



***From What I Am to Who I Am:  
The Journey toward Self Discovery and Personal Aesthetics through Ceramics***

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This curriculum unit is recommended for:  
Intermediate Ceramics, Grades 10-12

**Keywords:** Ceramics, Personal Aesthetics, Identity, Design Thinking, Mandalas, Universal Symbols, Archetypes, History of Ceramics

**Teaching Standards:** The five lesson plans in this unit list and highlight specific Clarifying Objectives within each of the North Carolina Essential Standards for Intermediate Ceramics: Visual Literacy (V), Contextual Relevancy (CX), and Critical Response (CR). The Standards are listed in full in [Appendix 1: Implementing Teaching Standards](#).

**Synopsis:** The journey in understanding the relationship between personal aesthetics and design is fluid, and begins with introspection and understanding of the self. In this unit of study, ceramics students will cultivate a personal style by delving into their own identity, combined with a critical study of artists' design aesthetics in ceramic art history.

**Big Idea:** Why do we make Art? How important is inserting our identity in our artwork?

**Guiding Questions:** Why do certain artworks appeal to us? How do we as artists develop a style or signature? How do we discover/develop our personal style or aesthetic? How do we insert our "self" into the creative process? In ceramic art history, how do artists use their personal identity in their art expression?

*I plan to teach this unit during the coming year to 56 Intermediate Ceramics students.*

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## **Introduction**

### Rationale

For the 2017-2018 school year, there are 56 students enrolled in Intermediate (level 2), Proficient (level 3), and Advanced (level 4) Ceramics. Students who are enrolled in Level 2 and above ceramics have a genuine interest in the class and have an interest in creating personal art. However, their inspiration is often limited to Pinterest images, and have trouble with understanding the following concepts:

- Connecting ceramic art history and contemporary ceramics for inspiration to use in their own work
- Using this inspiration without direct copying other artist's work
- Incorporating their own aesthetic into art over teacher directed aesthetic.

Using the seminar theme of canvassing art to explore identity, I will use personal identity exploration exercises to guide the students in the development of a personal aesthetic in their own ceramic art. The study and critique of historical ceramic artists, including American Abstract Expressionists, the students will also begin to establish a voice in both style and expression.

Based on the Design Thinking model, first we empathize with our "client," which in this unit is ourselves. The students will research their own identity using a series of exercises to assist the student in introspection and knowledge of self. Students will create a noticing notebook or sketchbook, incorporating with a variety of writing and sharing activities as well as research and observation of art.

With this unit in an art class, the dynamics of the class is very important. Students will learn to be comfortable sharing personal information and will also have to develop appropriate response comments to their peers. I want to start this unit with my Level 2 ceramics students during quarter 2, with a variety of daily activities regarding their dress style, musical style, moving them toward their name, then toward psychology of color, Universal symbols, Jungian concept of collective consciousness and archetypes, looking for art that "speaks" to them, and discovering the why. As we work through the exercises in our notebooks, and the students will develop a comfort level on thinking and sharing information about themselves. Hopefully this will allow them to take more risks in creating artwork that expresses their voice rather than my direct instruction.

Race, culture, socioeconomics, ancestry represent WHAT we are. Attitudes, personality, feelings are WHO we are. How do they compare, how do they contrast within ourselves? How did the combination of these make us who we are today? This is a deeper thinking process, and through delving into ceramic artworks that make statements, whether social or emotional, the students can begin to find a personal voice. What do they want to say in their art? How will they physically (using ceramics techniques) give meaning to make the viewing understand? In the Design Thinking Model this is where the students begin defining who they are and what they want to say, and begin ideating and developing personal expression in projects. By discovering and placing schema and symbols to their design aesthetic, my students will become more sophisticated and producers and consumers of art, confidence in their personal aesthetic.

