### Theme:
*Artmakers From Various Cultures are Enhancers and Decorators*

### Lesson Title:
Design and Form Based on the Pottery of a Culture

### Grade Level:
Middle and Higher (National Standards 5 - 8, Illinois Learning Standards Middle/Junior High Benchmarks)

### Time:
Three hours (1 and ½ Saturday class sessions) or (4 or 5 fifty-minute class periods)

### Art Concept:
Cultural Influences on Art Forms

### Artmaking Processes and Techniques:
Handbuilding Methods with Clay, Surface Design Achieved with Additive Coils, Applying Oxides or Colored slips, or Burnishing

### Art Elements/Principles of Design:
Line, Form and Shape/Repetition

### National Standards:
(Grades 5 - 8)

**2c Visual Arts:** Select and use the qualities of structures and functions of art to improve communication of their ideas

**4c Visual Arts:** Analyze, describe, and demonstrate how factors of time and place (such as climate, resources, ideas, and technology) influence visual characteristics that give meaning and value to a work of art

**5b Visual Arts:** Analyze Contemporary and historic meaning in specific artworks through cultural and aesthetic inquiry

**5c Visual Arts:** Describe and compare a variety of individual responses to their own artworks from various eras and cultures

### State Goals, Learning Standards and Benchmarks:

**25.A.3d Visual Arts:** Identify and describe the elements of value, perspective and color schemes; the principles of contrast, emphasis and unity; and the expressive qualities of thematic development and sequence.

**26.A.3e Visual Arts:** Describe how the choices of tools/technologies and processes are used to create specific effects in the arts.

**26.B.3d Visual Arts:** Demonstrate knowledge and skills to create 2- and 3-dimensional works and time arts (e.g., film, animation, video) that are realistic, abstract, functional and decorative.

**27.B.3** Know and describe how artists and their works shape culture and increase understanding of societies, past and present.

### Comprehensive Components:

**AP – Artmaking/Art Production**, **AH – Art History**, **AC – Art Criticism**, **AE - Aesthetics**

### Domains:
C2-Comprehension, C4 - Analysis, C5 - Synthesis, C6 - Evaluation, A1 - Receiving, P5 – Skilled Movements

### Overview:
Student will build a clay form that is influenced by a specific culture and create a personalized design on the surface inspired by designs or motifs of a culture. Students will describe in writing: 1) the role of the potter in a specific culture or community, 2) how their own forms and decorations are based on a culture and are personally symbolic, 3) describe similarities and difference of form and designs of various cultures, and speculate how they might communicate meaning, and 4) the purpose of the pottery form from the selected culture. They will also determine and support the importance of the object in the culture.

### Rationale:
Making an art form using processes and techniques influenced by those of a specific culture can help one to better understand that culture as well as be more sensitive to other cultures in general. Incorporating one's own personalized designs provides the opportunity for individual expression. Learning about the roles of the artists and crafts people in the context of their cultures helps one to better understand the contribution of individuals to that culture.

### Objectives

*As a result of this unit, students will*

**Artmaking:** use red or gray clay to build a form approximately 6”x10” in height or diameter that is influenced by a specific culture. They will use oxides or colored slip(s), incising or relief techniques, or will burnish the surface to create a personalized design inspired by designs or motifs of a specific culture.

26.B.3d, (5-8)2c, (C5 & P5)

**Historical/Cultural Context:** briefly describe, in a written paragraph, the role of the potter in the specific culture or community chosen as the influence for her/his pottery form and design. 27.B.3, (5-8)4a, (C4)

In writing, describe two similarities and two differences of form and design of the culture researched to that of another culture from another part of the world. 25.A.3d, (5-8)4a, (C4)
**Criticism:** briefly describe in a written paragraph, how her/his pottery form and surface decoration are personally meaningful and symbolic. 26.A.3e, 5c, (C2)

**Aesthetics:** briefly describe in writing, the purpose of the pottery form within the culture it was made, determine whether the object was/is (or not) recognized as a work of art in that culture, and give at least one written statement to support that decision. 27.B.3, 4c, (C6)

**Participation:** demonstrate a willingness to learn about other cultures by positively contributing to the discussion during the lesson and participating in art making activities. (A1)

