

“Don’t think about what you could have done, concentrate on what you plan to do; it is more useful.”

- Brian Jacques

Jacksonian Plan Format: Ceramics III_ Concentration Piece



One-Shot Look...

Objectives:

Weeks 1 & 2: Student artist will have already decided upon a portfolio concentration via written abstract, read, discussed and agreed upon by the instructor. **The student artist will complete a project proposal page identifying artist intention, research, reference materials, artistic media and required materials, three thumbnail sketches of design ideas, or three sketched views of a unique design, and a fully colored, rendered design sketch.** Proposal pages must be completed and approved by the instructor prior to beginning work on the project. With the proposal completed, review and approved, **the student artist will begin sculpting the project using a variety of tools and techniques at their disposal.**

Weeks 3 & 4: The student artist will continue sculpting and/or throwing their proposed project design **with frequent checks and discussions with the instructor on technique, troubleshooting, and composition.** The student artist will be aware of the calendar and deadlines as well as paying attention to the dryness of the clay body while properly storing, sealing and maintaining their project. Students are responsible for maintaining art studio facilities, materials, tools and storage throughout the design process, cleaning when and where appropriate. **The student artist will complete in-process critiques and analyses of their artistic product and process.**

Weeks 5 & 6: The student artist will continue sculpting and/or throwing their proposed project design **with frequent checks and discussions with the instructor on technique, troubleshooting, and composition.** The student artist will be aware of the calendar and deadlines as well as paying attention to the dryness of the clay body while properly storing, sealing and maintaining their project. Students are responsible for maintaining art studio facilities, materials, tools and storage throughout the design process, cleaning when and where appropriate.

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Once the artwork has been completed, the student artist will digitally document their work via camera, and each student artist will be responsible for constructing a webpage to serve as a web-based digital portfolio. At the end of each semester the student artist will fully participate in the display and the critique of all artworks in a large gallery format.

TEKS utilized: 117.305 Art, Level IV: <http://www.cedfa.org/teach-fine-arts/standards/art-teks-2/level-4-art/>

(1) Foundations: Observation and Perception.

- (A) consider concepts and themes for personal artwork that integrate an extensive range of visual observations, experiences, and imagination;
- (B) compare and contrast the elements of art, including line, shape, color, texture, form, space, and value, as the fundamentals of art in personal artwork;
- (C) compare and contrast the principles of design, including emphasis, repetition/pattern, movement/rhythm, contrast/variety, balance, proportion, and unity, in personal artwork;
- (D) discriminate between art media and processes to express complex visual relationships such as content, meaning, message, and metaphor using extensive art vocabulary.

TEKS:**(2) Creative Expression.**

- (A) produce an original body of artwork that integrates information from a variety of sources, including original sources, and demonstrates sustained self-directed investigations into specific themes such as a series or concentration of works;
- (B) evaluate and justify design ideas and concepts to create a body of personal artwork;
- (C) use an understanding of copyright and public domain to appropriate imagery constituting the main focal point of original artwork when working from images rather than direct observation or imagination;
- (D) create original artwork to communicate thoughts, feelings, ideas, or impressions;
- (E) collaborate to create original works of art;
- (F) create artwork, singularly and in a series, by selecting from a variety of art materials and tools appropriate to course work in drawing, painting, printmaking, sculpture, ceramics, fiber art, design, digital art and media, photography, jewelry, and mixed media.

TEKS:**(3) Historical and cultural relevance.**

- (A) research and report on selected historical periods, artists, general themes, trends, and styles of art;
- (B) analyze and evaluate the influence of contemporary cultures on artwork;
- (C) collaborate on community-based art projects;
- (D) examine, research, and develop a plan of action for relevant career or entrepreneurial art opportunities within a global economy, justifying the choice.

