

Title *Objects in my community*

Work of Art: *Roberto Lugo, Water Tower Pour Over*

Teacher: *Jennifer Boland*

District: *Campus Community School*

Grade: *5th or middle level*

Content: *Visual art*

OVERVIEW: This unit of study helps students explore the use of a variety of different clay techniques; explore the history of ceramics and how ceramic artist Roberto Lugo uses his classical ceramic training to express his modern-day community.

TIME REQUIRED: 5 to 6 hours of in class learning and studio time.

STANDARDS FOR INSTRUCTION AND ASSESSMENT

Creating 1. Generate and conceptualize artistic ideas and work.

Presenting 6. Convey meaning through the presentation of artistic work

Responding 7. Perceive and analyze artistic work

Connecting 11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding

STUDENT "I CAN STATEMENTS"

Creating creativity and innovative thinking are essential life skills that can be developed.

EQ(s): 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?

I CAN combine ideas to create an original idea for art- making. I can create a sculpture using clay construction techniques to tell about my community.

Presenting Convey meaning through the presentation of artistic work.

EU: Objects, artifacts, and artworks collected, preserved, or presented by artists, Museums, or other venues communicate meaning and a record of social, cultural, and political experiences resulting in the cultivating of appreciation and understanding.

EQ(s): What is an art museum? How does the presenting and sharing of objects, artifacts, and artworks influence and shape ideas, beliefs, and experiences? How do objects, artifacts, and artworks collected, preserved, or presented, cultivate appreciation and understanding?

I CAN provide reasons why an art exhibition has a big idea or theme.

Responding

EU: Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments.

EQ(s): How do life experiences influence the way you relate to art? How does learning about art impact how we perceive the world? What can we learn from our responses to art?

I CAN identify and analyze cultural symbols in artwork.

Connecting

EU: People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.

EQ(s): How does art help us understand the lives of people of different times, places, and cultures? How is art used to impact the views of a society? How does art preserve aspects of life?

I CAN identify how art is used to inform or change beliefs, values, or behaviors of an individual or society.

MATERIALS

Sketchbook, pencil

Clay (low-fire white)

Glazes for low-fire

Planting pot

Paint markers

Soil and plant for pot.

Succulents

LESSON ACTIVITIES

Lesson 1—Students examine the works by Roberto Lugo, watch the CBS Sunday morning interview, and discuss how he represents his community in his work of art. Students develop in their sketchbook two patterns and an image of their community. The teacher helps students find and understand symbols and patterns that Lugo used to represent Philadelphia. Patterns should have symbols of objects or pieces of the community. Exit ticket ask students to give one fact they learned about Lugo.

Lesson 2-- Teacher reviews Lugo's work and shares the Artist website with students. Students look at sketches created last week and refine them in a sketchbook. Then students use images of their community and patterns they designed in sketchbooks to decorate a planter with pencil and then paint markers. Exit ticket for day name one symbol found in your community.

Lesson 3: Students look at Greek pottery and teapots. They look at Lugo's work again, seeing the skill and community connection. The teacher shows both regular teapots by Marianne Brandt and Lugo. Let students find similarities and differences, then show an ancient Greek vase compared to Lugo's modern day community vase and do the same. Then the teacher demonstrates how to make a pinch pot and coil pot. In a sketchbook, students develop an idea for creating an object out of clay with a function, focusing on symbols found in their community. Exit ticket: how do other cultures influence artists?

Lesson 4-- Students learn about slab clay techniques and review pinch and coil. They use one or more clay methods to create what they did in the sketchbook in the last lesson. Students create slab work that shows a community event and is a functional object.

Lesson 5—Students look at the glaze work used on Water Tower Pour Over by Lugo. The teacher asks students how the color, line and glaze help the artist express his message of community? Students glaze the ceramic work, learn about the glazing process, and make color choices based on community and color meanings. Write an artist statement on process, symbols and community message.

Lesson 6—Students create an artist statement explaining symbols, community connection, and the creation process. Students visit the Biggs Museum of American Art to see the work and other functional works made of clay, silver and metal. Students select one work of functional work to discuss with a friend. Students then present their work and the field trip experience in class critique. Students discuss the big theme of Lugo's work and the museum exhibit seen on the trip. (It is recommended that the teacher takes photos of the works to help students discuss the works they liked in the museum exhibit. Make sure to get museum permission before and no flash photography.

ASSESSMENT FOR LEARNING

Formative – sketchbook entries and small clay pots made to understand three clay methods. Exit tickets and teacher observation is used as well.

Summative –Artist statement, clay work of art and planter. Graded on an art rubric. (see attached) Class critique after field trip.

