



Ceramics 4

Course Number: 8364

Course Level: Advanced

Grade: 11-12

Time/Credit: 1.0 / 1 semester

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Central Bucks School District
20 Welden Drive
Doylestown, PA 18901

Central Bucks School District
Ceramics 4
Table of Contents

K-12 Art Program Learning Principles	3
K-12 Art Program Enduring Understandings	4
K-12 Art Program Essential Questions	5
Ceramics 4 - Course of Study Overview	6
Acceptable Evidence	6
Instructional Time/Pacing Guide Timeline	7
Unit 1 – Conceptual/Imagination	13
Unit 2 – Figurative	16
Unit 3 – Form/Function	19
Unit 4 – Identity	22
Unit 5 – Portraiture	25
Unit 6 – Non-Representational	28

**Central Bucks School District
Teaching and Learning Principles**

K – 12 Art Program Learning Principles

1. All learners are capable of complex and high-quality work if the right learning conditions are established.
2. Students of art learn when modeling of products and processes are demonstrated that address appropriate learning criteria.
3. Students learn when they are focused on the objectives and actively engaged in the learning experience.
4. Students of art learn when a connection is made to prior learning and personal interests.
5. Students learn when they are provided with a safe environment where they can experiment and take creative risks.
6. Learning is most effective when differences in learners' prior knowledge, interests, and strengths are accommodated.
7. Learners succeed when they believe the task is attainable with reasonable effort.
8. Students learn when they see and demonstrate links between new learning, possibilities for future learning, and its multi-disciplinary applications.
9. Greater learning depends upon repeated performance to increase fluency and accuracy.
10. Students learn when they reflect upon and summarize the learning experience.
11. Successful learning requires the ability to reflect, self-assess and use feedback to self-adjust.
12. Various visual arts processes can foster creative thinking, providing students with an essential real-world skill.
13. Students can use the creative process to solve problems and generate new concepts for learning.
14. Students of art can use appropriate technology to enhance creative growth and creative process.

**Central Bucks School District
Enduring Understandings**

Students will understand that:

Standards Connection: Creating / PA 9.1.12 Production

Ceramics as a Form of Expression

- Ceramics is both a functional craft and a fine art form, capable of conveying personal, cultural, and conceptual ideas.
- Through the integration of form, texture, surface design, and glazing, ceramics can express a wide range of emotions, narratives, and cultural contexts.
- The relationship between function and aesthetics in ceramics allows for both utility and deep artistic expression.

Standards Connection: Creating / PA 9.1.12 Production

Creative Process and Experimentation

- Growth as an artist comes from pushing creative boundaries, experimenting with materials, and embracing risk and innovation.
- The creative process is dynamic, requiring iterative exploration, problem-solving, and the ability to adapt.
- Experimentation, including the use of unconventional materials and techniques, is essential for expanding artistic horizons.
- Embracing failure as a part of experimentation encourages resilience and deepens understanding of the medium.

Standards Connection: Connecting / PA 9.2.12 Art History

Historical and Contemporary Context

- Understanding historical and contemporary ceramic practices enriches artistic exploration and personal voice.
- Ceramics have played a significant role in human culture, from utilitarian objects in everyday life to sculptural works that push the boundaries of art.
- The study of different ceramic traditions from around the world broadens students' perspectives and informs their own creative processes.
- Contemporary ceramic artists continue to push the boundaries of the medium, incorporating new technologies, styles, and cross-disciplinary influences.

Standards Connection: Responding / PA 9.3.12 Art Criticism

Critique and Reflection

- Thoughtful critique and reflection enhance artistic growth and foster deeper connections between intent and outcome.
- Critiques are an opportunity to analyze and discuss artistic decisions, pushing students to consider the formal, conceptual, and emotional aspects of their work.
- Reflection helps students articulate their creative choices, analyze successes and challenges, and identify areas for improvement.
- The process of self-assessment and peer review is vital for developing a critical eye and refining artistic expression.

Standards Connection: Creating and Presenting / PA 9.1.12 Production and PA 9.4.12 Art Aesthetics

Technical Mastery and Personal Style

- Advanced ceramic techniques, when mastered, enable artists to develop and communicate their unique artistic identity.
- Mastery of techniques such as wheel-throwing, sculpting, and glazing allows artists to fully control the form and finish of their work, giving them the freedom to push creative boundaries.
- Personal style evolves through the integration of technique, material choices, and conceptual development.
- The refinement of technical skills provides the foundation for more nuanced and sophisticated artistic expression

**Central Bucks School District
Essential Questions.**

Standards Connection: Creating / PA 9.1.12 Production

Ceramics as a Form of Expression

- How can ceramic art reflect personal, cultural, or societal themes?
- How do different cultural contexts and histories influence the way ceramics are created and perceived?
- In what ways can ceramics be used to tell a story or represent abstract concepts?
- What makes a ceramic piece resonate as art versus craft?
- How does the intention behind a piece and the level of craftsmanship affect its artistic value?
- Can something be both a functional object and a work of art? How?

Standards Connection: Creating / PA 9.1.12 Production

Creative Process and Experimentation

- How can experimentation with techniques and materials lead to artistic breakthroughs?
- What role does trial and error play in the creation of innovative ceramic pieces?
- How can new or unfamiliar techniques help expand artistic potential?
- What role do mistakes and unexpected outcomes play in the creative process?
- How can an artist learn from mistakes and use them to enhance their work?
- In what ways can failure lead to new opportunities for artistic growth?

Standards Connection: Connecting / PA 9.2.12 Art History

Historical and Contemporary Context

- How do historical and contemporary ceramic practices influence modern ceramics?
- What traditions and innovations shape the contemporary ceramic landscape?
- How do modern artists draw on or subvert historical ceramic techniques in their work?
- What can we learn from studying ceramic works from other cultures?
- What universal themes or techniques can be found in ceramics across different cultures?
- How does understanding cultural symbolism deepen our appreciation of ceramic art?

Standards Connection: Responding / PA 9.3.12 Art Criticism

Critique and Reflection

- How can receiving and providing feedback refine artistic decisions?
- What types of feedback are most helpful in the artistic process?
- How can critiques be used to push the boundaries of a student's creative and technical abilities?
- What methods can be used to articulate the connection between process, intent, and final outcome?
- How can students verbalize and defend their artistic decisions during critiques?

- In what ways does the ability to reflect on one's work improve the overall creative process?

Standards Connection: Creating and Presenting / PA 9.1.12 Production and PA 9.4.12 Art Aesthetics

Technical Mastery and Personal Style

- How do advanced ceramic techniques impact the ability to convey meaning and aesthetics?
- How does mastering techniques like glazing, firing, or sculptural detail affect the message or impact of a piece?
- How can the technical aspects of ceramics be used to emphasize conceptual ideas?
- In what ways can an artist use ceramics to develop and showcase their personal style?
- How do material choice, process, and form contribute to an artist's unique voice?
- How does mastery of the technical side of ceramics allow for greater freedom in artistic expression?

