**Monster Mugs** Grade 8: Sculpture, Clay Handbuilding Unit

**Lesson 1 – One Day**

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| **Stage 1 Desired Results** | | |
| ESTABLISHED GOALS  **3PE:** Connect science and technology with the development of art in various cultures.  **3PR:** Use critical thinking and visual literacy to communicate a specific idea.  **1RE:** Examine various qualities in artworks to understand how an artist’s choice of media related to the images and ideas in the work.  Language Function: Connect, Communicate, Examine | ***Transfer*** | |
| *Students will be able to independently use their learning to…*  Examine ceramicist Mitchell Grafton’s work to understand how the artistic properties of clay and variation of facial expression allow us to communicate emotion. | |
| ***Meaning*** | |
| UNDERSTANDINGS  *Students will understand that…*  - Different sculptural media yield different artistic results, and artists are able to choose ones that help them convey meaning in their work.  - Clay can be manipulated to create many different forms.  - Facial expressions help us communicate emotions to others.  - Caricatures involve exaggerating facial features to communicate an idea. | ESSENTIAL QUESTIONS  - What basic techniques do artists use to create ceramic pieces?  - How can we use clay to create expressive features on our work?  - What facial features are being exaggerated by Grafton to make different emotions clear to us?  - How does changing the shape/position of a facial feature alter a facial expression? |
| ***Acquisition*** | |
| *Students will know…*  - Ceramic material can be used to make food-safe objects like mugs.  - Facial expressions inform us about a person’s emotions.  - Facial features can be exaggerated to make a specific emotion abundantly apparent to the viewer.  - Other age-appropriate vocabulary associated with unit (see glossary). | *Students will be skilled at…*  - Using language skills to communicate their ideas and opinions.  - Identifying emotions in Grafton’s pieces.  - Creating their own sketches of monster mugs.  - Exaggerating facial expressions to communicate a specific emotion. |
| **Stage 2 - Evidence** | | |
| **Evaluative Criteria** | **Assessment Evidence** | |
| - Artist Highlight worksheet is graded for sentence structure. Answers are expected to be two eighth-grade-level sentences long. It is included as a stand-alone grade in the students’ overall average. | PERFORMANCE TASK(S):  - The students will complete an Artist Highlight worksheet. The questions are opinion- and inference based. A pre-assessment will be given at the bottom of the worksheet to gauge knowledge of clay.  - Students will create two-three sketches of monster faces. Each face will express a distinct emotion. | |
|  | OTHER EVIDENCE:  - Monster mug drawings will express a distinct emotion, conveying that the students have a clear understanding of exaggeration and altering facial features.  - Pre-assessment attached to bottom of worksheet will evaluate prior knowledge of clay.  - Artist Highlight (Based on the work of Mitchell Grafton) | |
| **Stage 3 – Learning Plan** | | |
| *Summary of Key Learning Events and Instruction*   1. The class will be introduced to the work of Mitchell Grafton. The students will answer opinion-based questions about Grafton’s work on an Artist Highlight worksheet. The class will take a quick, no-pressure pre-assessment to gauge prior knowledge about clay (and for comparison at the end of the unit) attached to the bottom of the artist highlight. The pre-assessment will not be included in their grade. 2. Students will discuss several of the questions from the Artist Highlight worksheet, and will then move into expression as the main theme. Looking at Mitchell Grafton’s work, the students will be prompted to discuss what expressions certain pieces display, and what features of the piece make that clear. 3. The students will brainstorm on a sheet of paper (in writing or sketches) to develop their own expressive monster. The students should be developing a character that is distinctly expressive through the manipulation of facial features. | | |

