

Ceramic Stories

Created by Whitney Rupp
Fall 2019

7TH GRADE ART CERAMICS UNIT PLAN

ENDURING IDEA OR THEME:

Narrative Art and Ceramics

GEORGIA STANDARDS

VA7.CR.3 Engage in an array of processes, media, techniques, and/or technology through experimentation, practice, and persistence. a. Demonstrate a variety of skills and techniques for two-dimensional and three-dimensional works of art.

b. Demonstrate quality craftsmanship through proper care and use of tools, materials, and equipment.

VA7.CR.5 Reflect on, revise, and refine works of art considering relevant traditional and contemporary practices as well as artistic ideation.

a. Discover, define, and solve visual problems with increasing independence through experimentation with ideas, materials, and techniques.

b. Revise works of art based on input from the critique process and group interaction.

VA7.CR.6 Keep an ongoing visual and verbal record to explore and develop works of art.

VA7.RE.3 Engage in the process of art criticism to make meaning and increase visual literacy.

a. Write responses to works of art through various approaches.

WHAT BROAD, OVERARCHING UNDERSTANDINGS ARE DESIRED OF STUDENTS?

- Narrative art communicates a story.
- People gain insights into meanings of artworks by engaging in the process of art criticism.
- Artist and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.
- Narrative ceramics can be created using various construction and glazing techniques

“ESSENTIAL” QUESTIONS THAT THIS UNIT IS BASED ON?

- What is narrative?
- Why do we tell stories?
- How can a viewer “read” a work of art as text?
- How do artists grow and become accomplished in art forms?
- How do artists and designers create work that effectively communicates a story?
- What skills are necessary to create narrative ceramic art?

AS A RESULT OF THIS UNIT, STUDENTS WILL BE ABLE TO DEMONSTRATE AN UNDERSTANDING OF :

- How different different types of narrative can be communicated through art
- How to analyze and interpret a work of narrative art
- How narrative ceramics can be created using various methods of glazing and construction
- How artists develop mastery and craftsmanship

WHAT “ESSENTIAL” AND UNIT QUESTIONS WILL FOCUS THE ACTIVITIES OF THIS UNIT?

- How can interpreting or reading a work of art impact us as viewers?How does culture impact narrative in art?
- How do we use the language of art to tell a story?
- How can artists use ceramic art to communicate a narrative?
- What skills and habits are required or an artist to show craftsmanship and develop mastery?

KEY VOCABULARY OR CONCEPTS

- narrative, coil, score, slip, slab, glaze, underglaze, sgraffito

MAJOR LEARNING ACTIVITIES

- Class discussions
- Independent critique of narrative work of art
- Written narrative
- Creation of a narrative coil pot using underglazes
- Creation of narrative slab plate
- Creation of a narrative slab box
- Participation in peer and class critiques
- Completion of self-assessment

Ceramic Stories

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ARE6148 - Fall 2019

A MIDDLE SCHOOL ART UNIT PLAN

1

LESSON TITLE:
INTRODUCTION TO NARRATIVE
GRADE LEVEL: 7TH
ESTIMATED COMPLETION TIME: TWO WEEKS

OVERVIEW

In this lesson, students will be introduced to narrative art. Students will view and discuss narrative paintings and pottery from art history, as well as narrative work from contemporary artists. Specific artists and works of art include *Stag at Sharkey's* by George Bellows, *Winner Takes All* by David Nordahl, *Call the Doctor* by Frederick Remington, Etruscan Vases, and Hermannsburg Pottery of Australia. After discussing works as a class, students will be given a work of narrative art to write a critique of and interpret individually.

Next, students will write their own narratives in their sketchbooks that reinvent a fairy tale and choose one scene from their imagined stories to illustrate using underglazes on a coil pot. The teacher will demonstrate and guide students in beginning their coil pots. Students will review and refine skills and techniques necessary for working with clay. At the completion of the project, students will complete a self-assessment using the rubric.