Central Bucks School District – Course of Study Overview Ceramics 4

Desired Results

8364 Ceramics 4

(18 weeks, 1 credit)

Course Description:

Ceramics 4 offers advanced students in grades 11-12 the opportunity to refine their ceramic techniques and strengthen their artistic voice through complex, self-directed projects. Building on skills from Ceramics 1-3, students will engage in advanced wheel-throwing, sculptural design, and experimental forms.

Students will develop a unique portfolio of functional and non-functional works that explore contemporary and historical influences. An emphasis is placed on pushing boundaries in surface treatments, glaze layering, and mixed media. Through critiques, students will articulate their creative processes, explore aesthetic decision-making, and respond to feedback.

Prerequisite: Ceramics 3, B or better, or teacher recommendation.

Committee Members: Deb Thomas, Tina Warren, Allison Theis, and Alison Thompson

Course Grading: CBSD Rubrics

Suggested Acceptable Evidence.

Oral Assessments

- Group Critiques
- Individual Critiques
- Class Discussions

Written Assessments

- Self-Evaluations
- Written Critiques

- Rubrics

Performance Assessments

- Class Exercises (Skills Development)
- Preliminary Studies (Brainstorming; Thumbnail Sketches)
- Project/Unit Assignments (All media; All forms)
- Sketchbook Assignments
- Technique Demonstrations
- Photographic Documentation

Central Bucks School District – Ceramics 4 - Pacing Guide

Priority National Visual Arts Standards – Creating, Present, Respond, Connect PA Visual Arts Standards: Production 9.1.12 - Art History 9.2.12 - Art Criticism 9.3.12 - Art Aesthetics 9.4.12						
UNITS of Study	Unit 1- Conceptual & Imagination	Unit 2 – Figurative	Unit 3 Form/ Function	Unit 4 – Identity	Unit 5 – Portraiture	Unit 6 – Non-Representational
DAY	15	15	15	15	15	15
Content						Days
NOTE: 1. All units of study align to the National Visual Arts Standards & PA Visual Arts Standards & employ the creative process, with specific, daily, and ongoing formative feedback. 2. This creative cycle is a progression that will repeat until a point of completion is determined: 1. Inspire & Research 2. Plan, Sketch and Practice 3. Envision, Create & Revise 4. Share, Reflect and Assess 3. Units of study may need to be combined & overlapped to account for studio space, equipment/materials, and teacher’s professional judgment based on differentiated student needs.						Total 90
Unit 1 - Conceptual & Imagination						
Inspire & Research 1. Introduction to Conceptual Art ○ Overview of conceptual art in ceramics and other mediums.						1.5

- Students research contemporary artists known for conceptual ceramic work. 2. Art Movement Exploration - Investigate different conceptual art movements and how they challenge traditional ceramics. 3. Gallery/Artist Study - Class discussion and analysis of selected artists' works. Formative Assessment Throughout Learning Cycle	
Plan, Sketch, and Practice 1. Brainstorming and Idea Development - Students create mood boards or word maps to help define their concept/theme. 2. Initial Sketching - Students begin sketching ideas based on their research and concept. - Experimentation with forms and abstract designs. 3. Techniques - If needed, students practice relevant ceramic techniques for their concept. 4. Design: Student will develop their final design Formative Assessment Throughout Learning Cycle	2
Envision, Create & Revise 1. Begin Construction - Start building the conceptual piece, incorporating abstract and symbolic forms. - Students focus on craftsmanship while maintaining creative freedom. 2. Revisions and Experimentation - Review and refine the work based on personal critique or feedback from peers. - Introduce new elements based on creative revision. - Introduce surface decorating options Formative Assessment Throughout Learning Cycle	10
Share, Reflect, and Assess 1. Group Critique - Students present their work to the class for group critique and feedback. - Reflect on how effectively their conceptual intentions are conveyed. 2. Final Reflection and Self-Assessment - Students complete self-reflections on their process, their challenges, and successes. - Instructor provides a final assessment based on creativity, technical execution, and clarity of concept. Formative Assessment Throughout Learning Cycle	1.5
Employ Summative Assessment (RUBRIC) .5	.5
Unit 2 – Figurative	
Inspire & Research 1. Explore Figurative Sculpture	1

○ Study historical and contemporary figurative sculpture. ○ Discuss anatomical studies and expressive use of form. ○ Discuss the art over function 2. Analysis of Cultural and Personal Figures ○ Examine how historical and cultural figurative works can represent emotions and moods. Formative Assessment Throughout Learning Cycle	
Plan, Sketch, and Practice 1. Anatomical Proportions and Gestures ○ Students study the human figure's proportions, gestures, and expression. 2. Initial Sketching and Maquettes ○ Students sketch the human figure in different poses and expressions, experimenting with gesture and emotion. ○ Create small maquettes or rough clay models for planning. 3. Sculpting Techniques Practice ○ Students practice sculpting human features and figures in clay. ○ Discuss and practice adding expression and detail to the figure. Formative Assessment Throughout Learning Cycle	2.5
Envision, Create & Revise 1. Begin Sculpting the Figurative work(2 days) ○ Students begin their figurative sculpture, focusing on proportions, expression, and emotional depth. 2. Refine and Add Details (4 days) ○ Focus on refining surface details, textures, and features. ○ Students revise and adjust their work based on feedback. 3. Surface Decoration and Glazing (2 days) ○ Students work on adding surface decoration, texture, and refining glaze layers. Formative Assessment Throughout Learning Cycle	8
Share, Reflect, and Assess 1. Group Critique (1 day) ○ Students present their work to the class for critique. ○ Emphasis on the connection between form, expression, and emotional depth. Formative Assessment Throughout Learning Cycle	1
Employ Summative Assessment (RUBRIC) 1. Self-Reflection and Final Assessment ○ Students reflect on their process and how their sculpture conveys emotion ○ Instructor provides final assessment based on craftsmanship,	.5
Unit 3 – Form Verses Function	
Inspire & Research 1. Introduction to Functional Ceramics ○ Study historical and contemporary functional ceramics (e.g., teapots, mugs). ○ Explore how form and function coexist in ceramics. 2. Analyze the Balance of Form and Function	2

○ Discuss how aesthetics influence the usability and ergonomics of functional pieces. 3. Artist Case Study ○ Research and present an artist who prioritizes aesthetic values over function in ceramics. Formative Assessment Throughout Learning Cycle	
Plan, Sketch, and Practice (6 Days) 1. Sketch Functional Designs (2 days) ○ Students sketch their ideas for functional ceramic pieces (e.g., cups, plates, teapots). ○ Focus on pushing and enhancing the aesthetic appeal with practical design. 2. If needed, practice throwing and Handbuilding techniques ○ Students practice throwing on the wheel and hand-building essential components (e.g., handles, lids, spouts) Formative Assessment Throughout Learning Cycle	2.5
Envision, Create & Revise 1. Begin Construction ○ Students create functional ceramic pieces, focusing on form and usability while using nontraditional aesthetic values and pushing their creative boundaries. 2. Surface Decoration and Glazing ○ Students work on adding surface decoration, texture, and refining glaze layers. Formative Assessment Throughout Learning Cycle	9
Share, Reflect, and Assess 1. Group Critique and Peer Feedback ○ Students present their work to the class and receive feedback on form and function. 2. Instructor final assessment of the piece's usability, creativity, and technical skill. Formative Assessment Throughout Learning Cycle	1
Employ Summative Assessment (RUBRIC) 1. Self-Reflection and Final Assessment (.5 days) ○ Reflect on how well the project prioritizes artistic design with functionality.	.5
Unit 4 – Identity	
Inspire & Research 1. Introduction to Identity in Ceramics ○ Study how artists express identity in ceramics and art in general. 2. Examine Historical expression of identity in art. 3. Research different artistic interpretations 4. Research Portraiture ○ Discuss how style, symbols and motifs enhance the meaning in personal identity Formative Assessment Throughout Learning Cycle	2
Plan, Sketch, and Practice 1. Sketch Symbols and Concepts	2.5