Categories of exercises

- Originality in design emergence of self
- Bauhaus organized approach to experimentation

- Artist/craftsperson attitude in ceramics
- Human environment
- Good judgment
- Design influences
- What is in a name
- Journaling activities using clothing styles, food likes, Carl Jung shapes, color, current cultural influences, mood boards

## Demographic

### *School Setting*

For the 2017-2018 school year William A. Hough High School has 2697 students in grades 9-12. The school's demographics is as follows: White: 74%, African American: 9%, Asian: 2.8%, Hispanic: 11%, Multiracial: 2.6%, Other: 1%. The school offers 25 AP courses as well as courses in Engineering as part of the Project Lead the Way (PLTW) program. The school initiated a AP Capstone program with sophomores and juniors in 2016. Over 1000 students enrolled in one or more AP classes for a total enrollment of 2697. The 2017 AP pass rate was 63%. Courses are also offered in Visual and Performing Arts, Spanish and French, and wide variety of Career and Technical elective courses. IN 2017 the school had a 93.8% graduation rate with students earning over 12 million dollars in scholarships which was \$3 million more than the previous year. The faculty consists of 152 certified staff members including principal, four assistant principals, one dean of students, seven counselors, a media specialist, a career development coordinator, an instructional coordinator, an instructional accountability facilitator, a technology facilitator, and a psychologist. 44% of the faculty holds advanced degrees. Nearly 62% of our staff has more than 5 years teaching experience. The school has 5 Visual Art Teachers, and offers a wide variety of visual art courses: AU/SAC art, Visual Art 1-4, Contemporary Craft & Design 1-4, Digital Photography 1-4, Ceramics 1-4, AP 2D Studio, AP 3D Studio, AP Drawing Studio. Level 1 classes hold an average of 40 students.

### *Classroom Setting*

For the 2017-2018 school year, there are 56 Intermediate (level 2), Proficient (level 3), and Advanced (level 4) Ceramics students. These 56 students are divided into 2 classes, with all levels mixed in each class. Students who are enrolled in Level 2 and above ceramics have an interest in creating art. However, their artwork is often times limited by their lack of personal voice. Students have access to a laptop cart in the classroom. The school has 2 kilns, and uses low-fire earthenware and glazes. There are 8 throwing wheels for use by students.

## **Unit Goals and Objectives**

Student will explore their identity to develop a personal aesthetic in the creation of ceramic art. The unit of study consists of the following project assignments:

- **Emoji Me: Caricature Self-Portrait.** Create a sculpture that exhibits how students view themselves and what characteristics do they express to the immediate world.

- Mind's Eye Mandala. Create a wall piece in ceramics that references students' introspection and mindfulness.
- Personal Totems: Symbolic Self-Portrait. Using the concept of universal shapes, students will translate these shapes into form to build a contemporary totem with personal meaning.
- Hidden Baggage: Create a lidded box whose outside surface describes outer identity, while the inside describes the inner identity. Inclusion of archetypes as identity reference for symbology.
- Who Inspires Me? Critical Analysis of Ceramic Artists whose Aesthetic mirrors the student. Research activity and presentation of findings.

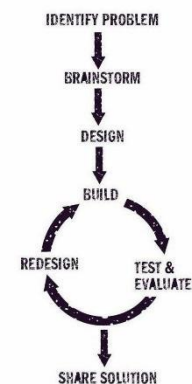
## Content Research

While participating in this seminar, I noticed the approaches of each of my colleagues in our weekly topic activities. As educators, we generally immediately try to go to the end result, the data, so to speak. At the beginning we were careful to respond. As the weeks went by, there became a relaxed approach to our activities, a more spontaneous, truer reflection of our individual voices and identities. It was this journey to the core of our creativity and personal aesthetics that I wanted to instill in the unit I wrote for my Intermediate Ceramics students. To address the subjective concept of personal taste, or aesthetics, I needed to find a safe and structured way for my students to look at their own identity without judgement, and then through the process, be able to express their own aesthetic in art content terms and products. The Design Thinking Process was introduced to me several years ago at a National Art Education Conference. The process, used in many businesses include a structure to create that fits perfectly into my Ceramics classes as well as all art classes (The World of Design, pp35-43). The Curriculum Specialist at Charlotte Mecklenburg Schools brought D'wayne Edwards, founder of Pensole Design Academy to speak to the visual arts teachers and share the process of Design Thinking. (August, 2016) The following year Cooper Hewitt Design Museum presented how to use the process to generate a learning dynamic within the classroom that promotes open brainstorming and evaluation without judgement (August 2017).

