I made this jar...
The Life and Works of the Enslaved African-American Potter, Dave

An Educator's Guide
McKissick Museum
University of South Carolina
# Table of Contents

## Introduction

American Folklore and Folk Art ................................................................. 1

## About the Exhibition

"I made this for..." The Life and Works of the Enslaved African-American Potter, Dave......... 1

Pottery Basics: The Five W's and "How" of Pottery Making .................................... 2

Antebellum Regional Pottery Tradition - Alkaline-Glazed Stoneware ............................... 3

Written and Oral Traditions of the Antebellum Period, 1810-1865 ................................. 4

Vocabulary List ......................................................................................... 5

## Curriculum Materials/Lesson Plans

### Unit One: From Clay to Pots

Lesson One: The Five W's of Pottery Making ..................................................... 7

Lesson Two: The "How" of Pottery Making ......................................................... 8

### Unit Two: Craft Traditions

Lesson Three: Antebellum Regional Pottery Traditions ........................................... 9

Lesson Four: Craftwork of Enslaved African Americans and its Influence on the Economy and Culture of the Antebellum Period .................................................. 10

### Unit Three: Written and Oral Traditions

Lesson Five: Poetry and Other Written Traditions .............................................. 11

Lesson Six: Oral Traditions ........................................................................... 12

## Resource Material

Bibliography .............................................................................................. 13

Slide Descriptions ..................................................................................... 15

Appendices

Appendix One: South Carolina Visual and Performing Arts Framework:
Components One - Four ............................................................................. 17

Appendix Two: Directory of Contemporary Potters in South Carolina ......................... 37

Appendix Three: Interview Guide .................................................................. 38

Appendix Four: Release Form for an Interview ............................................... 39

Appendix Five: The Burlon Craig Story .......................................................... 40

Appendix Six: List of Verses from Dave's Pottery ............................................... 41

Appendix Seven: List of African-Americans Poets of the Antebellum Period ............... 42
Dear Educator,

Thank you for your interest in our Educator’s Guide to “I made this jar...” The Life and Works of the Enslaved African-American Potter, Dave. We at McKissick hope you will find the enclosed materials useful in a variety of subject areas—art, music, language arts and social studies. This guide includes flexible lesson plans for students in grades 3-12. We encourage you to adapt these lessons to your special classroom environment.

The Educator’s Guide is divided into three sections:

1. Teacher Background Information
2. Curriculum Materials/Lessons Plans
3. Resource Material

While these lesson plans are designed to be used in conjunction with students visiting the I made this jar... exhibit, the material may be used independent of the exhibit. Decisions about presenting individual lessons before or after viewing the exhibit are left to the discretion of the teacher. The interdisciplinary nature of this guide provides valuable information for a variety of subject area teachers who may want to collaborate/team teach various sections. Lessons are aligned with the four components of the South Carolina Visual and Performing Arts Frameworks (see Appendix One). Evaluation options listed in each lesson plan may also be used as activities during the teaching of the lesson. Activities are adaptable for completion by individuals or a group. Materials needed for each lesson are italicized in the lesson plans.

You may photocopy any of these materials for classroom use. Use of part or all of this guide in written or published form outside the classroom must give credit to McKissick Museum, University of South Carolina.

Thank you again for your interest in this wonderfully rich topic. If you have any questions or comments regarding the Educator’s Guide, please contact us at:

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American Folklore and Folk Art

“Folk” designates any group of people who share certain experiences, values, goals, or interests. Out of that sharing, members of the group generate and perpetuate forms of expression and behavior, i.e., folklore—that gives voice and form to their responses to their experiences as a group.

These forms of expression and behavior generated within a group and/or community possess a well-defined set of characteristics or traits. Key characteristics are listed below:

1. Folklore is patterned or structured in form, i.e., has an aesthetic or artistic dimension that sets it apart from ordinary conversation or activity.

2. Folklore is generated and perpetuated in informal settings involving direct, usually face-to-face interaction among members of a group and/or community.

3. Folklore exhibits variation, for in the process of being performed (e.g., storytelling) or enacted (e.g., basket making), folklore is shaped to meet the needs of the performer, the audience, and the situation.

Folklore is both a process (singing, cooking, quilting) and a product (song, meal, quilt) and is inseparable from the group context. American folklore is a mosaic of stories from two sources—folklore of Native Americans and folklore brought to the United States or created here by ethnic groups. Africans brought to America a body of folklore in the form of poetry, proverbs and stories that were handed down from generation to generation, but these changed over time to incorporate numerous aspects of the American experience.

Folk art, the only non-verbal category of folklore, includes any form of art, generally created among a particular people, shaped by and expressing the character of their community life and culture. Examples are: painting, carving, pottery, and needlework.

About the Exhibition:

“I made this jar…”

The Life and Works of the Enslaved African-American Potter, Dave

“I made this jar…” is a nationally traveling exhibition focusing on the work of a remarkable potter known as Dave. Dave was an enslaved African American who created utilitarian pottery vessels ranging from one quart to more than forty gallons. He also inscribed witty poetic verses on these jars and jugs. Dave is only one of a handful of African-American craftsmen whom we can identify during the antebellum period. While slave artisans contributed significantly to the development of American craft traditions, most remained faceless and unrecognized. Among the approximately 50 slave artisans put to work in the Edgefield, South Carolina, pottery factories, Dave was the only slave known to sign and date his wares.

Extensive archival research has resulted in the discovery of approximately 150 pieces of pottery attributed to Dave, making him the most productive potter in the Edgefield District during the 30-year period from 1834–1864. Twenty to thirty of these vessels produced by Dave will be on display in the exhibit along with several vessels produced by other potters of the Edgefield District. All of the pieces represent the tradition of alkaline-glazed stoneware pottery.

The significance of Dave's work has just begun to be acknowledged by scholars and collectors. Major museums such as the Smithsonian Institution and the Philadelphia Museum of Art have recently acquired pieces made by Dave. The curator at the Philadelphia Museum remarked that:

The large voluminous utilitarian forms present a direct testimony to the advanced skills of many early enslaved craftsmen in America. Dave’s finished pieces attest to his mastery of the craft and his refined sense of aesthetics. Their historical context, quality, and rarity place Dave’s work in the forefront of American ceramics history.
Teacher Background

Earthware: Low-fired opaque ware (e.g. tableware, ornamental ceramics), must be glazed to make it waterproof.

Firing (a Pot): Bale the clay pot in the kiln.

Folk Pottery: A pottery business which has passed down through a family or community where potters learn by apprenticeship rather than going to school.

Kiln: A special oven for baking clay that can be heated by burning wood or gas.

Porcelain: A white, hard, translucent ceramic ware.

Potter’s Wheel: A flat, round table which turns around and around and is used to turn wet clay into pottery.

Sherd (or Shard): Fragments of pottery vessels found on sites and in refuse deposits where pottery-making peoples have lived. A piece or fragment of a brittle substance; a small piece or part.

Stoneware: Non-porous pottery fired at a high temperature (e.g. dinnerware, wall plaques, washing bowls); glaze is decorative rather than practical.

Wedging: Picking up clay and throwing it down to get the air bubbles out.

The exhibit will explore the significance of Dave and his work for American ceramic and literary traditions. The pottery will be interpreted within the context of the religious, political, and cultural climate of the antebellum period, 1810 - 1865. Through the examination of Dave’s pottery and poetry, the exhibit also promises to enhance our understanding of the social relations of slavery in the antebellum South. The exhibition catalogue includes five interpretive essays addressing the exhibit themes.

Pottery Basics

The Five W’s and “How” of Pottery Making

What is pottery? Who invented pottery making? What? Where? Why? How is pottery made? The answers to these questions provide a basic understanding of pottery making thereby enabling people to appreciate the rich history and skill involved in this craft.

Pottery is defined as clay that is chemically altered and permanently hardened by firing in a kiln. There are three types of pottery: earthenware, stoneware and porcelain. The type is determined by the composition of the clay and the way it is prepared, the temperature at which it is fired, and the glazes used. Earthenware is porous pottery which is red, brown, black or buff when fired. To be made waterproof it must be glazed. Nearly all ancient, medieval, Middle Eastern, and European painted ceramics are earthenware, as is much contemporary household dinnerware. Stoneware is water-resistant and much more durable. The clay ranges in color from white, buff, gray, or red and is glazed for aesthetic reasons. Porcelain is made from a clay called kaolin, which is a white clay and often translucent after firing. Best known examples of porcelain are China and Bone China.

Pottery varies greatly in form or style depending on its function. Throughout the ages pottery has had practical as well as aesthetic functions. Pottery sherds also serve as artifacts enabling others to learn about the culture of a particular people at a particular time in history.

The history of pottery making dates back as far as the seventh century B.C., with potters probably being the first of all craftsmen. In Eastern Asia, the potter’s craft developed more rapidly than in any other area. The leading pottery centers in Eastern Asian history were China, Japan, and Korea. Chinese ceramics dates back to the New Stone Age, consisting mostly of urns, cups, goblets, tripods and burial objects. It is estimated that porcelain was being manufactured as early as the seventh century A.D. Ceramic development followed a similar pattern in Japan.

