

Pro forma Scheme Plan

Scheme: Design and construct a Hawaiian tiki totem inspired by Celtic Design through clay using hard slab and coil based techniques	No. Of Lessons: 1 double, 2 singles per week Total Time: 10 weeks(1hr 30 min classes)	Group: 2nd Year No. of Pupils: 16
Aims To help pupils to: <ul style="list-style-type: none">• Become aware of the historical Hawaiian Tiki Totems and celtic design• Understand the practicalities of visual and constructional design and problem solving through the creation of paper/card prototypes• Gain knowledge in the design process by designing their own tiki totem inspired by celtic designs through drawings and transform their drawing into a 3D clay piece• Build awareness of methodology of the tools and techniques used in clay building such as slab building, coiling and hatching• Develop the ability to evaluate his/her work through discussions and annotations on work throughout the project		
Overall Learning Outcomes for the Scheme On completion pupils should be able to: <ul style="list-style-type: none">• Record details of the subject matter of tiki totem and celtic designs through preliminary drawings and annotations• Evaluate sketches through class discussions identifying areas of interest and distinguish what sketches can be used to develop a clay design piece through the help of sub-group discussions• Identify the terminology regarding the tools and techniques used in ceramic clay building• Translate their 2D designs into 3D forms by first constructing paper marquettes followed by a 3D clay piece• Successfully plan and execute a 3D clay piece based on the Hawaiian Tiki Totem• Recognise and determine the correct use for different tools by using the correct terminology in discussions		

Investigating/Exploring/Creating (include illustrations, especially your own art work):

Subject matter:

Through understanding of the Hawaiian Tiki Totem, the students will design and construct a totem representing the Hawaiian belief or a personal representation of their own personality with face distortions and added features to create a symbolic clay piece of themselves inspired by characteristics of the totems.

Bringing the totem to Irish culture, students will design their own Tiki totem based on Irish mythology such as studies from the Book of Kells and the bronze age.



Investigating:

Students will investigate:

- The history of the Hawaiian Tiki totem, gaining knowledge of their origins and their existence in present day through presentations and discussions led by the teacher.
- The symbolism associated with the Hawaiian Tiki totem and similar symbolism in Irish and Celtic mythology by discussing research undertaken by the class
- The design aspects and characteristics of the Hawaiian Tiki and what celtic design features can be included to make an Irish totem

Questions:

Do these remind you of anything? What is symbolism? What do you think they symbolise? Why do you think so? What is their function? Do they communicate a message? A warning/welcoming message perhaps? Are they historic? Do you know any Irish mythology stories? What is mythology? What do I mean by Celtic designs? Do you know where you would find these designs? What do they look like? What do they mean?

Exploring:

Students will explore:

- Celtic mythology stories which and illustrate them in preparation for an Irish style tiki totem
- How to design their own Hawaiian Tiki totem based on Celtic mythology and their own personality and what purpose their tiki totem may hold in a short written assignment
- Texture and details like symmetry that may be able to be used to add to the effect of their piece
- The possibilities of the problems that may occur by constructing paper marquettes with this drawings in tact to see the development that may still be needed. Through this the students will explore the areas of high and low relief in their clay piece.

Questions:

What are the main characteristics in this story? What are characteristics/traits in a person? What are your main characteristics? Why do you think this animal would represent you? How would you communicate this trait in a drawing? What represents this trait? What is symmetry? How would you create this symmetry in a drawing do you think? What is its effect? How would you go about constructing that? What does it mean to construct? Have you heard of a paper Marquette? What do you think it might be useful for?

Creating:

- Drawings of symbols from mythology which also may represent themselves as a spirit animal and transform it into a tiki-inspired drawing after demonstrations to the class
- Designs of their tiki totems with regards to their spirit animal
- Paper marquettes with relation to attention to high and low relief in the drawing details
- Roll out slabs of clay for the formation of the totem
- Add details in clay to add to their high and low relief in the piece
- Dry and glaze the totem with regards to the story of their piece

Questions:

Have you used clay before? Why do you think we need to roll out the clay? Have you heard of relief work? What do you think it might refer to? What did you learn from the paper Marquette? How will you translate your drawing to clay? What types of objects could you collect for mark making?



