

TEACHER NOTES:

The documents attached to these units are my own from years ago. It is up to the teacher to adapt them to their own purposes. They are intended to show the way I structured the unit when I was teaching the IBMYP, so they may need to be changed.

References to IWB refer to the IB Research journals students kept at the time.

For teachers who have worked with clay before, you will understand the demands of this medium. For those of you who are not experienced with clay, it is a medium that demands process. One must learn how to use it by working with it. Interfering with the clay too much destroys its expressive nature and the object worked on begins to resemble a potato. Clay is definitely a medium that takes some practice if the artist wishes to preserve its expressive power.

The ideal studio for clay contains wide ware shelves where slabs of clay can be kept under plastic sheets. I used rolling ware shelves with removable canvas-covered boards. This held wet slabs that needed to reach a state of almost a leather hard consistency. Students rolled out slabs one day, covered them with plastic, and used them the next day when the clay was more firm. Having a lot of slabs already rolled out and ready to use, moved the class forward faster.

The unit described on my platform does not contain the glazing part of the unit. Glazing is its own subject as is the difference between high and low fire clays. Teachers can research these topics easily online.