In Greece, the oldest of European cultures, gray-black vessels from as early as the fourth century B.C. have been uncovered, along with teapots, huge storage jars, vases and dishes commonly used by Ancient Greeks. The Romans adopted Greek methods of ceramics manufacturing. Remains across the Roman Empire include crockery and simple oil lamps with heathen, then Christian motifs. Large factories in southern France, on the Rhine, and in northern Africa produced beautiful, fine pottery mainly used as tableware. Egyptians were the first to develop simple lead glazes. European stoneware was developed in Germany at the end of the fourteenth century. Lead-glazed English earthenware and European porcelain were developed from the sixteenth through eighteenth centuries.

In the New World, ancient pottery of the Americas which was put to ritual, funerary and domestic use, developed distinctive, sophisticated shapes and decorative styles, wholly unrelated to those of the Old World and executed on a high artistic level. First century B.C. clay vessels of Peru were given bird beaks as spouts (called stirrup vessels). Animals and people also appear in vessel form. In the sixteenth century, Spanish conquerors discovered not only elaborate gold work, but also high-quality advanced ceramic masterpieces. The many different colored earths of America lend themselves easily to the manufacture of ceramics and to their decoration with bright colors.

Inexpensive transfer-printed wares for mass sale were popular in nineteenth century England and in North America. These mass-produced wares gradually displaced the dominant American folk pottery.

How is pottery made? The key ingredient for pottery is clay, which is continually formed in the earth by the decomposition of feldspar-rich rocks. Clays are available in various colors: red, yellow, brown, black and white. First the clay must be prepared by wedging or kneading it to break down any lumps present, expel air bubbles, and realign the clay particles so it has an even consistency throughout. Clay can be shaped with or without a potter’s wheel. There are three basic hand-building techniques that result in pottery which is called “hand thrown.” Pottery can be thrown or shaped on a wheel, or a combination of both hand (built) building and wheel (thrown) throwing techniques can be used. The hand-building techniques used today are similar to those used thousands of years ago. The abilities a potter needs to make a good hand-built piece are no different today than they were back then: a sense of form, timing and imagination, plus an intimate knowledge of clay and its firing characteristics. Even aesthetic appreciation has not changed much; it has only broadened to encompass contemporary attitudes and sculptural forms.
The three categories of hand-building are pinching, coiling, and slabbing. All involve creating pieces by adding and joining clay at various stages of construction. Pinching is the most direct method of making a pot, requiring few tools besides one's hands. Small dishes, figurines and jars with lids are some common types of pottery made by the pinching technique.

The second technique, coiling, is probably the most frequently used method when making clay vessels without a potter's wheel. In this technique, coils of clay are placed one on top of the other. A shape which tapers toward the top or a closed vessel cannot be made with this technique; however, coiling permits complex structure without restriction on size.

Slabbing, the third technique, begins with rolling out a ball of clay to form a sheet (slab) of desired thickness. Slabs can be textured by rolling them onto different surfaces such as fabrics and wood. Items like buttons and stamps can be pressed onto the surface once the clay is rolled out. Slabs can be draped over various molds or pressed into carved plaster of Paris molds. The slabbing method is used for making pieces such as wall ornaments, jewelry, masks or rectangular pots.

Wheelwork involves three shapes that are the basis for all forms that are thrown on the wheel: cylinder (for vertical pots); rounded open form (for bowls); and flat form (for plates). After the clay is kneaded, it must be centered on the wheelhead. The wheel is like a round table, which spins to create a centrifugal force. This force keeps opening the walls of the pot being turned, and it is against this force that the potter makes a pot. An unbalanced ball of clay will be thrown off the wheel by the centrifugal force. Types of wheels include the kick wheel, treadle wheel and the electric wheel.

Once the pot is shaped it can be decorated before being set out to dry. Once dried it is ready to be fired. Clay obtains its strength through firing, with malleable clay being formed into a solid ceramic. In the heat of the fire the minerals in the clay fuse and solidify. A glaze can be applied to the piece before firing; however, many potters choose a first firing called biscuit firing before applying the glaze. The temperature of the biscuit firing is lower than that of the second (glaze) firing. The high temperature required for firing pots (up to 2550 degrees F) necessitates the use of a special oven called a kiln.

**Antebellum Regional Pottery Tradition**

**Alkaline-Glazed Stoneware**

Research into the history of alkaline-glazed stoneware, a kind of utilitarian pottery, traces its roots to the southern United States in the early nineteenth century. This stoneware is covered inside and out with what is known as an alkaline, or sand-and-ash, glaze generally prepared from wood ashes and sand, or sandy clay. The glaze appears to have been first used in the Carolinas, and then spread to Georgia, Florida, Alabama, Mississippi, Arkansas, and Texas. It was common in these regions beginning in about 1820 and endured in a few isolated instances into the early 1900s. Presently there are approximately twelve small pottery factories scattered throughout the Southeast which produce alkaline-glazed stoneware.

The ceramic tradition of alkaline-glazed stoneware was derived from European, Asian and African influences. Research has shown that these influences commingled giving birth to this pottery tradition in Edgefield, South Carolina. Why stoneware, why alkaline-glaze, why Edgefield? Settlers of the newly formed United States brought with them a desire to recreate a familiar, yet improved lifestyle. In their search of land and financial prosperity they needed material possessions to conduct their lives. Settlers earned their living by producing goods which people needed in their everyday lives. Thus trades such as pottery making, blacksmithing, and cabinet making developed in the South. Potential potters needed sources of clay, wood and water, all of which were abundant in the South Carolina Piedmont.

Enslaved African Americans provided a ready-made labor force for the pottery industry in the South. A shortage of European craftsmen in the colonies created a demand for talented African Americans to express their aesthetic sensibilities in pottery, cloth, wood, metal, and architectural production. Some slave owners recruited African Americans specifically as artisans rather than agricultural laborers, and profited from their skill under a hiring-out system that rented artisan slaves to white craftsmen. Some enslaved artisans profited under such a system, having moved up from apprentices to journeymen to master craftsmen, and purchased their freedom in some cases. By the mid-nineteenth century, African Americans dominated crafts production in the South.

Earthenware was widely produced in the United States by the beginning of the 1800s. Earthenware was ideal for cooking and serving foods, but not for food preservation and storage. Stoneware provided an effective alternative. However, southern potters sought a glaze other than the salt-glaze primarily used for stoneware in the Northern states. Salt was too expensive and hard to obtain in the South. While these southern potters were mainly of English or Scotch-Irish descent, the glaze they perfected in the Edgefield District was unlike any used in Europe or elsewhere in America. The only place this lime or ash glaze had been used was in the...
Orient. Scholars have substantiated the mysterious link between these two cultures. Chinese ceramic technology published in eighteenth-century newspapers and books surfaced in Piedmont potter's preparation and development of alkaline-glazes. The stoneware produced in Edgefield was noted for its distinctive slip decorations which researchers claim was a result of the entrepreneurial spirit which created a sense of competition among the owners of the ten or so family-owned pottery factories in the Edgefield District.

Perhaps the most startling international influence on the southern alkaline-glazed stoneware tradition came from Africa. During the antebellum period, enslaved African Americans constituted a significant portion of the labor force in the Edgefield factories. In one of the family-owned factories, the Lewis Miles Pottery, an enslaved African American named Dave produced wares that were distinctive in many ways. Unlike most slaves in the Edgefield factories whose work is unknown, Dave is recognized as a highly skilled potter. Because Dave often signed vessels that he turned, his work may be readily identified.

He further individualized his ware with poems or rhymed couplets incised into the upper body of the vessels. The verses seem to suggest that Dave held a special place in the community. Examination of local newspapers of the era suggest that Dave was connected with the Edgefield newspaper. This involvement would have necessitated that he learn to read and write. While it was illegal to teach slaves such skills after 1834, this may account for his literate capacity. Dave was a remarkable potter because of his ability to combine the skills of a craftsman, formal education and personal inspiration, thereby making his pottery a form of self-expression. He apparently gained special recognition in the community for his skill, intelligence and wit. Dave's jars were quite large and unusually wide at the shoulder. One of the largest pieces of his work uncovered in the South can hold more than forty gallons.

Written and Oral Traditions of the Antebellum Period

1810 - 1865

Over the centuries Africans developed rich traditions in music, dance, sculpture, weaving, mask making, and verbal expression, both written and oral, which they brought with them to North America. Sociologists once argued that Africans lost this ancestral heritage during their enslavement. However, more recent studies have proven that Africans retained much of that heritage, used it to adapt to their new environment, and melded it with European and Native American forms to create a unique African-American culture. The shaping force of African culture has been especially strong in the southern United States. Since the mass of African Americans were in bondage during the formative years of southern culture, many have discounted their contributions to the traditional lifestyle of southern whites. However, African Americans helped shaped the culture of the white South, just as European Americans influenced the traditions and values of black America. African customs contributed to the evolution of southern culture in areas such as holiday celebrations, musical traditions, architectural styles, modes of speech, and ways of cooking.