Examples of some personalised tiki inspired totems



Inspiration for Celtic design spirit animal

History and Critical Studies (include illustrations):

The Tikis' Origins

The first inhabitants of Hawaii voyaged from Polynesia about one thousand years ago, bringing with them religious and spiritual convictions. The many gods of Hawaii and Polynesia were represented

by tikis. The name tiki can refer to many different types of images used throughout Polynesia, from images used ceremonially by Maori tribes in New Zealand, to the moa carvings on Easter Island, to modern day images displayed in Hawaii. In Polynesian mythology, tiki often represents the first human being on Earth. These images are still used today in some Polynesian cultures in the context of spiritual practice.

In ancient Hawaiian culture, the gods, the aina, or land, and the kanaka, or people, shared a symbiotic existence. If the people took care of the land in a pono (right) manner, the gods were appeased. If the gods were happy, they would allow the land to provide sustenance for the people through verdant growth. Each god had many kinolau, or forms, including human and animal forms. Tiki statues were carved to represent the image of a certain god and as an embodiment of that specific god's mana, or power. With well-formed tikis, perhaps the people could attain protection from harm, strengthen their power in times of war and be blessed with successful crops.

The first stone tikis were said to have been carved around the year 1400 in the Marquesas Islands. The tiki can take many crafted forms, from giant sculptures of the war God Ku, to images of variant gods carved into drums, boats, or other utilitarian objects, to petroglyphs carved into rock or tattoo patterns on the body. The artistic likenesses created in tikis demonstrate a high level of craftsmanship and perfectionism. The most recognized tiki character has a strong, stocky body with a rectangular head, seemingly wearing a headdress. This mysterious figure is to a degree an intimidating one, with large eyes and a stance that suggests he is ready for war.

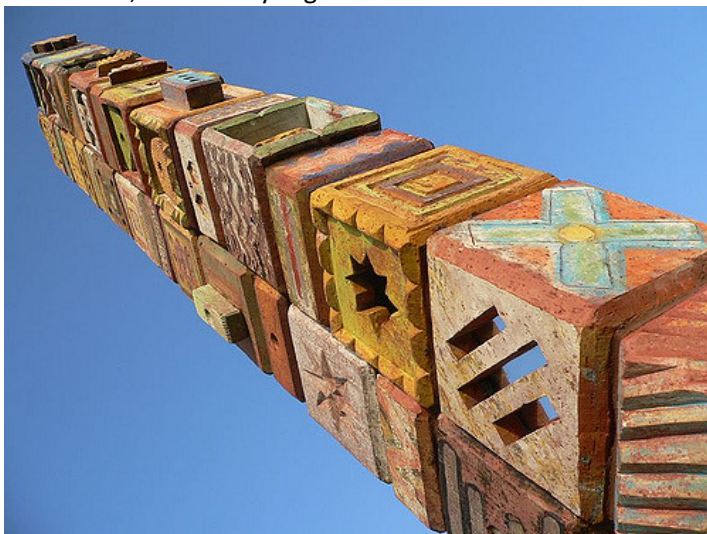
Today, you can find giant wooden figures in several spots around the Hawaiian Islands, including the [Polynesian Cultural Center](#) on Oahu's North Shore. At La Marianas on [Sand Island](#) in Honolulu, possibly the most popular tiki bar in Hawaii, visitors can enjoy a tropical cocktail amidst an overwhelming amount of tiki memorabilia. Visitors to Hawaii can find a tiki image pretty much anywhere, but when you are browsing through the tourist-aimed mass-manufactured tiki items, remember how these images once represented the beloved and revered Hawaiian gods.

<http://www.mythichawaii.com/tiki-gods.htm>

Artists/ Public Totem-Inspired Totems

Youghal Bypass:

Circa 2010; based on youghal brick



Book of Kells

The Book of Kells is Ireland's greatest cultural treasure and the world's most famous medieval manuscript. The 9th century book is a richly decorated copy of the four Gospels. It was created in a Columban monastery in Ireland or may have had contributions from various Columban institutions from both Britain and Ireland. The decoration combines traditional Christian iconography with the ornate swirling motifs typical of Insular art. Figures of humans, animals and mythical beasts, together with Celtic knots and interlacing patterns in vibrant colours, enliven the manuscript's pages. Many of these minor decorative elements are imbued with Christian symbolism and so further emphasise the themes of the major illustrations.