**Lesson 2 – 1.5-2 Days**

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| **Stage 1 Desired Results** | | |
| ESTABLISHED GOALS  **3PE:** Connect science and technology with the development of art in various cultures.  **1PR:** Select, organize and manipulate skills, elements and techniques appropriate to the art form when making art.  Language Function: Connect, Manipulate | ***Transfer*** | |
| *Students will be able to independently use their learning to…*  Connect the scientific properties of clay to handbuilding techniques, and manipulate these techniques to build the cylindrical form for their mug. | |
| ***Meaning*** | |
| UNDERSTANDINGS  *Students will understand that…*  - Clay can be manipulated to create many different forms.  - Coils can be used to build sturdy structures quickly by hand.  - Clay is a natural material that comes from the earth, and is often found in water, such as rivers and creeks.  - Scoring and slipping creates stronger adhesion between two clay surfaces. | ESSENTIAL QUESTIONS  - What basic techniques do artists use to create ceramic pieces?  - What are the main different stages of clay?  - Do the properties of clay lend themselves better to creating expression than other sculptural media?  - Why is it important to score and slip our clay?  - Where does clay come from?  - How do we make a coil? |
| ***Acquisition*** | |
| *Students will know…*  - The difference between the different stages of clay (greenware, leather-hard, bone dry, bisqueware).  - How to follow a set procedure and respect their materials.  - Other age-appropriate vocabulary associated with unit (see glossary). | *Students will be skilled at…*  - Using artistic vocabulary to describe the clay process.  - Creating clay forms using the coil-building process.  - Attaching pieces of clay together using scoring and slipping.  - Smoothing a coiled surface. |
| **Stage 2 - Evidence** | | |
| **Evaluative Criteria** | **Assessment Evidence** | |
| - Craftsmanship, proper building techniques used.  - Appropriate use of time and materials. | PERFORMANCE TASK(S):  - The students will create a monster mug form (cylinder), handbuilt out of coils. After building to the appropriate height, the students will use a plastic tool and a rubber rib to smooth the outside walls of the cylinder. | |
|  | OTHER EVIDENCE: (see attached rubrics)  - “Thumbs Up Thumbs Down” – formative assessment  - Pre-assessment (see lesson 1) and post-assessment (see lesson 4) | |
| **Stage 3 – Learning Plan** | | |
| *Summary of Key Learning Events and Instruction*   1. The students will write their name and period on both sides of the circle template, then secure it to the bottom of their plexiglass. Students will, with guidance, flatten a disc of clay into a “hamburger patty” and use their circle template to cut it to the correct size for the base of the mug. With the class gathered around, the teacher will explain how to take a handful of clay and roll it (center outwards) into a coil about ¾” in diameter (approx. the diameter of a quarter). Scoring and slipping with a plastic knife and small dish of water will be demonstrated (the 3 S’s of clay: Score, Slip, Shape), and the students will begin building upwards to make the walls of their mugs. 2. Redemonstrate the coil building process and scoring and slipping. The students will line up to get clay while they are getting their scoring tools and water. The total height of the mug should be about one inch taller than the green shaping tools. The inside of the mugs should be smoothed as the walls are being built, and the outside will be smoothed later on with wire loop tools. | | |

**Lesson 3 – 1.5-2 Days**

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| **Stage 1 Desired Results** | | |
| ESTABLISHED GOALS  **3PE:** Connect science and technology with the development of art in various cultures.  **3PR:** Use critical thinking and visual literacy to communicate a specific idea.  **1PR:** Select, organize and manipulate skills, elements and techniques appropriate to the art form when making art.  Language Function: Connect, Communicate, Manipulate | ***Transfer*** | |
| *Students will be able to independently use their learning to…*  Connect their knowledge of the scientific and artistic properties of clay with appropriate techniques to manipulate facial features that communicate a specific emotion. | |
| ***Meaning*** | |
| UNDERSTANDINGS  *Students will understand that…*  - Different sculptural media yield different artistic results, and artists are able to choose ones that help them convey meaning in their work.  - Clay can be manipulated to create many different forms.  - The way we shape facial features on our mugs has a direct impact on the perceived emotion. | ESSENTIAL QUESTIONS  - What basic techniques do artists use to create ceramic pieces?  - What are the main different stages of clay?  - How can we use clay to create expressive features on our work?  - Do the properties of clay lend themselves better to creating expression than other sculptural media?  - How does changing a facial feature alter the perceived emotion of our monster? |
| ***Acquisition*** | |
| *Students will know…*  - The difference between the different stages of clay (greenware, leather-hard, bone dry, bisqueware).  - How to follow a set procedure and respect their materials.  - If an extraneous piece of clay is not properly attached to their mug, it will fall off in the kiln.  - Other age-appropriate vocabulary associated with unit (see glossary). | *Students will be skilled at…*  - Using artistic vocabulary to describe the clay process.  - Creating and attaching facial features and handles using clay techniques.  - Attaching extraneous pieces of clay to a coil-built form.  - Using texture rollers to add texture to clay (extra step, for those who work quickly. Not required)  - Cleaning the surface of their clay with “wet-sanding” sponge techniques. |
| **Stage 2 - Evidence** | | |
| **Evaluative Criteria** | **Assessment Evidence** | |
| - Inclusion of a clear expression on monster mug.  - Craftsmanship, proper building techniques used.  - Appropriate use of time and materials | PERFORMANCE TASK(S):  - The students will will attach features to their coil-built mug to give their character a distinct expression.  - The students will glaze their mugs after the first firing. | |
|  | OTHER EVIDENCE: (see attached rubrics)  - “Thumbs Up Thumbs Down” – formative assessment  - Pre-assessment and post-assessment  - self/teacher evaluation rubric (previously established in class)  - Artist Highlight (previously established short response sheet, altered to fit the parameters of the project. Based on the work of Mitchell Grafton, graded for completion and included separately in their overall grade.) | |
| **Stage 3 – Learning Plan** | | |
| *Summary of Key Learning Events and Instruction*   1. The teacher will demonstrate how to begin making facial features (nose). Clay will be “pinched” up to create the nose, and the teacher will cut the nose from the lump of clay with the wire cutters. 2. Review making facial features, and scoring and slipping to attach the facial features successfully to the mug (nose, eyes, mouth, facial hair, teeth, etc.). No ears will be added to conserve kiln space. Facial features and techniques used to create them will vary from student to student based on their initial design. Discuss how students can “accessorize” their monsters (do they have piercings, skin texture/fur, hair, etc.). 3. The teacher will demonstrate how to make a handle and attach it to the mug. Facial features will be completed. 4. Wire tools and sponge will be introduced to wet sand the surface, smooth and finish the inside, outside and edges of the mug. The students will retake the same quick assessment they took as a “pre-test” to track learning. They will also write a brief statement for their mug, stating the facial expression they chose to give their monster and explaining which facial features they exaggerated to achieve that. | | |

