CDETB
An Bord Oideachais agus Oiliúna Chathair Bhaile Átha Cliath
City of Dublin Education and Training Board

Programme Module

Introduction to the Craft of Ceramics

leading to

Level 3 QQI Component: Craft – Ceramics 3N1045

Please note the following prior to using this programme module descriptor:

- This programme module can be delivered as a stand alone module or as part of the:
  1. **Level 3 QQI Certificate in General Learning 3M0874**
  2. **Level 3 QQI Certificate in Employability Skills 3M0935**
  3. **Level 3 QQI Certificate in Information and Communication Technologies 3M0877.**

- Upon successful completion of this programme module the learner will achieve 10 credits towards the Level 3 QQI Certificates in General Learning, Employability Skills or Information and Communication Technologies.

- The learner needs to accumulate a minimum of 60 credits in order to achieve the Level 3 QQI Certificates in General Learning, Employability Skills or Information and Communication Technologies.

- Teachers/tutors should familiarise themselves with the information contained in CDETB's programme descriptor for Everyday Living Skills, Skills for the Workplace or Introduction to Information and Communication Technologies prior to delivering this programme module.

- In delivering this programme module teachers/tutors will deliver class content in line with the Guidelines for Teaching and Learning included in this programme module.

- In assessing the learner, teachers/tutors will assess according to the information included in this programme module. Teachers/tutors will devise Assessment Brief/s for the Collection of Work and Skills Demonstration

- Where overlap is identified between the content of this programme module and one or more other programme module(s), teachers/tutors are encouraged to integrate the delivery of this content.

- Where there is an opportunity to facilitate the learner to produce one piece of assessment evidence which demonstrates the learning outcomes from more than one programme module, teachers/tutors are encouraged to integrate assessment.

Overview of the Programme Module

The Programme Module is structured as follows:

Section 1 to 8: contains important information for the teacher/tutor about the credit value, title, code, etc. of the programme module.

Section 9: details the learning outcomes prescribed for the programme module by QQI. These outcomes are set by QQI and cannot be changed in any way by the CDETB or individual teachers/tutors.

Section 10: outlines suggestions and guidelines for teaching the module. It contains useful information and ideas for teachers/tutors and can be helpful in clarifying learning outcomes.

Section 11: contains the relevant information in relation to the assessment of the module. As the teacher/tutor is the assessor of the work, this section is essential reading.

Section 11a specifically prescribes the way in which learners are required to present evidence for assessment.

Learner Marking Sheet: this is the marking sheet that must be attached to the assessment portfolio and signed by the teacher/tutor and the learner.

Programme Module	**Award**
1. Title of Programme Module Introduction to Ceramics	**2. Component Name and Code** Level 3 Craft – Ceramics 3N1045
3. Duration in Hours of Programme Module 100	**4. Credit Value** 10
5. Assessment Technique Portfolio/Collection of Work 20% Skills Demonstration 80%	**6. Specific Requirements** Centres must have access to the range of services, professional products, tools, materials and equipment to ensure the learner has the opportunity to cover all of the practical activities.

7. Aims of the Programme Module

The purpose of this award is to equip the learner with the knowledge, skills and competences to explore aspects of craft and to develop sensitivity to materials and craft skills under supervision.

8. Objectives

- to acquire an understanding of ceramics vocabulary
- to develop good workshop practice with regard to the use, of tools, materials and craft space /workshop
- to develop the skills to complete a range of craftwork which includes selecting appropriate materials, use of equipment, processes, costs and displaying work
- to develop the knowledge to be able to prevent or resolve a limited range of common technical problems associated with the medium, equipment or process.

9. Learning Outcomes of Level 3 Craft – Ceramics 3N1045

The learner will be able to:

1. work with a limited range of ceramic materials to explore aesthetic aspects of a variety of the craft using appropriate language
2. describe the basic principles for creating ceramics
3. describe a range of design options and preferred solutions to an idea or theme of interest to include gathering evidence of other crafts-persons practice
4. use a range of ceramic tools and equipment correctly to include appropriate terminology
5. use a range of ceramic processes on materials to include experimenting with a range of cutting techniques, joining, shaping, manipulating, finishing, rendering and decorating as appropriate
6. make a range of ceramics to include selecting appropriate materials, equipment and processes and paying attention to costs
7. use known solutions to prevent or resolve a limited range of common technical problems associated with the medium, equipment or process
8. display completed ceramics with supporting research and design work
9. comment on the completed ceramic products to include the materials used, standard of workmanship, the craft skills learnt, and difficulties encountered in making the products
10. apply good workshop practice to include set up and preparation, organisation and clean up of the work area
11. apply appropriate health, safety and personal hygiene practices to safeguard against accidents and hazards
12. demonstrate the application of communications, team working and quality awareness while working in a craft environment.

