



## Canopic Jars

**Author:** Adrienne Kitko inspired by Lisa Ruhman at Scarborough High School

**Grade:** Ceramics 1, 9-12

**Time Span:** 16, 70 minute sessions

**Essential Question:** How can two parts make a whole?

### Provoking Questions:

How can something functional be a work of art?

Where do you think an ancient Egyptian's organs went after they were mummified?

How can clay surface treatments add elaboration and meaning to clay objects?

Do you think the Egyptians cared about aesthetics?

Why is aesthetics and craftsmanship important?

What do you think King Tut's canopic jars looked like?

What are the two parts?

How are they whole?

### Objectives:

-The learner will make short term and long term goals based on rigorous criteria and related to time management or skill development that will lead to success in their project.

-The learner will use the Elements of Art and Principles of Design: color, line, pattern, repetition, unity, contrast, texture, movement, and shape to create original canopic jars that demonstrate development of personal style.

- The learner will demonstrate positive interpersonal skills by participating in a think, pair, share exercise, a question session, and final critique that encourages giving and receiving feedback from their peers, which will lead to success in their artistic practice.

**Materials:**

8" Heavy Weight Paper Template      Cone 04 Terracotta Clay,      Slip,      Paintbrush,  
Banding Wheel,      Newspaper,      Plastic bags      Ware Boards  
Various clay tools for building and sculpting: serrated rib, wood tools, ribbon tool, rubber rib.

**Vocabulary:**

Canopic Jar, coil, coil pot, slip, unity/unification, proportion/proportionate, tapering, pattern, theme, texture/sgraffito, template, subtractive, additive.

**Direct Instruction: Day 1**

1. Students will gather around and watch a slideshow that will guide them through the history of Egyptian canopic jars. The teacher will ask questions during each slide to provoke thinking, questions, and come to their own conclusions about what art is and was during that time in history.

2. The teacher and students will read the project sheet together:

Ceramics 1

## Canopic Jar Project Sheet



**Goal:** In this assignment, you will be learning how ceramic jars were utilized in the mummification of wealthy Egyptians, such as Pharaohs. They believed they would need their body in the after-life; therefore they preserved the bodies by turning them into mummies when they died. As part of this process they removed the internal organs and stored them in jars called canopic jars. The canopic jars were four in number, each for the safekeeping of particular human organs: the stomach, intestines, lungs, and liver. Each jar had a lid or stopper that was shaped as the head of one of the funeral deities known as the

Four Sons of Horus - Jackal, Baboon, Falcon, and a human head-identified which organ it was responsible for protecting.

With this lesson, you will learn the art of building a coil pot, using a template to guide your form, and using the additive/subtractive method to sculpt the head portion of your jar. Additionally, you will unify the top and bottom portions of their jars 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.

### **Canopic Jar Design Challenge:**

- ❑ You will be creating a canopic jar out of coils.
- ❑ To achieve the shape of the jar you will use a template that will aid as a guide in helping you determine the placement of coils.
- ❑ You will choose to make the lid an animal or human head and can use printed images for reference.
- ❑ You will figure out how to fit the head onto the jar and create balance.
- ❑ The body of the jar should be elongated in form with soft curvature.
- ❑ You will figure out how to achieve unity by repetition and proximity with surface detail, texture/sgraffito, color, line, and/or pattern on the head and jar portions.
- ❑ The minimum height requirement is 8", but please do not exceed 12" in height.



3. The teacher will demonstrate how to sketch out various forms using the desired animal in mind. Then, she will show the students how to begin with the base by cutting a circle from a slab. Using the coil technique, the teacher will demonstrate how to roll out long, even coils and how to scratch and attach them on. Blending will be emphasized and compression with a rubber rib, too. The teacher will have a coiled formed already made to show how to use a rasp to create a smooth and even surface. She will then demonstrate how to go about looking for proportion in the shape of the head and how to sculpt it using various tools.

4. Students will get a project plan ahead sheet and will finish the day off with planning. Teacher will collect this sheet at the end of the period for formative assessment.

NAME:

DATE:

## Canopic Jar Project Plan Sheet

### *Questions to Ask Yourself:*

How long will this project take to create?

What do I need to know before creating this project?

What construction techniques will be best to create this project?

