

**UVM ASIAN STUDIES OUTREACH PROGRAM  
STANDARD-BASED UNIT  
Designs from Korean Roof Tiles**

**Name of Teacher:** Chris Simpson

**Name of School:** Twin Valley High School

**Grade Level:** High School 9-12

**Name of Unit:** Designs from Korean Roof Tiles

**Unit Abstract:**

**Guiding Question:** What do the designs on the Roof Tile Ends of Korean homes tell us?

What do the visual symbols used in architectural elements tell us about the culture from which they are derived?

How can I express an idea about myself and my culture using symbols?

**Students will:**

This is a 10 unit lesson within a high school pottery class. Students have previously worked with clay and have been introduced to safe and healthy practices in working with clay. The availability of clay, clay tools and a kiln is assumed.

**Class 1: Introduction to the Designs in the Korean Roof Tiles**

- View powerpoint on Korean Roof tiles attached to this lesson. Look at examples of the designs on Korean Roof tiles from objects brought from Korea and / or from photos taken in Korea and / or from images from the Korean Folk Art Museum. (Attached power point is sufficient if no other resources are available)

- Discuss possible meanings of the different images on the tiles. Create a list on the board during this discussion for students to look back on and review during the next class.

- "What do you think they each tell us about the culture?  
Economically, Socially, Politically, or about Religious beliefs?"

- Introduce (what is known about) the meanings of the tiles and how they relate to the culture and history of Korea.
- Have students think about how these tiles were created. How did they make a series of tiles?

Class 2: Work on Designs for individual roof end tiles.

Students will refer back to the list posted on the board that was created during the last class discussion.

Each student will design 6 different possible designs for contemporary roof tiles that will express who they are or an aspect of their culture. They are to consider that if this was the style of home today what would they want to show or display. What is important to express in a decoration or as a guardian figure?

Class 3: Demonstrate Use of a Press Mold

- Using the roof tiles from Korea. Create a press mold using the following technique:

[If no original roof tiles are available they can be made from an existing roof tile ahead of time for this demonstration. There is one that is in the ASOP collection of Korean artifacts].

- Roll out a 1/2' slab of clay and cut a circle from the clay (clay should not be too wet). Cut a circle approximately 4 1/2" in diameter. Press the clay slab into the mold. Working from the center gently press the clay evenly into the mold making sure to press all areas. This may take some practice. Clay needs to be pressed firmly to pick up design but not so firmly that it does not pull out after a little drying.

If there is only one mold this can be done as a demonstration.

Pull the clay from the mold.

Ask students what they notice about this clay print of the original tile.

Point out that images that are cut in become highlights and that the recesses become predominant. See example below..



The top Row above is a press mold made from tiles that were purchased in Korea (bottom row).

Class 4: Roll out blanks for the "Modern" press molds.

Materials Needed: Rolling pin, 1/2" strips of wood to roll even tiles. A 1# cottage cheese container is a perfect size for making the 4 1/2" circles. A Sponge. A fettling knife.

- Roll out clay to form a 1/2" slab. Cut circles of clay about 4 1/2" in diameter. Use the fettling knife to cut the circles, do not press the container into clay as edges will get too thin.
- Smooth and round the edges of the circle with the damp sponge
- When each student has successfully made 2-4 Have them wrap them in plastic for use during the next class.



Smooth and sponge the edges to round them.



• Press, carve, and remove clay to create the mold for your tile.

Class Five and Six:

- Add designs to the tile molds.
- Remember what is pressed down, will end up being a protuberance on the tile. As you can see a variety of tools are used to impress and carve the designs into the molds.
- Have each student do 2-4 designs.



Allow the molds to dry and fire them before the next class.

Class 7: Create multiple tiles using the press- mold technique.

Materials: The fired press molds, clay, rolling pins, wood sticks  $\frac{1}{2}$ ", sponges.

- Roll out a 1/2' slab of clay and cut a circle from the clay (clay should not be too wet). Cut a circle approximately 4 1/2" in diameter. Press the clay slab into the mold. Working from the center gently press the clay evenly into the mold making sure to press all areas.

- Keep the outside edge thick and even. Carefully pull the clay from the mold. Creating this type of print from the mold may take some practice. Students should make at least one tile from each of their molds. FIRE completed tiles before the next class.

Class 8: Critique and Glaze

Students will compare the original molds and the pressed design. What are the surprises? Which is more distinct? What are they most pleased with in their designs? What would they do differently? What do they want to stand out more?