Delivery Strategies and Learning Activities

The programme module could be delivered through classroom-based learning activities, team work, group discussions, one-to-one tutorials, field trips, case studies, role play and other relevant activities. The development of team working skills and effective communications skills should be integrated where possible in the delivery of this module. The application of these skills must be demonstrated in the Collection of Work/Skills Demonstrations. There are practical elements to this module requiring access to a range of materials, resources and equipment and the learner should be allocated adequate time and facilities to complete each task. All practical activities should exemplify safe working practices and reinforce standard health, safety and environmental concerns.

10. Guidelines for Teaching and Learning

Please note: the following sections cover all the learning outcomes, but indicate a possible sequence for teaching, rather than the numerical sequence of the learning outcomes listed in section 9.

Ceramics

Learning Outcome 1: work with a limited range of ceramic materials to explore aesthetic aspects of a variety of the craft using appropriate language

*In order to help the learner achieve **Learning Outcome 1** in particular, consider doing the following:*

- discuss and differentiate between commercially made ceramics with those of a craftsperson and that ceramics is the fine art of manipulating clays into hardened shapes.

For Example:

Commercial: The production of a large quantity of ceramic pieces. Generally targeted at a mass market.

- mass produced dinner services from supermarkets and department stores.
- mass produced ornaments
- mass produced tiles for walls and floors
- toilets , bricks etc

High Quality Commercial Ceramics

Commercial tableware may be manufactured using extremely high quality materials, but it remains a mass-produced product, despite its high price tag. Notable brands include: Delftware, English Delftware, Jasperware, Royal Doulton, Wedgwood, and Meissen porcelain.

Irish commercial ceramics

Belleek - www.belleek.ie

Craftsperson: A creative medium where a crafts person will create a on a one off or a limited number of pieces:

- sculpture
- vases, bowls etc
- commissioned pieces

A bust of the sculptor Albert-Ernest Carrier-Belleuse,
by Auguste Rodin (1882). Terracotta, originally modelled in clay.

Giant Clay sculptures in Caruaru.

Industrial clay: a clay model of a BMW

Examples of Irish ceramicists

- **Craft Council of Ireland -** www.ccoi.ie
- **Achill Island Pottery (**Colohans) Achill Island, Co. Mayo
  Decorative and functional ware. www.achillislandpottery.com
- **Andrea McCullough Alderdice,** Relatively Ceramics Lisburn, Co. Antrim Northern Ireland
  Ornamental & functional pieces www.ccoi.ie (under craft council of Ireland)
- **Kevin Callaghan** Cork City **-** Ceramic artist and designer. www.kevincallaghan.ie

Tutor to clarify the definition of a craftsperson's work
Tutor to explain the term ceramic using visually aids

Tutor to briefly discuss the origins and history of ceramics:

Ceramics History

Introduction

In visual art there is no difference between ceramics and pottery.
Pottery has been made by hand since prehistoric times. Once humans discovered that clay could be dug up and formed into objects by first mixing with water and then firing, the industry was born Early uses of clay centred on the construction of functional vessels and figurative sculptures. Clay was hardened by baking in the sun. The discovery that fire made clay harder encouraged the development of a more considered approach to the manipulation of the material, and pottery making became an important skill that was passed down from one generation to the next


Pre-Historic Pottery and Firing methods

What is natural clay

Clay is a fine grained earthy material, which in its natural state can be found almost everywhere in the world. Many potters dig their own clay (Raw Clay) Raw clay can be very difficult to work with; other materials can be added to give it placidity.

Clay is a natural material and is formed when rock is broken down by weather e.g.: water and ice. The structure of the clay depends on the rock it was formed from it is made up of microscopic flat crystals.

Primary Clay is found where it has been formed, secondary clay is clay that has been transported from their place of origin usually by water and ice and deposited elsewhere. The colour of clay may vary from light grey to deep red, this will depend in how much iron or other impurities are present. Some of these clays can be used to make pottery, but usually they are mixed with other clays and minerals to make them suitable for the firing process when clays are mixed they are called bodies.