ENDURING IDEAS/ESSENTIAL QUESTIONS:

- Narrative art communicates a story.
- People gain insights into meanings of artworks by engaging in the process of art criticism.
- What is narrative?
- Why do we tell stories?
- How can the viewer "read" a work of art as text?
- How do artists and designers create work that effectively communicates a story?
- How do artists demonstrate craftsmanship in their work?
- How does culture impact narrative in art?

GEORGIA VISUAL ARTS STANDARDS:

VA7.RE.3 Engage in the process of art criticism to make meaning and increase visual literacy.

a. Write responses to works of art through various approaches.

VVA7.CR.3 Engage in an array of processes, media, techniques, and/or technology through

experimentation, practice, and persistence. a. Demonstrate a variety of skills and techniques for two-dimensional and three-dimensional works of art.

b. Demonstrate quality craftsmanship through proper care and use of tools, materials, and equipment.

LESSON OBJECTIVES:

- The student will be able to critique and interpret a work of narrative art.
- The student will create a written narrative that re-imagines a fairy tale
- The student will create a narrative ceramic coil pot, using underglazes to create a narrative surface design
- The student will be able to demonstrate craftsmanship in a work of ceramic art

TOOLS AND MATERIALS:

- Google slideshow about narrative art
- art critique worksheet
- student sketchbooks for written narrative and planning
- clay and premixed slip
- underglazes
- clear glaze
- various clay tools and high temperature wire
- slab roller
- teacher created rubric
- teacher created demonstration video

INTRODUCTION:

The teacher will begin the lesson by asking some of the overarching essential questions, what is narrative?, how do we tell stories?, and how do we 'read' a work of art as text?. Students will provide their own answers and insights to guide class discussion.

PROCEDURE:

1. Introduction - class discussion of overarching essential questions for unit
2. Day one and two: Class discussion on narrative art guided by teacher created Google slideshow and questioning. As the teacher shows examples of contemporary and historical narrative work, students will analyze and discussing each work of art as a class. After each piece, teacher will then share facts and background information about each artist and their narrative work. Several slides are linked to short video clips (three to four minutes) of the contemporary artists discussing their work or museum websites. Lesson will end coming back to essential questions.

Google slideshow link:

<https://docs.google.com/presentation/d/1xfk2DxkJrUa8gkU6FumBrktAf12jchUlUPml4XNLodI/edit?usp=sharing>

3. Day three: Students will be shown the painting *Winner Takes All* by David Nordahl and complete a critique sheet about the work of art to independently analyze and interpret the narrative.
4. Teacher will introduce narrative coil pot project with Google Slides and lesson one rubric.
5. Day four and five: Students will spend the next two days writing an original narrative and sketching out an event or sequence of events from the story. In addition, students should sketch out the shape of the pot that the scene will be painted on.
Each written narrative should include a clear setting, at least two characters, and an action. Students should consider the questions: What mood do you want to create through your narrative? Do you want your narrative to lead viewers to consider a particular social, political, or environmental issue? Where will your narrative take place? Who will be the characters in your narrative? What will they look like? What will they be doing?
6. Day six: Teacher demonstration of coil pot construction created using Clipchamp Create. will review qualities of excellent craftsmanship and expectations from rubric. Teacher will introduce procedure and expectations for using tools and materials safely and appropriately.
7. Day seven: Students continue working independently on coil pots referencing sketch from planning for shape and form of the pot.

Week Two

1. Day one and two: Students work to finish construction of coil pot. Each pot must be a minimum of six inches tall and four inches in diameter.
2. Day three and four: As coil pots dry to be bisque fired, students will share their narrative with the class to receive and provide oral feedback.
3. Day five: Students may revise based on peer feedback and continue developing their sketches for underglaze narrative.
4. Days five, six, and seven: Students use underglaze to paint narrative scene from their written narratives.
5. Students will submit written re-imagined fairy tale narrative, narrative coil pot, critique of *Winner Takes All*, and completed self-assessment using rubric to be evaluated by teacher.