**Vocabulary**

<table>
<thead>
<tr>
<th>Artmaking</th>
<th>Historical/Cultural</th>
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<tbody>
<tr>
<td><strong>Artifacts</strong> are objects made by human beings that are found and studied by archeologists and historian from a later time to gain knowledge about people and their culture (Day and Alexander, eds., p. G-9)</td>
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<td>A <strong>community</strong> can include all the people living in a particular district, city, etc., or the district, city where they live. May also refer to a group of people living together as a smaller social unit within a larger one, and having interests, work, etc., in common.</td>
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<tr>
<td>A <strong>culture</strong> is made up of the behaviors, customs, ideas, and skills shared and transmitted among a group of people. Cultures go through stages of social, economic and technological development. These developmental changes are reflected in the style and type of ceramic artifacts from that culture (Day and Alexander, eds., p. G-9)</td>
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<td><strong>Clay</strong> is a finely textured mineral substance that is pliable when wet and can be hardened by firing.</td>
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<td><strong>Coiling</strong> in pottery, the building up of vessel walls with ropes of clay laid one upon the other and blended together.</td>
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<td><strong>Burnishing</strong> is rubbing of the leather hard clay surface to create a smooth, polished surface.</td>
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<tr>
<td><strong>Colored Slip</strong> is a liquid clay with colors added, then applied to the surface of the clay form for decoration.</td>
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<td><strong>Firing</strong> is the hardening of a clay vessel by the application of heat. Pottery was/is not always fired in a kiln but in the open with fuel piled all around and burned.</td>
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<td><strong>Glaze</strong> is a thin coating that is fused to a clay body by firing in a kiln.</td>
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<td><strong>Kiln</strong> is an oven used to fire pottery, capable of producing high, controlled heat.</td>
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<td><strong>Pinch</strong> method of forming pottery is the building of walls by pushing a hole in the center of a ball of clay and pinching the walls evenly upward between the thumb and fingers.</td>
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<td><strong>Slab</strong> method of forming pottery is the building of walls using flattened clay. Slabs can be joined together with slip.</td>
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**Teacher Planning and Preparation:** Locate books, photographs, and/or slides of pottery from various parts of the world, prepare brief history of potters and pottery, prepare visual materials for bulletin board, Xerox handouts, make transparencies, prepare clay, slips and oxides

**Motivation:** Reproductions of pottery, a world map, and key facts about pottery will be featured on a bulletin board display

**Student Pre-requisite:** Some previous experience with clay using handbuilt methods preferred.

**Instructional Methods:** (Demonstrations, Assignments, Audiovisual Presentations, Lectures, Individual Work, Group Activities, Portfolios and Journals, Student Reports, Games, Field Trips, Guest Speakers, Dramatization, Visual Displays, Discussion)

Examples of ceramics (transparencies and prints) will be shown and discussed. Brief history of pottery will be presented. Teacher demonstration. Hands-on Individual Artmaking. Group discussion.
Learning Activities

Historical/Cultural

Procedure (Teacher Directed)
1. **Set Induction** Display slides, transparencies, or printed reproductions of pottery. Ask "*What would you want to know about the object?*" (Possible student responses might be: Where is it from? Who made it? How was it made? Do the designs have meaning? What is its value?)
2. Have students point out various locations on the map where examples of pottery were made. Refer to historical and cultural information while showing examples of pottery. Determine when made (contemporary or past).

Artmaking

**Materials:** Red and/or clay, oxides and colored slips, scraping and smoothing clay tools, plastic for covering in-progress works, brushes, sketching paper, world map, reproductions of pottery

**Procedure (Teacher Directed):**
1. Demonstrate coil, pinch and slab handbuilt methods.

**Guided Practice** Students will:
1. Research different pottery forms from various cultures, note influences and make sketches of the form they wish to construct.
2. Begin the building process using slab, pinch, and/or coil processes.
3. Blend the moist coils together to form the walls of the vessel.
4. Continue building with coil, pinch and/or slab components together to form the walls of the vessel.

**Teacher Directed**
1. Demonstrate various surface decoration techniques with colored slips, oxides, impressing, incising, applying coils, and burnishing.

**Independent Practice** Students will:
1. Outside of class, sketch a design on paper that is to be applied on the clay form. The design is to be influenced by a style but be personally meaningful or symbolic to the artist.

**Guided Practice** Students will:
1. Apply surface decoration with slip, oxides, impressing, incising, or applied coils.
2. Allow clay form to dry completely and bisque fire in a kiln.
3. If appropriate, apply glaze and glaze fire in a kiln.
(Independent Practice) Each student will:
1. write a brief paragraph describing how her/his pottery form and surface decoration is based on those of a particular culture and how that design is personally meaningful and symbolic. (AC)
2. in writing, describe at least two similarities and two differences of the form and design of the pottery of the specific culture researched and that of another culture from another part of the world. (AC)
3. briefly describe, in a written paragraph, the role of the potter in the specific culture chosen as the influence for her/his pottery form and design. (AH)
4. briefly describe in writing, the purpose of the pottery form within the culture it was made. Determine if the object was/is (or not) recognized as a work of art in that culture and give at least one statement to support that decision. (AE)

(Guided Practice) In Class Discussion
1. Ask questions about pottery and potters from around the world (where and when made and lived, roles of the potters). (AH)
2. Look at photographs of pottery from different parts of the world and discuss similarities and differences in form and design and how they might contribute to meaning. (AC)
3. Have randomly selected students each describe her/his personalized design and how it is influenced by a specific culture and how it is personally meaningful or significant. (AH and AC)
4. Have randomly selected students report verbally about the purpose of the pottery form within the culture it was made. (AE)

(Clean –up) As necessary at the end of each class period.

Closure (Student Centered)
1. Have randomly selected students state something of significance that they learned from the lesson or unit. (This can be asked daily and/or at the end of the lesson or unit.)

Assessment of Student Learning

<table>
<thead>
<tr>
<th>Artmaking: Rubric: Teacher and self-assessment of completed vessel</th>
<th>Historical/Cultural Context: Written paragraph about role of potter in a specific culture</th>
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<tr>
<td>Criticism: Written paragraph describing the form and design of their ceramic work and explain how they might contribute to meaning</td>
<td>Aesthetics: Written statements about purpose and value of art work/ artifact in the studied culture</td>
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<td>Participation: Teacher Observation and Checklist</td>
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References


**Linda Willis Fisher, Ed.D., Art Education, Illinois State University, revised, 2008**