

HIGH SCHOOL CERAMICS 1

CANOPIC JAR UNIT

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Grade Level: 9-12

Time Span: 6 weeks

Essential Question: “How does knowing the contexts, histories, and traditions of artforms help us create works of art and design?”

Provoking Questions:

1. Which animal or person will you choose to create for your canopic jar, and how will you plan the design to unify your canopic jar (jar and head) utilizing texture and sgraffito?
2. What shape will you create as a template for coil building your jar, and how will you problem solve constructing your coils to stay true to your template?
3. How will you use sgraffito to unify your head and body of your jar? Will you create realistic textures of your animal, or the environment in which it originates?

Learning Objectives:

1. Students will plan their canopic jar design using a worksheet, along with various viewpoints printed out of an animal or human of their choice.
2. Students will use the technique of coil building to create their jar using a template they designed to guide the jars shape.
3. Students will unify the design of their jar to their head through their design, texture, and sgraffito.

Maine Student Learning Results:



- A1 Artist's Purpose
- A2 Elements of Art and Principles of Design
- A3 Media, Tools, Techniques, and Processes
- B1 Media Skills
- B2 Composition Skills
- B3 Making Meaning
- B4 Exhibition
- C1 Application of Creative Process
- D1 Aesthetics and Criticism
- E1 The Arts and History and World Cultures
- E2 The Arts and Other Disciplines
- E3 Goal-Setting
- E5 Interpersonal Skills

Vocabulary + Visual Provocation:

Day 1:

Vocabulary: Canopic Jars, Sgraffito, coil building, score and slip, additive/subtractive methods, unify, texture, line, pattern, template, base, elongate, sgraffito, design, colored slip, layers, ribbon tool, loop tool, realistic texture, base, thick lines, thin lines.

Visual Provocation:

Canopic Jars:



William Morris:



Early Egyptian Canopic Jars:



Evolution of Canopic Jars:



Evolution of Canopic Jars:



King Tut:



King Tut's Canopic Jars:



Photo showing size of King Tut's Jars:



Canopic Jar Examples:



Past Student Work:



Throughout Project: Throughout the project vocabulary will be the same as day one, along with visuals of past work will be printed, and on handouts for reference. The teacher will show demos for each stage of the jar process.

Materials:

Day 1: Handouts, pencils, 4"x8" piece of paper, scissors, clay, rolling pin, fettling knife, ceramic wooden tool, slip, brushes, water bowls, paper towels.

Throughout Project: Fettling knife, serrated rib, banding wheel, sponges, slip, brushes, wood tools, clay, plastic bags, ribbon tools/loop tools, colored slip, clear glaze, paper towels, water bowls.

Sgraffito Tutorial Day: Loop tool/ribbon tool, colored slip, brushes, water bowls, sponges, handouts, rolling pins, fettling knife, paper towels.

Direct Instruction:

Day 1: (Introduction + Coil Building/template demo)

- Students arrive to class and will pick up the two handouts needed for the beginning of the unit. The teacher will turn off the lights and show a slideshow of ancient Egyptian canopic jars, evolution of the jars, modern day jars, past student work, and a final slide going over the project guidelines. The teacher will discuss the history of Canopic Jars as well as ask students for input during the presentation regarding what they notice, differences among the evolution of jars, as well as what they may know about the various techniques that will be utilized.
- After the presentation the teacher will have a station set up with clay, canvas, a fettling knife, a container of slip, a brush, rolling pin, template paper, pencil, and scissors. Students will gather around the table to view a demonstration of how to use a rolling pin to roll out a base to a pinky finger thickness, and use a circular lid or a roll of tape to outline the base. The teacher will use a fettling knife to cut away the clay around the circular object to reveal the perfect base. The template is next to be shown using a pencil and 4"x8" piece of paper to create the outline of a vase cutting it out with scissors. The subtractive piece will be kept, and the additive The teacher will then show the proper technique on rolling a coil, which will be the same pinky thickness of the base using the back of the knuckles rolling from the inside to the outside to get an even coil.
- The teacher will instruct students to use a serrated rib to score each coil layer beginning with the base with a light amount of slip so not to get the clay too wet. The teacher will then use their thumb or a wooden tool to connect the coils together smoothing the sides so no cracks are showing. This is important due to keeping the shape and integrity of the clay.
- Once finished with the demonstration the teacher will go over the handout, *Canopic Jar Worksheet, Making Two Parts a Whole*, and will ask that students choose an animal, print out different views of the head, and fill out both sides of the worksheet. This is the nitty gritty, but students must understand that they need to create sketches on the back of their work before being allowed to use clay. This process will help students to troubleshoot their design, as well as inform the teacher their thinking process for input. Students will spend the rest of class filling out this worksheet, and will hand it to their teacher before leaving.