Air dried clay

Air dry clays are easy to use and model, are fine grained, and best of all, don't need a kiln to fire. They literally air dry.

Traditional clay working or pottery techniques work perfectly when dealing with air-dry clay. Pinching, rolling and coiling traditional methods, as well as some non-traditional possibilities such as stamping impressions, or embedding beads and other objects allows for a wide variety of creative possibilities.

An organised visit to a craft fair, craft galleries etc, may be beneficial in enabling learners to identify varying techniques of ceramic and creating pieces and in the manner in which they are displayed.

Good workshop practice including health and safety

Learning Outcome 10: Apply good workshop practice to include set up and preparation, organisation and clean up of the work area.

Learning Outcome 11: Apply appropriate health, safety and personal hygiene practices to safeguard against accidents and hazards.

As with any practical activity, there is an element of risk in craft activities. However this can be kept to an acceptable minimum if those involved are aware of the potential hazards and take appropriate steps to avoid accidents, for example,

*In order to help the learner achieve **Learning Outcome 10 & 11** in particular, consider doing the following:*

Specific to Ceramics

- **Clay dust** – the dust contains silica and if inhaled over a long period of time can cause damage to lungs. To avoid this make sure all surfaces are wiped down with a damp sponge pieces of clay are picked up and the floor cleaned with a wet mop and not brushed. Aprons should be used and wipe down with a damp cloth**.**
- **Glazes and decorative materials –** Please follow manufacture's instructions
- **Firing –** The use of electric kilns are covered by legislation and these should be followed.

Taking into account the specifics of the craft you are working with and space you are working in, explore with the learner how to:

- apply good workshop practice to include set up and preparation, organization and clean up of work area.
- apply appropriate health, safety and personal hygiene practices to safeguard against accidents and hazards

Organisation of space

- Untidiness and disorganisation can cause accidents. Keep workspace tidy, Store work carefully. Clean up after you.

Use of sharp tools

- Sharp knives and tools are needed for a variety of crafts. They must be kept in good condition; sharp tools may be less of a hazard than blunt tools. All sharp tools must be kept in a safe place. Care should be taken to ensure materials and objects are held securely and handled with care in an appropriate working environment.

Use of liquids

- Any liquid spills can cause a hazard, slipping, and damage to work.

Use of Adhesives & Fixatives

- Some forms of adhesives can be irritants. Adhesives that give off fumes and aerosol propelled fixatives should be used with adequate ventilation and following the manufacturer's instructions.

Use of paints (especially spray)

- The use of airbrush or aerosol: Always use good ventilation and masks if spray painting. Follow the manufacturer's instructions.
- Ingestion of paints. The practice of licking a paintbrush may result in the ingestion of toxic pigments.

Personal health and Hygiene

- Protective clothing; Apron, gloves and mask where necessary.
- Hands should be thoroughly washed after working.

Care of tools and materials

- Respect materials, and tools. Clean after use and store carefully.

Solvents

- Volatile substances
  - Solvents are generally highly volatile and toxic substances. They constitute the most common source of hazardous fumes in art and craft processes. Users of these products must follow the manufacturer's instructions for health and safety.
- Skin irritants
  - Some solvents are primary irritants. Others may produce dermatitis, and by dissolving the natural grease of the skin, make it more vulnerable to damage.
- Inhalation
  - Inhalation is the most common way for solvents to enter the body. Therefore appropriate ventilation should be used according to manufacturer's guidelines.

Fire precautions

- Never store rags/ paper /aerosol near heat or flames.

Using electrical equipment - You should make sure that electrical equipment used for work is safe.

- Check that the electrical equipment is suitable for the work and way in which it will be used.
- Check that the electrical equipment is in good condition.
- Make sure that the user of the equipment is trained to use it safely and can keep others safe.
- Make sure the user knows which personal protective equipment to wear, how to use it, and make sure they do.

Communication and team working

Learning Outcome 12: Demonstrate the application of communications, team working and quality awareness while working in a craft environment.

*In order to help the learner achieve **Learning Outcome 12** in particular, consider doing the following:*

Meanings:

Communications = the process of conveying meaning

- non verbal
  - body language
  - face
  - artwork
  - written word
- verbal

Team working = the actions of individuals, brought together for a common purpose or goal, where the needs of the group are more important than the needs of the individuals for the common purpose or task. The interaction among the members and the work they complete is called teamwork.

Environment = the surroundings or conditions in which a person, animal, or plant lives or operates.