TEKS:**(4) Critical evaluation and response.**

- (A) develop evaluative criteria to justify artistic decisions in artwork such as that in museums, local galleries, art exhibits, and websites based on a high level of creativity and expertise in one or more art areas
- (B) evaluate and analyze artwork using a method of critique such as describing the artwork, analyzing the way it is organized, interpreting the artist's intention, and evaluating the success of the artwork;
- (C) analyze personal artwork in order to create a written response such as an artist's statement reflecting intent, inspiration, the elements of art and principles of design within the artwork, and the measure of uniqueness;
- (D) use responses to artwork critiques to make decisions about future directions in personal work;
- (E) construct a physical or electronic portfolio by evaluating and analyzing personal original artwork to provide evidence of learning;
- (F) evaluate a wide range of artwork to form conclusions about formal qualities, aesthetics, historical and cultural contexts, intents, and meanings.

Essential Questions:

- (1) What is your intention in this artwork?**
- (2) How is this piece cohesive in comparison to the theme of your portfolio concentration and the other works within your portfolio?**
- (3) What is the unique process you utilized in the creation of this artwork?**

Academic Vocabulary:

High fire	Low fire	Throw	Foot	Lip	
Center	Inertia	Pull	Centripetal force	Mass	
Waist	Shoulder	Trim	Oxide	Stain	
Glaze	Underglaze	Etch	Mishima	Sgraffito	
Low Relief	High Relief	Breadth	Cohesion	Intention	
Surface treatment	Cone	Reduction	Oxidation	Additive	Subtractive
Score	Slip	Bone Dry	Leather-hard	Plastic	Overglaze
Vent	Walls	[all Elements of Art]	[all Principles of Design]	Describe	
Analyze	Interpret	Evaluate	Form	Function	

Differentiation:

■ Reduction in Quantitative Expectations:

Students with certified IEPs, 504, or SPED unable to complete the amount of required production will be allotted a reduction in total quantity of volume of artwork produced: 75%, 66% or 50%.

■ Reduction in Qualitative Expectations:

Students with certified IEPs, 504, or SPED unable to complete the required production at on-level standards will be allotted a reduction in the overall total quality of the artwork produced at the instructor's discretion as long as the product fulfills the basic requirements of the objectives.

■ **Differentiated Media and/or Material Requisites:**

Students with certified IEPs, 504, or SPED unable to complete the required production standards will be allotted a different medium or media in which to complete the artwork, as long as the product fulfills the basic requirements of the objectives.

■ **Temporal Extension / Differentiated Extension:**

Students with certified IEPs, 504, or SPED unable to complete the artwork in the allotted time will receive a temporal extension based directly upon their accommodations.

■ **Engaged Opportune Enrichment:**

Students whose abilities or project results exceed the requirements of the project may make use of special media, materials and techniques suitable to their level of ability, skill, experience or for enrichment to be decided by the art professional.

Link to the ARRC:

https://sites.google.com/a/roundrockisd.org/secondaryart_finearts/aligned-round-rock-curriculum

Jacksonian Effectual Plan Format: *Ceramics III*

Concentration Piece



Word and Deed...

Warm-Up:

Various. Art History Warm-Ups change from year to year at the instructor's discretion.

Timeframe:

Four to fifteen weeks from inception to completion, depending on project complexity, size, relative humidity of the atmosphere, and use of specialized surface treatment techniques.

Materials:

Clay (high fire or low fire)	pottery wheel	bucket	metal rib	short wooden rib
Pointed wooden rib	Broad trimming tool	narrow trimming tool	small sponge	
Large sponge	wire tool	needle tool	wooden sculpting tools	ad hoc tools- artist created
Glazes (various)	underglazes (various)	stains	oxides	paint colored pencil
Underglaze pencils	overglazes (various)	wooden bats	plastic throwing bats	plastic bags
Plastic wrap	plastic cups	heat gun	extension cord	brushes (various)

Execution:

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Assessment / Critique / Closure:

Mid-process critiques

critical, in-process discussions with peers

critical, in-process discussions with instructor

final group critique with peers and instructor at semester's end