Add Glaze. Encourage students to work simply with one color to unify their piece, or at most two colors, one for emphasis.

Class 9: Select the best two pieces and complete an evaluation of their pieces. Fill out the self evaluations of their work. Students will also write an artist's statement (one to three paragraphs): What inspired them in designing this work? What were they pleased with? How was the process difficult? Easy?

Class 10: Students will assist in setting up a display in the library of their tiles accompanied by their artist statements.

**Time to complete Unit: Ten (45 minute) classes.**

There should also be built in time for clay to dry and be fired between construction and use of press molds.

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## **VITAL RESULTS STANDARDS**

Vermont Standard/Evidence:

**Artistic Dimensions**

1.16 Students use a variety of forms, such as dance, music, theater, and visual arts, to create projects that are appropriate in terms of the following dimensions:

**Skill Development** Projects exhibit elements and techniques of the art form, including expression, that are appropriate to the intent of the product or performance.

**Reflection and Critique** Students improve upon products and performances through self-reflection and outside critique, using detailed comments that employ the technical vocabulary of the art form.

**Making Connections**

Students relate various type of arts knowledge and skills within and across the disciplines.

**Approach to Work**

Students safely approach their media, solve technical problems as they arise, creatively generate ideas, and cooperate with ensemble members where applicable.

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**FIELDS OF KNOWLEDGE STANDARD(S)**

Vermont Standard/Grade Expectation:

**Artistic Process**

**Intent**

5.22 Students convey artistic intent from creator to viewer or listener.

**Critique**

5.23 Students critique their own and others' works in progress, both individually and in groups, to improve upon intent.

**Artistic Problem Solving**

5.24 Students solve visual, spatial, kinesthetic, aural, and other problems in the arts.

**Exemplary Works**

5.25 Students demonstrate knowledge of exemplary works in the arts from a variety of cultures and historical periods.

**Perspective**

5.27 Students combine perspectives to develop and present basic analysis of works in the arts, and they convey the ability to evaluate work in the various arts disciplines.

Vermont Standard/Grade Expectation:

## **Elements, Forms, and Techniques in the Arts**

### **Artistic Proficiency**

**5.28** Students use art forms to communicate, showing the ability to define and solve artistic problems with insight, reason, and technical proficiency. This is evident when students:

Communicate proficiently in at least one art form.

### **Visual Arts**

**5.29** Students use the elements and principles of two- and three-dimensional design in the visual arts, including line, color, shape, and texture, in creating, viewing, and critiquing.

**5.30** Students use a variety of visual arts media (e.g., clay, tempera, watercolor, paper mache, animation, computer-aided design, video) to show an understanding of the different properties each possesses.

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## **LEARNING OPPORTUNITIES**

### **Safe and Healthy Environment**

A physically and emotionally safe, educationally supportive environment in which to learn. For example:

- a. Equipment, work, and learning spaces maintained and organized so that tasks and projects may be carried out safely.
- b. Adults who are healthy and who model healthy behaviors (e.g., a smoke-free, drug-free environment).
- c. An environment in which each student has access to a caring adult.
- d. Policies and rules that are fair, known to all, and consistently applied.

### **Interdisciplinary Connections**

**D.1** Learning experiences that illustrate strong connections within and across the fields of knowledge. For example:

- a. Direct experience with "real world" questions, problems, issues, and solutions that are complex and that cross discipline boundaries (e.g., students design and build a nature trail using math skills, mapping, and principles of design), as opposed to contrived or superficial themes.
- b. Application of skills learned in one discipline to other disciplines (e.g., questioning, estimation, and technical writing used in both social and physical sciences).



- c. Investigation of problems that lend themselves to the scope of interdisciplinary work (e.g., study of rural economic development from social, economic, and environmental perspectives).
- d. Opportunities to make connections among skills, content, and concepts within a discipline (e.g., vocabulary study connected with the history of the English language).

### **Student Involvement in Assessment**

C.4 Students use clear criteria and examples to evaluate their own work. For example:

- a. Peer conferencing and self-reflection activities that use identified criteria (e.g., students setting criteria for assessment, or using rubrics to assess cooperative group activities).

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**ESSENTIAL QUESTION:** (Important concepts for students to know 10 years from now)

What do the visual symbols used in architectural elements tell us about the culture from which they are derived?

How can I express an idea about myself and my culture using symbols?

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**CULMINATING TASK OR PRODUCT:** (Final assessment product or task that relates to the essential question, preselected unit standards and allows students to demonstrate concepts, skills and processes learned)

Art Rubric.doc is attached.