- explore with the learner the importance of clear communication in the craft environment when ,for example,
  - designing your work
    - clear design
    - accurate measurements
  - ordering materials, indicate
    - colours
    - sizes
    - amounts
  - booking a space or machinery, specify
    - time
  - giving instructions
    - to a colleague
    - a person helping you to create a piece of work
    - when ordering a specialist out sourced piece of pre-made craft element to enhance your work.
- explore with the learner the importance of teamwork in the craft environment when, for example,
  - booking space
  - using machinery
  - respecting others'
    - opinions
    - space
    - artwork
  - working together of a joint project respect others':
    - opinions

- contribution
- ideas

- working together
  - share work load
  - work to each other's strengths
  - pull your weight
  - **respect time lines.**

Creating fine art ceramic.

Learning Outcome 2: describe the basic principles for creating ceramics

*In order to help the learner achieve **Learning Outcome 2 & 5** in particular, consider doing the following:*

- explain the processes involved in generating from an initial design to a finished piece of ceramic craft.
- emphasize the important value of gathering reference images for inspiration.
- distinguish between two-dimensional and three-dimensional forms.

What Are the Different Types of Pottery?

There are four basic categories of pottery (clay): **earthenware**, **stoneware, porcelain** and **air drying clay**. They vary according to the clay used to make them, and the temperature needed to fire them.

Earthenware

Earthenware Clays- Red eathernware or terra-cotta is the naturally occurring clay and therefore the least expensive. It is often seen in flower pots, chimneys and tiles. The clay's high iron contents gives it a rich , rusty colour. Eathernware has a firing temperature of 1,000 to 1,180 ˚C (Degrees Celsius)

Some of the 8,000 Terracotta Warriors.
The Terracotta Army (246-208 BCE)
took 38 years to make and involved
a workforce of 700,000.

Stoneware

Stoneware clays are dense and hard when fired and much stronger than eathernware. They are capable of being fired to much higher temperatures 1,200-1,300˚C (Degrees Celsius). Stoneware clays are available in number of colours from white to dark brown.

Wedgwood Ulander Powder Blue

Plate

Porcelain

Porcelain is the whitest and purest of all clay bodies and is capable of being fired to very high temperatures, usually around 1,300˚C. At this temperature the clay can be quite translucent. Many potters put this translucency to good effect by leaving the work unglazed to enable maximum light to pass through the form.

Air drying clay

Air drying clay does not require firing and does not shrink noticeably when drying. This type of clay cracks more easily. Traditional clay working or pottery techniques work perfectly when dealing with air-dry clay. Pinching, rolling and coiling traditional methods, as well as some non-traditional possibilities such as stamping impressions, or embedding beads and other objects allows for a wide variety of creative possibilities. Once the clay has dried it needs the be coated with a hardener or varnish.

Clay consistency and storage

All clays should be soft enough to mould in the fingers without sticking to them. If they are too soft, they can be firmed up by kneading on a plaster bat or other porous surface to remove some of the water. If the clay is too hard, it should be dried out and reclaimed.

Store clay in tightly sealed plastic bags to keep it damp .

Shaping

The unfired clay body (greenware) can be formed or shaped in many different ways: manually, using a potter's wheel or other mechanical means (eg. jollying or jigging), or by using various types of molds, or 'formers' (consumed during firing) to hold the required shape. Once the body is shaped it is usually dried before firing, although some ceramic artists have developed "wet-fired" processes.

Firing (natural clay)

After drying, the clay body is fired (baked) in an oven called a kiln. Over the years, potters have resorted to various types of kiln, ranging from holes in the ground topped by a fire, to coal or wood fired ovens. Modern day potters typically used electric or gas-fired kilns.

Air dying (Air dying clay)

Decorating the Clay Body

There are numerous ways of decorating the clay body. Some are used before firing, others afterwards. They include the following:

Impressing/Stamping
Patterns can be applied to the raw clay body, including reliefwork. Roman pottery features *terra sigillata*, a type of decoration not unlike the *repoussé* method used in metalwork.

Scratching, Sgraffito, Carving
Incisions or indentations can be made to the unfired body, often accompanied by the use of a **slip** (watery coating).

Slip Decorating
After firing, rather like a baker applies icing sugar to a cake, ceramicists use a slip, often combined with glazes, to achieve decorative effects.

Polishing
After firing, some earthenware made from fine clays can be burnished or polished, as exemplified in the works by early Turkish and Inca ceramicists.