What part can I expect to be the most challenging aspect of creating this project?

Will I use color, texture/sgraffito, line, a theme, and/or pattern to let people know the the top and bottom portion go together?

What skills do I hope to improve while creating this piece?

What do I hope to learn by creating this project?

**SKETCHING:** On a separate piece of paper, create multiple sketches of what it is you want to create. Know that a single sketch only provides information two dimensionally. You are attempting to create a three dimensional object, therefore you need to create multiple sketches showing multiple angles. **THE MORE INFORMATION/DETAILS YOU INCLUDE IN YOUR SKETCHES THE MORE MS. KITKO WILL BE ABLE TO ASSIST YOU.**

### **Sketching Checklist:**

- Front Profile
- Back Profile
- Side Profile
- Bird's Eye View



### **Plans:**

Plans are the step-by-step task you intend to accomplish. Make a specific, clear strategy for each goal. What's first, second, etc. Perhaps begin at the end goal and work backwards to the start!

Whatever works!

- Step 1-
- Step 2-
- Step 3-
- Step 4
- Step 5

**GOALS:** A clear measurable goal must be set for each day that it takes for you to create your vase. *Example: Monday- Today I will roll a slab for the bottom portion of my vase and roll and apply coils to start the body of my vase.*

|      |                  |
|------|------------------|
| Day: | Today I will.... |
|      |                  |
|      |                  |

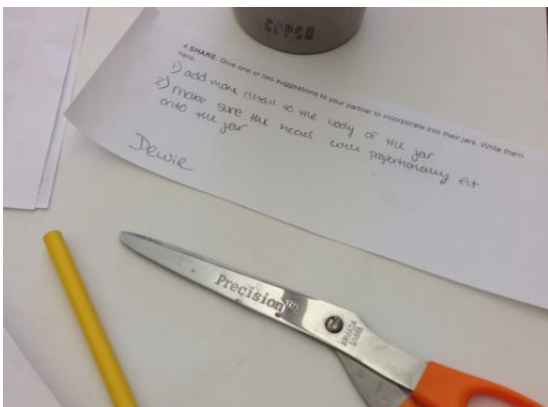
## Day 2:

1. Students should all have their sketches made and reference images printed.
2. Students will break into pairs and use the think, pair, share method to get and give feedback from their peers.

### Think, pair, share...

Sketching is an important step in the art making process. One must plan a design before they execute their vision. Ensure your sketches have notes describing what you will do and where. Share your sketches with a partner. Ask your partner the questions below and write in what they say. You will have 5 minutes to interview your partner, then we will switch and they will have 5 minutes to look at your sketch and interview you.

1. What head have you chosen and why?
2. How will you ensure your canopic jar is proportionate?
3. The art elements we are using on this project are color, line, texture (sgraffito), and pattern or a theme to unify the two pieces together. Which elements are you choosing and how do you plan to use them?



**4. SHARE:** Give two suggestions to your partner to incorporate into their jars. Write them here.

3. Then, the teacher and students will reconvene at a table and the teacher will ask each student to explain to the class what their partner's canopic jar will be and what feedback

they got from their partner. The teacher will ask if there are any questions and then send students off to work.

4. The teacher will collect the sheets and cut off the shared portion of sheet and give it to the respected student to keep.

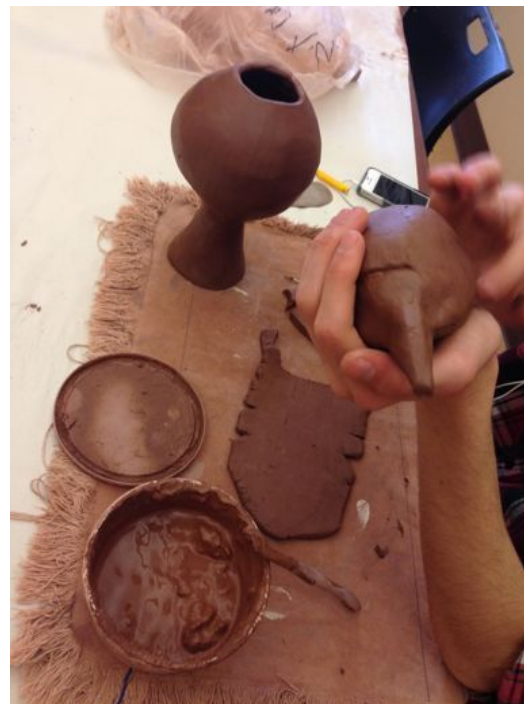
5. Students will work while the teacher does one-on-one check in's with each student.