VOCABULARY

Symbols

Community

Forming Techniques:

- **Coiling:** Building up walls with rope-like rolls of clay.
- **Pinching:** Shaping clay by squeezing and manipulating with fingers.
- **Slab Building:** Creating forms from flat pieces of clay.
- **Throwing:** Forming pottery on a potter's wheel.
- **Wedging:** Kneading clay to remove air bubbles and create a uniform consistency.
- **Slip Casting:** Using plaster molds to create ceramic forms.
- **Extruding:** Using an extruder to create shapes from clay.

Joining Techniques:

- **Slip and Score:** Scoring the edges of clay pieces, applying watered-down clay (slip), and joining them together.
- **Scoring:** Scratching the surface of clay to create a rough surface for better adhesion.
- **Slip:** Watered-down clay used as a "glue" to join pieces.

Decorating Techniques:

- **Sgraffito:** Carving designs into a clay surface through a layer of slip or glaze to reveal the clay underneath.
- **Incising:** Carving lines into the clay surface.
- **Stamping:** Using stamps or objects to create patterns or textures on clay.
- **Burnishing:** Polishing the clay surface with a smooth tool to create a smooth, shiny finish.

Firing and Stages of Clay:

- **Bisque Firing:** The first firing of clay, typically to a lower temperature to harden the clay.
- **Bisqueware:** Clay that has been fired once, without glaze.
- **Glazeware:** Ceramic pieces that have been fired a second time with glaze.
- **Leather Hard:** The stage of clay when it is dry enough to hold its shape but still damp enough to join pieces.

- **Bone Dry:** The stage of clay when it is completely air-dried and ready for firing.
- **Greenware:** Unfired pottery.
- **Kiln:** A special piece of equipment used to fire clay.
- **Firing:** Heating clay in a kiln to make it hard and permanent.

RESOURCES AND REFERENCES

Website Resources

Interview with Artist: <https://www.youtube.com/watch?v=NH02Hrj60B0>

Artist website: <https://www.robertolugostudio.com/>

Teapot artist: <https://www.moma.org/collection/works/2438>

Handouts

Greek vase planning worksheet <https://www.lessonplanet.com/teachers/greek-vase-patterns>

EXTENSIONS

In the next unit, students can develop a teapot based on the three forming techniques learned in previous lessons. They can also create a graffiti tag like Roberto does on his work. Students can study ancient Greek vases and compare and contrast to Roberto's greek style vases. Teacher could focus on artwork and artists that record social, cultural, and political experiences in the school community. The art that acts as historical records, reflecting the values, beliefs, and events of a specific time and place. For example, a collection of protest posters can offer insights into a particular social movement.

Art Rubric for Clay study

Name _____ Date _____

	4	3	2	1
Planning-Sketchbook study of patterns and community objects/people. Anchor Standard 1	Student utilized planning time and materials to create a rough sketch or sketches of final product.	Student utilized planning time to sketch. Student may not have used planning materials correctly to benefit their final product, or did not complete the correct number of sketches.	Students utilized planning time to sketch, however, they drew whatever they wanted and did not use the planning materials.	Student did not utilize planning time, and/or does not have any planning sketches.
Time and Effort- Studio habits of mind	Class time was used wisely. Artwork shows lots of detail and it is clear the student put forth effort.	Class time was mostly used wisely. Artwork shows detail and student put forth effort.	Class time was not always used wisely. The amount of detail in the artwork shows little effort. Artwork incomplete, or has visible mistakes.	Class time was not used wisely. Artwork shows little effort. Artwork incomplete or not turned in.
Creative Thinking-student's use of community and symbols Anchor Standard 6 and 7	Student thought outside of the box to come up with a unique artistic idea, and was able to realize this idea within their final art piece.	Student came up with an interesting artistic idea and was able to use that idea in their final art piece.	Student's idea was predictable or copied from another student or artist.	Student's idea was copied, or there is no clear concept within any of the artwork.
Craftsmanship Studio habits of mind	Artwork is clean, neat and the student followed the directions.	Artwork is neat, but shows some carelessness. Student followed directions.	Artwork is not neat. Directions were not followed properly.	Artwork is sloppy and/or dirty. Directions were not followed.
Artist Statement-Does it connect to the community message and explain the clay process? Anchor Standard 1, 7 and 11	Artist statement is complete and fully explains artistic choices and the process of completing artwork. Minimum of 4 sentences	Artist statement is complete; however, some aspects of explaining artistic choices or process are unclear. 3-4 sentences.	Artist statement is mostly complete, but may be missing an explanation of artistic choices or process. Writing may be difficult to understand.	No artist statement.

			Under 3 sentences	
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Feedback for student:

Overall Grade _____/24