Glazing
Like a varnish, a glaze is often applied to a fired item for decorative effect, although in many cases its primary function is to make the item impermeable. There are four main types of glaze: **feldspathic**, **lead**, **tin** and **salt**. Lead and tin are commonly used to glaze earthenware, while stoneware is usually salt-glazed.

Varnishing
While glazing is used for natural fired clay you can create a similar effect by varnishing the surface of air dried clay.

Painting
You can paint fired clay and air dried clay with acrylics, this creates a more vibrant surface colour.

Maiolica
One particular style of tin-glazed earthenware is known as maiolica. After its first firing, the clay body is dipped into a bath of fast drying liquid glaze and then hand-painted before being refired. The glaze interacts with the metal oxides of the paint to produce beautifully rich translucent colours. Originally invented by Islamic potters,

tin-glazed maiolica reached its highpoint during the High Renaissance in Italy.

Painting
There are two basic painting methods used in ceramics: **overglaze painting**, a technique applied to a fired clay body already coated with a fired glaze; **underglaze painting**, which is used on a fired but unglazed body, including those coated with as-yet-unfired glazes.

Gilding
An advanced decorative technique utilizes metallic mixtures of (eg) powdered gold, silver, copper or platinum to achieve a range of colours and effects. When applied to a fired body, gold produces a purplish hue, silver a straw colour, copper anything from lemon yellow to gold or brown, and platinum a silver tone.

Printing
This decorative method includes the use of transfer printing, as well as modern lithographic methods.

Forming methods:
Clay consistency and storage

All clays should be soft enough to mould in the fingers without sticking to them. If they are too soft, they can be firmed up by kneading on a plaster bat or other porous surface to remove some of the water. If the clay is too hard, it should be dried out and reclaimed.

Store clay in tightly sealed plastic bags to keep it damp .

Consider demonstrating the following

Pinching

Pinching is probably the earliest method used by humans to shape clay because it is an instinctive way of handling the material. This is demonstrated in ancient examples of ritualistic vessels, figurines and animal forms. When making a pinch pot the walls can tear and crack easily.

- **Pinch pot**
  To create a pinch pot use a lump of clay that fits comfortably into the hand.
  Roll the clay until it forms a ball
  Hold the formed ball in one hand use the other to pinch out a small ball by rotating the ball.
  The pinch pot can be the base for many projects.





Coiling

Coiling is a versatile method of handbuilding. It allows the potter to build forms of any size and scale. It is also a technique that can be used to produce a range of work, from vessels to sculptural work or even architectural forms. Almost any clay is suitable for coiling. Coiled pots are rarely totally symmetrical; they retain an element of the handmade, which makes each one unique.

- **Coil Building**
  Coils can be created using an extruder or by hand
  Hand Coiling
  Using soft but not sticky clay roll out sausage shapes
  Using the whole hand create consistent 30cm worm shapes
  Using these shapes it is possible to create pots, other forms and decoration
  If you are creating a large form it is important to allow the initial shape to harden but keep top (joining section) moist.

Slabbing

Slabbing is a versatile technique. It can be challenging because it is more prone to problems than other methods. The uniform thickness of slabs is very important. Slabbing is used to make tableware and boxes and architectural features.

Clay slabs are flexible, allowing considerable manipulation of the material. A huge range of forms can be built by

slabbing, and extensive surface decoration can be applied.

- **Slab construction**
  These can be made by rolling or cutting
  Use lengths of wood as a guide for the depth
  Slabs can be use for
    - Building –
        - joining to make box shapes
        - creating cylinders
    - Draping over forms
    - Pressmoulding into forms

Relief Tiles.

Each tile is individually carved in relief or modelled in clay. The pattern can be engraved in outline on the surface of the tile.

The tile in deep relief, with a dimensional surface, provides a sculptural effect unlike flat painted tiles. Surface contours can be a statement of expression in itself. The making of a relief tile can also serve as a foundation for making architectural tile in large scale. The first approach is the concept of the original design. This should be thought in terms of line simplicity.

Relief is a sculptural technique. The term relief is from the Latin verb *levo*, to raise. To create a sculpture in relief is thus to give the impression that the sculpted material has been raised above the background plane.