DISTRIBUTION AND CLEAN UP:

Procedure in place for students getting out and storing sketchbook in assigned tubs. Teacher will distribute clay on the first day of class and explain procedure for each table to get a ready-made tray of tools each class. At the end of each class, students will cover work in plastic and store in-progress work on shelves. Once work is complete and students move on to underglazing, they will store work uncovered on shelves. Underglazes will be sorted by color and stored in small lidded condiment cups.

CLOSURE:

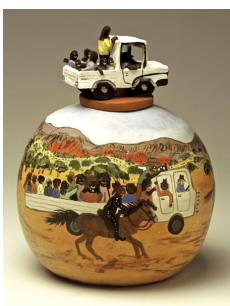
Students will submit written narrative, critique of *Winner Takes All*, self-assessment, and narrative coil pot to be assessed using rubric. After pots have been fired, students will display projects to share with peers and reflect as a class on the essential questions.

ASSESSMENT:

1. Students will complete self-assessment using rubric before submitting final project for grade
2. Teacher will assess student work using rubric:
https://docs.google.com/document/d/1JXVr0_UqO6Uygb0uhC_TrFXIDX7uHcA2PKDvuht3hGo/edit?usp=sharing

ARTISTS AND WORKS OF ART STUDIED:

1. Water Jar, attributed to the Eagle Painter, Etruscan, about 525 B.C.
2. Frederic Remington - Call the Doctor (c.1889)
3. George Bellows - Stag at Sharkey's (c. 1909)
4. Rona Panangka Rubuntja - I'm black (Nicky Winmar) c. 2015
5. Hermannsburg Potters, narrative vases from <https://hermannsburgpotters.com.au/about/the-hermannsburg-potters/>
6. David Nordahl - Winner Takes All



NEED TO FIND:

- Either create a critique sheet or find one to have students use as they analyze and interpret *Winner Takes All* by David Nordahl independently.

FORMATIVE AND SUMMATIVE ASSESSMENT:

Teacher will formatively assess student ability to critique and interpret a work of narrative art through questioning and student responses in class discussions.

Teacher will summatively assess student ability to critique and interpret a work of narrative art through student's independent art critique sheet.

Lesson objectives will be informally assessed through teacher observation. Teacher will provide students with feedback.

All lesson objectives will be assessed formatively assessed using teacher-created rubric:

https://docs.google.com/document/d/1JXVr0_UqO6Uygb0uhC_TrFXIDX7uHcA2PKDvuht3hGo/edit?usp=sharing

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ARE6148 - Fall 2019

A MIDDLE SCHOOL ART UNIT PLAN

2

LESSON TITLE:
NARRATIVE SLAB PLATES: A SURFACE DESIGN PROJECT
GRADE LEVEL: 7TH
ESTIMATED COMPLETION TIME: ONE WEEK

OVERVIEW

In this lesson, students will continue developing an understanding of narrative art. Guided by teacher questioning, students will view and discuss narrative ceramics of contemporary female ceramic artists Chandra Debus and Kip O'Krongly as a class. They will discuss specific pieces of their work, as well as learn about each artist and her process for glazing narratives. Students will be creating narrative slab plates using slabs, molds, handmade stencils, and underglazes. Each plate narrative will be based on a story from the Bible or a scene from a favorite book.

ENDURING IDEAS/ESSENTIAL QUESTIONS:

- Narrative art communicates a story.
 - People gain insights into meanings of artworks by engaging in the process of art criticism.
 - Artist and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.
 - Narrative ceramics can be created using a variety of construction and glazing techniques.
-
- What is narrative?
 - Why do we tell stories?

GEORGIA VISUAL ARTS STANDARDS:

VA7.CR.3 Engage in an array of processes, media, techniques, and/or technology through experimentation, practice, and persistence. a. Demonstrate a variety of skills and techniques for two-dimensional and three-dimensional works of art.

b. Demonstrate quality craftsmanship through proper care and use of tools, materials, and equipment.

VA7.CR.5 Reflect on, revise, and refine works of art considering relevant traditional and contemporary practices as well as artistic ideation.

a. Discover, define, and solve visual problems with increasing independence through experimentation with ideas, materials, and techniques.

b. Revise works of art based on input from the critique process and group interaction.

