needing an extra challenge can create additional forms or form components such as lids and handles.

### ADAPTED ASSIGNMENT:

Students requiring a simplification can use the minilab as the summative assessment or make fewer pinch forms.

## Engaging Families

### Materials included to support unplugged learners:

Step-by-step instructions with photo examples for unplugged scenario, lesson checklist, Elements and Principles in Ceramics PowerPoint slides (hard copy), vocabulary, Steps for Making a Pinch Pot visual, standards based rubric outlining project outcomes, salt clay recipe.

### Optional materials to support learning not included:

blank paper/sketchbook for note taking and project planning, drawing materials (pencil), clay, household objects for creating texture.

***\*\*All activities and resources should be previewed prior to student use. Adjustments should be implemented to provide for individual abilities, needs and safety.***

## Teacher's Guide to Digital Teaching and Learning

### GaDOE Fine Arts Resources:

- <https://www.gadoe.org/Curriculum-Instruction-and-Assessment/Curriculum-and-Instruction/Pages/Fine-Arts.aspx>
- <https://www.gadoe.org/Curriculum-Instruction-and-Assessment/Curriculum-and-Instruction/Documents/Fine-Arts/Digital%20Teaching%20%26%20The%20Arts.pdf>

### Video Conferencing Tips and Resources:

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- <https://www.teachthought.com/technology/tips-for-video-calls-for-teachers/>
- <https://www.cultofpedagogy.com/distance-learning/>

### **Flipgrid Resources:**

- **Flipgrid Getting Started Guide:** <http://blog.flipgrid.com/gettingstarted>  
Flipgrid Tips and Tricks for Remote Learning: <https://blog.flipgrid.com/news/remoteteaching>
- **Flipgrid Educator Guide:** <https://drive.google.com/file/d/0BzZGEfOtEWqPcGUzcFd2RzRjYTQ/view>