- These can be created from cut slabs or rolling
- They are built up layer by layer to create an image
- Areas can be removed to create a 3D effect

Potters wheel

- **Wheel –thrown pottery**
- In pottery, a **potter's wheel** is a machine used in the shaping of round ceramic ware. The wheel may also be used during process of trimming the excess body from dried ware and for applying incised decoration

or rings of colour

- Explain by illustration and demonstration the development of generating a design. the basic principles of ceramic design
- Guide the learner through the design process and encourage learners to experiment and explore the properties of clay
- Inform the learner through worksheets the variation on processes that can be utilised.
- Identify the most suitable techniques of fixing pieces of ceramic together:

Design options and solutions

*In order to help the learner achieve **Learning Outcome 3** in particular, consider doing the following:*

- tutor to discuss the variety of ceramic forms and methods.
- by open discussion with the learners describe the processes by which a craftsperson may develop an original idea or image and select an appropriate ceramic response.
- distribute a selection of examples of ceramic craft pieces.
- tutor to describe the step-by-step workshop procedures that a craftsperson may follow.
- tutor to provide worksheets and sample checklists.
- tutor to encourage learner to research a ceramic craft worker.

Ceramic making tools and equipment

*In order to help the learner achieve **Learning Outcome 4** in particular, consider doing the following:*

- Introduce as necessary the learners to each of the processes used for ceramic work.

Tools (this list is not exhaustive)

- **Modelling Tools**
  These are available in either wood or plastic and are as the name suggests used to model the clay.
- **Wooden spoons and spatulas**
  These tools are highly versatile and can be used for beating smoothing and texturing clay
- **Cutting Wire**
  A bit like cheeses wire, it is used to cut blocks and slabs of clay.
- **Rolling Pins**
  These are useful for rolling out slabs, and making cylinders.
- **Roller guides**
  Roller guides of varying thickness are indispensible for slab building
- **Tile Cutters**
  These are like pastry cutters and are use to cut tile shapes.
- **Loop / Turning Tools**
  These are use to cut into and hollow out clay.

- **Metal Kidney**
  Use to refine the clay surface, they come in various sizes.
- **Rubber Kidney**
  This flexible kidney is used use for fine smoothing and compacting of clay surface.
- **Brushes**
  Bristle brushes for clay slip when joining pieces of clay together
  Softer Hair brushes for decorating ceramics
- **Sponges**
  Natural sponge - to smooth down work, apply slip decoration and remove excess water
  Cheap synthetic sponge - to wipe down workspace
- **Knives**
  A potters knife with a thin blade will not stick to the clay.

Equipment (this list is not exhaustive)

- **Boards**
  Usually plywood these working boards enable work to be moved easily for drying and transferring to the kiln.
- **Polythene bags and sheet**
  Essential for wrapping spare clay and covering work to prevent it from drying out too quickly.
- **Hessian (you can also used heavy duty cotton e.g. curtain lining)**
  This is used when rolling out clay
- **Water sprayers**
  To keep clay moist
- Emphasis the care with which learners should treat equipment and its maintenance and the cleanliness and organization of a workspace throughout the ceramic processes.
- Provide worksheets with explanations of terminology for each of the processes that may be explored while creating a ceramic piece.

Making a Ceramic Piece

*In order to help the learner achieve **Learning Outcome 6** in particular, consider doing the following:*

- provide learners with the appropriate instructions for each of the ceramic processes
- encourage the use of a variety of techniques
- instruct learner to generate an idea/image and develop it in a suitable manner
- encourage learner to experiment and record experimental pieces, this can be done through photo graphs

Common problems and solutions

*In order to help the learner achieve **Learning Outcome 7** in particular, consider doing the following:*

- discuss the potential problems that might happen. Clay is a very versatile material, but also has its limitations. It can crack at both the making and firing stages, dry out too quickly, or be too soft to handle. Forms can collapse when the weight is too great to support a shape.
- provide a listing of the common problems and resolutions.
- examples (this list is not exhaustive)
  - clay too thick /thin
  - trapped air
  - too wet/dry
  - shrinks
  - cracks

class discussion should be encouraged where any or in particular new problems arise within class situation.

Displaying work

*In order to help the learner achieve **Learning Outcome 8** in particular, consider doing the following:*

- demonstrate and encourage the learners on how to obtain the most visually effective method of displaying a finished ceramic piece.
- as part of a simple table setting.
- hung on a wall
- on a plinth as part of an exhibition
- in situ and photographed

Instruct learners to be observant while in shops and galleries and note how pieces of ceramics are displayed to their optimum best – as part of a collection, on a plinth and be aware of how lighting is used in the display.