Unfortunately, few enslaved African Americans had the autonomy or literacy skills to leave written records of their enslavement. In fact, in their homeland, wisdom and experience was transmitted to new generations by word of mouth, not the written word. The oral histories of African peoples were communal products, not the personal opinion or experience of any single individual. Our understanding of black attitudes about enslavement depends much upon folk history, including stories, poems, proverbs and tales. Satire about the ways and foibles of masters, commentary about love and marriage relations on the plantation abounded in African-American communities in the antebellum period. Displaced Africans sought empowerment through the disciplines of magic, dance, drum, song, and, especially, myth.

African mythology contains instructions on how to live in a sea of constant change. Out of the painful past and the uncertain future, there is always a guide, a wise counselor, a sage who knows the snout of a crocodile from the knob of a floating stick. Folkloric heroes included John Henry, the steel-driving man, who was an incarnation of an African-imported superman named High John the Conqueror. Messengers of the gods included Anansi, the spider god; Legba, the African Keeper of the Gate; and, Damballah, the snake deity. These legends inspired mortals to reach out to destiny and to change the world in which we live. Sayings or proverbs were also passed on to younger generations. In these proverbs we hear the lore of the bush doctor, the vision seer, the tale teller.

Work songs were used in West Africa to harmonize the work rhythms mainly of agricultural laborers. In the antebellum South, such songs were sung not only by agricultural laborers but by domestic servants, industrial workers, and steamboat laborers. With one man usually providing the "call" by announcing the verses of the song, the group then echoes those verses in "response" to the first call. Travelers of the underground railroad used many of the slave
songs to pass messages and communicate over long distances. Some songs were used to keep spirits up, while others warned of danger.

During the middle of the nineteenth century, several former slaves published autobiographies, called slave narratives, which transformed not only American politics but also American literature. Drawing on folk and oral traditions, as well as forms of novels, Frederick Douglass, William Wells Brown, Harriet Jacobs, Nat Turner, Harriet E. Wilson, and Sojourner Truth created a new American genre of the heroic slave who discovers an identity through rebellion against American society.

**Vocabulary List**

**Aesthetics:** Beauty, as in aesthetic value of a piece of pottery

**Alkaline Glaze:** The alkaline glaze was made from local ingredients. Clay provided silica and alumina which kept the glaze from being too runny when fired at high temperatures. Slaked wood ash or lime contributed calcium, sodium and potassium oxides, thereby serving as a flux that caused the glaze to melt at lower temperatures. Some potters routinely added an additional source of silica, typically crushed sand, glass or quartz. The additional silica produced a smoother, more uniform glaze texture

**Antebellum Period:** Before and during the Civil War—1810 to 1865

**Bisque firing:** The purpose of firing the pottery—either stoneware or porcelain—in a bisque fire is to harden the clay body so it can be easily glazed and handled without breakage. The pottery is then fired a second time at a greater (or higher) temperature when the glaze vitrifies with the clay body

**Earthenware:** Low-fired opaque ware (ex. tableware, ornamental ceramics), must be glazed to make it waterproof

**Electric Wheel:** A potter’s wheel powered by electricity; by 1930 turners had begun using electric wheels

**Enslaved African American:** Person born in Africa or America (of African parents) and owned by a master

**Firing a Pot:** Bake the clay pot in the kiln

**Folk Art:** Any form of art created among a particular people, shaped by and expressing the character of their community life and culture

**Folk Pottery:** A pottery business which has passed down through a family or community where potters learn by apprenticeship rather than going to school

**Folklore:** Forms of expression that are patterned, informal and generated within a group

**Glaze:** The covering which goes over the raw clay of the pottery before it is fired and becomes shiny when baked

**Kick Wheel:** A potter’s wheel controlled by kicking the flywheel which is separate from the wheel head and mounted in a frame

**Kiln:** A special oven for baking clay that can be heated by burning wood or gas

**Porcelain:** A white, hard, translucent ceramic ware

**Pottery:** Pots, jugs, churns or other items made of baked clay

**Potter’s Wheel:** A flat, round table which turns around and around and is used to turn wet clay into pottery

**Sherd (or Shard):** Fragments of pottery vessels found on sites and in refuse deposits where pottery-making peoples have lived; A piece or fragment of a brittle substance; A small piece or part

**Slip:** Fine clay washed with a lot of water; Consistency is sticky and it is used for attaching clay strips or making repairs; Slip can also be used for decorating pots

**Stoneware:** Non-porous pottery fired at a high temperature (ex. dinnerware, wall plaques, washing bowls); glaze is decorative rather than practical

**Treadle Wheel:** Type of pottery wheel used in the 1800s powered by a treadle (foot pedal) and similar to a kick wheel

**Turning a Pot:** Process of shaping clay into a pot using a potter’s wheel (also referred to as Throwing a Pot)

**Wedging:** Picking up clay and throwing it down to get the air bubbles out
Lesson 1
The Five W's of Pottery Making

Objective

Students will learn and understand key concepts about the history and purpose of pottery making (the five W's).

Procedures

Introduce the lesson by demonstrating various containers used to hold liquids or solids. Include containers made of plastic, wood, cloth, metal, clay, etc. Discuss which containers were used by early settlers due to available materials and labor. Lead students into the topic of Dave's pottery and basic information about Dave. Include showing slides or pictures of his work. Explain to students that they will be learning the “who, what, when, where and why of pottery making” in this lesson. (Lesson 2 will teach them how to make pottery.)

Begin with the “what” of pottery by discussing the definition of pottery and demonstrating the three types of pottery (earthenware, stoneware, porcelain) through any or all of the following: video, slides, pieces of pottery, pictures of pottery. (Prior to this lesson students could be asked to bring in samples of pottery they have made or which are in their homes.) Use a graphic organizer to record various pieces or pictures of pottery according to their type.

Introduce concepts of form, function and aesthetics of pottery. Examine pottery pieces or pictures of pottery and classify according to form and function. A graphic organizer may be used for this activity.

Explore the “who, when, where and why” of pottery making by investigating its history through any or all of the following: video, slides, internet, encyclopedia, books, interviewing a potter. (see Appendices II and III). Focus on the antebellum period in the southeastern United States, and in particular, the alkaline-glazed stoneware pottery tradition of the Edgefield District in South Carolina.

Evaluation Options

1) Students will write newspaper articles for the school or local paper covering the history and purpose of pottery making. Articles should include a profile of Dave and basic information about the exhibit.

2) Students will design posters displaying information on the five W's of pottery making.

3) Students will share their tape recording of an interview with a potter. Interview should be arranged by writing a letter to the potter of their choice. (See Appendices II - IV for List of SC Potters, Interview Guide, and Release Form, if needed.) Students may summarize the information from the interview in an essay or illustration.

4) Students will compile an annotated bibliography on pottery making, with an emphasis on South Carolina.

5) Students will choose a pottery tradition and compare it to Dave's pottery making. An essay or oral presentation can outline the comparison.

6) Divide the class in half. Each half chooses a type of pottery, researches it and reports to the class.
Lesson 2
The “How” of Pottery Making

Unit One:
From Clay to Pots

Objective
Students will learn and understand the steps and techniques of pottery making.

Procedures
This can be a generic lesson on how to make functional pottery, carried out at varying levels of difficulty and depth depending on whether the students have covered the topic and have previously experienced pottery making. The lesson could be taught through a video, demonstration by a visiting potter, a trip to a potter’s workshop, etc.

Let students handle a ball of clay and a pottery vessel and describe the properties of both. Elicit ideas on how clay becomes pottery. How is the clay made into shapes? How does the clay become hard? How did the pot become shiny?

Students can read the “Burlon Craig Story” (see Appendix V) for a brief description of how pottery is made.

Review the three types of hand-building techniques: pinching, coiling and slabbing. Compare these techniques to turning a pot on a potter’s wheel.

This lesson can be tailored specifically toward the type of pottery made by Dave and other potters in the Edgefield area, i.e., alkaline-glazed stoneware.

Evaluation Options
1) Students will make a piece of pottery, either in groups or individually, depending on budget, equipment and time available for the project. Discuss form and function, outcome/success of the piece—did it meet the student’s objectives?

2) Students will produce a video or slide presentation on how to make a piece of pottery.

3) Students will make a photo board with pictures or illustrations of each step of the pottery making process.

4) Students will compare and contrast the three hand-building techniques. Through an essay or poster, students will describe each technique and tell which is used for creating different ceramic pieces.

5) Students will debate the pros and cons of hand building vs. turning a pot on a wheel.
Lesson 3
Antebellum Regional Pottery Traditions

Objective
Students will learn about pottery traditions that flourished in the South during the antebellum period and why Dave's pottery was unique.

Procedures
Introduce students to the ceramic traditions of this period through actual pottery pieces or pictures/slides of pieces. Discuss the form, function and aesthetics of the works. Have students work in groups to discover/research the uses of the various types of pottery.

