

I. COURSE DESCRIPTION

A. Division:	Humanities
Department:	Art
Course ID:	ART 212x4
Course Title:	Ceramics
Units:	3
Lecture:	2 Hours
Laboratory:	3 Hours
Prerequisites:	None

B. Catalog Description:

A progressive study of the fundamentals of ceramics including hand-building techniques, use of the potter's wheel, and methods of decorating and glazing. Students produce cylinders, bottles, vases, bowls, plates, lids, and vessels with handles such as mugs, pitchers, and tea pots. This course may be taken four times.

C. Schedule Description:

A progressive study of the fundamentals of ceramics including hand-building techniques, use of the potter's wheel, and methods of decorating and glazing.

II. NUMBER OF TIMES COURSE MAY BE TAKEN FOR CREDIT: Four.

III. EXPECTED OUTCOMES FOR STUDENTS:

- A. Replace stereotypical ceramic pieces with authentic works which come from the student's integration of their feeling, spirit, intellect, and acquired craftsmanship with appropriate techniques and materials.
- B. Visualize, observe, and coordinate the hand with the eye in order to create ceramics in a variety of shapes, sizes, textures, and colors
- C. Analyze master and student ceramic products by recognizing unity and functionality through the use of balance, rhythm, and proportion
- D. Use their awareness of the creative process, take a focus, and plan steps for solving a problem
- E. Use their materials (clay, slip, glazes) to express themselves in a variety of ways from formal to spontaneous
- F. Compare and contrast the works of other artists as well as their own in historical, social, and cultural contexts with particular attention paid to the expression of ideas in the artistic medium
- G. Apply ceramic terms appropriately in oral and written assignments
- H. Analyze examples of ceramic object objects, both historical and contemporary
- I. Explain principles of design as they relate to ceramics

Students who take the course more than once would continue to develop the skills outlined above. However, more specific outcomes by semester would include:

Upon completion of the first semester, students will be able to:

- A. Create hand-built ceramic forms using coil, slab, pinch, and support construction techniques
- B. Produce three cylinders, one bowl, two bottles using the potter's wheel
- C. Design and create simple ceramic forms that are aesthetically pleasing and functionally sound using various methods of hand-built construction

Upon completion of the second semester, students will be able to:

- A. Create one plate, 12" in diameter minimum
- B. Produce three covered jars
- C. Produce a 4-cup set with handles

Upon completion of the third semester, students will be able to:

- A. Create two casseroles with lids
- B. Construct a tea pot set with 4 cups
- C. Demonstrate decoration requirements
 1. slip
 2. overglaze
 3. inlay
 4. scraffito

Upon completion of the fourth semester, students will be able to:

- A. Create a multi-section piece at least 18" in heights
- B. Conduct a class demonstration
- C. Compile a sketchbook / visual journal

IV. CONTENT:

- A. Introduction and safety issues
- B. Fabrication methods
 1. Clay working tools
 2. Spiral wedging
 3. Pinching a vessel
 4. Coil building (smooth and textured surfaces)\
 5. Coil and pinch sculpture
 6. Hand building with porcelain
 7. Figures
 8. Mechanical methods of forming
 9. Making walls
- C. Wheel throwing
 1. Throwing on the wheel
 2. Throwing faults and remedies
 3. Centering
 4. Opening the ball
 5. Pulling up
 6. Throwing a bowl
 7. Throwing a pitcher
 8. Bowl forms
 9. Pitcher and bottle forms
 10. Throwing a bottle
 11. Methods of footing pots
 12. Pulling and attaching handles
 13. Thrown and cut handles
 14. Flat lids and flanged pots
 15. Lidded pot forms
 16. Dome lids for flanged pots
 17. Flanged lids, domed and flat
 18. Casserole dish with inside flange
 19. Casserole trimming and lid making
 20. Thrown casserole knob
 21. Platter throwing
 22. Platter and plate trimming
 23. Platter forms
 24. Teapot forms
 25. Teapot throwing, lid and spout
 26. Donut throwing and trimming
 27. Off-the-hump throwing
 28. Pedestal vessels

