 Stage 6 NSW Ceramics CEC Program

Module: 8 Casting

Content Endorsed Course

Unit title: Moulds and Slip Casting



A stage 6 Ceramics CEC unit for NSW students.

Duration: 7-10 weeks.

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Date:

Teachers name:

Term:

Key Content Areas

Focus areas in table below are bold

| Frames | Subjective | Cultural | Post- Modern | Structural |
| --- | --- | --- | --- | --- |
| Conceptual Framework | Artist | Artwork | World | Audience |
| Practice | Artist | Movements | Society | Events |

Objectives and outcomes

Module 8

Objectives

The student will:

* develop knowledge, skills and understanding through the making of ceramic works that lead to and demonstrate conceptual and technical accomplishment
* develop knowledge, skills and understanding that lead to increasingly accomplished critical and historical investigations of ceramics.

| Outcomes  Practical. A student | Outcomes  Criticism and Historical Studies. A student |
| --- | --- |
| M1: generates a characteristic style that is increasingly self-reflective in their ceramic practice. | CH1: generates in their critical and historical investigations ways to interpret and explain ceramic works and practices. |
| M2: explores concepts of artist/ceramist/sculptor/designer/maker, interpretations of the world and of audience response in their making of ceramic works. | CH2: investigates the roles and relationships of the concepts of work, world, artist/ceramist/sculptor/designer/maker and audience in critical and historical investigations. |
| M3: investigates different points of view in the making of ceramic works. | CH3: distinguishes between different points of view in their critical and historical studies. |
| M4: explores ways of generating ideas as representations in the making of ceramic works. | CH4: explores ways in which histories, narratives and other accounts can be built to explain practices and interests in ceramics. |
| M5: engages in the development of different techniques suited to artistic intentions in the making of ceramic works. | CH5: recognises how ceramic works are used in various fields of cultural production. |
| M6: takes into account issues of Work Health and Safety in their practice. |  |

[Ceramics CEC stage 6 syllabus](http://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-creative-arts/ceramics) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2000, ("Ceramics (CEC) | NSW Education Standards", 2018).

Key Competencies

Key competencies encouraged to help develop and foster high-order thinking skills which can then be applied to the outside world.

| Competency | Application |
| --- | --- |
| Collecting, analysing and organising Information | Students are to collect information about their own art making practice and that of others. They are encouraged to sort through information, placing it into appropriate categories such as frames, conceptual framework and practice. It is mandatory for them to keep a sequential record in their visual arts process diary that reflects the collecting, sorting, analysing, organising and problem solving of ideas towards the practical component of this course. The art criticism and history component requires ongoing collecting, analysing and organising on information given and researched. |
| Using mathematical ideas and techniques (numeracy) | Students develop mathematical skills in relation to space. Their ceramic works are restricted in size and scale, weight and cubic volume, (depends on kiln size and so on) and thus requires mathematical consideration in the design and layout of their works of art. Measuring, judging and analysing art works from a timeline and relating the specific work to a scale encourages the development of mathematical problem solving. Ceramic glaze mixing to specific measurements and ratios. |
| Solving problems | Problem solving is a central focus of this course. Students are encouraged to learn from their mistakes and examine old and new techniques to help redefine their art making practice. They also look at other historical and contemporary artists that problem solve materially and conceptually. |

[Visual Arts Stage 6 Syllabus](https://educationstandards.nsw.edu.au/wps/wcm/connect/dfd8d346-73a1-4fee-9665-50ab6ca5a872/visual-arts-st6-syl-amended-2016.pdf?MOD=AJPERES&CVID=) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2000. ("Visual Arts | NSW Education Standards", 2018).

Literacy

Developing a diverse range of literacy strategies is paramount to this course.

An extensive range of literacy strategies are employed to help assist students in writing, analysing and understanding art critical and historical content of this course. This can include comparisons, text selection, expression and viewpoints of opinions, fact interpretation and recording that is informed by evidence including artist, historian or critic quotes. Focus on text types and essay styles including explanation, description, investigation and analysis of artworks. Developed responses that express ideas through comprehension and interpretation of images and information, metalanguage and developing an argument. Refining skills in grammar, vocabulary and the structure, content and purposes of an introduction, body and conclusion in formal writing. Development of mind maps and responses to media publications, for example a brochure and magazine interview.

Explicit, complex and specific metalanguage is taught to help with the understanding and use of symbolism, visual elements, principles and technical considerations. Focus on the understanding and application of basic ceramic metalanguage and terminology.

Assessment

School based, internal assessment 30 % theory, 70 % practical.