Discuss how a craft stand at a fair or a gallery may deploy certain methods of displaying the ceramic pieces effectively.

Encourage all learners to have their supporting research and design work for each of the finished ceramic pieces placed in their folders.

Discussing completed work

Learning Outcome 9: Comment on the completed sewn items to include the materials used, standard of workmanship, the craft skills learnt, and difficulties encountered in making the products.

*In order to help the learner achieve **Learning Outcome 9** in particular, consider doing the following:*

- teacher/tutor may consider a group critique or one to one discussion on the displayed works (the group may need to be guided in positive and supportive comments)
  This work can be captured on a tutor form, or on an audio or visual recording.
- provide new worksheets for the learner to process the above requirements.

11.a Specific Information Relating to the Assessment Techniques

The assessor (teacher/tutor) is required to devise Assessment Brief/s for the Collection of Work and Skills Demonstration. In devising the Assessment Brief/s, care should be taken to ensure that the learner is given the opportunity to show evidence of ALL learning outcomes. Each learner is required to work alone in completing the Collection of Work. There is no facility for this Collection of Work to be completed as a group.

Evidence that the learner has achieved the learning outcomes may take a variety of forms including tutor verification of the learner's contribution, learner worksheets, diagrams, cloze tests, multiple choice statements, visual presentation or other appropriate evidence in the form of written, oral, graphic, audio, visual or any combination of these. Any audio or visual evidence must be provided in a suitable format. All of the evidence must be retained in the learner's assessment portfolio.

Collection of Work	**20%**
The Collection of Work may be produced throughout the duration of this programme module. It must be clearly indicated where evidence covers more than one learning outcome.	
The learner will compile a Collection of Work to include (numbers cross reference to outcomes) 1. The learner should present at least 2 pieces of work that demonstrate understanding of a limited range of ceramic making materials using appropriate language. 2. The learner should present least 2 pieces of work that demonstrate knowledge and understanding of the basic principles for creating ceramics. 3. The learner should present least 2 pieces of work that demonstrate a range of design options and preferred solutions to an idea or theme of interest to include gathering evidence of other crafts-persons practice. 6. The learner should make a number of ceramic pieces no less than two and present back up material that demonstrates understanding of the selection of appropriate materials, equipment used, processes and costs. 8. The learner should display completed ceramic pieces with evidence of supporting research and design work.	

Skills Demonstration	**80 %**
The learner will complete a number of Skills Demonstrations at appropriate intervals during the programme.	
The learner will complete the following tasks: 7. The learner should while working use known solutions to prevent or resolve a limited range of common technical problems associated with the medium, equipment, or process.	

4. The learner should demonstrate use of a range of craft tools and equipment correctly to include appropriate terminology.

5. Evidence that the learner has used a range of ceramic processes and materials to include experimenting with a range of cutting techniques, joining, shaping, manipulating, finishing, rendering, and decorating appropriate to ceramics.

9. Evidence that the learner has through group or one to one commented on the completed ceramic work. Describe the materials used, the standard of workmanship, the craft skills learnt, and difficulties encountered in making ceramic.

10. Evidence that the learner has demonstrated the application of good workshop practice during this module, to include set up and preparation, organisation and clean up of the work area.

11. Evidence that the learner has demonstrated the application of appropriate health, safety and personal hygiene practices during this module to include safeguarding against accidents and hazards.

12. Evidence that the learner has demonstrated during this module the application of communications, team working, and quality awareness while working in a ceramic environment.

11.b Assessment - General Information – Craft – Ceramic 3N1045

The assessor is required to devise Assessment Briefs for the Collection of Work and the Skills Demonstration.

Mapping Each Learning Outcomes to an Assessment Technique	
Learning Outcome	**Assessment Technique**
1. Work with a limited range of ceramic making materials to explore aesthetic aspects of the craft using appropriate language	Collection of Work
2. Describe the basic principles for creating ceramic piece	Collection of Work
3. Describe a range of design options and preferred solutions to an idea or theme of interest to include gathering evidence of other crafts-persons practice	Collection of Work
4. Use a range of ceramic tools and equipment correctly to include appropriate terminology	Skills demonstration
5. Use a range of ceramic processes on materials to include experimenting with a range of cutting techniques, joining, shaping, manipulating, finishing, rendering and decorating as appropriate	Skills Demonstration
6. Make a range of ceramics to include selecting appropriate materials, equipment and processes and paying attention to costs	Collection of Work
7. Use known solutions to prevent or resolve a limited range of common technical problems associated with the medium, equipment or process	Skills Demonstration
8. Display completed ceramics with supporting research and design work	Collection of Work
9. Comment on the completed ceramics to include the materials used, tools, standard of workmanship, the craft skills learnt, and difficulties encountered in making the products	Skills Demonstration
10. Apply good workshop practice to include set up and preparation, organisation and clean up of the work area	Skills Demonstration
11. Apply appropriate health, safety and personal hygiene practices to safeguard against accidents and hazards	Skills Demonstration
12. Demonstrate the application of communications, team working and quality awareness while working in a craft environment.	Skills Demonstration