The process steps are varied depending on the source, but I use the following steps: 1. Identify the problem: in the classroom setting this is the project assignment or learning objective. Students learn to empathize or understand the assignment before the next step. 2. Brainstorm: the student researches ideas, creates sketches or forms, textures, color concepts. Ideas are in just the ideation stage, and there should be several. In some cases the students will use a mind map while brainstorming. Discussion and sharing and critiquing ideas are a large part of this step. 3. Design: students pull together one idea and create a cohesive design presentation, including models or maquettes.

4. Build: Students construct the product in clay, where in most cases, design or construction problems occur. 5. Test and Evaluate: students must problem solve any design or construction issues that may come up during the building process. This is a critical part of the formative assessment process, where students can step back and look at the project in an objective manner, and make necessary changes as needed. 6. Redesign: Starting over and making construction adjustments. 7. Share Solution:

### THE DESIGN PROCESS



Exhibiting or presenting the final product is an integral part of the artist's creative cycle. The sharing of ideas and art led the group to a closer understanding of our own identity as it relates to other's identity in the group, which is an important step in creating the classroom dynamic for serious thought and creativity on the topic.

In my attendance at presentations and research of this topic while in the seminar, I discovered that Design Thinking was developed for businesses to become more innovative in reaching their demographic. By adapting this model to the art classroom environment, students will have a familiarity with innovative thinking, openness to adapt, and empathizing or understanding others. In addition to developing a strong personal aesthetic, they will be better employees, parents, community activists, and global citizens.

The concept of aesthetics came about in the 18th century when literary scholars were attempting to rationalize the idea of taste. (Concept of the Aesthetic, p1-2). In the art classroom, the formalist approach to aesthetics in the late 19th and early 20th centuries, is the standard in which most art educators judge student work. Student artwork that exhibits successful use of elements and principles of art and design is judged to be successful because the student has learned how to use the tools of art and the rules of design to create aesthetically pleasing art. My desire for my students is from this point, to develop their own personal aesthetic or attitude about what they find to be beautiful. (Concept of the Aesthetic, p 9). Much of this development is determined by the student's identity, their experiences with aesthetics in museums, in the classroom, at home, and with peers. These experiences allows for the development of a more contextualized approach to personal aesthetics (Thinking Through Aesthetics, p.23), which involves the viewer's response to artwork. Through using this theory in class discussions after teaching and critiquing from the formalist viewpoint, students begins to develop a personal voice. What do they like? What is it about the art that makes them like it? In the ceramics class, the development of a style is natural and intuitive. After students learn the basics of ceramic techniques, they know which technique or combinations of techniques they "like," .ie. they have the most success with. By addressing the basic types of forms in ceramics (Ceramics; Shape and Surface, p.6), design influences (Ceramic Design Course), students will use their journals to keep record of their journey to develop a personal aesthetic. By studying the history of Ceramics, they will broaden their experiences to connect form a more pluralistic aesthetic. (Thinking Through Aesthetics, p.28)

## **Instructional Implementation**

The Identity instructional unit consists of 5 specific project assignments that are meant to move the students from the safety of what I am to a more introspection of the self. Throughout the series of projects students will also learn art & design strategies in 3d composition. The quarter will be spent using a variety of identity activities borrowed from the seminar as well as ones specific to each product. Each project builds upon the other in both techniques and identity, using the design thinking process. Each assignment (or problem) addresses an issue in identity, and requires research and brainstorming to develop the idea (or product). Students will use this thinking process to evaluate and revise as needed (facilitated by peers and teachers in a variety of formative critiques) to create a successful product.