**Day 6:** Students should be have about 75% of their jar built.



**Day 7:** Students should be using a level to ensure the next step of the process is balanced. Students should be using the rasp to blend the surface and adding the head portion onto the jar.



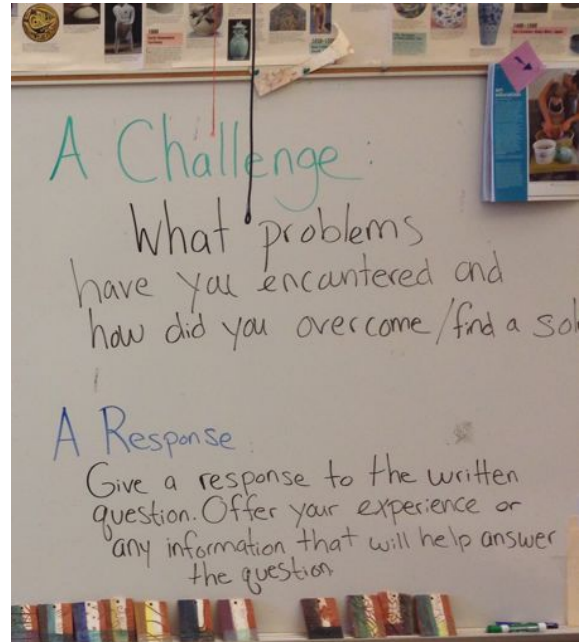
**Day 9:** At the beginning of class, the teacher will ask the criteria will write it on the board for students to refer to during the session. Criteria for this project is proportion, unity through color; line; texture/sgraffito; pattern; and/or theme, and craftsmanship/workmanship. Then, students will take 5 minutes to write a question or a challenge on a Question Session sheet and put it in front of their work. The teacher will read the questions and facilitate conversation. If any other matters have to be mentioned, the teacher will do so using the criteria.

**Name:**

### Question Session

The goal of an in process-critique is the primary vehicle through which you get feedback on your work. Improvement in image making is almost always based upon the reactions we get from others after they look at and consider our work. We gain an important kind of objectivity in relation to our work when we listen to what others have to say about it

We will call this a question session. It is a time for you to bring up **questions** about the artwork you are currently working on, and for your peers to contribute to the discussion with possible options. If you don't have a question, you could perhaps bring up a **challenge** you encountered during your coil building and head sculpting process and how you overcame that challenge.





**Day 13:** Students should be about 90% finished. Heads must be hollowed. Colored slip should be applied and sgraffito should happen now.

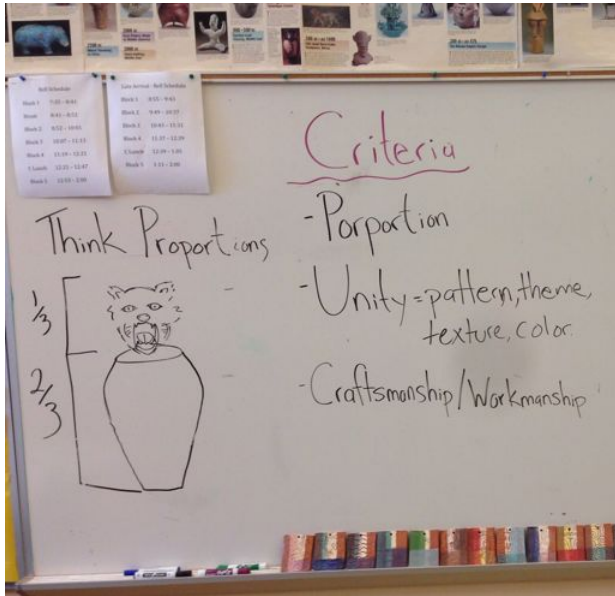


**Day 15:** Majority of students should have their projects coming out of bisque firing, therefore a clear glaze can be applied today.