Grading

At Level 3 a Learner is graded as Successful or Referred.

Successful means that ALL the learning outcomes from the Component Specification have been demonstrated to an appropriate standard in the Learner's portfolio of assessment.

Referred means that the portfolio of assessment needs further work by the Learner before s/he can demonstrate the standard and achieve certification from QQI.

Level 3 Craft – Ceramic 3N1045	Learner Marking Sheet

Learner's Name: _____ Learner's PPSN: _____

Learners will be able to:	Evidence of the following is included in the assessment portfolio:	✓ If present in portfolio	Please indicate where evidence is to be found
1. Work with a limited range of ceramic making materials to explore aesthetic aspects of a variety of the craft using appropriate language	Collection of Work The learner should present a piece of work that demonstrates understanding of a limited range of ceramic making materials using appropriate language.		
2. Describe the basic principles for creating a ceramic	Collection of Work The learner should present a piece of work that demonstrates knowledge and understanding of the basic principles for creating ceramic		
3. Describe a range of design options and preferred solutions to an idea or theme of interest to include gathering evidence of other crafts-person's practice	Collection of Work The learner should present a piece of work that demonstrates a range of design options and preferred solutions to an idea or theme of interest to include gathering evidence of other crafts-persons practice.		
4. Use a range of ceramic tools and equipment correctly to include appropriate terminology	Skills Demonstration Evidence that the learner has demonstrated during this module the use of a range of ceramic tools and equipment correctly to include appropriate terminology.		

5. Use a range of ceramic processes on materials to include experimenting with a range of cutting techniques, joining, shaping, manipulating, finishing, rendering and decorating as appropriate	Skills Demonstration Evidence that the learner has created during this module a range of ceramics that use a range of ceramic processes and materials to include experimenting with a range of cutting techniques, joining, shaping, manipulating, finishing, rendering and decorating appropriate to ceramic.		
6. Make a range of ceramics to include selecting appropriate materials, equipment and processes and paying attention to costs	Collection of Work The learner should make a range of ceramics and present back up material that demonstrates understanding of the selection of appropriate materials, equipment used and processes and costs.		
7. Use known solutions to prevent or resolve a limited range of common technical problems associated with the medium, equipment or process	Skills demonstration The learner should while working use known solutions to prevent or resolve a limited range of common technical problems associated with the medium, equipment or process.		
8. Display completed ceramics with supporting research and design work	Collection of Work: The learner should display completed ceramics with evidence of supporting research and design work.		
9. Comment on the completed ceramics products to include the materials used, standard of workmanship, the craft skills learnt, and difficulties encountered in making the	Skills Demonstration The learner should be able though group or one to one or in written form comment on the completed Ceramic, describe the materials used, the standard of workmanship, the craft skills learnt, and difficulties encountered in making ceramics.		

products			
10. Apply good workshop practice to include set up and preparation, organisation and clean up of the work area	Skills Demonstration: The learner has demonstrated during this module the application of good workshop practice during this module to include set up and preparation, organisation and clean up of the work area.		
11. Apply appropriate health, safety and personal hygiene practices to safeguard against accidents and hazards	Skills Demonstration: The learner has demonstrated during this module the application of appropriate health, safety and personal hygiene practices during this module to include safeguarding against accidents and hazards.		
12. Demonstrate the application of communications, team working and quality awareness while working in a craft environment.	Skills Demonstration: The learner has demonstrated during this module the application of appropriate communications, team working and quality awareness while working in a craft environment.		

This is to state that the evidence presented in the attached portfolio is complete and is the work of the named learner.

Learner's Signature: _____ Date: _____

Assessor's Signature: _____ Date: _____

External Authenticator's Signature: _____ Date: _____