Lead students to an understanding of the site and situation of the Edgefield District that enabled it to become the hearth of the southern pottery tradition of alkaline-glazed stoneware. Identify the cause and effects of the pottery industry in Edgefield.

Students can trace the owners of the pottery industry of the 1800s.

Examine Dave's work to explore what made it unique, e.g., size, inscriptions (see Appendix VI), signature, number of pieces produced.

Evaluation Options

1) Students will write newspaper articles for the school or local newspaper about the rich pottery tradition which has been traced to Edgefield to entice people to visit the I made this jar... exhibit at the museum. Specifics of the exhibit should be included.

2) Students will research and write an essay on the factors that contributed to the rise of the pottery factories in Edgefield and the effects of this industry throughout the South.

3) Students will participate in a debate on the significance of Dave's pottery.

4) Students will write an essay on some aspect of the history of Edgefield County in the 1800s, e.g., plantation owners, pottery families, politicians.

5) Students will research and explain the process of researching archival material/documents for information on family-owned pottery factories. (Note: In Columbia, South Carolina, contact the state agency, South Carolina Department of Archives and History.)
Lesson 4
Craftwork of Enslaved African Americans and Its Influence on the Economy and Culture of the Antebellum Period

Objective
Students will learn about the craftwork of enslaved African Americans and its influence on the economy and culture of the South during the antebel-

Procedures
Provide an overview of West African culture and crafts with particular reference to the material base of West African societies. Emphasize that craftwork in the South was an extension or continuation of crafts perfected in Africa.

Examples of crafts: basket weaving, ceramics, furniture, wood carving, carpentry, net making, blacksmithing, masonry. A craftsman could be invited to class to provide a demonstration.

View and discuss face vessels or slides of face vessels to discover the influence of African culture on pottery made by slaves, e.g., markings. Discuss the fact that enslavement destroyed many African artistic traditions, because it rendered obsolete the production of ceremonial masks, throne stools, etc. When slave artisans were not working for their masters, they often adorned everyday objects with designs and forms of aesthetic and spiritual significance. Faces on jugs or grave markers were often designed to frighten away evil spirits.

Discuss the location of craft making (rural vs. urban areas).
Discuss how pottery was useful to businesses in the community.

Evaluation Options
1) Students will identify and illustrate three examples of craftwork of enslaved African Americans. For each example they should describe how the craft was made, its use, and how it affected the economy and culture of the South.
2) Students will debate the pros and cons of slave labor in the South vs. paid labor in the North. What were the economic advantages and disadvantages?
3) Students will research the crafts made in their community and how they influence the economy and culture of the community.
4) Students will simulate a manufacturing operation by assuming various positions in the factory. Include topics such as: production procedures, management, cost, profit, distribution, etc.
Lesson 5

Poetry and Other Written Traditions

Objective

Students will learn about written traditions of African-American poets/writers of the antebellum period.

Procedures

Introduce students to the poetic inscriptions on Dave's pottery. Students can copy the verses from pottery at the I made this jar... exhibit, slides or pictures of the pieces or refer to the printed compilation of verses (see Appendix VI).

Choose several sayings and ask the students to discuss the meanings in small groups. Have them note information that is left unclear, double meanings, wittiness, and what they would ask Dave about the verse if he were alive. Have them share their interpretations with the class. Discuss possible themes or categories that the verses seem to cluster around, e.g., religion, culture, social relations of the period. A graphic organizer may be used to classify the list of verses into themes.

Have students research European-American and African-American writers and poets of the antebellum era (see Appendix VII) for messages or themes expressed in their work. Compare and contrast the work of other writers to the work of Dave. Search for ways Dave's work may have been influenced, e.g., by reading South Carolina newspapers from this era. (Note: Contact your local public library)

Discuss examples of written work from various periods of the twentieth century that make a political, religious or cultural statement reflective of the times. Investigate any influences that the poetry of the antebellum period may have had on poetry in this century.

Evaluation Options

1) Students will draw/design a piece of pottery that they think Dave would have made. It should include an inscription. Students will present their work to the class for interpretation. Students then reveal their intended message. Encourage use of wit and double meanings.

2) Students assume the role of being a member of an oppressed group of people in today's society. Students then write poems expressing a message reflecting the times.

3) Students will conduct research on an African-American poet of the nineteenth century, exploring the obstacles poets and writers faced in having their work published.
Books and Articles


**Children's Books**


**Technology**

Internet: Begin search with topic of "pottery"

Web Site: www.sc.edu/dave/index.html

**Videos**

Art Smart Series

Meaders Family: Georgia Potters (Smithsonian Institution)
Slide Descriptions

These descriptions accompany the slides located in the back pocket of the educator’s guide. The number of the descriptions corresponds with the number located at the right corner of the slide. The vessels shown in these slides provide an overview of the many different shapes and sizes of pots which Dave made, as well as the range of colors found on alkaline-glazed stoneware.

Slide One
Tall food storage jar with two slab handles. Light brown to oatmeal-beige glaze color. Glaze was poured onto the jar. This particular vessel is the earliest known piece where Dave used the coiling method to reach greater height and capacity. He added two coiled sections of clay onto the bottom section of the jar which was thrown on the wheel. The jar subsequently cracked where the first coil was applied. Used for storing meat or for pickling vegetables. Made by Dave. Incised: “Mr. L miles Dave/Not counted;” Opposite: “May 16th 1843.”

Height: 27.75”
Maximum Circumference: 70.25”
Base Circumference: 32.75”
Mouth Diameter: 14”
Handle Lengths: 9.75” and 10”
Private Collection

Slide Two
Syrup jug with two strap handles and double ringed mouth. Dark iron-brown colored alkaline-glaze. The glaze is very shiny. Made by Dave. Incised: “Rev. W.A. Lawton, July 19, 1839.”

Height: 16.25”
Maximum Circumference: 43.125”
Base Circumference: 29”
Diameter of Mouth: 2”
Handle Length: 7”
Collection of Paul and Sally Hawkins

Slide Three
Food storage jar with four slab handles attached below the rolled rim. The glaze is an evenly colored green with a few glaze drips. Used for storing meat or lard. Made by Harvey Drake at the Pottersville Stoneware Manufactory, Edgefield District, South Carolina, ca. 1832. Incised at side between two of the four handles with fifteen hash marks indicating the capacity of 15 gallons, the numeral “15” and “Harvey Drake.”

Height: 19.5”
Max Circumference: 60.5”
Base Circumference: 38”
Diameter of Mouth: 15.5”
Handle Lengths: 10.5” and 11”
Collection of Phil and Debbie Wingard

Slide Four
Three-gallon syrup or whiskey jug with one strap handle and double ringed mouth. Light oatmeal-beige glaze color with some cream colored drips with specks of blue. Glaze texture is somewhat pebbled but very glassy. Made by Dave. Incised at shoulder: “Lm, Oct 26, 1853, Dave.”

Height: 15.25”
Maximum Circumference: 37”
Base Circumference: 26.625”
Diameter of Mouth: 1.5”
Handle Length: 8.5”
Collection of Paul & Sally Hawkins

Slide Five
Tall ovoid storage vessel with two slab handles. Glaze color is beige-oatmeal and orange, iron spots, long drips of glaze on exterior where rutile is very evident. Used for holding lard or as a churn. Made by Dave. Incised: “Lm March 15 1858 Dave” along with two vertical lines of four dots followed by two solid vertical lines.

Height: 23.375”
Maximum Circumference: 45”
Base Circumference: 31”
Diameter of Mouth: 11.5”
Handle Lengths: 10” and 9.5”
Private Collection
Slide Six
Alkaline-glazed food storage jar with two slab handles. Glaze is a bright green and very glassy in appearance. Used for storing meat or lard. Detail of verse. Made by Dave. Incised at shoulder, “Aug 7 1860 Dave” on one side with the verse, “I saw a leopard & a lions face/then I felt the need of grace” on the reverse.

Height: 16.75"
Maximum Circumference: 54.25"
Base Circumference: 34.5"
Diameter of Mouth: 13"
Handle Lengths: 8.75" and 7.75"
Collection of Bill and Ann Cox

Slide Seven
Alkaline-glazed stoneware pitcher with strap handle. Glaze color is olive-khaki brown. Used for holding water, milk, or other liquid. Incised: “Lm.” Attributed to Dave.

Height: 9.875"
Maximum Circumference: 24"
Base Circumference: 6.75"
Diameter of Mouth: 5.25"
Handle Length: 7.125"
Collection of McKissick Museum, University of South Carolina

Slide Eight
Large food storage jar with two slab handles. Olive green/khaki colored alkaline-glaze which is very glassy and shiny. Used for storing meat or holding lard. Made by Dave, although he did not write his name on the vessel. Incised: “Horses, mules and hogs/All our cows is in the bogs/There they shall ever stay/Till the buzzards take them away,” Opposite: “29th March 1836.”