Throughout Jar Construction:

- Students will be handed back their worksheets that the teacher will have made notes upon for encouragement of design ideas, as well as suggestions for how to better their design. Students will gather materials needed for the project and will work on building their jars. The teacher will walk around answering questions as they arise.

Head Construction:

- Students will be instructed to create their head using several techniques; either by creating a solid clay form using additive and subtractive methods to sculpt the shape, hollow the interior for firing purposes, then add the stopper or plug that'll fit to the jar lid, or coil build the entire

jar closing it off with a rounded top then using a knife to separate the top from the bottom. In their first handout of planning their design they should have decided upon which technique to go by.

Sgraffito Demonstration:

- Students will be given handed a worksheet with various technique definitions as well as a section to draw the complete sgraffito design they plan on using for the final decoration process of their jars.
- The teacher will have a demo station set up with pre-made tiles; some covered with one layer of slip, others with two layers. The teacher will go over what sgraffito means first asking the students what they believe it to be as a formative assessment. The next step will show the various tools they can use as well as demonstrate carving into the tiles to show how each tool can be used differently to achieve any desired look. Some tools are best for detail, some are best for thicker lines. The teacher will ask that students when applying their slip create solid layers, and wait for them to dry or not look wet before carving into them. Two layers of slip will also be demonstrated showing how with different pressure of carving can either reveal the clay body or the first layer of slip.
- Students will be asked to first make their own tiles and cover with one slip color, then once dried cover half the tile with a second color to experiment with the tools shown as well as the techniques to gain confidence. The second step will be to sketch on the back of their worksheets their jar with the techniques they plan to use. The teacher will walk around to see each students tiles, and to answer questions as they arise. Once students have shown their tiles and worksheets they may begin using this newly gained knowledge on their canopic jars.

In Process Critique (Chat):

- This day will be situated towards the end of the jar construction/beginning of head construction. Students will be asked to set up their jars lining down on long high table (those that are shorter on banding wheels, those taller upon the table itself for visibility purposes).
- Students will be gathered around this table as the teacher asks what students believe the word "critique" means. Usually students are afraid of a critique due to their negative connotations, and the fear of being cold called. As students answer the teacher will write their answers on the board. The word judgement will most likely be in there, or some other negative word that the teacher will stress that since they are all beginners their critique or chat will be all positive, with good constructive feedback. Their participation will be noted.
- Second step of the process will be to have the students take a slow gallery walk around the work to see everyone's jars. They have been working in their spots without looking around too much so this will be a good time to have them view their fellow peers work thus far. Once they have walked around the teacher will tell them that they will be doing an activity where they will each get a slip of paper that they must put their names on plus their partner's name. They will each be interviewing each other using two questions on the slip of paper they will be filling out. The two questions are; "What successes are you finding while creating your jar?" And, "What difficulties are you finding while creating your jar?" If there's an odd number of students then one group will have three students.
- They will be given 5-7 minutes to interview their partner, and in turn be interviewed. They will write down their partner's answers, and then read to the class their partner's answers instead of their own. Before doing this they will be asked to use the ceramic vocabulary they've learned so far using no phrases such as, "nothing," or "everything," but must be specific such as using words like coil building, smoothing the coils out, following the template, planning out my design, head construction, etc.
- Students when they read their interviewee's answers to the class will stand with their partner

near their partner's work so the class may see, and once the answers have been read the teacher will ask the students if any of their successes match this student's difficulties and what suggestions they may have for them. The teacher will remind the class that participation is being noted so as not to get crickets in the background.

- This process is to get students to think about their work, but not have to read about their work to their peers.
- Each student will have a chance to speak. Once finished they will pass in their slips of paper to the teacher, and will continue building their jar and head hopefully with some new knowledge of how to tackle some difficult areas.

(HANDOUT FOR IN PROCESS CRITIQUE ON FOLLOWING PAGES)

Clean Up:

Students will wrap all work in plastic, put away unused clay into a bag or buckets of water if the clay has hardened up to be put through the pugger, clean tools, sweep the floor, hang up smocks, fold canvas, clean down tables with wet sponges, and pass in handouts when assigned to the teacher.

