# HSC Ceramics Content Endorsed Course – scope and sequence sample

This scope and sequence is a sample of one way the HSC Ceramics course can be structured. Teachers can use this resource as a model to develop their own scope and sequences that are most suited to their context. Artists named in this document are not mandated in the syllabus.

Note that the HSC course commences in Term 4 of a calendar year.

Table – HSC Ceramics sample scope and sequence

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| Unit title | Moulds and Slip Casting | Surfacing | Individual project |
| Duration | Term 4 Week 1 to Term 1 Week 3 | Term 1 Week 4 to Term 2 Week 6 | Term 2 Week 7 to Term 3 Week 6 |
| Module | Module 8 – Casting | Module 9 – Surface treatment | Module 11 – Ceramics Project |
| Practice (making) | Students are to create a range of ceramic vessels from moulds. They will investigate slump moulds and slabs, stamps and slip casting. | Students create a series of ceramic vessels that investigate a wide range of surface treatments, including incising, sgraffito, wax resist, decals, impressing, scraping, stamping, oxide use and glazing. | Students develop final works for school showcase exhibition. They are to independently investigate their ceramic practice. |
| Critical and historical investigations | Students will explore ceramic images, concepts and technical information relating to the frames with reference to key ceramic artists.  Students will research key artists who use casting techniques and develop a series of ceramic vessels inspired by their research. | Students will explore ceramic works and technical information relating to the frames with reference to key ceramic artists who specialise in different surface treatments. | Students will investigate key ceramic designers that have similar ideas and forms to the student selected individual project. |
| Forms | Plaster moulds, ceramic slabs, ceramic slip casting, ceramic surfacing | Hand building, ceramic slabs, ceramic surfacing | Students’ choice in consultation with their teacher |
| Frames | Structural, cultural and postmodern. | Structural, subjective, cultural and postmodern. | Structural, cultural, subjective and postmodern. |
| Key artists/examples | Gwyn Hanssen Pigott – key works  Australian ceramic designers: Benjamin Hubert, Bridget Bodenham, Cone 11's Colin Hopkins and Ilona Topolcsanyi. | Jun Kaneko – Japanese ceramic artist who lives in America.  Australian ceramic designers: Helen Earl, Tania Rollond and Ulrica Trulsson. | Individually selected. |
| Outcomes | **M1, M2, M3, M4, M5, M6, CH1, CH2, CH3, CH4, CH5** | **M1, M2, M3, M4, M5, M6, CH1, CH2, CH3, CH4, CH5** | **M1, M2, M3, M4, M5, M6, CH1, CH2, CH3, CH4, CH5** |
| Assessment | 25% making  Outcomes assessed: **M2, M3, M4**  Produce a series of ceramic vessels and display them in a mini exhibition. | 35%  **Part 1** – 20% making  Outcomes assessed: **M1, M3, M5**  Create a series of ceramic objects that investigate surface treatment.  **Part 2** – 15% critical and historical investigations  Outcomes assessed: **CH1, CH3, CH5**  Key artist research assignment. | 40%  **Part 1** – 25% designing and making  Outcomes assessed: **M1, M5, M6**  Produce an independent series of works and display them in the Creative and Performing Arts (CAPA) showcase.  **Part 2** – 15% critical and historical investigations  Outcomes assessed: **CH2, CH4**  Design process diary and case study activities. |

## References

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