Height: 16.125"
Maximum Circumference: 52.75"
Base Circumference: 34.75"
Diameter of Mouth: 12.5"
Handle Lengths: 10.25" and 9.5"
Collection of Bert and Jane Hunecke

Slide Nine
Food storage jar with two slab handles. Deep olive green to brown alkaline glaze. Matte finish, not shiny. Glaze was poured on which is seen in the many glaze drips. Used for storing pork or beef, or for holding lard. Made by Dave. Incised: “Lm November 9, 1860 Dave.” Opposite: “A noble jar for pork or beef/Then carry it a round to the indian chief.”

Height: 21.5"
Maximum Circumference: 58.375"
Base Circumference: 38"
Diameter of Mouth: 16"
Handle Lengths: 10" and 9"
Private Collection

Slide Ten
Large food storage jar, ovoid form with two slab/ear lug handles and full rolled rim. Glaze color is olive and red-brown in some areas where glaze was thin. Used for storing meat or lard. Made by Dave. Incised: “Making this jar; I had all thoughts/lads & gentlemen; never out walks.” Opposite: “Lm Jan 30. 1858/Dave.”

Height: 20.625"
Maximum Circumference: 62.5"
Base Circumference: 36.25"
Diameter of Mouth: 13.25"
Handle Lengths: 10.5" and 9.5"
Private Collection
Component One
Aesthetic Perception—Visual and Tactile

Resource Material
Appendix One:
South Carolina Visual and Performing Arts Framework

Goal
To develop and expand aesthetic perception.

Objectives
Students will able to:

- Increase aesthetic awareness of visual and tactile qualities in works of art, nature, events, and objects within the total environment.

- See the world directly and metaphorically by perceiving the physical world in terms of visual and tactile qualities and symbols which are unique to visual arts.
Sequential Overview

In order to develop aesthetic perception, students need consistent instructional opportunities to examine a wide variety of forms that are natural and of human origin. As they interact with these forms, students reflect upon and talk about their observations and feelings, thereby becoming more perceptive of aesthetic qualities. Through these encounters, the range and the amount of aesthetic responses are increased and enriched.

Content/Skills

1. Recognize Design Elements

   Recognize the visual characteristics of the design elements (line, color, value, shape, texture, and space) in forms that are natural and of human origin.

2. See Underlying Structures

   Observe and describe the underlying principles of design structures (e.g., repetition, rhythm, and balance) in forms that are natural and of human origin in order to begin sensing their underlying structures.

3. Discriminate Visual Characteristics

   Observe that objects look different under varying conditions, such as light, position, motion, and relative size relationships.

4. Recognize Variety in Visual Characteristics

   Describe perceptions of variety in the visual and tactile elements of works of art, nature, and objects within the environment.

5. Categorize Visual and Tactile Characteristics

   Describe ideas and feelings when observing the visual and tactile qualities in works of art, nature, events and objects within the total environment.

6. Respond Aesthetically to Visual and Tactile Characteristics

   Discuss impressions of works of art, nature, events, and objects within the total environment.

Notes
Grades 3-5

Sequential Overview

Students in grades 3-5 participate in a wide range of experiences designed to develop and extend their abilities to identify characteristics and symbols of works of art, natural events, and objects within the total environment that are appreciated in and for themselves.

Content/Skills

1. Recognize Design Elements
   Recognize and discriminate among the visual characteristics of the design elements (line, color, value, shape, texture, and space) in forms that are natural and of human origin.

2. See Underlying Structures
   Compare and contrast the underlying principles of design structures (e.g., repetition, rhythm, and balance) in forms that are natural and of human origin in order to begin sensing their underlying structures.

3. Discriminate Visual Characteristics
   Identify effects of visual impressions that result from changes, such as unusual positioning of objects in space.

4. Recognize Variety in Visual Characteristics
   Describe imaginative ways to aesthetically perceive works of art, nature, and objects within the total environment.

5. Categorize Visual and Tactile Characteristics
   Compare and contrast ideas and feelings about the visual and tactile qualities in works of art, nature, events, and objects within the total environment.

6. Respond Aesthetically to Visual and Tactile Characteristics
   Discuss impressions of works of art, nature, events, and objects within the total environment using descriptors that identify observed visual and tactile characteristics.

7. Analyze Aesthetic Perceptions
   Discuss why the visual and tactile characteristics of art, nature, events, and objects within the environment cause responses.

Notes
Grades 6-9

Sequential Overview

Students in grades 6-9 refine their aesthetic perception. They extend their ways of seeing by learning to select, analyze and enjoy qualities within works of art, nature, and objects in the total environment that can be characterized as aesthetic. This process of selecting, analyzing, and enjoying forms the basis for making informed aesthetic judgments.

Content/Skills

1. Recognize Design Elements
   Make finer discriminations about patterns of light and shadow, surface treatments, and the interrelationships of these and other design elements when responding to forms that are natural and of human origin.

2. See Underlying Structures
   Compare and analyze the three-dimensional composition details of forms that are natural and of human origin, as seen from various viewpoints and angles, in order to become more perceptive of their underlying structures.

3. Discriminate Visual Characteristics
   Identify effects of visual impressions that result from changes in conditions (positioning, size, motion, and light) and begin to predict other conditions that would cause similar changes.

4. Recognize Variety in Visual Characteristics
   Describe imaginative or alternative ways of perceiving the environment in order to break stereotyped images.

5. Categorize Visual and Tactual Characteristics
   Describe visual and tactile qualities and how they are organized in works of art, nature, and objects within the total environment.

6. Respond Aesthetically to Visual and Tactual Characteristics
   Use descriptors, similes, and metaphors to describe unique visual and tactile characteristics observed in works of art, nature, and objects within the total environment.

7. Analyze Aesthetic Perceptions
   Compare differences between general perceptions used in everyday living and aesthetic perception.

Notes
Grades 10-12

Sequential Overview
In grades 10-12 students extend their aesthetic perception by selecting, analyzing, and evaluating complex aesthetic qualities in works of art, nature, and objects in the total environment. Through this process of selection and analysis, they learn to make informed aesthetic judgments.

Content/Skills

1. Recognize Design Elements
   Demonstrate ability to make refined and subtle discriminations when analyzing the interrelationships of the elements and principle of design.

2. See Underlying Structures
   Analyze and evaluate three-dimensional qualities of forms that are natural and of human origin in order to become more aware of the function and purpose of their underlying structures.

3. Discriminate Visual Characteristics
   Predict effects on visual impressions that result from changes on such conditions as light, distance, atmosphere, position, recurring motion, and new technologies (e.g., lasers and holograms).

4. Recognize Variety in Visual Characteristics
   Describe imaginative ways to perceive aesthetically, such as taking multiple or many-faceted views of objects, inventing new labels and positions for objects, speculating on how works of art, nature, and objects in the total environment could look.

5. Categorize Visual and Tactile Characteristics
   Identify and describe visual and tactile qualities that exist in significant works of art and analyze how they are organized in order to communicate expressive content.

6. Respond Aesthetically to Visual and Tactile Characteristics
   Use descriptors, analogs, and metaphors to describe interrelationships observed in works of art, nature, and objects within the total environment.

7. Analyze Aesthetic Perceptions
   Analyze the unique characteristics of aesthetic perception as compared to those of general perception as they reflect upon the quality of everyday life.

Notes
Component Two
Creative Expression—Artistic Knowledge and Skills

Resource Material
Appendix One:
South Carolina Visual and Performing Arts Framework

Goal
To develop and expand visual arts knowledge and skills in order to express ideas creatively.

Objectives
Students will be able to:

• Acquire artistic skills to express and communicate responses to experiences.

• Recognize the importance of personal experiences and respect the originality in their visual expressions and in the artwork of others.

• Develop manipulative and organizational skills in using arts media effectively to translate ideas, feelings, and concepts.
Grades K-2

Sequential Overview
Throughout grades K-2, students engage in drawing, painting, designing, sculpting, constructing, printmaking, and crafts. These activities involve the process of selecting, arranging, and decision-making. Students need a variety of experiences with art media.

Content/Skills
1. Use Artistic Skills
   Use drawing and painting techniques to depict ideas, feelings, and moods.

2. Apply Design Elements and Principles
   Explore design principles by organizing paintings and drawings to demonstrate balance, repetition, and dominance.

3. Express Three-Dimensional Qualities
   Explore modeling techniques by constructing forms using additive and subtractive methods.

4. Create in Print Media
   Explore printmaking techniques using finger painting (mono), built-up (glue), or carved (Styrofoam) surfaces to make impressions on another surface.

5. Create in Craft Media
   Explore crafts processes such as weaving, modeling, and constructing.

6. Create in the Graphic Arts
   Explore the use of symbols and signs to communicate ideas and feelings.

7. Create in the Photographic Medium
   Use photographic processes (photograms) to create interesting designs.

8. Utilize Environmental Design
   Explore the relationships of objects and space by arranging objects (blocks) in space.

9. Recognize Career Opportunities
   Understand that careers in the visual arts exist and that artists use to create works of art and objects used in everyday living.