Modifications for Students with Exceptionalities:

1. Repetition of guidelines as well as visual provocations will be placed on the board, and given in a slide presentation.
2. Students have preferential seating, and may get up and move around.

Instructional Resources:

Google images on slide presentation, handouts.

Handouts shown on following pages

SKETCHING OUT my canopic Jar:

Below sketch out your canopic jar design. Make sure to show your jar from several points of view. Since sculpture/3-dimensional means a viewer can see the piece from all angles include a sketch from the front where you show how the two parts are unified, a view from the side where you show how coils are used to achieve your intended shape, and a view from the back.

MODERN DAY CANOPIC JAR



Objective: In this assignment, you will be learning how ceramic jars were utilized in the mummification of Egyptians, wealthy and poor. Egyptians believed that they would need their body in the afterlife, they did this by preserving their bodies through the mummification process. They would remove what they believed to be the most important organs (liver, lungs, intestines, and stomach), and would store them in the canopic jars for safekeeping. These jars would be buried with the deceased, and were four in number known as the Four Sons of Horus, the Jackal, Baboon, Falcon, and the human head identifying the deceased. They were also known as the funeral deities.

With this lesson, you will learn the art of coil building specifically building a jar using a template to guide your form. Your chosen animal will be represented throughout the jar and head, which will use the additive/subtractive method to sculpt the head portion of your jar. Additionally, you will unify the top and bottom portions of your jar using color, texture/sgraffito, line, and/or pattern. Moreover, you will analyze the characteristics and purposes of products of the visual arts to understand history and world cultures.

Process:

- You will be creating a canopic jar out of coils.
- To achieve the shape of the jar you will use a template you created as a guide in determining the placement of your coils.
- You will choose to make the lid an animal or human head, and can use printed images for reference.
- You will create a flange on your lid (head) to hold it onto the jar.
- The body of the jar should be elongated in form with soft curvature.
- Unity will be achieved by repetition and proximity with surface detail, texture/sgraffito, color, line, and/or pattern on the head and jar portions.

Guidelines:

- Total height of jar must be a minimum of 8 inches.
- Must be an animal (no snakes, no worms), the jar can be designed as the environment the animal lives in (Lion head- jar designed like the planes of Africa), or it can be designed to resemble the animal's features (bird head-jar covered with feathers).
- Head must be hollowed out, and have a flange to hold it onto your jar.
- You will design a template to follow with your coil building.

SCRATCHING THE SURFACE

SGRAFFITO TECHNIQUES

SGRAFFITO: (In Italian "to scratch") is a decorating pottery technique produced by applying layers of color or colors (underglazes or colored slips) to leather hard pottery and then scratching off parts of the layer(s) to create contrasting images, patterns and texture revealing the clay color or layer of colored slip underneath.

TECHNIQUES:

ONE LAYER OF COLORED SLIP: Any colored slip painted onto a clay surface in an even layer. Using one of your tools to carve into the surface will reveal the red clay body underneath.

TWO LAYERS OF COLORED SLIP: Any two colored slips painted onto a clay surface in even layers (make sure each aren't shiny or wet looking before adding another color). Using one of your tools you may carve heavily revealing the red clay body or lightly to reveal the first color.

THICK LINES: The larger your loop/ribbon tool the thicker the lines created. Using a variation of line thickness can create different designs.

THIN LINES: The smaller or "pointier" your loop/ribbon tool the thinner the lines will appear making detail easier to achieve.

DESIGN VS. REALISTIC TEXTURE VS. OUTLINING: Design can be used to create a unified look throughout your two jar parts. Realistic marks/lines creates texture, believable fur, scales, and feathers. The smaller your tool the easier fur can be achieved. Outlining painted on colored slip will make your images pop, creates detail, and can help your environments.

SUBTRACTIVE AREA TECHNIQUE: Taking large areas of clay away around patterns/designs to make the image "pop."

QUESTION:

- *How will you incorporate the following sgraffito techniques within your canopic jar?*
- *How will the texture/pattern/design unify the head and jar?*

WHAT TO DO...

1. Below sketch out your canopic jar and draw out your plan for Sgraffito that will help unify your two parts (head and body).
2. Use all the sgraffito techniques demonstrated in class, and create a clay tile with a minimum of two colors of slip to practice different techniques.

YOUR NAME: _____ PARTNER'S NAME: _____

- What successes are you finding while creating your jar?

- What difficulties are you finding while creating your jar?

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Critique is with a “Question Bal,” that has questions relating specifically to their reflection questions.