Students begin developing their concepts, sketching symbolic elements. 2. Practice final layout for multiple views Formative Assessment Throughout Learning Cycle	
Envision, Create & Revise 1. Begin Sculpting - Students begin sculpting their sculptures, adding symbolic elements. 2. Refinement and Texturing - Continue refining the sculpture, adding textures and symbols that represent the subject's identity. 3. Surface Decoration and Glazing - Students work on adding surface decoration, texture, and refining glaze layers. Formative Assessment Throughout Learning Cycle	9
Share, Reflect, and Assess 1. Group Critique and Peer Feedback Students present their works for feedback on expression, symbolism, and craftsmanship. Formative Assessment Throughout Learning Cycle	1
Employ Summative Assessment (RUBRIC) 1. Self-Reflection and Final Assessment - Students reflect on how well their work represents identity. - Instructor assesses the work based on technical skill, expression, and symbolic depth.	.5
Unit 5 – Portraiture	
Inspire & Research 1. Introduction to Portraiture in Ceramics - Study how portraiture is used in ceramics and art in general. 2. Examine Historical and Cultural Portraits - Research different artistic interpretations of portraits and self-portraits. - Research Symbolism in Portraiture - Discuss how symbols and motifs enhance the meaning in portraiture. Formative Assessment Throughout Learning Cycle	1.5
Plan, Sketch, and Practice 1. Sketch Portrait Concepts - Students begin developing their portrait concepts, sketching facial features and symbolic elements. 2. Practice Facial Features and Proportions - Practice sculpting human facial features, focusing on expression and proportion. 3. Develop final design plan Formative Assessment Throughout Learning Cycle	2
Envision, Create & Revise 1. Begin Sculpting the Portrait Students begin sculpting their portrait sculptures, adding facial features and symbolic elements.	10

2. Refinement and Texturing - Continue refining the sculpture, adding textures and symbols that represent the subject's identity. 3. Surface Decoration and Glazing - Students work on adding surface decoration, texture, and refining glaze layers. Formative Assessment Throughout Learning Cycle	
Share, Reflect, and Assess (1.5 Days) 1. Group Critique and Peer Feedback (1 day) Students present their works for feedback on expression, symbolism, and craftsmanship. Formative Assessment Throughout Learning Cycle	1
Employ Summative Assessment (RUBRIC) 1. Self-Reflection and Final Assessment Students reflect on how well their work represents identity. 2. Instructor assesses the work based on technical skill, expression, and symbolic depth.	.5
Unit 6 -Non-Representational	
Inspire & Research 1. Introduction to Abstract Ceramics - Study abstract ceramic works and how they explore composition through form, texture, and color. 2. Research Abstract Techniques - Explore different techniques for abstract ceramics, focusing on texture, color, and form. 3. Analyze Non-Representational Artists - Students research artists known for abstract or non-representational work in ceramics. Formative Assessment Throughout Learning Cycle	2
Plan, Sketch, and Practice 1. Sketch Abstract Concepts - Students sketch ideas for non-representational sculptures, exploring shapes, lines, and textures. 2. If needed, practice Abstract Techniques - Students practice techniques such as texture building, carving, and experimenting with glazes. Formative Assessment Throughout Learning Cycle	2.5
Envision, Create & Revise 1. Begin Creating Non-Representational Work - Students begin creating abstract sculptures, focusing on the emotional impact of forms. 2. Refine and Experiment with Surface Treatments - Students revise and refine their non-representational pieces, experimenting with glazes and texture. 3. Surface Decoration and Glazing - Students work on adding surface decoration, texture, and refining glaze layers. Formative Assessment Throughout Learning Cycle	9
Share, Reflect, and Assess	1

1. Group Critique Students present their abstract work for critique, with a focus on emotional communication.	
Employ Summative Assessment (RUBRIC) 1. Self-Reflection and Final Assessment - Students complete self-reflection on the creative process and artistic decisions. - Instructor assesses the piece based on creativity, technique	.5

NOTE: Additional remediation in standards/content from the grade level (or previous grade level) where the student completes this course will be provided for students when the teacher determines a student has not yet mastered that content. Enrichment opportunities will also be provided to meet the needs of students that acquire an understanding of the content faster than their class peers.

Required Texts and Software

Central Bucks School District – Ceramics 4

Unit 1 - Conceptual and Imagination

Desired Results:

Artists use conceptual ceramics to transcend functionality, creating works that provoke thought and evoke emotion by blending imagination with technical skill.

Enduring Understandings:

- Conceptual art challenges traditional approaches by prioritizing ideas and imagination over conventional forms.
- The creative process allows artists to communicate abstract or unconventional concepts through ceramics.

Essential Questions:

- How can ceramic art be used to express abstract ideas or emotions?
- In what ways does imagination expand the boundaries of traditional ceramic practices?

Knowledge:

Students will know...

Vocabulary:

- Conceptual Art
- Abstraction
- Symbolism
- Narrative Art
- Idea Development
- Experimental Techniques
- Mixed Media
- Visual Metaphor
- Process Art
- Artist Statement

Skills: Students will be able to...

- The students will be able to generate and develop conceptual ideas for ceramic works.
- The students will be able to use advanced ceramic techniques to communicate abstract and imaginative themes.
- The students will be able to integrate mixed media into ceramic pieces to enhance conceptual depth.
- The students will be able to create artist statements to articulate their creative processes and intentions.
- The students will be able to evaluate and refine their designs based on feedback and critique.

Suggested artists (Not limited to)

1. **Ai Weiwei** – A Chinese contemporary artist who uses ceramics and found objects to examine history, power, culture, and human rights.
2. **Arlene Shechet** – An American ceramic artist known for expressive, abstract forms that celebrate clay's movement, texture, and unpredictability.
3. **Theaster Gates** (*also appears in Unit 4 for identity and cultural memory connections*) – An American artist who uses ceramics, sculpture, and installation to explore history, community, labor, and cultural memory.
4. **Mitchell Grafton** – A ceramic artist known for imaginative, detailed sculptural works that often combine humor, fantasy, and storytelling.
5. **Tiffany Schmierer** – A ceramic artist whose layered, colorful surfaces explore nature, memory, place, and environmental themes.
6. **Sigita Lukošūnienė** – A Lithuanian ceramic artist known for delicate figurative and narrative ceramic works with emotional and symbolic qualities.
7. **Diana Farfan** – A ceramic sculptor known for whimsical, expressive figures that explore imagination, emotion, and storytelling.