Notes
Grades 3-5

Sequential Overview

Students in grades 3-5 continue to work with such visual arts processes as drawing and painting, constructing, printmaking, crafts, graphics, film animation, and environmental design. They increase their skills in working with art media to express ideas, feelings, and concepts. Originality should be an essential requirement. Information on careers in the visual arts should be introduced.

Content/Skills

1. Use Artistic Skills
   Demonstrate ability to use drawing and painting techniques in order to organize and depict ideas, feelings, and moods.

2. Apply Design Elements and Principles
   Demonstrate ability to design by using overlapping shapes, variation in lines, colors, sizes, and textures to work with such principles as balance, repetition, and dominance.

3. Express Three-Dimensional Qualities
   Demonstrate ability to model, to construct by joining forms, and to carve by taking away material.

4. Create in Print Media
   Make a print using either built-up or carved surfaces to make impressions on another surface.

5. Create in Craft Media
   Demonstrate ability to work with such craft processes as weaving, modeling, and stitchery to make objects that demonstrate beginning levels of craftsmanship.

6. Create in Graphic Arts
   Produce graphic symbols, signs, and posters using design elements and such principles as balance and contrast to communicate ideas and feelings.

7. Create in Photographic Medium
   Illustrate with a camera such concepts as selective subject matter and the effect of light and motion on visual images.

8. Utilize Environmental Design
   Demonstrate ability to arrange objects in space.

9. Recognize Career Opportunities
   Understand that careers in the visual arts exist and that artists use knowledge to create works of art and objects used in everyday living.

Notes
Grades 6-9

Sequential Overview

Visual arts experiences for students in grades 6-9 include opportunities to broaden special art interests and to continue the process of transforming personal experiences into art forms. Students also continue to develop knowledge related to careers in the visual arts.

Content/Skills

1. Use Artistic Skills
   Demonstrate ability to use drawing and painting techniques (shading, brush drawing, dry and wet brush, or mixed media) in order to organize and depict ideas, feelings, and moods.

2. Apply Design Elements and Principles
   Demonstrate ability to design objects used in everyday living, such as fabrics, wrapping paper, tools, furniture and mechanical devices, using design elements and such principles as repetition, balance, and variations on a theme.

3. Express Three-Dimensional Qualities
   Demonstrate ability to model shapes into representational and abstract objects, to construct by joining a variety of forms to make objects and simple sculptures, and to carve by using hand tools to directly cut away materials using three-dimensional media.

4. Create in Print Media
   Make a relief of intaglio by using such design elements as combinations of shapes, colors, lines, and textures and such design principles as balance, dominance, and unity.

5. Create in Craft Media
   Demonstrate ability to apply design elements and principles using skills in craftsmanship in such craft processes as weaving, constructing, stitchery, batik, or jewelry.

6. Create in Graphic Arts
   Produce graphic symbols, signs, posters, or wall designs to communicate an idea, sell a product, or create a decorative effect.

7. Create in the Photographic Medium
   Produce still photographs, films, television, or animation sequences utilizing design elements and such design principles as rhythm, variation on a theme, and balance to communicate ideas of realism, illusion of movement, or story content.

8. Utilize Environmental Design
   Produce an environmental design using elements and principles of design to illustrate new ways to organize space.

9. Recognize Career Opportunities
   Identify and investigate the range of visual arts careers and the knowledge, skills, and attitudes required to work effectively.

Notes
In grades 10-12, students refine their skills in working with art media and learn to think creatively. Some students consider the possibility of art careers as a professional field of work.

Content/Skills

1. Use Artistic Skills
   Demonstrate a control of drawing and painting techniques that adds craftsmanship to the personal statement.

2. Apply Design Elements and Principles
   Demonstrate ability to design using elements and principles of design to solve environmental, industrial, and commercial problems in creative ways.

3. Express Three-Dimensional Qualities
   Demonstrate ability to model by using add-on and sculptural techniques, such as scoring and combining forms; to construct through the use of such techniques as soldering, bending, molding, and welding; and to carve using hand and machine tools.

4. Create in Print Media
   Produce a print using woodcut, etching lithograph, or serigraph process to develop a concept using various techniques involving variation in thickness or thinness of line.

5. Create in Craft Media
   Produce a craft object using the knowledge of elements and principles of design, the characteristics of the medium, the requirements for functional use, and the technical skills involved in good craftsmanship.

6. Create in Graphic Arts
   Produce a graphic design using lettering and illustration to communicate to a specific audience; plan and execute two-dimensional wall design to create optical illusion or spatial impact.

7. Create in the Photographic Medium
   Demonstrate the ability to utilize design elements and principles with still photography, filmmaking, television, or animation sequences to communicate ideas of reality, fantasy, history, or contemporary problems and issues.

8. Utilize Environmental Design
   Demonstrate the ability to use design elements and principles to plan a creative environment accommodating different life-styles.

9. Recognize Career Opportunities
   Evaluate educational opportunities in the visual arts and prepare a portfolio of original artwork.
Component Three
Visual Arts Heritage—Historical and Cultural

Resource Material
Appendix One:
South Carolina Visual and Performing Arts Framework

Goal
To acquire knowledge of historical and cultural developments which occur as a result of varying needs and aesthetic points of view.

Objectives
Students will be able to:

- Study a variety of artworks and accomplishments of contemporary, historic, and prehistoric cultures.
- Understand that art reflects, records, and shapes history and plays a role in every culture.
- Gain an understanding of their creative abilities and their heritage within the context of a comprehensive world view.
- Clarify their own aesthetic values and learn to appreciate differences in the aesthetic values of others.
Sequential Overview

Students in grades K-2 learn about art heritage in terms of contemporary times and places. Learning about artists, their contributions, and ways of communicating cultural values and beliefs of people through the visual arts are essential areas for study.

Content/Skills

1. Recognize Varying Cultural Themes
   Begin to identify themes in selected works of art from various cultures.

2. Analyze the Creative Process
   Describe a variety of visual art forms produced, using the vocabulary of visual arts media.

3. Recognize the Artist’s Role
   Become acquainted with works by artists.

4. Recognize Varying Cultural Styles
   Sort artworks of the same style from a larger group representing a variety of styles.

5. Recognize the Function of Visual Arts in a Community
   Describe some ways that people are involved in the visual arts within the community.

6. Recognize Visual Arts from World Cultures
   Become familiar with art forms from a variety of world cultures.

Notes
Grades 3-5

Sequential Overview

Students in grades 3-5 add to their general knowledge of art heritage by learning that each culture has its own aesthetic values. The creative art efforts of a culture (the paintings, architecture, ritual artifacts, and objects used for daily living) are influenced by the culture’s aesthetic values as well as by social, political, and economic factors. An important result of this study should be a deeper appreciation of their own aesthetic values and those of other people and cultures.

Content/Skills

1. Recognize Varying Cultural Themes
   Identify themes and some of the symbols that different cultures use to portray common themes.

2. Analyze the Creative Process
   Describe a variety of visual art forms produced, using the vocabulary of visual arts media; begin to explore how artists make art.

3. Recognize the Artist’s Role
   Recognize work produced by individual artists.

4. Recognize Varying Cultural Styles
   Identify artworks of the same style from a group of artworks.

5. Recognize Styles in Diverse National Cultures
   Recognize style in selected contemporary American works of art.

6. Recognize the Function of Visual Arts in a Community
   Describe ways that people are involved in the visual arts within a community, including artists, patrons, curators, and gallery owners; list all pieces of public art in the community.

7. Recognize Visual Arts from World Cultures
   Recognize selected works of art from a variety of world cultures.

Notes
Sequential Overview

A study of art heritage should give students in grades 6-9 deeper insights into the role that the visual arts have played in the development of cultures throughout the world.

Content/Skills

1. Recognize Varying Cultural Themes
   Compare themes and symbols in the art of different cultures and discuss similarities and differences in both.

2. Analyze the Creative Process
   Recognize that artists, such as painters, sculptors, architects, designers, filmmakers, and crafts people, often make art by conceiving an idea, elaborating and refining it, and finally giving form to the idea with art.

3. Recognize the Artist's Role
   Recognize the role of artists in the community.

4. Recognize Varying Cultural Styles
   Recognize that works of art have a general cultural style that reflects the people's values, beliefs, particular ways of perceiving the world, and levels of technology.

5. Recognize Styles in Diverse National Cultures
   Identify works of art selected from various American ethnic backgrounds which illustrate variation in style.

6. Recognize the Function of Visual Arts in a Community
   Identify uses of the visual arts in business and industry, including architectural and commercial design, advertising, television, film, and the art careers associated with all of these forms.

7. Recognize Visual Arts from World Cultures
   Distinguish among art from major cultural areas of the world, including Europe, Africa, Latin American, and from different periods in time.

Notes
Grades 10-12

Sequential Overview
In grades 10-12, students learn to clarify their own aesthetic values and appreciate differences that the values of other people with specialized art interests have made. The development of style by individual artists is representative of content areas to be studied.

