# Visual Arts Assessment Task
# Carving a Narrative in Pottery
# Grade 5

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# Connecticut Common Arts Assessment Initiative

## Connecticut State Department of Education

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# Carving A Narrative In Pottery

## Performance Task and Assessment - Grade 5

### Task Description:

Students will compare and contrast art historical pottery and contemporary artist Tammy Garcia. Each student will create their own carved coil pot that tells a story and uses variations of symbols to depict personal and/or cultural meaning. Each student reflects on and evaluates his/her carved pottery.

### Enduring Understandings:

1. Throughout history, ceramic vessels have been used for functional and aesthetical purposes.
2. Throughout time, artists have used a variety of ceramic forms and design elements and principles to communicate their own ideas.
3. Effective ceramic art often reveals the artist's individualism, expression and the influence of the artist's culture.

### Essential Questions:

1. Why do artists create ceramic vessels?
2. How do artists use media, design elements and principles in their ceramic forms and designs?
3. How do artists combine form and design to communicate a message?

### Content Standards

Connecticut Visual Art Content Standard #1: Students will understand, select, and apply media techniques and processes.
Connecticut Visual Art Content Standard #2: Students will understand and apply elements and organizational principles of art.
Connecticut Visual Art Content Standard #3: Students will consider, select, and apply a range of subject matter, symbols and ideas.
Connecticut Visual Art Content Standard #4: Students will understand the visual arts in relation to history and culture.
Connecticut Visual Art Content Standard #5: Students will reflect upon, describe, analyze, and interpret and evaluate their own and others' work.
Standard #6: Content Standard 6: Students will make connections between the visual arts, other disciplines and daily life.

### Objectives:

1. Students will compare and contrast contemporary and art historical ceramic works, identify the elements and principles of design and interpret art historical, cultural and expressive content.
2. Students will use the elements of line, shape, space (positive and negative) and form to create a ceramic coil vessel inspired by contemporary and historical cultures.
3. Students will demonstrate an understanding of movement and unity (variety, repetition) by carving a personal narrative on the surface of their vessel.

4. Through written response, students will reflect upon and explain their choices for form and design, the influence of art historical and contemporary works and their communication of personal ideas through symbols.

## Materials:

Sculpture clay with grog (Miller Laguna 950), wooden modeling tools, rib tools, sponges, brushes, carving tools, clear glaze (matte), a variety of neutral under glazes (black, earth tones, maroon, etc.).

**Resources and Handouts:**

**Selected Ceramic Vessel Images:**
Tammy Garcia*, Fisherman's Dream*
Tammy Garcia, *Guess Which Hand*

**Sources for Tammy Garcia Images:** Bruce Bernstein, John Grimes and Benjamin Rose
*Tammy Garcia Form Without Boundaries*
Irving, Texas: Tapestry press, 2003

Handout A: Carving a Narrative in Pottery Vocabulary
Handout B: Compare/Contrast 2 Vessels
Handout C: Word/Form Activity
Handout D: Formative Rubric (p. 8) Narrative Vessel Planning Sheets (pp. 1-6)
Handout E: Student Reflection
Handout F: Summative Rubrics - Final Artwork & Reflection

**Teacher Resources:**

1. Tammy Garcia Biographical Information Sheet
   Sources: Bruce Bernstein, John Grimes and Benjamin Rose *Tammy Garcia Form Without Boundaries* Irving Texas: Tapestry press, 2003
   http://www.blueraingallery.com/artists/tammy_garcia/
2. Margaret Tafoya Biographical Information Sheet
   Source: http://www.nea.gov/honors/heritage/fellows/fellow.php?id=1984_13
3. Jomon Culture Information Sheet
   Source: http://www.metmuseum.org/toah/hd/jomo/hd_jomo.htm
4. Power Point-Tammy Garcia: Form Without Boundaries
5. MacKey, Maureen, Experience Clay Teacher's Edition Worcester, Massachusetts: Davis Publications 2003
6. Demonstration of Building a Coil Vessel.
7. Tammy Garcia Resources (Image Files)

**Prior Learning Required:**

Students should understand and/or have developed skill/techniques in:

- Clay construction (pinch pots, coil, slab, joining and carving)
- Plan and develop individual ideas
- Use of symbolism
- Positive and negative space
- Description, analysis and interpretation and evaluating of artwork using art vocabulary.