Priority Standards:

PA Visual Arts Standard:

- 9.1.12.C: Integrate and apply advanced ceramic techniques to create works of art that convey complex, conceptual ideas.

Aligned National Core Arts Standards:

- Creating (VA:Cr1.2.IIIa): Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design that explore complex themes.
- Creating (VA:Cr2.1.IIIa): Experiment, innovate, and take risks to pursue ideas, forms, and meanings that emerge in the process of artmaking or designing.

Supporting Standards:

PA Visual Arts Standards:

- 9.2.12.D: Analyze how historical and cultural contexts influence the development of conceptual art.

Aligned National Core Arts Standards:

- **Responding (VA:Re7.2.IIIa):** Determine the commonalities within a group of artists or visual images attributed to a particular type of art, time period, or culture.
- **Connecting (VA:Cn11.1.IIIa):** Demonstrate how media, technique, and context influence meaning in art and design.

PA Visual Arts Standards:

- 9.3.12.A: Apply critical thinking to interpret, evaluate, and defend personal artistic choices.

Aligned National Core Arts Standards:

- **Responding (VA:Re8.1.IIIa):** Evaluate the effectiveness of an image or images to influence ideas, feelings, and behaviors of specific audiences.
- **Responding (VA: Re9.1.IIIa):** Construct evaluations of a work of art or collection of works based on differing sets of criteria.

Suggested Acceptable Evidence:

Performance Tasks:

- Create a conceptual ceramic piece that incorporates abstract or symbolic elements to convey a narrative or idea.
- Develop a mixed-media ceramic sculpture integrating found objects or unconventional materials.
- Write and present an artist statement explaining the conceptual foundation and creative decisions of the piece.

Acceptable Evidence Other Than Performance Tasks:

Formative Assessment:

- Sketchbook and idea development exercises focusing on brainstorming and refining conceptual designs.
- Class discussions analyzing conceptual artwork for inspiration and techniques.
- Exit tickets summarizing the student's progress and ideas during the creation process.

Summative Assessment:

- Final critique of the conceptual ceramic project using a rubric evaluating creativity, technical execution, and alignment with the intended concept.

- Assessed personal progress using rubrics, reflecting on the development process, obstacles encountered, and key takeaways.

Suggested Learning Experiences and Instruction

Learning Experiences:

- Explore various contemporary and historical conceptual ceramic artworks through virtual or in-person gallery visits.
- Engage in brainstorming sessions where students sketch and discuss their conceptual ideas for a final ceramic project.
- Use digital tools like mood boards or Pinterest to curate visual references for their creative concepts.
- Participate in group discussions where students explain their project concepts, receive feedback, and adjust their ideas accordingly.

Instructional Strategies:

- **Inquiry-Based Learning:** Encourage students to explore questions about conceptual art, asking them to consider "What is the role of imagination in art?" and "How can ceramics communicate abstract ideas?"
- **Scaffolded Instruction:** Start with simple projects that focus on basic concepts of abstraction and progressively challenge students with more complex assignments that push their creative boundaries.
- **Critique Sessions:** Foster a supportive environment for critiques where students discuss their work in progress, offering constructive feedback to peers.
- **Modeling & Demonstration:** Model the process of transforming a concept into a physical form, discussing materials, techniques, and surface treatments.

Differentiation/Intervention/Enrichment Options:

- **Intervention:** Provide templates or structured brainstorming guides for students who struggle with conceptualization. Offer individualized guidance during the ideation process.
- **Enrichment:** Offer students opportunities to experiment with unconventional media in their work, such as incorporating found objects or other mixed-media elements into their sculptures.
- **Flexible Groupings:** Pair students who are struggling with peers who excel at generating creative ideas for collaborative projects.

For Language Development:

- Provide sentence starters and vocabulary lists related to the concepts of symbolism, abstraction, and artistic intent.
- Use visual prompts and graphic organizers to help students organize their ideas and express their conceptual thinking.
- Engage multilingual learners in peer feedback sessions where they can practice articulating their thoughts in English with the support of classmates.

Central Bucks School District – Course of Study – Ceramics 4

Unit 2 – Figurative

Desired Results:

Through figurative ceramics, artists explore the human form as a vessel for storytelling, emotion, and cultural reflection, merging technical accuracy with creative interpretation.

Enduring Understandings:

- Figurative ceramics use the human form to explore identity, culture, and shared experiences.
- The study of anatomy and proportion enhances the creation of lifelike or stylized representations in ceramics.

Essential Questions:

- How can ceramic forms capture the complexity of human expression and movement?
- What roles do figurative ceramics play in representing societal values or individual narratives?

Knowledge:

Students will know...

- **Vocabulary:**
 - Functional Art
 - Aesthetic Design
 - Balance
 - Utility
 - Form
 - Structural Integrity
 - Decorative Techniques
 - Ergonomics
 - Throwing and Altering

Suggested artists (Not limited to)

Students will know...

1. **Klara Kristalova** – A Swedish ceramic sculptor known for dreamlike, figurative works that blend childhood, folklore, nature, and transformation.
2. **Linda Lewis** – An American ceramic artist who creates expressive figurative clay sculptures that explore storytelling, emotion, family, and shared human experiences.
3. **Elya Yalonetskaya** – A ceramic sculptor known for poetic figurative works inspired by mythology, history, storytelling, and the emotional power of clay.
4. **Anne-Sophie Gilloen** – A French ceramic artist whose soft, whimsical figures explore everyday emotions, dreams, humor, and quiet moments of reflection.
5. **Christina Orthwein** – A Pennsylvania ceramic artist who works in figurative sculpture, carved slab forms, jewelry, and low-relief tile with strong design and nature-inspired details.
6. **Sharon McCoy** – A narrative ceramic sculptor who uses bold color, symbolism, humor, and found objects to create imaginative figurative works.
7. **Jurga Martin** – A French-Lithuanian sculptor known for tender, expressive figures that capture movement, emotion, and poetic human presence.
8. **Fred Yokel** – An American ceramic artist known for humorous, hand-built figures and animals that capture gesture, movement, and everyday human behavior.

Skills:

Students will be able to...

- The students will be able to model the human form using proportion and anatomical accuracy.
- The students will be able to create expressive figurative sculptures that convey emotion or narrative. The students will be able to analyze and apply historical and contemporary approaches to figurative ceramics.
- The students will be able to explore gesture and movement in three-dimensional forms.
- The students will be able to incorporate surface detailing to enhance the realism or stylization of their figurative works.

Priority Standards:**PA Visual Arts Standards:**

- **9.1.12.B:** Demonstrate mastery of techniques in modeling the human form through advanced ceramic methods.

Aligned National Core Arts Standards:

- **Creating (VA:Cr2.1.IIIa):** Experiment, innovate, and take risks to pursue ideas, forms, and meanings that emerge in the process of artmaking or designing.
- **Creating (VA:Cr2.2.IIIa):** Demonstrate understanding of and proficiency in advanced ceramic techniques and craftsmanship to achieve an intended aesthetic.