The Emoji Me assignment is designed for the students to think about how they portray themselves in social media or their surface environment. They listed both physical characteristics and personality traits that they use and asked friends and family to provide a similar list. By comparing these lists they can begin to see other points of view in addition to their own. The product is a caricature of themselves using a limited number of physical and personal traits, but is an exaggerated or “emoji” manner. The successful piece would allow the viewer to know what the artist wanted to highlight.

The Mind’s Eye Mandala wall piece is intended for the students to gain knowledge of the concept of art having shared meaning throughout the world through time. Angeles Arienn, a cultural anthropologist, spend her career studying this concept. She found that there are 5 universal symbols (plus sign, spiral, triangle, square and circle), that throughout time and distance are used in artmaking and have the same meaning though cultures 85% of the time. The students will use these symbols to create a mandala design that will be applied onto a ceramic wall piece. They will use these symbols in an original way, but bringing the meaning of them to life as meditation for their personal internal self, representing who they are.

The Personal Totem will allow students to combine both the what and who of their identity by borrowing symbols and traits from the two previous projects, but adding concepts of gender, ancestry, ethnicity, race.. Historically a totem represents your ancestors, while this personal totem, the students will be allowed to use the many faces or identities they have. All of these identities will be incorporated and stacked in levels of meaningfulness and importance.

The Baggage in a Box assignment will allow students to express those things that define us. No one knows this information and will be placed in the inside of a closed box. The box lid can be tied to prevent anyone from opening. The outside of the box will represent the self by researching Jung’s archetypes. The archetype may be the protector of the hidden identity. The inside can only be viewed by invitation. This is the final ceramic project in the Identity series and allows the student to express without sharing. The intention is for the students to understand why artists tell their story, which is that it can be cathartic and healing.

The Who Inspires Me Lesson is intended to allow students to use the knowledge they have gained about identity and ceramic techniques, and find other ceramic artists who “speak” to their personal aesthetic: style, symbols, color, types of shapes. Using internet research, ceramics books and magazines, student will find 3 artists that seems to match their aesthetic. Using Lana Wilson’s exercise about finding your personal ceramic style as a specific to the ceramic content, students will finish this unit with a stronger sense of who they are and the type of ceramic art they they will produce as artists or purchase as consumers.

## **Lesson Plans and Instructional Implementation**

TITLE: IDENTITY: Emoji Me

Class: Intermediate Ceramics

Grades: 10-12

Duration: 9-12 class periods

Overview: This is the first project assignment of unit. Students will begin their Unit on developing a personal aesthetic by first researching their Identity through gender, race, ethnicity. This identity is based on what we are over who we are, and while not completely concrete, is not as fluid as perceived internal identity.

The abstracted caricature of themselves (emoji) is intended for the students to begin the journey of self-discovery, focusing now on a light-hearted self-portrait. While the portrait will force the student to look at the way they “look” physically, they will also have to consider their personality traits, those they want people to see. This project allows the students to “see” as a physical manifestation how they project themselves in their immediate world, specifically social media.

Essential Standards: I.V.2: Generate innovative solutions to artistic problems. (Clarifying Objectives: Use experiences and observations to create content for art. Understand the role of emotion, imagination, and creativity in producing content for original art.)

I.CX.1: Understand the global, historical, societal, and cultural contexts of the visual arts.

(Clarifying Objectives: Understand the role of visual art in documenting history. Explain the influence of contextual knowledge on aesthetic responses to art.)

I.CR.1 Use critical analysis to generate responses to a variety of prompts. (Clarifying Objectives: Critique personal art using personal or teacher-generated criteria.)

Teacher: Introduction and guided steps to assignment (attached). Visual Samples and history of Robert Arneson’s self-portraits, father of Funk Art Movement.

Student: Access to research materials, sketchbook, primary sources (parents, family members, friends), clay, underglazes, clear glaze, clay tools, brushes, kiln.