**Learning Plan**: (Based on 40-45 min. classes)

**Phase 1 – Objectives**

- **Students will describe and analyze Garcia and Tafoya pottery.**

Teacher introduces *Carving A Narrative In Pottery* and explains how students will first analyze several vessels from different time periods and then create their own carved narrative coil vessel.
The teacher will pass out art vocabulary (Handout A-Carving a Narrative Vocabulary) as reference for the discussion of the coil vessels.
The teacher will lead discussion on selected Tammy Garcia and Margaret Tafoya Santa Clara vessels using the images in Compare/Contrast 2 Vessels (Handout B).
The teacher will guide students through the process of description, analysis (questions 1 & 2). Discussion will focus on comparing and contrasting the artists' use of line and shape to create meaning in a work of art as well as their use of repetition, movement, unity. Teacher may also refer to the background information on the Santa Clara artists: Tammy Garcia and Margaret Tafoya (Teacher Resource #1 & 2). The teacher will ask students to complete Compare and Contrast 2 Vessels (Handout B) together as a class.

**Phase 2 – Objectives**

- **Students will interpret and evaluate Garcia and Tafoya vessels.**
- **Students will plan the narrative design using personal experiences.**

Teacher will continue with completing Compare/Contrast 2 Vessels (Handout B) and discuss how students will be expected to interpret and judge the Tafoya and Garcia Santa Clara vessels. Teacher will provide some background history allowing students to make the connection between traditional Native American vessels and the modern ones created by Garcia. After the brief discussion, the teacher will give students 15-20 minutes to independently interpret and judge the vessels in writing.
Students will be given an opportunity to verbally share some of their thoughts on the interpretation of Garcia's vessel. This will lead to the discussion of what a "symbolic narrative" is. A symbolic narrative, as defined in the vocabulary is: using symbols to tell stories.
Students will then be asked to brainstorm ideas for their own symbolic narrative that they will be carving on their own vessel. Using Narrative Vessel Planning Sheets (Handout D-Narrative Vessel Planning Sheets p. 2) students will choose one idea and describe why that personal experience or story is important to them.

**Phase 3 – Objective**

- **Students will plan for a vessel form that relates to their narrative.**

To prepare the students to design a form for their coil vessels, teacher uses: Word/Form Activity (Handout C)
Teacher cuts the word bank and places words in a bowl. Teacher asks the students to choose a word from the word bank and take a moment to choose a ceramic vessel shape which best suits

the word. As a group, teacher asks the students to individually describe why they believe that form represents that word. (For example: a fish form reminds me of fishing with my grandparents).

Teacher should review with the students, the Formative Assessment Checklist and Rubric Formative Rubric & Narrative Vessel Planning Sheets (Handout D, pp. 1 & 8) and the Summative Rubrics-Final Artwork (Handout F, pg 1)- Students discuss how Garcia's forms are related to their narrative using the image in Planning the Form in the Narrative Vessel Planning Sheets (Handout D, p. 3 & 4) and plan a form for their own vessel design that relates to the "story" they selected during phase 2 using Narrative Vessel Planning Sheets (Handout D, p. 2).

**Phase 4 – Objectives**

- **Students will construct a coil vessel using their planning sheets as a reference.**

The teacher will begin with a brief review with the students, of coil pottery and Jomon Culture Information Sheet (Teacher Resource #3).

Like the pinch pot technique, coiling has existed since the beginning of ceramics, but coiling is much more versatile. Contemporary arts and crafts potters, as well as traditional African and American potters still use the technique. When using the coil method, you hand-build forms by rolling clay into a long, thin piece like a snake or a rope. Potters usually use coils to build circular forms, adding the coils on top of one another. Coils can also be use to add straight lines or vertical elements to a pot. Coiling's versatility makes it well suited to making many different types of pots. You can build a large pot fairly quickly, the limit being the size of the kiln.