Abstract of an illustration from the Book of Kells

Newgrange

Newgrange is a 5,200 year old passage tomb located in the Boyne Valley in Ireland's Ancient East. Stone Age farmers built Newgrange, the mound is 85 meters (93 yards) in diameter and 13.5 meters (15 yards) high, an area of about 1 acre. A passage measuring 19 meters (21 yards) leads into a chamber with 3 alcoves. The passage and chamber are aligned with the rising sun at the Winter Solstice. Newgrange is surrounded by 97 large stones called kerbstones some of which are engraved with megalithic art; the most striking is the entrance stone.



Voicesfromthedawn.com

Entrance stone at Newgrange showing high relief

Teaching/Learning Strategies:**Discussion:**

The project will begin and end in discussion. A discussion will take place to help students determine their understanding of the tiki totems and the symbolism associated with the celtic mythology and the books of kells. This will be a good way to get to know the students and what they understand the characteristics of Hawaiian Tiki Totem and how to apply our own culture to their making. Throughout the project, discussion will be key in ensuring that everyone knows what he or she is doing. It will also be one of the main forms of formative assessment along with questioning.

Demonstration:

Demonstration will occur throughout the project at various stages. Students will be shown how to best capture a their drawings in the celtic design for their totem. Students will be shown how to use clay correctly such as rolling out the clay to create a slab, creating high and low relief and coil building.

Questioning:

Questioning will be used to determine prior knowledge of the subject matter and clay processes that the students may already be aware of. Questions will be directed throughout the project to track their progress and understanding of the task at hand. During discussions, questions will be directed to frame the discussion as well as using them as an opportunity to introduce higher tiered questioning.

Scaffolding:

As a means of scaffolding, a drawing exercise at the start of the project will allow the students to familiarise themselves with the different aspects of the face and characteristics and create a 3D paper maquette to tease out any problems before progressing on to 3d clay making.

Use of Digital Media:

- Videos will be used to show extra demonstrations where possible
- Prezi will be used to give a presentation on the book of Kells

Differentiation:

- Carefully planned seating system to help students learn from each others abilities
- Vary the teaching approach such as whole class, small groups and individual activities
- Demonstrations to take place near students who may have difficulties
- Handouts to be prepared including printouts of presentations for note taking
- Individual sketchbooks to ensure everything is kept together
- Reflection and goal setting for students to promote further learning and to encourage self critiquing
- Simple language used throughout

Core

- Students discover their spirit animal through brainstorms and group discussions
- Students will include aspects of themselves in their drawings and realisations of their spirit animals in preparation for the development to the tiki totem design
- Students will create a paper Marquette before translating the design to clay where they will use slab and coil building to form a totem with details of both high and low relief features

Modified

- Students may directly use a Tiki god as inspiration for the piece
- Students who work best through kinaesthetic may practice with a small amount of clay before progressing to the final piece

Extended

- Students may complete multiple spirit animals creating their own totem pole
- Students may prepare for presentation by including a step by step work through of the project

Literacy:

Visual – Students will be given a presentation on print artists; the steps of the different processes will be shown on the board as well as a hand-out if they need it

Oral – Discussion throughout, especially in the initial stages to determine their understanding of different expressions people might have for different characteristics. Students will be encouraged to evaluate their progress with myself and others in the class

Written – Students will write reflections on their progress throughout the projects to encourage self evaluation and to also hear other students and their evaluations on their work

Key Words: Tone, Shade, clay, gridding, planning, 2d, 3d, engraving, carving, expressive, coil, compress, leather hard, high relief, low relief, symmetry, score, slip

Numeracy:

- Students will learn about tones and shades
- Designing for all four sides
- Symmetry in their drawings
- Relief work with clay
- Students will be required to follow a sequence of steps in order to transform their drawings from 2D to 3D
- Students will use tools to carve into the clay to form their expressions
- Time management with the project and working with clay

Materials/Resources/Facilitates:

Clay, pencils, clay tools, knives, spoons, wire, pens, paper, rolling pin, water spray, drawing boards, sketchbooks, kiln, score, slip

Resources:

- Visual aids for the introduction to Tiki's to encourage discussion about the topic
- Design Worksheet
- Handouts on characteristics of the tikis
- Brainstorming sheets
- Prezi presentation on the Book of Kells