Essential Questions: Why do people take selfies? If I were an emoji, what would I look like? What do people see when they look at me?

Vocabulary/Concepts: Identity, selfies, emoticons, caricature, abstraction, symbols, design thinking, slab construction method, personal perception vs, personal experiences, Funk Art Movement

Activities:

1. Pre- lesson (the hook): Teacher will have students list on card: the first 20 things that describe themselves. Teacher will ask them to include both physical characteristics and personality traits. They will ask a family member to list 10 descriptors, and one friend to list 5 descriptors. Students are not to look at parents or friends words until they are in class.
2. Students will view PPT introduction to lesson. They will get into table groups to plan and discuss design thinking to assignment through teacher guidance. In addition table groups will research and agree upon defining key terms, and each table will create poster for one or more

terms for classroom.

3. Using Internet, supplied materials, and primary sources, students will narrow down the descriptive terms to 3 physical characteristics and 3 personality traits. They will review symbols used in totem assignment, and sketch 3 morphed symbols that incorporate their 6 terms with the cultural heritage symbols. The symbols need to be very simple and stylized. One or more will be incorporated into a repeated pattern in their self-portrait.

4. Students will have their 3 portraits taken, and student will choose the photo to reference for their bust. To create the emoji style for this self-portrait, the student will use a sharpie to outline the facial features on their photograph. They will turn the photo over, and find a stylized line drawing for use on the ceramic piece.

Students will then brainstorm regarding psychology of color, how to manifest their descriptive words onto their self-portrait, and problem solve through a series of sketches and annotations.

5. Teacher will discuss compositional focus: ELEMENTS: form (interesting profile with areas to hold the viewer's eye), line (contour drawing), color (psychology of color). PRINCIPLE: unity (through design/textural application and color schemes), pattern, (repetition of morphed symbol).

6. Students will construct self-portrait using a variety of construction methods: soft slab and roofing paper template or coil construction over paper armature. They will use the photo as reference for lightly carving lines into the clay for their face. They may also elect to add a more dimensional face, keeping in mind that is a caricature of the self, not a realistic sculpture.

7. After bisque firing students will use underglazes and glazes to add color to their self-portrait. Students will have created test tiles of glazes prior to glazing their piece.

8. Upon completion of the glazing process, student will exhibit their work along with a written artist statement about their self-portrait.

Assessments: Ongoing aggressive monitoring and formative assessments will take place throughout each step of project. Summative assessment is included in Appendix.

Enrichment: Post on social media and share comments. Have an exhibit in the media center and have students guess who the self-portrait belongs to and what it represents.

Title: MIND'S EYE MANDALA

Class: Intermediate Ceramics

Grades: 10-12

Duration: 9-12 class periods

Overview: Students will create a circular wall hanging using soft slab construction slump method. The surface will be a mandala design using shape and colors having personal meaning. The glaze may be brushed or dotted.

The mandala serves as a map of inner reality that guides and supports the psychological development of those wishing to advance in internal or spiritual awareness.

**Mandalas** are found among the most ancient art forms created by human beings. Rock carvings found all over the world incorporate the **circular form and its variations such as spirals, crosses, concentric circles**. It is thought that they express worshipful awe of **nature's cycles** and the mysteries of life and death. The alternation of day and night, the ever-changing moon, and the rhythms of the seasons are aptly expressed by circular designs. These natural occurrences became the foundation for a worldview based on circles.



Giordano Bruno, an Italian living during the Renaissance, created a series of mandalas he believed would bring about positive changes in individuals who used them. His designs represent perfect forms purported to exist in an ideal plane. He encouraged the use of his mandalas in visualization exercises. Bruno believed that by taking the images into memory, the imagination would become imprinted with ideal forms. This, in turn, could result in a personal transformation for the better, more in keeping with the harmony depicted in his mandalas.