**Lesson 4 – 2-3 Days**

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| **Stage 1 Desired Results** | | |
| ESTABLISHED GOALS  **3PE:** Connect science and technology with the development of art in various cultures.  **3PR:** Use critical thinking and visual literacy to communicate a specific idea.  Language Function: Connect, Communicate | ***Transfer*** | |
| *Students will be able to independently use their learning to…*  Connect the scientific and artistic properties of the glazing and firing processes to finish their mugs, focusing on relating color choices to their specific monster characters. | |
| ***Meaning*** | |
| UNDERSTANDINGS  *Students will understand that…*  - Glaze creates a glass-like surface that allows a ceramic piece to be water-tight.  - Cones are used to gauge temperature inside of a kiln during the firing process. | ESSENTIAL QUESTIONS  - What basic techniques do artists use to create ceramic pieces?  - What are the main different stages of clay?  - What is the purpose of a firing cone?  - What is glaze and how does it work? |
| ***Acquisition*** | |
| *Students will know…*  - The difference between the different stages of clay (greenware, leather-hard, bone dry, bisqueware).  - How to follow a set procedure and respect their materials.  - Other age-appropriate vocabulary associated with unit (see glossary). | *Students will be skilled at…*  - Using artistic vocabulary to describe the clay process.  - Using glaze appropriately to color a ceramic piece. |
| **Stage 2 - Evidence** | | |
| **Evaluative Criteria** | **Assessment Evidence** | |
| - Craftsmanship, proper glazing techniques used.  - Ability to restate definitions in own words  - Appropriate use of time and materials | PERFORMANCE TASK(S):  - The students will glaze their monster mugs after the first firing. | |
|  | OTHER EVIDENCE: (see attached rubrics)  - Restating procedural steps aloud – formative assessment  - Exit slip – formative assessment  - self/teacher evaluation rubric (previously established in class) | |
| **Stage 3 – Learning Plan** | | |
| *Summary of Key Learning Events and Instruction*   1. After mugs are dried and bisque fired, the class will cover the glazing process, and how the kiln works. They will understand proper glazing techniques and what a glaze is, and that glaze is fired at a higher temperature than the initial bisque firing. The students will take several days to glaze their mugs. They will then be glaze fired. 2. When mugs are glaze fired and completely finished, students will do a self-assessment. The teacher will walk through what the students should be looking for in each individual category to earn their grades. | | |

**Glossary (Age Appropriate Definitions based on those from Artlex.com)**

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| **Term** | **Age-Appropriate Definition** |
| Clay | An earthy material that is plastic and malleable when wet, brittle when dry, and rock-hard when fired in a kiln. |
| Kiln | A “clay oven”. It is set to heat up to extremely high temperatures to fire clay material. |
| Scoring | Making scratches in pieces of clay to help join them together. A rough surface bonds better than a smooth surface. |
| Slip | Watered-down clay used to adhere clay together. |
| Handbuilding | Any ceramics technique that does not involve throwing on a pottery wheel. The form is constructed by hand. |
| Coil | Long, snake-like ropes of clay. |
| Greenware | Unfired clay |
| Leatherhard | When clay has lost most of its moisture, but is not completely hard. It is still able to be joined using scoring and slip. |
| Bone Dry | Greenware that is thoroughly air-dried. |
| Bisqueware | Fired clay. |
| Glaze | A coating of minerals that melt in the kiln to form a glass-like, sealing layer on a clay work. |
| Firing (Pyrometric) Cone | Ceramic wedges that are placed in a kiln before firing. Each type of cone is designed to melt when the kiln reaches a certain temperature. |
| Cylinder | A three dimensional shape formed by two circles spread apart with a wall in between. Ex.: Soup cans |
| Grog | Fine granules of pre-fired clay or sand that is added to a clay body to add stability. |