VA7.CR.6 Keep an ongoing visual and verbal record to explore and develop works of art.

LESSON OBJECTIVES:

The student will...

- critique and interpret works narrative art
- create a narrative surface design based on a story from the Bible or a scene from a favorite book.
- use a sketchbook for planning and revising ideas based on peer critiques
- demonstrate craftsmanship in a work of glazed ceramic art.

TOOLS AND MATERIALS:

- | | | |
|-----------------------|-------------------|--------------------------|
| • Google Slideshow | • newsprint | • teacher created |
| • Student sketchbooks | • pencils | demonstration video |
| • clay | • xacto knives | • teacher created rubric |
| • wooden plate molds | • scissors | • teacher-created glaze |
| • upholstery foam | • toothpicks | menu of Stroke and Coat |
| • slab roller | • sponges | colors |
| • various clay tools | • Stroke and Coat | |

INTRODUCTION:

The teacher will begin the lesson by asking some of the overarching essential questions, what is narrative?, how do we tell stories?, and how do we 'read' a work of art as text?. Students will provide their own answers and insights to guide class discussion.

PROCEDURE:

1. Introduction - class discussion of overarching essential questions for unit
2. Day one: Class discussion on narrative art guided by teacher created Google slideshow and questioning. As the teacher shows examples of to contemporary female ceramic artists, students will analyze and discussing each work of art as a class. After each piece, teacher will then share facts and background information about each artist and her narrative work. Several slides are linked to short video clips (three to four minutes) of the contemporary artists discussing their work or museum websites. At the end of class, teacher will show students a new narrative piece from DeBuse and independently answer critique questions in sketchbook.

Google slideshow link:

<https://docs.google.com/presentation/d/1xfk2DxkJrUa8gkU6FumBrktAf12jchULUPml4XNLodi/edit?usp=sharing>

2. Day two: Teacher will introduce narrative slab plate project with Google Slides and lesson two rubric.
3. Day three: Teacher demonstration of creating slab plate. Students will create a slab plates. If finished early, students will use sketchbooks to begin planning a narrative surface design for their plates based on a story from the Bible or a scene from a favorite book.
4. Day four: Students continue planning in sketchbook and developing ideas as teacher provides oral feedback. At the end of class, students will get with a peer to receive and provide feedback.
5. Day five: Teacher demonstration of glazing process in person and with demonstration video created using Clipchamp Create. Students will plan out stencil and color choices in sketchbooks.
6. Day six, seven, and eight: Students cut stencils and create narrative surface designs using glaze.

DISTRIBUTION AND CLEAN UP:

Procedure in place for students getting out and storing sketchbook in assigned tubs. Teacher will distribute clay on the first day of class and explain procedure for each table to get a ready-made tray of tools each class. At the end of each class, students will store in-progress work on shelves. Students will select stroke and coat from teacher-created glaze menu after careful planning. Stroke and coat will be sorted by color families on counter and stored in small lidded condiment cups.

CLOSURE:

Students will submit sketchbooks and slab plates to be assessed using rubric. After plates have been fired, students will display projects to share with peers and reflect as a class on the essential questions.

ASSESSMENT:

Work will be assessed using rubric.

https://docs.google.com/document/d/1JXVr0_UqO6Uygb0uhC_TrFXIDX7uHcA2PKDvuht3hGo/edit?usp=sharing

ARTISTS AND WORKS OF ART STUDIED:

1. Kip O' Krongly - pitcher and slab plate (shown below)
2. Chandra Debusse - *Trouble Maker Tumblers* and *Dream Wreckers*



NEED TO FIND:

FORMATIVE AND SUMMATIVE ASSESSMENT:

Teacher will formatively assess student ability to critique and interpret a work of narrative art through questioning and student responses in class discussions.

Teacher will summatively assess student ability to critique and interpret a work of narrative art through student's independent art critique in sketchbook.

Lesson objectives will be informally assessed through teacher observation. Teacher will provide students with feedback.