Essential Standards: .V.2: Generate innovative solutions to artistic problems. (Clarifying Objectives: Use experiences and observations to create content for art. Understand the role of emotion, imagination, and creativity in producing content for original art.)

I.CX.1: Understand the global, historical, societal, and cultural contexts of the visual arts. (Clarifying Objectives: Understand the role of visual art in documenting history. Explain the influence of contextual knowledge on aesthetic responses to art.)

I.CR.1 Use critical analysis to generate responses to a variety of prompts. (Clarifying Objectives: Critique personal art using personal or teacher-generated criteria.)

Vocabulary/Concepts: 5 universal shapes/symbols and their meaning, psychology of color, identity, design thinking, mandala, slab construction, carving and incising, score and slip, glazing, dotting, meditation

Activities: 1. Pre- lesson: Teacher will ask students to place the 5 symbols (circle, square, spiral, triangle, plus sign) in the order that they like the best to the least. The students will then create 3 non-objective designs on 3 separate post-it notes. (Students are required to create a post-it note design per class). The first note will emphasize the 3 favorite symbols. The second post-it note will have all 5 designs included but the emphasis is on the favorite symbol. The 3<sup>rd</sup> post it note is a revision of the 3 to create unity. Students will reflect among each other about the activity. Guided questions: Which was your favorite symbol? Why do you think you chose it? What principles of design did you use to create your post it note designs? Students will then, as a group, vote for the order of each student's design, 1<sup>st</sup> being the most successful design, 3<sup>rd</sup> being the least successful. The whole class will then place these designs on the classroom wall for viewing, top note was voted the most successful, bottom note was voted the least successful. Class will discuss/share their table's findings, and reflect on the possible meaning of the activity. 2. Students will view PPT introduction to lesson, learning the background of the 5 universal symbols as well as the meaning., allowing them to understand the pre-lesson activity.

3. Students will research the concept of mandalas, each learning group will be assigned a different culture: Native American, Tibetan, Buddhist, etc and present their findings to the class in the form of a PPT presentation, poster, or infographic. Class will then compare and contrast similarities and differences in each cultures use and design of mandalas.

4. Students will create 1 or more full size mandala designs on paper with detailed color concepts and shape designs, using their top 3 favorite symbols. A photocopy of this paper mandala will be used to apply the design onto the surface of the ceramic wall piece.

5. Teacher will discuss compositional focus: ELEMENT: COLOR & SHAPE (meaningful use of color and shapes as symbols). PRINCIPLE: RADIAL BALANCE & PATTERN (through design/textural application and color schemes).

6. Students will construct a soft slab wall piece using the slump method and attaching a flat slab to the back using the score and slip method. 2 even holes will be pierced into the back at

leather hard stage to run a wire through for hanging. The mandala design will be carefully traced onto the wall piece at the leather hard stage. Students will then carve a clean line to enhance the mandala design. **DIFFERENTIATION:** Carve areas to create a relief design. Create a plate rather than a wall piece. Create a working clock with the mandala design as the numbers of the clock face.

**Assessment:** Ongoing aggressive monitoring and formative assessments will take place throughout each step of project. Summative assessment is included in Appendix.

**Enrichment:** Create large scale chalk mandala designs in outdoor mall or at entrance to school. Create small ceramic mandala stones to sell for the Hough Art Consortium.

**Title:** IDENTITY: Personal Totems

**Class:** Intermediate Ceramics

**Grades:** 10-12

**Duration:** 9-12 class periods

**Overview:** Students will create a symbolic sculptural form that represents you, your family and tribe. In NE American Indian culture, animals were used as symbols for each family member and stacked vertically.

**Standards:** I.V.2: Generate innovative solutions to artistic problems. (Clarifying Objectives: Use experiences and observations to create content for art. Understand the role of emotion, imagination, and creativity in producing content for original art.)

I.CX.1: Understand the global, historical, societal, and cultural contexts of the visual arts. (Clarifying Objectives: Understand the role of visual art in documenting history. Explain the influence of contextual knowledge on aesthetic responses to art.)

