Teacher: Dyan Akkouche Lesson Title: *Building from the Middle Organic Ceramics* Grade Level: HS Advanced

Missouri State Standards	Lesson Objectives: Students will be able to:
VA: Cr3A.III Reflect on, reengage, revise, and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision. VA: Cn10A.III Synthesize knowledge of social, cultural, historical, and personal life with art-making approaches to create meaningful works of art or design.	- students will create organic ceramic sculptures, - consider visual movement in their designs, - -learn the build from the middle coiling technique, - explore intuitive processes.
Key Vocabulary	**Art Materials and Tools for Lessons**
Visual movement, intuitive processes, coil-building, slip and score, leather-hard, bisque-fired, glaze fired.	Low-fire red earthenware clay, Clay, needle tools, loop tools, electric kiln, PowerPoint, projector & screen, electric kiln, hair dryer.
Safety Precautions	**List of Resources/Technology**
Caution with sharp ceramics tools and loading and unloading the electric kiln.	*Organic Ceramic Sculptures* Powerpoint

Introduction: Anticipatory Set, Pre-Assessment, Presentation, Discussion, Stated Objectives

Anticipatory Set: Show students work by the artists below and ask them how they think they were made. Show videos.

Discussion: What are some processes that you didn't expect to see? What tools or materials were needed to make these organic ceramics that we didn't use with traditional vessel making? When you hear the term intuitive process, what do you think of? What could it mean for these artists? Are you naturally the kind of artist who works intuitively or are you more of a visionary who works from a plan?

Essential Questions:

1. What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors prevent or encourage people to take creative risks? How does collaboration expand the creative process?

2. How does engaging in creating art enrich people's lives? How does making art attune people to their surroundings? How do people contribute to awareness and understanding of their lives and the lives of their communities through art-making?

Pre-Assessment: Students should have successfully completed at least one traditional coil-built vessel before this project. The teacher will ask students to work in groups or pairs to list the sequential steps of making a coil-built vessel. From beginning to end. After the list is completed, they will be asked to go back and draw a line between these stages to indicate when the state of clay changed. If students can not answer these questions reteach the coil process and states of clay.

Presentation:

Part 1: Featured Artists: *Eva Hild, Donte Hayes, Meret Rasmussen, and Toru Kurokawa*
Featured Technique: *Coiling from the middle out*

Featured Studio Thinking Strategy: *Stretch and Explore*
Part 2: Powerpoint page links to the Ceramics Art Network webpage. Students can read on devices at tables or the teacher can post on a smart board and read to them as they try the technique out at their tables.

Stated Objectives:
For this project, students will create an organic ceramic sculpture of their own original design. Students will work through an intuitive or modified intuitive process, making creative decisions as they use the "coilbuilding from the middle out" method. Students employ the principle of movement in their work in some way.

Modeled Practice/Demonstration (safety, process, tools and techniques, media and critical thinking)

(Part 3 of this PowerPoint is for the Advanced Organic Ceramics Project)

Model the build from the middle technique starting with looping coils on a board, forming the central most part of the object. Students build the bottom of the piece upside down., They wait for it to get leather hard, and then flip it onto soft foam blocks or pillows. Then they build up from the bottom to form the top of the sculpture.

Model bridges- how to connect separate parts using the coil-building method.

Model enclosed spaces- how to enclose spaces using the coil-building method

Model creating air chambers- how to poke holes in the interior walls of the piece so that no air is trapped in the structure.

Model smoothing and refining the surface- how to use different kinds of ribs and tools to smooth the surface.

*Wedging grog into throwing clay bodies is suggested to give it more strength.

Guided Practice (Should include exploration of concepts, materials, techniques and tools)

Students will make a small 2 or 3-loop middle section and experiment with bridges, enclosures, creating air chambers, and smoothing techniques on a miniature scale.

Independent Practice/ Students at Work

Composing
- Students will brainstorm ideas or words to inspire their sculptures. They may make general sketches if they need a starting point. They can begin by either starting with a loose idea or building freeform.

Assembly
- Students work on using the coil-building technique to create their own design. The teacher will trouble shoot with students one-on-one as needed.

Firing Process
- The pieces will be painted with underglaze, bisque-fired and then painted with a clear glaze. Student may use the standard 04 glazes to complete their pieces and then glaze-fired.

Differentiation
(Describe modifications with Content, Process, Products or Learning Environment)

Content: The teacher can modify the content by having students look at an image or photograph of an organic object and then use that as the inspiration if working completely from abstraction is too challenging.
Process: Students can simplify their forms and having fewer chambers. 2 halves can be made separately and then combine rather than building off of the first half.
Product: Students produce a much simpler design that is open without chambers.

Learning Environment: Students may work with silencing headphones, stand or sit to help them focus on their work.
Extensions:

- Students can add texture or scraffito designs to the surface of their work.
- Students may extend this piece by making a series of three related coil-built objects.

Assessment (How will students be evaluated? What criteria will be evaluated?)

Graded using standard criterion rubric. Criteria include the following:

- Craftsmanship
- Use of Elements and Principles
- Creativity
- Exploration of 3D Form
- Effort
- Reading and Discussion Participation
- Critique Participation
- Self Reflection

Assessment will occur in group critiques and one-on-one with the instructor.

Closure (How will you conclude the project and summarize what was learned?)

Self-Reflection Questions: Describe your composition. How is this project different from other clay projects you tried? How do you feel about this piece compared to other pieces you made? How did it feel to work intuitively? Is this a process you would choose to use in the future? Why or why not?



Dyan Akkouche, Atmosphere, multi-fired earthenware, cone 04, 2022