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| Lesson sequence and content | Ceramics criticism and history | Ceramics Practical |
| --- | --- | --- |
| Ongoing registration of completed activities in the program. | Assessment for criticism and history can be in their end of year examination which is based around the technical content learnt and conceptual considerations.  Technical questions can be in the form of multiple choice or short responses and sketches.  It can reflect questions that address aspects of concept (frames) relating to specific ceramic artists students have studied and / or unseen images.  However, they also can be given class assignments (not to then be included in final assessment marks) to do as part of their class work. This is a way to engage students with the theory part of the course and can also be completed if you are ever away. | Stage 6 Ceramics is assessed internally (by the class teacher).   1. An example of an assessment task sheet – practical ceramics 2. An example of an assessment task sheet – practical Stage 6 life skills (ceramics) modified. |
| Module 8: Casting  “Mould and Slip Casting”  Sign off registration in this column when / if completed with an initial and date completed.  Can be signed off digitally or on a hard copy and stored. | Term 1: Theory research and study  Main goal of this unit is to prepare students to:   * Increase their knowledge of the art world to improve their critical/historical and art making practice. * Grow confident ceramic practical skills that may assist them into the work force. * Provide them with knowledge about contemporary ceramic practice. | An example of what you can write in the practical part of the program.  All practical ideas and techniques are explored though screening you-tube clips, displaying images, giving students access to photography books, articles, personal web searches, individual and group technical demonstrations by the class teachers and specialist visitors and critiques.  Students will be:   1. Creating slump platters or similar using a slab and foam base 2. Creating a plaster cast of a plastic bowl as a hump base for a textured slab. 3. Using pre-existing/ bought plaster moulds for slip casting. Making slip cast objects 4. And/ or creating their own plaster mould using a plastic cup and other objects and then using this to slip cast with. 5. Experimenting with glazes/ wax resist/ decals |
| Weeks 1 & 2  30% teaching time on critical and historical studies.  70% teaching time on the practical component. | Start with the Introduction to the topic via google classroom linked to a google site  Students can access the interactive aspects (download videos and other extension information) for this platform.  Key ceramic artist: Gwyn Hanssen Pigott  Theme: The ceramic vessel  [Click and explore more of Gwyn Hanssen Pigotts work.](http://www.davidhockney.co/index.php/works/photos/photographic-collages)  ("Gwyn HANSSEN PIGOTT | Artists | NGV", 2018)  With the class, watch, listen, interpret and discuss the following video ( or part of it depending on time):  [Students to watch this video about Gwyn Hanssen Pigott](https://www.ngv.vic.gov.au/explore/collection/artist/2976/)  ("Gwyn Hanssen Pigott", 2018)   * What makes her work elegant? * What technical considerations has she focused on? * Pigott explored the format of the group, what did she include in this group and how did she vary it? * How does her group of functional objects reflect the term ‘still life’? | Students are to start looking at slump moulds.  [Teacher to prepare press stamps first](https://www.youtube.com/watch?v=lH4Wwc7ryZk)  ("Pottery Video: How to Make Press Molded Trays Using a Bisque Forming Plate - AMY SANDERS", 2018)  Create 10 stamps for the class to fit the templates below and bisque fire them first, alternatively you can get the students to also do this step after you show a demonstration. You can put handles on them to help even pressing.  [Watch the video (fast forward some parts) on creating a slump mould](https://www.youtube.com/watch?v=QtIE9_AhDXM)  ("Slab Built and Pressed Plates", 2018)   1. Use a template from thin foam or use Christmas/ birthday paper plates/ cake boards 2. Roll out slab ( use a slab roller or rolling pins) 3. Smooth surface 4. Cut rough outline 5. Flip onto foam and smooth out the other side 6. Trace template carefully and cut out the shape 7. Sit covered overnight to become leather hard 8. Using foam lay cut out slab and press mould into it firmly and evenly.   Students are to create three plates that they will leave to dry and fire to glaze later in the unit. |
| Weeks 3 & 4 | Students are to investigate the practice of Australian ceramic artists.  An example link to start with would be:  [Artist Hayden Youlley](https://thedesignfiles.net/2014/03/interview-hayden-youlley/), ("Hayden Youlley - The Design Files | Australia's most popular design blog.", 2018)  Compare and contrast Gwyn Hanssen Pigott’s work to Artist Hayden Youlley.  [Teachers to go to this link and download the Clay Intersections Education Kit](https://australiandesigncentre.com/media/uploads/files/reduced-Clay_Intersections_Education_Kit_Final_A4.pdf) ("Clay Intersections Australian Design Centre", 2018)  Key artists:  Bridget Bodenham, Cone 11's Colin Hopkins and Ilona Topolcsanyi, Helen Earl, Tania Rollond, Natalie Rosin, Ulrica Trulsson and Kenji Uranishi.  Teacher to go through the Education kit and discuss the practice of some or all of the artists.  Students are then to further research two contemporary ceramic artists from this list above.  [Brief video introduction](https://australiandesigncentre.com/clay-intersections/) | Designing a plaster mould from a bowl  Using a plaster mould to create bowl.  [Students to watch the demonstration](https://www.youtube.com/watch?v=VPxAO8ur21w). ("Nested Plaster Molds", 2018)  Using a throw away plastic bowl ( or set as shown in the video) or spray the bowl with cooking oil or dishwashing detergent first ( so the plaster doesn’t stick)  Mix plaster and pour into bowl.  [Students to watch this on plaster mould making](https://www.youtube.com/watch?v=-QaZjAbm5dc) ("Plaster for Push Molds", 2018) or the teacher demonstrate  Once the plaster is set flip the bowl to reveal the outside of the bowl. This is what students will mould with.  [Students to watch this](https://www.youtube.com/watch?v=AFvnm4BMJLY) ("Chunky Bowls", 2018) or the teacher is to demonstrate to the class.  Using an even rolled slab with texture, drape over the hump and gently press into the mould.  Slab textures:  Roll out a slab and press textures into it first (use feathers, leave, lace and many other textured items).  [This video is long but very detailed (good for teacher knowledge)](https://www.youtube.com/watch?v=po3WNppjBe8&index=1&list=PL1shbp3XaPiKaoXOohRhNST6d11EeBz8R). |
| Weeks 5 & 6 | Class room research assignment or assessment.  To be produced in Google Slides and handed in through google classroom.  Lead questions for them to answer:  Discuss the practice of two Australian Contemporary Ceramic artists.  They must include the following:   * The artist’s history. * Their ideas and concepts, (written information). * Links to interesting sites and videos * Students must include a range of images with a comment about each one, what is the shape based on? What makes it interesting? What is the surface treatment? How is it Post-Modern? * Relate the artists images to these elements and principles:  Emphasis, rhythm/pattern, unity/harmony. * They must also include technical information about the ceramic process the artist uses. | Plaster moulds for slip casting.  [Watch this introduction](https://www.youtube.com/watch?v=FZzOTX9Ihqs) ("How it's made: Ceramic Slip Casting", 2018) or the teacher is to demonstrate if they already have a few slip moulds in the classroom.  The teacher can make some plaster moulds in advance or can buy them.  If they have moulds already, get students to create some slip casts. Teacher can buy slip in pre mixed buckets, this is easier. Use a sieve when pouring to take out any lumps. Time the slip is left in the mould is variable depending on the weather and size of the mould. Ideally aim at the set slip being 3-4 mm thick on the edge. Pour back left over slip from the mould into a bucket to reuse.  If you don’t have any moulds, students can cast their own or in a group of two or three using a plastic cup or similar small functional item.  [Watch video demonstration](https://www.youtube.com/watch?v=9xumZRmBPOg) ("MAKING A SIMPLE CERAMIC CUP", 2018)  (Has no verbal explanation so the teacher will need to explain this) and / or teacher to repeat this in class as a demonstration.   * You need to soap or oil the cup first to stop it sticking. * You need 4 cottles (strong wood planks 2 x4, with right angle ends ( maybe D&T can help?) that fit into the shape, secure with g clamps or truss clips * Seal the edges of the mould * [Mix plaster and pour onto the mould](https://www.youtube.com/watch?v=rawAPM_ksSQ) ("OCC Ceramics: Making a Plaster Mould", 2018). This is good video to explain plaster mixing. * Wait till it sets, remove boards and clay.   Alternatively students can use a recycled 2 litre milk bottle (inside sprayed with cooking oil) as their cottle.  They then suspend the smaller object such as plastic cup (outside sprayed with cooking oil) into the 2 litre milk bottle, with a skewer stuck on the top of the plastic cup to hold it above the plaster level (this is not as accurate but will work and is much easier in a group), then slowly pour the plaster in to the milk bottle just to the rim of the cup.  A single mould is easier to start with, anything that has two sides or gets thinner at the top needs multiple moulds cast (which is harder).  More advanced students (and depends on the teacher’s ability) can do this to create interesting objects from bottles and so on.  Use the moulds to create sets of functional or decorative items. Look at the idea of multiple items, think of pressing textures into them before they dry.  Dry and fire. |
| Weeks 7 to 9 | Continue with assignment in Google slides. | Glaze/ decorate all works that have been bisque fired.   * Experiment with wax resist, glazes, decals and textures   Look at the key ceramic artists you studied and other ceramic artists to assist with surface treatment ideas. |
| Week 10 | Hand in assignment through google classroom. | Student are to set up for their ceramic exhibition. |

Feedback

It is an essential tool to provide timely, specific, meaningful feedback to students this was achieved in the following ways:

See an example below (please amend to suit your specific needs):

* oral feedback from the teacher which included individual student discussions and group discussions and critiques.
* criteria sheets
* reinforcement cues, comments and ideas written in their process diary by the class teacher.
* peer assessment
* mind mapping
* progress mini exhibitions
* self-progress reports.

Program evaluation:

A written statement from the teacher about the overall success of the program.

Implementation and review:

Program implementation in end of term…, date.

Future modification recommended?

Registration: This unit was completed:

Term:

Week:

Date:

Class teacher signature:

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