I.CR.1 Use critical analysis to generate responses to a variety of prompts. (Clarifying Objectives: Critique personal art using personal or teacher-generated criteria.)

**Teacher:** Introduction and guided steps to assignment (attached). Visual Samples

**Student:** Access to research materials, sketchbook, primary sources (parents, family members), Clay, underglazes, clear glaze, clay tools, brushes, kiln.

**Essential Questions:** What am I? Where did I come from? What symbols represent my ancestors, my people? How do I pay homage to those who created me?

**Key Terms:** Identity, totems, ancestors, symbols, design thinking, ceramic construction methods, incising, applique, gramage, underglaze, score and slip

1. Pre- lesson: Teacher will have students write on card: gender, race, ethnicity. They will also list if they identify with these external identities. Students will then walk around room with card face down, and when called they will switch cards with a student closest to them. Students will voluntarily share personal information and then class will create a chart listed numbers in each category. This allows students to view similarities and differences within the classroom.

Identity Exchange:

This activity is for a group or a classroom.

**Brainstorm.** Each person should receive ten index cards. On each card, write a word or a phrase describing something that is important to your identity.

**Connect.** Lay your cards out on a desk or surface. Walk around the room, reading what others wrote on their cards. Anytime you see a word or phrase that you also identify with, add a dot sticker to that person's card.

**Reflect.** As a group, discuss what you noticed during this exercise. Which cards had the most dot stickers on them? Did anything surprise you?

2. Students will view PPT introduction to lesson. They will get into table groups to plan and discuss design thinking to assignment through teacher guidance. In addition table groups will research and agree upon defining key terms, and each table will create poster for one or more terms for classroom.

3. Using Internet, supplied materials, and primary sources (parents, family), students will research more specific information about their heritage, ancestry or culture. They will look for symbols that have been connected with their gender, race, ethnicity such as coats of arms, animals, family signs.

4. Students will research the concept of totems, both historical and contemporary, sketching findings with annotations.

5. Students will create 3-5 sketches of their personal totem with detailed color concepts and designs.

6. Students will create test tiles of 3-5 color schemes and practice grattage technique of selectively removing layers of glaze.

Teacher will discuss compositional focus: **ELEMENT:** form (interesting profile with areas to hold the viewer's eye). **PRINCIPLE:** unity (through design/textural application and color schemes)

7. Students will construct totems in sections (to make glazing and firing easier). This will primarily be done through soft slab construction over a form and scoring/slipping added pieces as well and carving.

8. When sculpture is between stages of leather hard and bone dry, students will choose a color scheme from test tiles applying one layer of 3-4 different colors.

9. Using steel wool and masks, students will carefully sand away the layers of underglaze to expose all colors as well as the clay body.

10. Teacher will guide discussion about the use of so many layers and the random removal of some to expose others. The layers represent the search to learn about their external identity, realizing most humans come from many places, and have a variety of cultural practices. They also come from blended families.

11. Upon completion of the glazing process, student will exhibit their work along with a written artist statement about their personal totem.

Assessment: Ongoing aggressive monitoring and formative assessments will take place throughout each step of project. Summative assessment is included in Appendix.

Enrichment: Family members speak to class about their search for their ancestors, or share the family crest, etc.

Title: Hidden Baggage

Class: Intermediate Ceramics

Grades:10-12

Duration:9-12 periods

Overview: In Carl Jung's collective unconscious archetypes, there is the persona, the shadow, the anima/animus, and the self. These are inborn tendencies which shape human behavior, manifested instinct, so to speak.

Objective: Create a closed box that represents 2 of your archetypes. The inside will represent what no one knows about you, and the outside represents your outward identity. The inside of the box may or may not be shown. Students will draw on previous lessons using knowledge of traits and symbology to create a closed box.

Essential Standards: V.2: Generate innovative solutions to artistic problems. (Clarifying Objectives: Use experiences and observations to create content for art. Understand the role of emotion, imagination, and creativity in producing content for original art.)