Supporting Standards:**PA Visual Arts Standards**

- **9.2.12.C:** Analyze the historical significance and evolution of figurative representation in ceramics.

Aligned National Core Arts Standards:

- **Responding (VA:Re7.2.IIIa):** Determine the commonalities within a group of artists or visual images attributed to a particular type of art, time period, or culture.
- **Connecting (VA:Cn11.1.IIIa):** Demonstrate how media, technique, and context influence meaning in art and design, particularly in the historical evolution of figurative ceramics.

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PA Standard Visual Arts Standards

- **9.4.12.A:** Analyze how figurative art can reflect personal and societal values and emotions.

Aligned National Core Arts Standards:

- **Responding (VA:Re8.1.IIIa):** Evaluate the effectiveness of an image or images to influence ideas, feelings, and behaviors of specific audiences.
- **Connecting (VA:Cn10.1.IIIa):** Synthesize knowledge of social, cultural, historical, and personal contexts to create meaningful art that reflects identity and values.

Suggested Acceptable Evidence:**Performance Tasks:**

- Sculpt a figurative ceramic piece that accurately portrays human anatomy, gesture, or expression.
- Create a relief sculpture of the human figure focusing on stylization or realism.
- Complete a series of figurative studies experimenting with different poses and techniques.

Acceptable Evidence Other Than Performance Tasks:

Formative Assessment:

- Gesture drawing sessions to practice human proportions and movement.
- Peer feedback sessions on maquettes or in-progress work.
- Quick quizzes on figurative art vocabulary and anatomical terms.

Summative Assessment:

- Critique of the final figurative sculpture based on anatomy, expression, and craftsmanship.
- Portfolio submission including sketches, process photos, and final work with a written explanation of artistic choices.
- Assessed personal progress using rubrics, reflecting on the development process, obstacles encountered, and key takeaways.

Suggested Learning Experiences and Instruction**Learning Experiences:**

- Study classical and contemporary figurative sculptures, analyzing how artists represent the human form.
- Conduct live drawing sessions using mannequins or peers to practice gesture drawing and human anatomy.
- Create small-scale maquettes (models) of figurative sculptures before building the final piece.
- Experiment with different tools and techniques for adding details and texture to human forms.

Instructional Strategies:

- **Modeling:** Demonstrate proper proportions, anatomy, and technique for sculpting the human form, breaking down the process into manageable steps.
- **Collaborative Learning:** Have students work in pairs or small groups to provide feedback on each other's figurative sculptures.
- **Visual Learning:** Use visual aids like anatomical charts or online resources to help students understand the structure and proportions of the human body.
- **Peer Reviews:** Use peer critique sessions where students can give and receive feedback on their figurative work, focusing on areas such as expression, proportion, and accuracy.

Differentiation/Intervention/Enrichment Options:

- **Intervention:** Provide templates or guides for drawing and sculpting basic human shapes for students who need additional support with proportion.
- **Enrichment:** Encourage advanced students to experiment with stylized figurative work or focus on creating expressive, non-realistic figures.
- **Choice:** Allow students to choose whether they want to work in a realistic or abstract style for their figurative sculptures, based on their interests and skill level.

For Language Development:

- Use visual vocabulary cards to help students learn terms related to anatomy and figurative art.
- Encourage students to describe the human form using both technical and emotional language (e.g., describing the posture or expression).
- Use pairing strategies where multilingual learners collaborate with peers to verbalize and discuss the anatomical and artistic elements of their sculptures.

Central Bucks School District – Course of Study – Ceramics 4

Unit 3 – Form Verses Function

Desired Results:

Ceramics that navigate the intersection of form and function challenge the viewer to reconsider the relationship between utility and aesthetic value.

Enduring Understandings:

- The tension between form and function drives the exploration of ceramics as both art and utility.
- A successful piece balances design, craftsmanship, and purpose.

Essential Questions:

- What distinguishes functional ceramics from sculptural forms?
- How can an artist challenge traditional boundaries between form and function?

Knowledge:

Students will know...

- Vocabulary:
 - Proportion
 - Anatomy
 - Gesture
 - Figurative Sculpture
 - Stylization
 - Realism
 - Expression
 - Relief Sculpture
 - Three-Dimensional Form
 - Surface Detailing

Suggested artists (Not limited to)

- **Theire-Hicham El Madi** – A Moroccan designer who blends ceramics, wood, metal, and craft traditions to create contemporary functional objects and interiors.

- **Ana Shiohita** – A Vancouver-based ceramic artist known for playful, altered forms that suggest movement, gravity, and exaggerated drippy surfaces.
- **Moran Trabelsi** – A Tel Aviv ceramicist who creates hand-built sculptural vessels inspired by seashells, underwater forms, and organic natural patterns.
- **Catalin Filip (Melo Clay)** – A Romanian-born, UK-based ceramic artist and designer whose sculptural lamps and vessels explore gravity, movement, and clay's natural distortions.
- **Vanessa Singenzia** – A Romanian ceramic artist and founder of UAU Studio whose bold hand-built objects blur the line between function, sculpture, and design.
- **Martha Grover** – An American functional potter known for elegant thrown and altered porcelain forms with flowing curves, soft color, and refined details.
- **Michael Boroniec** – An American ceramic sculptor known for Spatial Spiral vessels that deconstruct wheel-thrown forms into ribbon-like layers and negative space.
- **Kallia Panopoulou** – A Greek ceramicist whose hand-built vessels draw inspiration from sea creatures, flowers, bones, stones, and organic textures.

Skills:

Students will be able to...

- The students will be able to design and create ceramic pieces that balance functionality and aesthetics.
- The students will be able to construct structurally sound functional forms such as bowls, teapots, or vessels.
- The students will be able to alter traditional forms to explore the intersection of art and utility.
- The students will be able to refine decorative techniques, including glazing and texturing, to enhance both form and function.
- The students will be able to critique the effectiveness of functional and non-functional designs.

Priority Standards:

PA Visual Arts Standards

- **9.1.12.E:** Deliberate and refine designs that balance functionality with creative expression in ceramics.

Aligned National Core Arts Standards:

- **Creating (VA:Cr1.2.IIIa):** Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design that explore complex themes.
- **Creating (VA:Cr2.3.IIIa):** Engage in constructive critique with peers and self-reflection to refine technical and expressive qualities in ceramics, ensuring both function and aesthetics are considered.

Supporting Standards:

PA Visual Arts Standards:

- **9.2.12.A:** Evaluate how traditional and contemporary practices address the balance between form and function.

Aligned National Core Arts Standards:

- **Responding (VA:Re7.2.IIIa):** Determine the commonalities within a group of artists or visual images attributed to a particular type of art, time period, or culture.
- **Connecting (VA:Cn11.1.IIIa):** Demonstrate how media, technique, and context influence meaning in ceramic design, specifically addressing how function and form have evolved over time.

PA Visual Arts Standard:

- **9.3.12.C:** Critique the effectiveness of design choices in functional and non-functional ceramic pieces.