The teacher should review with the students, Summative Rubrics-Final Artwork & Reflection (Handout F, p.1) vessel/coil construction expectations.
The teacher uses Demonstration of Building a Coil Vessel (Teacher Resource #5) to review constructing the form. Students then begin constructing forms. ***Note: The Larger the coil vessel, the longer it will take to carve. Keeping the vessel size under 10 inches will enable you to complete the overall lesson in a reasonable amount of time.***
Students will continue completing their coil pots, referring to their sketches and refining and altering as needed.
**Phase 5 –Objectives:**

- **Students will plan the symbolic narrative design.**
- **Students will balance positive shapes and negative space to plan a composition to create movement and unity.**
- **Students will shade negative spaces of their plan to identify areas to carve.**

Teacher will review work of Tammy Garcia again and use Tammy Garcia Resources (Image Files) (Resource #7) and Tammy Garcia Information Sheet **(**Resource #1),
focusing on her use of narrative symbols. Also See *Fisherman's Dream and Quail Effigy* in Formative Rubric/Narrative Vessel Planning Sheets (Handout D, p. 3). Teacher will pass out rubric (Handout F- Summative Rubrics-Final Artwork & Reflection p. 1) and review criteria for symbols.

Teacher should review Summative Rubric (Handout F- Summative Rubrics-Final Artwork & Reflection p. 1)– Composition: Movement / Unity / Variety.
Teacher will explain how to create a symbol using the example of fishing with grandparents. Students will create 3 symbols that go along with the beginning, middle and end of their chosen story from brainstorming activity phase 2 and 3 using (Handout D-Formative Rubric/Narrative Vessel Planning Sheets, p. 5) Once they have created the symbols, the teacher will discuss how to create variations of the symbols (stylize lines/shapes add additional details, change the size). Students will create their own variations in the Formative Rubric/Narrative Vessel Planning Sheets (Handout D, p. 5) Students will create the composition using Planning the Composition in the Formative Rubric/Narrative Vessel Planning Sheets (Handout D, pp. 6-7), making sure they use at least one symbol from each column from the Planning the Symbols in the Formative Rubric/Narrative Vessel Planning Sheets (Handout D, p. 5). The placement and size of the elements should create consistent flow and encourage the eye to move around the entire 3-D form. Once they have designed the composition, they will shade the negative space, the space they will be carving.

**Phase 6 – Objectives:**

- **Students will carve the negative space of their narrative design using final sketches as reference.**

Teacher explains the under glaze application to leather hard vessel, drawing a design with a pencil, and carving the negative space, *the space around the shapes.*

Teacher should review the Summative Rubric from the Summative Rubrics-Final Artwork & Reflection (Handout F, p. 1) to review the section on: Technique, Underglazing /Carving. The teacher should remind students that there should be significant relief and clean carving of negative spaces and edges.
Teacher reminds students that their lines need to have width, in order to carve around them. Students may use small slabs as practice pieces to understand the carving process.

Teacher should review the Summative Rubric Reflection: Once students finish carving, they will complete a written reflection on their work (Handout F- Summative Rubrics-Final Artwork & Reflection p. 2).
The underglazed vessels will be bisque fired then a clear glaze will be applied and the vessel will be glaze fired.

**Key Points When Implementing Task:**

- Teachers should use exemplars and review the rubrics with students, comparing lower to higher scored work.

- When the students prepare to carve their vessels, review the importance of balancing the negative and positive space and plan for allotting the appropriate time for carving the entire vessel.

- When discussing the art criticism portion of the task, include reference to Tammy Garcia's shapes as stylized and point out the key elements and principles used in this lesson:
  Line, shape, movement, negative space, unity and variety.

**Key Vocabulary**

**Abstract**- **An art** style that does not depict images accurately. Abstract artists select and then exaggerate or **simplify** the **forms** suggested by the world around them.

**Aesthetics**-The nature and value of art objects and experiences. It is concerned with identifying the parts of an artwork that can be used to describe, understand and judge art.