Content/Skills:

1. Recognize Varying Cultural Themes
   Analyze a theme in works of art from different cultures.

2. Analyze the Creative Process
   Compare the differences between ways artists talk or write about the creative process and their work, and ways that historians, curators, critics, and anthropologists describe particular works.

3. Recognize the Artist’s Role
   Identify the role of artists who have achieved regional, national, and international recognition and ways that their works have influenced thinking.

4. Recognize Varying Cultural Styles
   Identify the general style and period of major works of art and relate social, political, and economic factors that influenced the works.

5. Recognize Styles in Diverse National Cultures
   Discuss contemporary style trends in American art as a reflection of diverse developments in our culture.

6. Recognize the Function of Visual Arts in a Community
   Identify the variety of art forms used in business and industry and the vocational and professional fields used to communicate these forms.

7. Recognize Visual Arts from World Cultures
   Analyze differences in media used by various cultures and relate these findings to visual arts achievement.

Notes
Component Four
Aesthetic Valuing—Analysis, Interpretation, and Judgement

Resource Material

Appendix One:
South Carolina Visual and Performing Arts Framework

Goal
To develop a base for making informed aesthetic judgements.

Objectives
Students will be able to:

- Make informed responses to works of art, nature, and other objects within the total environment by using objective criteria for analysis, interpretation, and judgement.
- Derive meaning and value from experience by making and justifying judgements about aesthetic qualities in works of art and other objects within the total environment.
- Use analysis, interpretation, and judgement about visual relationships based on learned aesthetic values to improve art production.
Grades K-2

Sequential Overview
Aesthetic perception involves learning to see in the manner of the artist, through direct interactions with the environment, popular and serious works of art, and objects used for daily living. Students in grades K-2 develop aesthetic perception by learning to use such thinking skills as observation, discrimination, comparison, contrast, and creativity. Classroom instruction in these early aesthetic interactions provides a base for making informed judgements.

Content/Skills
1. Analyze Design Elements
   Describe works of art, nature, and other objects within the total environment.

2. Recognize Use of Design Elements
   Describe some ways pictures, objects, and the environment may be organized.

3. Recognize Art Media and Process
   Identify media (paint, clay, wood, metal, stone) used in creating works of art and other forms.

4. Recognize Artistic Mood
   Describe how a work of art makes you feel.

5. Describe Aesthetic Characteristics
   Describe design elements in artworks, nature, and the environment.

6. Discriminate Artistic Styles
   Look at two artworks of similar style or media and recognize that the two works are not identical.

7. Analyze Aesthetic Similarities and Differences
   Look at two reproductions and original artworks and discuss similarities and differences.

8. Recognize Artistic Characteristics
   Look at art reproductions and original artworks and discuss similarities and differences.

9. Recognize Aesthetic Characteristics
   Describe similarities and differences in pictures of two different environments.

Notes
Grades 3-5

Sequential Overview

Developing the ability to make aesthetic responses requires consistent interaction with works of art, nature, and objects in the total environment. Students need opportunities to build their capabilities in learning to analyze, compare, and search for relationships as a means of continually learning to make more informed judgments. Learning to talk about works of art requires opportunities and encouragement to use language in expressive ways in grade 3-5.

Content/Skills

1. Analyze Design Elements
   Use design elements (line, color, value, shape, texture, and space) to describe works of art, nature, and other objects within the total environment.

2. Recognize Use of Design Elements
   Identify some ways in which design elements may be organized, using design principles that include repetition, rhythm, balance, and variations on a theme.

3. Recognize Art Media and Process
   Identify specific media and media processes that are used to create works of art and other forms.

4. Recognize Artistic Mood
   Describe the portrayal of ideas, feelings, and mood in a work of art. Discuss the artist's intention in creating ideas, feelings, and mood.

5. Describe Aesthetic Characteristics
   Talk about design elements in artworks, nature, and objects within the total environment using descriptors such as adjectives and adverbs.

6. Discriminate Artistic Styles
   Compare two artworks of similar style or media and identify qualities that make these works similar or different.

7. Analyze Aesthetic Similarities and Differences
   Look at two artworks of the same subject (e.g., portrait of a child) by different artists, and be able to recognize differences in the organization of the art elements.

8. Recognize Artistic Characteristics
   Be able to differentiate between an art reproduction and an original work of art.

9. Recognize Aesthetic Characteristics
   Use visual arts terms to describe the aesthetic and unaesthetic elements in a specific urban or rural environment.

Notes
Grades 6-9

Sequential Overview

Students in grades 6-9 develop a degree of expertise in learning to make informed aesthetic responses. They should work in greater detail with questions of meaning as they interact with their own art and works of art by professional artists.

Content/Skills

1. Analyze Design Elements
   Make distinctions among design elements when describing works of art, nature, and objects within the total environment.

2. Recognize Use of Design Elements
   Select artworks that are similar or different in the way design principles are organized.

3. Recognize Art Media and Process
   Discuss a process related to a medium, such as watercolor, clay, or weaving, and how it is used in producing a work of art.

4. Recognize Artistic Mood
   Describe the meaning of works of art in terms of mood, sense of tension, conflict, and relaxation expressed through the formal organization of the design elements, and the expression of selected ideas, such as courage, power, and wisdom.

5. Describe Aesthetic Characteristics
   Use descriptors, similes, and metaphors to describe visual characteristics observed in works of art, nature, and objects in the total environment.

6. Discriminate Artistic Styles
   Compare two or more artworks of similar styles or by the same artist and identify the qualities which make those similarities apparent.

7. Analyze Aesthetic Similarities and Differences
   Compare two artworks with the same subject matter but different in media, artists, and styles, and describe the qualities that make those artworks similar or different.

8. Recognize Artistic Characteristics
   Use an art reproduction to identify the medium from which an original artwork was made and talk about visual cues used to make decisions.

9. Recognize Aesthetic Characteristics
   Compare two environments and describe the qualities that make them aesthetically similar, different, pleasant, and/or unpleasant.

Notes
Grades 10-12

Sequential Overview
In grades 10-12, students’ interest in individual artists and their art forms should be encouraged and shared so that insights into aesthetic responses are broadened and enhanced.

Content/Skills
1. Analyze Design Elements
   Identify the relationship among design elements that gives the work of art a particular emphasis and/or sense of unity.

2. Recognize Use of Design Elements
   Describe how design principles contribute to the expressive qualities of a work of art.

3. Recognize Art Media and Process
   Explain ways that artists, as individuals, use selected art media. Explain how artists who represent a particular style use selected art media.

4. Recognize Artistic Mood
   Discuss the meaning of a work of art and make judgments about the aesthetic qualities that can be supported by identifying relationships among the design elements and principles.

5. Describe Aesthetic Characteristics
   Use descriptors, metaphors, and analogies to describe visual characteristics of works of art, nature, objects in the total environment, and those that may be temporary, such as earth works.

6. Discriminate Artistic Styles
   Compare two or more artworks of similar style or by the same artist with two of another style or by another artist, and discuss qualities which are similar and dissimilar in the works.

7. Analyze Aesthetic Similarities and Differences
   Compare two or more artworks of different media, artists, and style, and analyze those qualities which make those artworks different or similar.

8. Recognize Artistic Characteristics
   Describe in aesthetic terms what makes one work of art greater in quality than another.

9. Recognize Aesthetic Characteristics
   Compare two environments and analyze in aesthetic terms the qualities that make one environments more appealing than the other.

Notes
# Directory of Contemporary Potters in South Carolina

<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pamela Benson</td>
<td>2308 Cobb's Way, Anderson, SC 29621</td>
<td>(803) 225-8532</td>
</tr>
<tr>
<td>Stephen Ferrell</td>
<td>Old Edgefield Pottery, Edgefield, SC 29824</td>
<td>(803) 637-2060</td>
</tr>
<tr>
<td>Kerrin Hopper</td>
<td>Pinetree Pottery, 119 East Leroy St., Fort Mill, SC 29715</td>
<td>(803) 547-7061</td>
</tr>
<tr>
<td>Anne Bishop</td>
<td>649 Mechanic St., Pendleton, SC 29670</td>
<td></td>
</tr>
<tr>
<td>Robert Gentry</td>
<td>Rob Gentry Pottery, 802 Central Rd., Pendleton, SC 29670</td>
<td>(803) 646-9622</td>
</tr>
<tr>
<td>Elizabeth Ringus</td>
<td>Paw Print Pottery, 95 Murphy St., Barnwell, SC 29812</td>
<td>(803) 259-9867</td>
</tr>
<tr>
<td>Pati Brosche</td>
<td>803 Geranium, 1529 B B North Fant St., Anderson, SC 29261</td>
<td></td>
</tr>
<tr>
<td>Susan Grier</td>
<td>Stoneware Bison Co., Route 2, Box 102, Gaston, SC 29053</td>
<td>(803) 794-3620</td>
</tr>
<tr>
<td>Jeanette Ross</td>
<td>Pink Earth, Route 1, Box 150, McCormick, SC 29835</td>
<td></td>
</tr>
<tr>
<td>Edward C. Bryan</td>
<td>3964 Live Oak St., Columbia, SC 29205</td>
<td>(803) 782-7506</td>
</tr>
<tr>
<td>Billy Henson</td>
<td>1160 Jordan Road, Lyman, SC 29365</td>
<td>(864) 895-3104</td>
</tr>
<tr>
<td>Chris &amp; Ruthie Sumpter</td>
<td>River Rd., Pottery, 2034 River Rd., Johns Island, SC 29455</td>
<td>(803) 559-3518</td>
</tr>
</tbody>
</table>
Sample Questions for an Interview with a Potter

How did you learn to make pottery?