Aligned National Core Arts Standards:

- **Responding (VA:Re9.1.IIIa):** Construct evaluations of a work of art or collection of works based on differing sets of criteria, focusing on both functionality and artistic merit.
- **Presenting (VA:Pr5.1.IIIa):** Investigate, select, and apply methods or processes for displaying ceramics to enhance their meaning, including the relationship between form and function.

Suggested Acceptable Evidence:**Performance Tasks:**

- Design and construct a functional ceramic piece, such as a teapot or bowl, balancing structural integrity and aesthetic appeal.
- Create a non-functional ceramic form that explores abstract or decorative possibilities.
- Develop a comparative analysis of two ceramic pieces: one functional and one non-functional.

Acceptable Evidence Other Than Performance Tasks:**Formative Assessment:**

- Sketches and planning documents showing the design process for functional and non-functional forms.
- Practice exercises on creating lids, handles, or other functional components.
- Peer reviews of design concepts focusing on the balance of form and function.

Summative Assessment:

- Presentation of final works during a gallery-style critique with rubric-based evaluation.
- Written comparison analyzing the creative and technical aspects of form versus function in the student's work.
- Assessed personal progress using rubrics, reflecting on the development process, obstacles encountered, and key takeaways.

Suggested Learning Experiences and Instruction**Learning Experiences:**

- Compare functional ceramic works (e.g., teapots, mugs) with non-functional sculptures, analyzing how form and aesthetics serve different purposes.
- Design and create a functional ceramic piece, such as a teapot or plate, while ensuring that it is both usable and visually appealing.
- Experiment with alterations to traditional forms to create functional pieces with a unique artistic twist.
- Create a non-functional, abstract ceramic piece that explores form and design without considering practical use.

Instructional Strategies:

- **Hands-On Learning:** Allow students to actively participate in the creation of both functional and non-functional ceramics, guiding them through each step.
- **Problem-Based Learning:** Challenge students with specific design problems (e.g., "How can you create a teapot that also functions as a work of art?").

- **Discussion and Debate:** Facilitate class discussions where students debate whether certain ceramic pieces are successful in balancing form and function.
- **Demonstration:** Show students how to properly build functional pieces like lids, spouts, or handles, while also focusing on aesthetics.

Differentiation/Intervention/Enrichment Options:

- **Intervention:** Provide structured templates or molds for students who need more support in creating functional pieces. Offer step-by-step guidance in constructing functional elements like handles or spouts.
- **Enrichment:** Invite students to explore mixed-media or experimental techniques to enhance both the function and form of their creations.
- **Flexible Grouping:** Group students based on skill level for collaborative work on functional projects, allowing for peer mentorship.

For Language Development:

- Provide sentence starters and questions to guide students as they explain their design choices.
- Create visual diagrams that connect specific vocabulary terms (e.g., "ergonomics," "structure," "texture") to examples of functional pieces.
- Use peer-to-peer sharing in small groups to support multilingual learners in expressing their design ideas.

Central Bucks School District – Course of Study – Ceramics 4

Unit 4 – Identity

Desired Results:

Ceramic works exploring identity integrate symbolism and craftsmanship to reflect personal and cultural narratives.

Enduring Understandings:

- Identity in ceramics can be expressed through symbolic, abstract, or representational forms.
- Art provides a means to explore and communicate individual and collective identity.

Essential Questions:

- How can ceramics convey aspects of personal or cultural identity?
- What role does symbolism play in expressing identity through art?

Knowledge:

Students will know...

Vocabulary:

- Identity
- Representation
- Symbolic Imagery

- Cultural Context
- Personal Narrative
- Abstract vs. Literal Expression
- Emotional Expression

Suggested artists (Not limed to)

1. **Robert Lugo** – A Philadelphia ceramic artist known for combining classical pottery forms, portraiture, hip-hop culture, and social justice themes.
2. **Jennifer Datchuk** – A ceramic and mixed-media artist whose porcelain works explore identity, beauty, gender, race, and personal history.
3. **Theaster Gates** (*also appears in Unit 1 for conceptual and imagination connections*) – An artist who uses ceramics, sculpture, installation, and community-based practice to examine history, labor, culture, and collective memory.
4. **Brendan Tang** – A ceramic artist known for hybrid sculptures that combine Asian vessel traditions, manga imagery, technology, and questions of cultural identity.
5. **Elissa Farrow-Savos** – A figurative sculptor whose narrative works use clay, paint, and found objects to explore emotion, memory, strength, and personal storytelling.
6. **Su Griggs** – A ceramic sculptor and storyteller whose whimsical mixed-media figures explore imagination, nature, mystery, and emotional expression.
7. **Julie Woodrow** – A ceramic artist whose carved vessels and sculptures merge animal forms, nature, pattern, and themes of protection, healing, and hope.
8. **Elizabeth Price** – A ceramic sculptor known for expressive figures that use gesture, posture, color, and pattern to suggest mood, story, and identity.

Skills:

Students will be able to...

- Create ceramic works that reflect personal or cultural identity.
- Use symbolism and iconography to communicate themes of identity.
- Analyze the role of ceramics in expressing identity across different cultures and periods.
- Experiment with techniques that enhance conceptual storytelling in ceramic art.
- Articulate the relationship between artistic choices and the expression of identity.

Priority Standards:

PA Visual Arts Standards:

- **9.1.12.A:** Apply media, techniques, and processes in ceramics to create works that explore and express identity.

Aligned National Core Arts Standards:

- **Creating (VA:Cr1.2.IIIa):** Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design that explore complex themes, such as identity.
- **Creating (VA:Cr2.1.IIIa):** Experiment, innovate, and take risks to pursue ideas, forms, and meanings that emerge in the process of artmaking, particularly in relation to personal and cultural identity.

Supporting Standards:

PA Visual Arts Standards:

- **9.2.12.B:** Relate works of portraiture to the contexts of the cultures and time periods in which they were created.

Aligned National Core Arts Standards

- **Responding (VA:Re7.2.IIIa):** Determine the commonalities within a group of artists or visual images attributed to a particular type of art, time period, or culture.
- **Connecting (VA:Cn11.1.IIIa):** Demonstrate how media, technique, and context influence meaning in art and design, particularly in the historical and cultural evolution of portraiture.

PA Visual Arts Standards:

- **9.4.12.B:** Analyze how artists use portraiture to comment on personal and collective identity.

Aligned National Core Arts Standards:

- **Responding (VA:Re8.1.IIIa):** Evaluate the effectiveness of an image or images to influence ideas, feelings, and behaviors of specific audiences, particularly in relation to identity.
- **Connecting (VA:Cn10.1.IIIa):** Synthesize knowledge of social, cultural, historical, and personal contexts to create meaningful art that reflects identity and values.

Suggested Acceptable Evidence:**Performance Tasks:**

- Create a ceramic piece that incorporates symbolic elements representing identity.
- Design an abstract or representational work that explores themes of personal or cultural identity.
- Write an artist statement connecting their ceramic work to personal experiences or cultural influences.