All lesson objectives will be assessed formatively assessed using teacher-created rubric.

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Ceramic Stories

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ARE6148 - Fall 2019

A MIDDLE SCHOOL ART UNIT PLAN

3

LESSON TITLE:
NARRATIVE SLAB BOXES
GRADE LEVEL: 7TH
ESTIMATED COMPLETION TIME: THREE WEEKS

OVERVIEW

In this lesson, students will continue developing an understanding of narrative art. Guided by teacher questioning, class will view and discuss narrative ceramics of contemporary female ceramic artists Yun Hee Lee and Momoko Usami, as well as contemporary artist Kurt Weiser. Students will be creating narrative slab boxes incorporating sculptural components that add to the narrative, sgraffito, and underglaze pencil. Narratives must include a setting, at least two characters, and an action.

ENDURING IDEAS/ESSENTIAL QUESTIONS:

- Narrative art communicates a story.
- People gain insights into meanings of artworks by engaging in the process of art criticism.
- Artist and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.
- Narrative ceramics can be created using various construction and glazing techniques
- How can interpreting or reading a work of art impact us as viewers?
- How does culture impact narrative in art?
- How do we use the language of art to tell a story?
- How can artists use ceramic art to communicate a narrative?
- What skills and habits are required or an artist to show craftsmanship and develop mastery?

GEORGIA VISUAL ARTS STANDARDS:

VA7.CR.3 Engage in an array of processes, media, techniques, and/or technology through experimentation, practice, and persistence. a. Demonstrate a variety of skills and techniques for two-dimensional and three-dimensional works of art.

b. Demonstrate quality craftsmanship through proper care and use of tools, materials, and equipment.

VA7.CR.5 Reflect on, revise, and refine works of art considering relevant traditional and contemporary practices as well as artistic ideation.

a. Discover, define, and solve visual problems with increasing independence through experimentation with ideas, materials, and techniques.

b. Revise works of art based on input from the critique process and group interaction.

VA7.CR.6 Keep an ongoing visual and verbal record to explore and develop works of art.

VA7.RE.3 Engage in the process of art criticism to make meaning and increase visual literacy.

LESSON OBJECTIVES:

- The student will...
- interpreting and analyzing narrative art
- create a narrative slab box that effectively communicates a story
- demonstrate craftsmanship in a work of glazed ceramic art using tools and materials appropriately
- The student uses a sketchbook to document planning, revising work based on feedback

TOOLS AND MATERIALS:

- Google Slideshow
- Student sketchbooks
- clay
- slab roller
- various clay tools
- slip
- Stroke and Coat glaze
- Student lap tops to reference images if needed

INTRODUCTION:

The teacher will begin the lesson by asking some of the overarching essential questions listing in the teacher-created Google Slideshow under lesson 3:

<https://docs.google.com/presentation/d/1xfk2DxkJrUa8gkU6FumBrktAf12jchUlUPml4XNLodi/edit?usp=sharing>

PROCEDURE:

1. Introduction - class discussion of overarching essential questions for unit
2. Day one and two: Class discussion on narrative art guided by teacher created Google slideshow and questioning. As the teacher shows examples of contemporary narrative ceramics, students will analyze and discussing each work of art as a class. After each piece, teacher will then share facts and background information about each artist and their narrative work. Several slides are linked to short video clips (three to four minutes), including short clip of a storyteller using a Japanese Kamishibai Story Card Theatre. Day two of class will end with students analyzing and interpreting a piece of Kurt Weiser's narrative pottery.