How long did it take you to learn?

What were the steps in learning? Which steps were the hardest? Easiest?

Where do you get the materials for this process?

What are the tools involved? Where do you get them?

What are the steps in pottery making? What do you do first, second, etc.?
Release Form for an Interview

I, the undersigned, hereby grant to the interviewer the right to share the audiotape of this interview, or a summary thereof, with his/her classmates and teacher(s). It is understood that these rights extend only to educational and non-profit uses, and further permission will be required for commercial uses for profit.

______________________________
Signature of Potter

______________________________
Date

______________________________
Address
The Burlon Craig Story
Making Pottery The Old-Fashioned Way

The Burlon Craig story is a simplified version of an article that appeared in Foxfire magazine. Burlon Craig is a contemporary potter who learned how to make pottery from other people in his community, which is the traditional way of learning how to do something. Today, he practices his craft in North Carolina.

My name is Burlon Craig and I was born in 1914. I live in the Catawba Valley of North Carolina. When I was just a boy about your age, I started learning how to make pottery by hand. How did I learn? I learned by watching other folks in the Valley who made pottery and by trying it myself. That's the only way to learn something like making pottery. It took a long time to learn, but it was worth it.

The reason why people made pottery in our Valley is because there is a lot of good clay here. You can't use just any old dirt for pottery, you know. You have to go out to a swamp and dig the clay out, load it up on a truck and bring it back to the pottery making shop. I use two different kinds of clay to make a good mixture. I can't give you a recipe for that, you just have to know how to do it from experience.

When I bring the clay to the shop, I have to mix it up to make it smooth and easy to work with. I do that with what we call a "pug mill." Folks used to use a mule to turn the mill around and around. Now most people still in the pottery business use a tractor engine as power. Metal knives turn the clay in the mill. When the clay is mixing, it might remind you of the way you mix up a cake batter in an electric mixer at home, stirring it up smooth.

After the clay is mixed smooth in the mill, it is ready to start using to make pottery. I decided how big a piece of pottery I am going to make and weigh out how much clay I need. Then, I take the lump of clay and "wedge" it. That means I pick it up and throw it down and work it with my hands like you knead a piece of bread dough. I make that piece of clay rounded on the sides and flat on the top and bottom. Then I "center" it on my "wheel" just right in the middle. If it isn't centered right, the clay won't turn right.

The potter's wheel is like a round table that turns like a merry-go-round. You turn it by pumping with your foot and you make it go as fast or slow as you need it to go. I do most of the work with my hands, but there are two tools used to help make a piece of pottery. One is a "gauge" or measuring stick. The other is a wooden paddle called the "ball opener." The ball opener makes the hole in the ball of clay to make the bottom even.

While the wheel turns, I use my hands to make the ball of clay into a hollow jar, crock or jug. The clay is worked up, up and even all around the sides. I work it into a shape, different for each piece. If I'm making a big jug or crock, I make it in two pieces. First, I make the top and set it aside. Then, I make the bottom. Then, I put the two pieces together.

When the piece of pottery is turned into the shape I want, I cut it loose from the wheel. I lift it off the wheel with a special pair of wooden "lifters." Then, I put decoration on the pottery or some handles. The pottery is put aside to dry for a while.

When I have enough pieces of pottery made and they have had time to dry, I put a "glaze" on them. Have you ever seen a glaze on a cake or a doughnut? The pottery glaze covers the pottery just like the glazes on one of those, but it doesn't look shiny when I put it on. My glazes are made of wood ashes, ground-up glass, and clay. I mix it all up with water and grind it smooth. Then I dip the pottery in the glaze to cover it inside and out, all except the bottom.

After the pottery is all glazed, I put the piece in the "kiln." The kiln is like a big oven made of bricks where the pottery is baked so that it becomes very dry and hard. The kiln is made very hot by wood fire. The fire makes the kiln about eight times as hot as your oven at home when you bake cake! Red flames shoot out of the top of the kiln. It takes the kiln two or three days to cool down after the pottery is finished baking or "firing." The glaze melts on the pottery and makes a shiny covering.

When I take the pottery out of the kiln, many people are already waiting to buy it. There are not too many potters working the old-fashioned way I do anymore, who learned from older folks in their area.
List of Verses from Dave’s Pottery

“Put every bit all between/ surely this jar will hold 14 (fourteen)” (12 July 1834)
South Carolina State Museum

“Horses, mules, and hogs/ our cows is in the bogs/ There they shall ever stay/ till the buzzards takes them away” (27 March 1836)
Collection of Bert and Jane Huneke

“Better thing I never saw/ When I shot off the Lions jaw” (9 November 1836)
High Museum of Art

“Ladys & Gentlemens Shoes/ Sell all you can & nothing you’ll lose” (29 January 1840)
Private Collection

“Give me silver or either gold/ though they are dangerous; to our soul” (27 June 1840)
Collection of Dr. and Mrs. James K. Smith

“Dave belongs to Mr. Miles/ wher the oven bakes & the pot biles” (31 July 1840)
Charleston Museum

“Another trick is worst than this/ Dearest Miss, spare me a kiss” (26 August 1840)
Collection of Bill and Ann Cox

“I wonder where is all my relations/ Friendship to all - and every nation” (16 August 1857)
Collection of Larry and Joan Carlom

“I made this jar for cash/ Though its called lucre trash” (22 August 1857)
Museum of Fine Arts, Boston

“A Pretty little girl on a virage/ volca[n]ic moun- tain, how they burge” (24 August 1857)
McKissick Museum, University of South Carolina

“Making This Jar I Had All Thoughts/ Lads & Gentlemen Never Out Walks” (30 January 1858)
Private Collection

“I made this for our Sott/ it will never - never - rott” (1 March 1858)
High Museum of Art

“This noble jar will hold 20/ fill it with silver then you’ll have plenty” (8 April 1858)
Private Collection

“A very large jar which has four handles/ pack it full of fresh meat - then light candles” (12 April 1858)
Collection of John A. Barrison

“When you fill this jar with pork or beef/ Scot will be there to get a peace”
Other side reads a dedication:
“This jar is to Mr. Segler (Seigler) who keeps the bar in Orangeburg/ For Mr. Edwards a gentle man who formly kept Mr. Thos Bacons horses” (21 April, 1858)
Private collection

“The sun, moon, and - stars/ in the west are plenty of - bears” (29 July 1858)
Collection of Leon and Elmaise Register

“I saw a leppard & a lion’s face/ than I felt the need of - grace” (3 November 1858)
Museum of Early Southern Decorative Art, Winston-Salem

“If you don’t listen at the bible, you will be lost” (25 March 1859)
Madison-Morgan Cultural Center

“When Noble Dr. Landrum is dead/ May Guardian Angels visit his bed” (14 April 1859)
Private Collection

“Hive is eighteen; hundred + fifty nine/ unto you all I fill in — clinc” (18 April 1859)
Private Collection

“Good for lard or hold fresh meats/ blest we were, when Peter saw the folded sheets” (3 May 1859)
Philadelphia Museum of Art

“Made at Stoney Bluff/ for Making lard Enuff” (13 May 1859)
Charleston Museum

“Great & Noble jar/, hold sheep, goat and bear” (13 May 1859)
Charleston Museum

“The fourth of July is surely come/ to blow the fife and beat the drum” (4 July 1859)
Atlanta History Center

“I saw a leopard & a lions face/ then I felt the need of grace” (7 August 1860)
Collection of Bill and Ann Cox

“A noble jar for pork or beef/ then carry it a round to the indian chief” (9 November 1860)
Private Collection

“I - made this Jar all of cross/ If you don’t repent, you will be lost” (3 May 1862)
Smithsonian Institution
List of African-American Poets of the Antebellum Period

Resource Material
Appendix Seven

James Madison Bell
Alfred Gibbs Campbell
Noah Calwell Cannon
Charlotte L. Forten Grimke
Jupiter Hammon
Frances Ellen Watkins Harper
Joseph Cephas Holly
George Moses Horton
Adah Isaacs Menken
Daniel Alexander Payne
Ann Plato
Charles Lewis Reason
Elymas Payson Rogers
Joshua McCarter Simpson
Lucy Terry
George Boyer Vashon
Alfred Islay Walden
Phillis Wheatley
James Monroe Whitfield
Albrey Allison Whitman