Acceptable Evidence Other Than Performance Tasks:**Formative Assessment:**

- Identity mapping activities to brainstorm symbols and themes for artwork.
- Small group critiques of works-in-progress focusing on symbolism and craftsmanship.
- Guided reflection prompts about the meaning and cultural context of chosen imagery.

Summative Assessment:

- Rubric-based evaluation of the ceramic work, focusing on technical skills, symbolism, and alignment with the theme of identity.
- Written reflection analyzing how their work communicates personal or collective identity.
- Assessed personal progress using rubrics, reflecting on the development process, obstacles encountered, and key takeaways.

Suggested Learning Experiences and Instruction**Learning Experiences:**

- Analyze and discuss how different cultures and time periods have used ceramics to express identity.
- Create a ceramic work that visually represents personal or cultural identity through symbolism.
- Explore the role of abstraction and representation in communicating identity.

Instructional Strategies:

- Inquiry-Based Learning: Encourage students to explore, “How can art express identity?”

- Modeling and Guided Practice: Demonstrate techniques for incorporating symbolic imagery into ceramic forms.
- Discussion: Facilitate conversations about the significance of identity in art.

Differentiation/Intervention/Enrichment Options:

- **Intervention:** Provide simple guides and offer hands-on support during the modeling process.
- **Enrichment:** Allow students to expand their work by adding symbolic elements to their work, such as using textures or colors to express deeper layers of identity.
- **Choice:** Let students choose between different ways to express the identity of someone else to encourage personal connection to the project.

For Language Development:

- Use visual aids and gesture-based descriptions to support multilingual learners in understanding the facial and anatomical structures involved in portraiture.
- Provide vocabulary-building activities where students practice using terms related to identity, symbolism, and expression in their artist statements.
- Encourage multilingual learners to pair up with English-proficient students for peer discussions on the symbolic elements in their portraits.

Central Bucks School District – Course of Study – Ceramics 4**Unit 5– Portraiture****Desired Results:**

Ceramic portraiture combines artistic skill and symbolism to create a visual representation of the human experience.

Enduring Understandings:

- Portraiture in ceramics reflects identity through symbolic and literal representations.
- Ceramics provides a unique medium for capturing the essence of a person or cultural identity

Essential Questions:

- How can ceramic portraits convey aspects of personal or collective identity?
- In what ways do artists use symbolism in portraiture to communicate meaning?

Knowledge:

Students will know...

Vocabulary:

- Portraiture
- Representation
- Symbolic Imagery
- Texture and Detail
- Emotional Expression
- Bust (sculpture)
- Caricature

Suggested artists (Not limed to)

1. **Johnson Tsang** – A Hong Kong ceramic artist known for highly realistic and surreal porcelain portraits that stretch, distort, and transform the human face.
2. **Zhanna Martin** – A ceramic artist known for stylized figurative and portrait-based works that explore expression, character, and emotional storytelling.
3. **Noi Volkov** – A ceramic artist whose narrative works often combine portrait imagery, symbolism, pattern, and painterly surface treatment.
4. **Christopher David White** – An American ceramic sculptor known for trompe l’oeil works that mimic weathered wood and explore themes of nature, decay, transformation, and perception.
5. **Alicia Reyes McNamara** – A mixed-media and ceramic artist whose figurative works explore identity, memory, cultural hybridity, and personal narrative.
6. **Esra Derinalp** – A ceramic artist known for expressive figurative forms that use gesture, texture, and surface detail to communicate emotion and story.
7. **Nathan Murray** – A ceramic artist whose sculptural and portrait-based works emphasize character, expression, craftsmanship, and contemporary storytelling.

Skills:

Students will be able to...

- Create ceramic portraits that reflect personal or cultural identity.
- Use sculptural techniques to develop realistic or stylized representations of the human form.
- Analyze the use of portraiture in historical and contemporary ceramic art.
- Experiment with techniques to create lifelike or abstract representations in clay.
- Articulate the relationship between artistic choices and the expression of identity in portraiture.

Priority Standards:

PA Visual Arts Standards:

- **9.1.12.A:** Apply media, techniques, and processes in ceramics to create works that explore and express identity.

Aligned National Core Arts Standards:

- **Creating (VA:Cr1.2.IIIa):** Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design that explore complex themes, such as identity through portraiture.
- **Creating (VA:Cr2.1.IIIa):** Experiment, innovate, and take risks to pursue ideas, forms, and meanings that emerge in the process of artmaking, particularly in relation to self-expression and identity in portraiture.

Supporting Standards:

PA Visual Arts Standard:

- **9.2.12.B:** Relate works of portraiture to the contexts of the cultures and time periods in which they were created.

Aligned National Core Arts Standards:

- **Responding (VA:Re7.2.IIIa):** Determine the commonalities within a group of artists or visual images attributed to a particular type of art, time period, or culture, with a focus on portraiture.
- **Connecting (VA:Cn11.1.IIIa):** Demonstrate how media, technique, and context influence meaning in portraiture, examining its evolution across cultures and historical periods.

PA Visual Arts Standard:

- **9.4.12.B:** Analyze how artists use portraiture to comment on personal and collective identity.

Aligned National Core Arts Standards:

- **Responding (VA:Re8.1.IIIa):** Evaluate the effectiveness of an image or images to influence ideas, feelings, and behaviors of specific audiences, particularly in relation to identity and self-representation.
- **Connecting (VA:Cn10.1.IIIa):** Synthesize knowledge of social, cultural, historical, and personal contexts to create meaningful art that reflects identity and values through portraiture.

Suggested Acceptable Evidence:

Performance Tasks:

- Create a ceramic portrait or bust representing a personal or cultural narrative.
- Incorporate symbolic elements into a portrait to reflect aspects of identity or heritage.
- Write an artist statement linking the work to personal experiences or cultural influences.

Acceptable Evidence Other Than Performance Tasks:

Formative Assessment:

- Thumbnail sketches and concept mapping for ceramic portraits.
- Critiques focusing on craftsmanship, expression, and symbolism in portraiture.
- Reflections on how portraiture conveys identity and emotion.

Summative Assessment:

- Rubric-based evaluation of the ceramic portrait, focusing on technical skills, likeness, and symbolism.
- Written analysis explaining how their work communicates personal or cultural identity.
- Assessed personal progress using rubrics, reflecting on the development process, obstacles encountered, and key takeaways.

Suggested Learning Experiences and Instruction

Learning Experiences:

- Study portraiture from various historical and cultural perspectives.
- Create a self-portrait or a portrait of a peer using ceramic techniques.
- Use symbolic imagery in portraiture to reflect identity, emotions, or experiences.

Instructional Strategies:

- **Inquiry-Based Learning:** Encourage students to explore, “How can art express identity?”
- **Modeling and Guided Practice:** Demonstrate techniques for incorporating symbolic imagery into ceramic forms.
- **Discussion:** Facilitate conversations about the significance of identity in art.

Differentiation/Intervention/Enrichment Options:

- **Intervention:** Provide simple guides and offer hands-on support during the modeling process.
- **Enrichment:** Allow students to expand their work by incorporating multiple portraits or view as well as adding symbolic elements to their work, such as using textures or colors to express deeper layers of identity.
- **Choice:** Let students choose between different styles of portraiture to encourage personal connection to the project.