Google slideshow link:

<https://docs.google.com/presentation/d/1xfk2DxkJrUa8gkU6FumBrktAf12jchULUPml4XNLodi/edit?usp=sharing>

3. Day three: Teacher will introduce narrative slab box project with Google Slides and lesson three rubric. Students will begin planning in sketchbooks. Each written narrative should include a clear setting, at least two characters, and an action. Students should consider the questions: What mood do you want to create through your narrative? Do you want your narrative to lead viewers to consider a particular social, political, or environmental issue? Where will your narrative take place? Who will be the characters in your narrative? What will they look like? What will they be doing? What techniques will I use to create my piece?
5. Day four: Students will continue planning in sketchbooks. At the end of class, students will get with a partner to critique work and receive feedback from peer.
5. Students will revise and develop plans based on peer feedback.
6. Day six: Teacher demonstration of slab box construction created using Clipchamp Create. Teacher will guide students in beginning slab boxes.
7. Day seven through eleven: Students continue working independently on slab boxes based on individual plans. Teacher reviews procedures for glazing and tool safety for sgraffito as students finish construction and are ready to begin narratives. For students wanting to use underglaze pencil to add to narrative, pots will be bisque fired.
8. Students will submit sketchbooks and narrative slab boxes to be evaluated by teacher using rubric.

DISTRIBUTION AND CLEAN UP:

Procedure in place for students getting out and storing sketchbook in assigned tubs. Teacher will distribute clay on the first day of class and explain procedure for each table to get a ready-made tray of tools each class. At the end of each class, students will store in-progress work on shelves. Students will select stroke and coat from teacher-created glaze menu after careful planning. Stroke and coat will be sorted by color families on counter and stored in small lidded condiment cups.

CLOSURE:

Students will submit sketchbooks and slab boxes to be assessed using rubric. After boxes have been fired, students will display projects to share with peers and reflect as a class on the essential questions.

ASSESSMENT:

Work will be assessed using rubric:

https://docs.google.com/document/d/1JXVr0_UqO6Uygb0uhC_TrFXIDX7uHcA2PKDvuht3hGo/edit?usp=sharing

ARTISTS AND WORKS OF ART STUDIED:

1. Yun Hee Lee - La Divina Commedia
2. Kurt Weiser - Solitude (teapot), Night Shades, and Fruit Story
3. Momoko Usami - Circus Plant
4. Kamishibai Japanese Story Card Theatre



NEED TO FIND:

- Kamishibai story cards and theatre

FORMATIVE AND SUMMATIVE ASSESSMENT:

Teacher will formatively assess student ability to critique and interpret a work of narrative art through questioning and student responses in class discussions.

Teacher will summatively assess student ability to critique and interpret a work of narrative art through student's independent art critique in sketchbook.

Lesson objectives will be informally assessed through teacher observation. Teacher will provide students with feedback.

All lesson objectives will be assessed formatively assessed using teacher-created rubric:

https://docs.google.com/document/d/1JXVr0_UqO6Uygb0uhC_TrFXIDX7uHcA2PKDvuht3hGo/edit?usp=sharing

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CURRICULUM RESOURCES:

Lesson 1:

- Hermannsburg audio file
- Booth Western Art Museum Online Collection: *Winner Takes All* by David Nordahl
- Short Remington Biography
- Article on history of Hermannsburg Potters
- Short Biography of Rona Panangka Rubuntja
- Cleveland Art Museum Website: *Stag at Sharkey's* by George Bellows
- Desart website for additional images from Hermannsburg Potters
- Getty Museum Lesson Plan: A Story on a Vase
- Lucas Museum of Narrative Art - online collection
- Article from Ceramics Monthly on Hermannsburg Potters
- National Gallery of Victoria website for information on Hermannsburg Potters and example works
- Whitney Gallery of Western Art website for information and photographs of Remington
- critique worksheet
- rubric
- Google Slideshow

Lesson 2:

- Jennifer Allen's website for example work from Chandra Debuse
- Youtube video clip introduction from Chandra Debuse
- Chandra Debuse blog
- Kip O'Krongly website
- Vimeo introduction of Kip O'Krongly's narrative work
- Kip O'Krongly article from Ceramic Arts Network
- rubric
- Google Slideshow

Lesson 3:

- Ferrin Contemporary website
- Gallery Huue website
- Youtube video introducing Yun Hee Lee's narrative work and process
- Mark's Project on Kurt Weiser
- Pottery Making Illustrated Article by Momoka Usami on Storytelling boxes
- Youtube video showing Japanese Kamishibai story card theatre
- rubric
- Google Slideshow