



**Notice of Assessment Task**  
**Year 11 Ceramics**  
**Assessment Task 3 Making: Portfolio 3**  
**Critical and Historical: Written Analysis and Ceramic Diary**

<b>Date of initial notification:</b> Term 3, Week 5: Tuesday 11 August 2025	<b>Date of submission of task:</b> Term 3, Week 7: Tuesday 2 September 2025
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<b>Teacher:</b> Miss Tobin	<b>Task Number:</b> 3
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<b>Time Allowed:</b> 2 Weeks prior to due date Term 3 class time	<b>Weighting of task:</b> <b>Part 1:</b> Ceramics Portfolio (Progress) 10% <b>Part 2:</b> Written Analysis 20% <b>Total:</b> 30% (30 marks)
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<b>Course Component/Focus area/topic/module:</b> Module 3 – Handbuilding
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**Task Description**

**Part 1 – Ceramics Portfolio (progress) Outcome M5**

Students are to plan and begin making a tea set consisting of:

- 1 teapot (handle not required)
- 1-2 teacups

All pieces must be connected using a motif or design element. i.e design techniques, surface texture, pattern, colour, images, or glazing style.

**You must consider the following in your work:**

- Pre-planning and consideration of glazes and underglazes available, sizes, time restrictions and clay types evident in Diary

Students must complete all pre-planning and document ideas and designs in **Ceramics diary**, which is required to be submitted on the day.

**Part 2 – Written Research Analysis**

Students are to engage with literacy techniques within Critical and Historical Studies for the unit, 'Tea Party'. Students will need to demonstrate evidence through research in which histories, narratives are formed through the medium of ceramics.

Use the **attached scaffold** to research a chosen ceramicist.

You must complete **at least 800 words** through answering the questions on the scaffold.

Create a **2-3 page layout of information and images** in your **Ceramics diary**.

**WHAT TO SUBMIT**

- Ceramic works as greenware (teapot and cups)
- Ceramics Diary with clear planning and design for tea set.
- Ceramics Diary with 2-3 page written analysis completed.

**Outcomes/Competencies to be assessed in this task:**

M5: engages in the development of different techniques suited to artistic intentions in the making of ceramic works.

CH3: distinguishes between different points of view in their critical and historical studies.

CH4: explores ways in which histories, narratives and other accounts can be built to explain practices and interests in ceramics.

CH5: recognises how ceramic works are used in various fields of cultural production.

**Feedback:**

☐ Written

☐ Individual

**Marking Criteria**

<b>Part 1 – Ceramics work and Ceramics Diary</b> M5: engages in the development of different techniques suited to artistic intentions in the making of ceramic works.	<b>Mark</b>	<b>Grade</b>
Student has built and dried, fired or glazed at least one resolved piece in their set of pottery items. The piece shows evidence of excellent ceramic practice. There is clear and sophisticated evidence of designing and planning intentions in Ceramic Diary.	8-10	A
Student has built and dried, fired or glazed at least one finished piece in their set. The piece shows evidence of good ceramic practice. There is clear evidence of designing and planning intentions in Ceramic Diary.	6-8	B
Student has built and dried, fired or glazed at least one piece in their set. The piece shows evidence of sound ceramic practice. There is some evidence of designing and planning intentions in Ceramic Diary.	4-6	C
Student has begun to build and dry, fire or glaze at least one developing piece in their set. The piece shows evidence of basic ceramic practice. There is limited evidence of designing and planning intentions in Ceramic Diary.	2-4	D
Student has not attempted to build and dry, fire or glaze at least one piece in their set. Their clay making shows very little evidence of ceramic practice. There is little or no evidence of designing and planning intentions in Ceramic Diary.	0-2	E

<b>Part 2 – Written Research Analysis</b> <i>CH3: distinguishes between different points of view in their critical and historical studies.</i> <i>CH4: explores ways in which histories, narratives and other accounts can be built to explain practices and interests in ceramics.</i> <i>CH5: recognises how ceramic works are used in various fields of cultural production.</i>	<b>Mark</b>	<b>Grade</b>
Students clearly and thoughtfully distinguish between the different focus artists in their completed ‘ceramicist profiles’ in their diaries. Students show deep considerations and a highly-detailed analysis of one ceramic artist and their decisions around designing a series of work. Students recognise the importance of how works are used to inform cultural production at a sophisticated level through documentation of information.	16-20	A
Students clearly distinguish between the different focus artists in their completed ‘ceramicist profiles’ in their diaries. Students show consideration and a detailed analysis of one or more ceramic artists and their decisions around designing a series of work. Students recognise the importance of how works are used to inform cultural production at a high level through documentation of information.	12-16	B
Students distinguish somewhat between the different focus artists in their completed ‘ceramicist profiles’ in their diaries. Students write a sound analysis of one ceramics artist and their decisions around designing a series of work. Students recognise the importance of how works are used to inform cultural production at a sound level through documentation of information.	8-12	C
Students can distinguish somewhat between the different focus artists in their completed ‘ceramicist profiles’ in their diaries. Students write a basic analysis of one ceramics artist and their decisions around designing a series of work. Students recognise the importance of how works are used to inform cultural production at a basic level through limited documentation of information.	4-8	D
Students have little or no distinction between the different focus artists in their completed ‘ceramicist profiles’ in their diaries. Students write a limited analysis of one ceramic artist and their decisions around designing a series of work. Students recognise the importance of how works are used to inform cultural production at a limited level through minimal documentation of information.	0-4	E

<b>Total Task Result</b>	<b>Mark</b>	<b>Grade</b>
Feedback		

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## Written Research Analysis

### Ceramicist 'Profile' Scaffold

*Create an Artist Profile in your Ceramic diary of 2 -3 detailed pages dedicated to discovering one of the following ceramicists.*

**Bui Cong Khanh**

**Michelle Wen**

**Lisa Russell**

**Kelsey Floyd Pottery**

*The pages need to be created with colour, headings, subheadings, drawings, and information – how you design them is up to you, it can be like a magazine layout, website, or scrapbook.*

*You will need to research and record biographical details of their life, illustrate some example of their work and discuss areas of their practice you find interesting.*

*Respond to the following in your writing:*

- *where they went to school?*
- *where they were born?*
- *how old are they?*
- *where do they live?*
- *how long have they been studying or making art?*
- *is being a ceramicist their full-time job?*
- *are they on social media?*
- *what type of works do they make?*
- *glazes or underglazes?*
- *homemade kiln or electric?*
- *what clay ware do they mostly work within ie. Porcelain, stoneware etc?*
- *what is 2-3 examples of their work? include images. (Images can be printed for you prior to due date) NOTE: no images will be printed on the day of submission.*