How to draw totem animals

<https://www.youtube.com/watch?v=eZ5AIPRrKys&index=2&list=PL4TGS-oGlhyprKIdYskEWF95sVouKbTI5>

carving the clay

https://www.youtube.com/watch?v=SZ0Tp1_tHMI&index=7&list=PL4TGS-oGlhyprKIdYskEWF95sVouKbTI5

Safety Precautions:

- Tools must be accounted for before and after class
- Kiln must only be operated by the teacher
- Students will be made aware of the dust in the air, extractor fan should be on at all times when using clay
- Use a wet sponge to capture and clean dust off tables, tools and sinks
- Allocated drying area

Timeline/Sequence of Lessons:

Week 1

Introduction to Hawaii Tiki Totems through discussion and presentations
Discovery of their spirit animal through the use of the book of kells - written exercise on why stating similar characteristics and what they would mean in terms of presenting them as protection towards others for example
Drawing of these animals/characters in the book of kells style

Week 2

Transforming these animals into tiki like drawings – tutorial and demonstrations
Design for totem – drawing all four sides
Colour Studies in relation to clay

Week 3

Paper marquettes of their design including drawings and indicating high and low relief and areas of colour

* MID TERM BREAK *

Week 4

Demonstration: Rolling of clay slabs
Introducing detail: mapping out areas of high and low relief
Students to roll out clay and prepare for construction of design

Week 5

Adding detail of high and low relief and textures

Week 6

Adding detail of high and low relief and textures

Week 7

Dry and Kiln – worksheets on their descriptions of their tiki
Preparing for final presentation – where in the school etc.
Colour studies

Week 8

Painting of the totems and drying

Week 9

Presentation of totem pole, class critique on the process and final outcome
Constructing the totem pole and placement in school environment

Assessment Rubric:

Understanding 20%

- Show awareness of the terminology when describing the process of clay making
- Ability to clearly discuss and describe the subject matter and explain clearly how they have developed it
- Display an understanding of the relief approaches used in clay pieces

Evidence:

- Students should utilize the correct terminology in the correct situation during the course of the project
- Students should competently describe, analyse and discuss their own work and work of their peers through class discussions
- Through the use of thumbnails and paper marquettes, students should display an understanding of the restrictions and possibilities of high and low relief

Preparation 30%

- Ability to record and convey qualities and elements of the Hawaiian tiki totems through research of subject matter in drawings and thumbnails
- Demonstrate an understanding of spirit animal to represent their personality when sketching their chosen animal
- Ability to design all four sides in preparation for the final piece including textures and patterns inspired by the tiki totems and celtic design.
- Ability to recognise and solve problematic elements through the use of paper Marquettes

Evidence:

- Students make descriptive studies of the subject matter in relation to their own personality which convey a sense of illustration and the qualities seen in the Hawaiian Tikis and celtic designs
- Convey a sense of understanding and development through worksheets describing the characteristics and thumbnail drawings portraying traits of their own personal tiki
- Students design for all sides of the clay piece through sketches of back, front and side views effectively communicating their intentions with their process
- Effective use of creating paper Marquettes in preparation for the final piece and demonstrates an understanding of problems occurring while showing evidence of high and low relief elements

Technical Skills 30%

- Ability to develop and translate visual designs through to clay from thumbnails and paper marquettes
- Ability to comprehend and apply clay techniques such as correctly rolling and creating a slab, using elements of both high and low relief and elements of coil building.
- Ability to plan and execute a colour study to enhance the personality of the tiki totem

Evidence:

- Students work shows appropriate use of drawings through thumbnail sketchings and worksheets in order to develop and utilize their design for clay
- Students complete a clay Tiki totem with evidence of character and depth through high and low relief using techniques such as carving, mark making, engraving and coil building
- Totems shows a good use of colour and colour mixing to enhance its presence

Attitude 20%

- Shows a willingness to participate in class activities throughout the project
- Displays an interest in learning how to the different processes in creating a clay piece
- Acknowledges the rules of the classroom especially regarding clean up and safety with tools used in clay

Evidence

- Demonstrate enthusiasm to all aspects of the project, cooperate well with others and work to the best of their ability
- Effective use of class time with a demonstration of commitment and effort into the development of the idea and learning of the processes
- Student abides by the classroom rules and leaves the classroom in a clean state with all tools and equipment in their rightful place before leaving the classroom