**Balance**- A principle of design that refers to the equalization of elements. There are three

kinds of balance: symmetrical, asymmetrical, and radial. Symmetry is the parts of an **image** or **object** organized so that one side duplicates, or **mirrors**, the other. Also known as formal **balance**. Asymmetry is when one side of a **composition** does not **reflect** the **design** of the other. Asymmetrical balance is the kind of **balance** (one of the **principles of art**) in which the parts of a design are organized so that one side differs from the other without destroying that composition's overall **harmony**.

**Border-** Part or edge of a surface or area that forms its outer boundary; an ornamental strip or design around the edge of a printed page, a drawing, etc.

**Burnishing**-Polishing the surface of a leather hard pot to compact it and produce and maintain sheen at low-fire temperatures. Objects such as a smooth stone or the back of a spoon are good burnishing tools.

**Coil Method**-A hand building technique in which the potter combines rolls of clay.

**Focal Point/Emphasis**- A principle of design that uses size, contrasting colors, detail or placement to draw attention to a certain object or area in a work of art.

**Form**-An element of art that is described as 3-dimensional (having height, width and depth) and which encloses volume (i.e. cylinders, cubes, spheres, etc.)

**Incise-**To remove clay by carving.

**Leather hard**-The stage between plastic and bone dry when clay has dried, but may still be carved or joined to other pieces.

**Line** – An element of art which refers to the continuous mark made on a surface by a moving point (i.e. 2-dimensional pencil marks on paper or 3-dimensional wire lines). Line is often an outline, contour, or silhouette which is implied. Lines come in many variations: curved, straight, broken, thick, thin, zigzag, implied, etc.

**Movement** – A principle of art referring to a way of combining art elements to produce a look and feel of action, or to cause the viewer's eye to travel over the artwork in a certain way.**Maquette** - A small **sculpture** made as a preparatory **study** or **model** for a **full-scale** work.

**Narrative-**Art which represents elements of a story.

**Relief-** A type of **sculpture** in which the **form** is raised from a **background**.

There are three types of relief: high, low, and sunken. In **high relief**, the forms stand far out from the background. In low relief (best known as **bas-relief**), they are shallow. In sunken relief, also called hollow or **intaglio**; the backgrounds are not cut back.

**Scoring**-Scratching the edges of clay before joining them together.

**Repetition-** A way of combining **elements of art** so that the same elements are used over and over again. Thus, a certain **color** or **shape** might be used several times in the same **picture**.

**Shape**- An element of art described as 2-dimensional enclosed space. Shapes can be geometric (square, circle, triangle, etc.) or organic (irregular). Organic shape is an irregular **shape**, or one that might be found in **nature**. Geometric Shape is any **shape** or **form** having more mathematic than **organic** **design**. Geometric designs are typically made with **straight lines** or shapes from geometry, including **circle**, **ovals**, **triangles**, **rectangles**, **squares**

**Space** – An element that indicates areas either positive or negative areas. Positive space is **space** in an artwork that is **positive**, filled with something, such as: **lines**, **designs**, **color**, or **shapes**. Negative space is the empty **space** in an artwork, a void, or the space around a shape.

**Slip**-A fluid suspension of clay in water used in joining clay pieces and for surface decoration.

**Symbol**- An image or form that stands for or suggests a quality or idea.

**Symbolic Narrative**- Symbols that represent a story.

**Underglaze-** Any coloring element such as oxides or commercial colorants, applied prior to glaze application.

**Unity** - The **quality** of wholeness or oneness that is achieved through the effective use of the **elements** and **principles of design**. A **composition** is unified when the relationships between its parts interact to create a sense that no portion of the composition may be changed without altering the **aesthetic** integrity and **meaning** of the **artwork**.

**Variation**– A principle of design which refers to the changing or differing characteristics of elements in a work of art.

**Vessel**-A hollow container, such as a cup, bowl, or **vase**, for holding something. Its parts include its foot or base, its walls and opening, its rim or lip, and sometimes: shoulders, neck, lid, handle, etc.