For Language Development:

- Use visual aids and gesture-based descriptions to support multilingual learners in understanding the facial and anatomical structures involved in portraiture.
- Provide vocabulary-building activities where students practice using terms related to design elements and principles as well as portraiture
- Encourage multilingual learners to pair up with English-proficient students for peer discussions on the symbolic elements in their portraits.

Central Bucks School District – Course of Study – Ceramics 4

Unit 6 – Non-Representational

Desired Results:

Non-representational ceramics utilize abstract forms and innovative textures to transcend literal representation, fostering open-ended interpretations and emotional connections.

Enduring Understandings:

- Non-representational ceramics prioritize form, texture, and color over literal imagery to convey meaning.
- Abstract ceramics invite individual interpretation and evoke emotional responses.

Essential Questions:

- How can non-representational ceramics evoke meaning without relying on recognizable imagery?
- What role do texture, color, and form play in abstract ceramic works?

Knowledge:

Students will know...

Vocabulary:

- Abstract Form
- Non-Representational Art
- Organic Shapes
- Geometric Forms
- Texture
- Visual Rhythm
- Negative Space
- Color Theory (in abstraction)
- Expressionism
- Composition

Suggested artists (Not limited to)

1. **Ruth Duckworth** – A German-born ceramic sculptor known for elegant abstract wall reliefs and organic forms that connect landscape, architecture, texture, and movement.
2. **Ron Nagle** – An American ceramic artist known for small-scale abstract sculptures with bold color, unusual surfaces, playful forms, and precise craftsmanship.
3. **Torbjørn Kvasbø** – A Norwegian ceramic artist known for dynamic abstract forms, stacked tube-like structures, expressive surfaces, and a strong sense of energy and physical movement.
4. **Ken Price** – An American ceramic artist known for colorful abstract forms that blur the line between sculpture, vessel, surface design, and object.
5. **Jami Porter Lara** – A ceramic artist who hand-builds vessel-like forms inspired by plastic bottles, exploring ecology, material culture, function, and contemporary design.
6. **James Oughtibridge** – A British ceramic artist known for large, abstract sculptural forms with folded surfaces, dramatic silhouettes, and richly textured finishes.
7. **Ayumi Shigematsu** – A Japanese ceramic artist whose abstract and organic forms often explore movement, memory, nature, and the expressive possibilities of clay surfaces.

Skills:

Students will be able to...

- The students will be able to design and create non-representational ceramic pieces that focus on elements of form, texture, and composition.
- The students will be able to experiment with abstraction by manipulating shape, line, and surface.
- The students will be able to analyze and apply the principles of balance, rhythm, and movement in non-representational art.
- The students will be able to incorporate color theory into the glazing process to evoke emotion or mood.
- The students will be able to evaluate the effectiveness of abstract designs through peer critique and personal reflection.

Priority Standard Alignment**PA Visual Arts Standards:**

- **9.1.12.C:** Experiment with abstraction through advanced ceramic forms, focusing on the elements and principles of art.

Aligned National Core Arts Standards:

- **Creating (VA:Cr2.1.IIIa):** Experiment, innovate, and take risks to pursue ideas, forms, and meanings that emerge in the process of artmaking, particularly in abstract ceramic forms.
- **Creating (VA:Cr2.3.IIIa):** Engage in constructive critique with peers and self-reflection to refine technical and expressive qualities in non-representational ceramics.

Supporting Standards:**PA Visual Arts Standards**

- **9.3.12.D:** Interpret abstract works, providing reasoning for the impact of artistic decisions on the viewer.

Aligned National Core Arts Standards:

- **Responding (VA:Re8.1.IIIa):** Evaluate the effectiveness of an image or images to influence ideas, feelings, and behaviors of specific audiences, particularly in non-representational art.
- **Responding (VA:Re9.1.IIIa):** Construct evaluations of a work of art or collection of works based on differing sets of criteria, emphasizing abstraction and viewer interpretation.

PA Visual Arts Standards

- **9.4.12.C:** Assess the emotional and conceptual impact of non-representational ceramics.

Aligned National Core Arts Standards:

- **Connecting (VA:Cn10.1.IIIa):** Synthesize knowledge of social, cultural, historical, and personal contexts to create meaningful art that explores abstraction and its conceptual impact.
- **Responding (VA:Re7.1.IIIa):** Analyze how responses to art develop over time based on knowledge of and experience with art and life, focusing on the interpretation of non-representational ceramics.

Suggested Acceptable Evidence:**Performance Tasks:**

- Create a non-representational ceramic piece focusing on the elements of art (line, shape, texture, form, and color).
- Experiment with abstract techniques by manipulating forms on the wheel or hand-building.

- Design and glaze a piece that uses color theory to evoke emotion or mood.

Acceptable Evidence Other Than Performance Tasks:

Formative Assessment:

- Quick exercises on abstract design concepts, such as creating organic and geometric shapes.
- Peer critiques exploring the emotional or conceptual impact of abstract designs.
- Practice in texturing and glazing techniques to enhance abstract forms.

Summative Assessment:

- Final critique of the abstract ceramic piece using a rubric evaluating creativity, technical execution, and artistic impact.
- Written analysis of how the piece uses abstraction to communicate ideas or emotions.
- Assessed personal progress using rubrics, reflecting on the development process, obstacles encountered, and key takeaways.

Suggested Learning Experiences and Instruction

Learning Experiences:

- Explore non-representational and abstract ceramic works, focusing on how forms, colors, and textures convey emotion or ideas without recognizable subject matter.
- Experiment with creating abstract shapes and forms through both hand-building and wheel-throwing techniques.
- Use color theory to experiment with glazes and surfaces to evoke specific moods or themes in non-representational work.
- Engage in a group critique session to discuss how abstract works communicate meaning without direct representation.

Instructional Strategies:

- **Exploration and Experimentation:** Encourage students to experiment with non-traditional shapes, textures, and colors to convey their ideas in abstract form.
- **Discussion-Based Learning:** Use group discussions to help students understand how non-representational art can express emotion or thought without relying on recognizable subjects.
- **Individualized Guidance:** Provide personalized feedback and guidance for students exploring non-representational techniques, helping them refine their concepts.
- **Visual Learning:** Use abstract artwork examples to show how artists use composition and color to evoke feelings and ideas.

Differentiation/Intervention/Enrichment Options:

- **Intervention:** Offer templates or sample exercises in abstract design that guide students in exploring composition without the pressure of representation.
- **Enrichment:** Allow advanced students to push boundaries by incorporating multiple materials or techniques into their non-representational work.
- **Flexible Grouping:** Pair students with varying levels of skill to foster peer learning and discussion on abstract forms.

For Language Development:

- Provide graphic organizers that help multilingual learners describe their work using emotional or conceptual language.

- Introduce abstract art vocabulary and have students practice using these terms in group discussions and critiques.
- Encourage students to create visual or digital journals to express and reflect on their artistic ideas and progress throughout the unit.