## Day 16:



1. Final Critique! The teacher will ask the criteria will write it on the board for students to refer to during the critique. Criteria for this project is proportion, unity through color; line; texture/sgraffito; pattern; and/or theme, and craftsmanship/workmanship. Reminding students to stray from starting sentences with, "I like," the teacher will encourages students speak directly to the criteria on the board about what is working or not working. Each student will lay their artwork on a few tables. A critique sheet will be in front of each piece and students will walk around and choose 4 to write about in the aforementioned sheet. Students will include their name after their comments. The teacher will facilitate the conversation by reading

one from each canopic jar. Teacher will collect and use as assessment and hand back to student the next day.

|   | What makes this piece successful? | If changed, would improve piece | How is this piece showing unity? |
|---|-----------------------------------|---------------------------------|----------------------------------|
| 1 |                                   |                                 |                                  |
| 2 |                                   |                                 |                                  |
| 3 |                                   |                                 |                                  |
| 4 |                                   |                                 |                                  |

2. After critique, students will fill out a self-assessment and hand in their canopic jar and assessment into teacher for grading.

**Clean Up:** Each day students will wrap up their pieces in plastic either on a wooden board or in a bag. They will take masking tape and write their name on it and apply the tape to their plastic bag and place piece on shelf that is designated for their class. Students are to follow the job chart that assigns weekly and differing jobs to each student. Tables must be wiped down, tools washed, floor picked up, clay covered, sinks clean, and canvases folded.

**Modifications:** Teacher will differentiate lesson by determining source of problems for students who can't acquire techniques and then remediate. Remediations can include using larger paper templates, teacher can assist in rolling coils, making the height requirement smaller or larger, creating stencils, working one-on-one with the teacher, and/or shortening or expanding the allotted time for working.

**Assessment:**

Formative-Project Plan Sheet-

100=turned in with sketches and answered questions with evidence of planning ahead.

50=turned in, but evident not much time spent planning ahead.

0=not turned in, or incomplete.

Formative assessment for participation of giving feedback:

-Think, pair share

-Question Session/In-process critique

-Final critique

100=Gave thoughtful feedback and spoke to criteria.

50=Some feedback, but did not use criteria to give feedback.

0=Did not participate or very little feedback.

Summative Rubric/Self-Assessment

| <b>Assignment:</b><br>Modern Day<br>Canopic Jar | <b>4 Exemplary</b>   | <b>3 Accomplished</b>  | <b>2 Developing</b>   | <b>1 Beginning</b>   | <u>Points</u>  |
|---|--|--|---|--|--|
| <b>Proportions of Canopic Jar</b>               | Creates stopper/jar in correct proportion and great detail.  | Creates jar/stopper in basic proportion with detail.   | Creates jar/stopper somewhat out of proportion and with little detail.  | Creates jar/stopper which demonstrates lack of proportion and detail.  | 24 - 100<br>23 - 98<br>22 - 96<br>21 - 94<br>20 - 92<br>19 - 90<br>18 - 88   |
| <b>Unity of top and bottom portion of jar</b>   | Consistently and neatly unifies the head/jar portions by using a variety of texture/ sgraffito, color, line, and pattern. Elements are an integral part of overall design. | Unifies the head/jar portions by using a variety of texture/ sgraffito, color, line, and pattern. Elements are part of design. | Inconsistently unifies the head/jar portions by using a variety of texture/ sgraffito, color, line, and pattern. Elements have little relationship to | Unity if not achieved on the head/jar portions. Little or no variety of texture/ sgraffito, color, line, and pattern. Elements have no relationship to overall design. | 17 - 86<br>16 - 84<br>15 - 82<br>14 - 80<br>13 - 78<br>12 - 76<br>11 - 74<br>10 - 72<br>9 - 70<br>8 - 68<br>7 - 66 |