I.CX.1: Understand the global, historical, societal, and cultural contexts of the visual arts.

(Clarifying Objectives: Understand the role of visual art in documenting history. Explain the influence of contextual knowledge on aesthetic responses to art.)

I.CR.1 Use critical analysis to generate responses to a variety of prompts. (Clarifying Objectives: Critique personal art using personal or teacher-generated criteria.)

Vocabulary and Concepts: Stiff slab construction, applique, mixed media, Jung's 4 archetypes.

Activities:

1. Students research and discuss Carl Jung and the 4 archetypes.
2. Teacher shows visual samples of lesson idea and presents the connection between collective unconscious and the students personal identity.
3. Students research box shapes and sketch 3 ideas of the form and outer surface designs. After one on one with the teacher, student creates a cardboard maquette out of one of the sketches.
4. Box or closed form is constructed using slab construction. Applique or carving will be done at the leather hard stage.
5. Students will create inside environment from clay or place items inside after firing.
6. The lid will be a. tied shut to leave the viewer with questions, but no answers; b. constructed so that the viewer can barely see a glimpse of the hidden identity, giving the viewer a hint; or c. is large and inviting the viewer to look

Assessment: Ongoing aggressive monitoring and formative assessments will take place throughout each step of project. Summative assessment is included in Appendix.

Title: IDENTITY: Who Inspires Me

Class: Intermediate ceramics

Grades: 10-12

Duration: 9-12 class periods

Overview: Students will look for Ceramic Artists who “speak” to them. Using the Aesthetic scanning model from the Davis’ ceramics textbook, they will determine why. After choosing 5 artists from different periods of ceramic art history, they analyze commonalities and differences in their own work against the chosen artists.

Objective: Students will create a personal aesthetic style handheld (not digital) booklet based on research and analysis of personal and professional ceramicists.

Essential Standards: I.V.1: Use the language of visual arts to communicate effectively (Clarifying Objectives: Use vocabulary to critique art.)

I.CX.1: Understand the global, historical, societal, and cultural contexts of the visual arts.

(Clarifying Objective: 1.2: Understand the role of visual art in documenting history. 1.3: Explain the influence of contextual knowledge on aesthetic responses to art).

I.CR.1: Use critical analysis to generate responses to variety of prompts (Clarifying Objective 1.1: Critique art based on personal and formal criteria)

Vocab and Content: aesthetic experience, personal aesthetics, ceramic art history, aesthetic scanning, 4 step critique process, mood board

#### Activities:

1. Teacher will give direct instruction and show PPT on Aesthetics and its meaning.
2. The class will discuss in groups the values of a series of ceramic art and group them in categories of Is it art/ Is it not art and why, Which pieces cost the most and why, what pieces would you display in your home and why. The intention is to have student begin to think about their personal taste combined with their gained knowledge of ceramics techniques. Full class discussion will follow.
3. Students will then select 5 ceramic art pieces from 5 different periods of art history. They will determine criteria for comparison. This criteria will be based on ceramic criteria that they have chosen as their personal ceramic aesthetic (form, color, meaning, inspiration, pattern, textures, functional, sculptural)
4. Students will create a booklet such as a digital infographic that showcases each ceramic piece and the predetermined criteria. This will also include aesthetic scanning of each piece, from textbook.
5. Students will present their booklets in class.

Assessment: Ongoing aggressive monitoring and formative assessments will take place throughout each step of project. Summative assessment is included in Appendix.

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## **Appendices**

[Appendix 1: Implementing Teaching Standards](#)

**Resources:** Materials, Student resources and Teacher resources are included by Lesson

[Emoji Me Lesson](#)

[Emoji Me PPT](#)

[Mind's Eye Lesson](#)

[Mind's Eye PPT](#)

[Personal Totem's Lesson](#)

[Personal Totem PPT](#)

[Hidden Baggage Lesson](#)

[Hidden Baggage PPT](#)