|  |  |   |   |  |   |
|--|--|---|---|--|---|
|  |  |   | overall design.   |  | 6 - 64<br>0 – not turned in   |
| <b>Craftsmanship and Control of Materials</b>                                      | Consistently demonstrates excellent workmanship. Evident attention to detail. Product is extremely well made. Intentional control of materials. Superior quality in control and craftsmanship. | Demonstrates competent workmanship. Attention to detail. Product is well made. Control of materials. Quality craftsmanship.           | Demonstrates developing workmanship, skills. Attention to detail is hit or miss. Inconsistent control of materials and craftsmanship                                  | Demonstrates beginning workmanship, skills. Unplanned and randomly made. No attention to detail. Poor craftsmanship. | <u>Grading</u><br>93-100 = A<br>85-92 = B<br>77-84 = C<br>70-76 = D<br>0-70 = F |
| <b>Communicates and Reflects on Execution and Creative Problem Solving Process</b> | Communicates and expresses in great detail application and greatly analyzes the creative problem-solving process to improve or vary their own work.  | Communicates and expresses in detail application and analyzes the creative problem-solving process to improve or their vary own work. | Communicates and expresses some ideas and information about application and somewhat analyzes the creative problem-solving process to improve or vary their own work. | States little or no information to gain insight to their process or creative route to problem solving.               |   |
| <b>Work Habits</b>   | Consistently makes excellent use of class time and comes prepared.   | Consistently makes good use of class time and generally comes prepared.   | Inconsistently makes use of class time and sometimes prepared.  | Often off task and rarely comes prepared.  |   |
| <b>Communicates concept and objective of assignment</b>                            | Detailed self-analysis explaining concepts and objectivity.  | Expresses concepts and understanding of design elements and technical skills.   | Underdeveloped statements, little understanding of concepts used  | Writing incomplete or not attempted  | <u>Score</u>  |

## **Maine Learning Results:**

**A2** Elements of Art and Principles of Design - Students evaluate all the features of composition.

- a. Evaluate Elements of Art: color, form, line, shape, space, texture, and value.
- b. Evaluate Principles of Design including balance, contrast, emphasis, movement, pattern, rhythm, and unity.

**B2** Composition Skills - Students use Elements of Art and Principles of Design to create original artworks that demonstrate development of personal style in variety of media and visual art forms.

**B1** Media Skills - Students choose multiple suitable media, tools, techniques, and processes to create a variety of original art works.

**C1** Application of Creative Process - Students apply and analyze creative problem-solving and creative thinking skills to improve or vary their own work and/or the work of others.

**E2** The Arts and Other Disciplines - Students analyze the characteristics and purposes of products of the visual/performing arts to understand history and/or world cultures.

**E3:** Goal-Setting- Students make short term and long term goals based on rigorous criteria and related to time management, interpersonal interactions, or skill development that will lead to success in the arts.

**D1** Aesthetics and Criticism - Students analyze and evaluate art forms.

- a. Describe, analyze, interpret, and evaluate art forms by applying grade span appropriate arts concepts, vocabulary, skills, and processes as referenced in Standard A: Disciplinary Literacy.
- b. Analyze and evaluate varied interpretations of works of art using evidence from observations and a variety of print and/or non- print sources.
- c. Demonstrate an understanding of the difference between a personal opinion and an informed judgment

**E5** Interpersonal Skills - Students demonstrate positive interpersonal skills and reflect on the impact of interpersonal skills on personal success in the arts.

- a. Getting along with others
- b. Respecting differences
- c. Working as a team/ensemble
- d. Managing conflict
- e. Accepting/giving/using constructive feedback
- f. Accepting responsibility for personal behavior
- g. Demonstrating ethical behavior
- h. Following established rules/etiquette for observing/listening to art
- i. Demonstrating safe behavior

**Instructional Resources:**

My PowerPoint:

[-https://docs.google.com/a/meca.edu/presentation/d/1mJRbB3g4RQ9L\\_YWg-pz3pvpgwn5lknCV6hCVSPtcNa8/edit#slide=id.g8e4b2d31f\\_076](https://docs.google.com/a/meca.edu/presentation/d/1mJRbB3g4RQ9L_YWg-pz3pvpgwn5lknCV6hCVSPtcNa8/edit#slide=id.g8e4b2d31f_076)

[-http://thepharaohsblog.blogspot.com/2014/03/jars-canopic-jars-were-burial-products.html](http://thepharaohsblog.blogspot.com/2014/03/jars-canopic-jars-were-burial-products.html)

**Technology:**

Macbook Pro computer.

LCD Projector to project the slideshow on the whiteboard.

Wireless internet for Google Slide sharing.

Adaptor/dongle for Mac to LCD