29. Throwing large vessels
30. Thrown and hand construction
31. Thrown slab construction
- D. Plasterwork
 1. Preparing plaster
 2. Making a one-piece mold
 3. Making a two-piece mold
 4. Two-piece mold with handle
 5. Slip casting and press molding
 6. Multi-piece molds
 7. Wheel heads and complicated molds
 8. Inventing with molds
 9. Ceramic installation
- E. Design
 1. How to see artistically
 2. Experimenting with design
 3. Design ideas from nature
 4. The history and ethnic backgrounds of design techniques
- F. Decoration
 1. Decorating with clay
 2. Pre-patterned decoration
 3. Creating line in three dimensions
 4. Texturing clay
 5. Prints from clay
 6. The history and ethnic backgrounds of decorating
- G. Glazing
 1. Weighing and mixing a glaze
 2. How to glaze
 3. Decorating over and under glaze
 4. Decorating with glaze
 5. Glaze application
 6. Decorative techniques with glazes
 7. Surface details
 8. The Japanese way
 9. Photo-emulsion and decals
- H. Clay
 1. Science and ceramic art
 2. Geological types of natural clays
 3. Commercial clays after firing
 4. Test results of commercial clays
 5. Classifying fired clay wares
 6. Definition of a clay body
 7. Testing materials
 8. Composing a good clay body
 9. Talc body
 10. Additions to the clay-body batch
 11. Preparing the clay for work
 12. Making casting slip
 13. Historical clay bodies
 14. Unusual clay bodies
- I. Glazes
 1. Origins of glazes
 2. Feldspars: clay and glaze fluxes
 3. Developing glazes
 4. Fine examples of glazes
 5. Thirty-four glaze materials

6. Alone and in 50/50 blends
7. Cone 10 reduction
8. Compounding a complete glaze
9. Composite glaze fluxes
10. Organic materials for glazes
11. Fusion buttons of frits
12. Garbage glazes
13. Colors
14. Ceramic coloring implements
15. Stains for coloring implements
16. Color blends
17. Ferr frits-plus-stain, low fire
18. Frits-plus-stain, high fire
19. Changing glazes
20. Low-fire treatments
21. MayCo "one –strokes" (stains)
22. MayCo "underglazes" (engobes)
23. MayCo "art glazes"
24. MayCo "special glazes"
25. Lusters for reduction firing
26. China paint process
27. Making your own lusters
28. Working with gold
29. Drawing a grid pattern
30. Glaze faults
- J. Firing the ware and marketing
 1. Temperature
 2. Atmosphere
 3. Kilns
 - a. Placing kilns
 - b. Kiln materials
 - c. Stocking kilns
 4. Firing
 - a. Principles of kiln firing
 - b. Rebirth through clay
 - c. Special firing techniques
 - d. Firing faults
 - e. Fired in place sculpture
 - f. Patinas developed in firing
 - g. Potters who also work in glass
 - h. Dinnerware
 5. Marketing
- K. Highpoints in ceramic history
 1. Influences in our time
 2. Site-specific installations
 3. Tile
 4. Narrative
 5. Mixed media
 6. Ancient traditions
- L. Portfolios

V. METHODS OF INSTRUCTION:

- A. Lecture
- B. Class and group discussion
- C. Demonstration of ceramic techniques
- D. Field trips

- E. Critical evaluation of photographs, slides, and articles
- F. Written assignments
- G. Class presentations

VI. TYPICAL ASSIGNMENTS:

- A. Class Discussion: In your group, discuss the advantages and disadvantages of wheel thrown pottery. Be prepared to share your responses with the class.
- B. Written Project: Research a historical period of your choice. Prepare a 3-4 page paper in which you discuss the theoretical and cultural concerns, technique, function, and aesthetic qualities of ceramic forms for that period and compare them to present day technique, function, and aesthetic qualities.
- C. Sketchbook: Detail a project you have chosen in correlation to an art movement we have studied. Include five to ten thumbnail sketches in your sketchbook.
- D. Field Trip: Select one of the works from among those observed at the museum we visited. Prepare a three-page paper that describes the object's historical context, age, style, form, composition, proportion, and scale. Describe what prompted you to select this object.

VII. EVALUATION:

- A. Methods of Evaluation
 - 1. Objective and subjective examinations (for lecture and text assignments). Typical questions include:
 - a. What temperature is our glaze firing?
 - i) cone 06
 - ii) cone 5/6
 - iii) cone 10
 - iv) ice cream cone
 - b. Explain quartz inversion
 - 2. Subjective evaluation of student writing (field trip reports, term paper): Students are graded on their ability to apply course material to the analysis of a work of art, to organize the material in a coherent fashion, cite sources, and write clearly.
 - 3. Subjective evaluation of student products. Students are graded on their ability to apply course concepts to their ceramic ware.
- B. Frequency of Evaluation:
 - 1. midterm critique
 - 2. final critique

Upon completion of first semester, students will be evaluated based on their ability to:

- A. Demonstrate hand-eye coordination in the creation of
 - 3. coil pot
 - 4. slab construction
 - 5. pinch technique
- B. Follow steps in drying procedure
- C. Understand primary glazing techniques

Upon completion of second semester, students will be evaluated based on their ability to:

- A. Demonstrate throwing techniques in creation of
 - 1. plates / platters
 - 2. covered jars
 - 3. cup/sets with handles

- B. Apply varying glazing techniques
 - 1. underglaze
 - 2. overglaze
 - 3. wax resist

Upon completion of third semester, students will be evaluated based on their ability to:

- A. Demonstrate techniques in production of
 - 1. Casseroles with lids
 - 2. tea sets – pots and cups
- B. Apply varying glazing techniques to include
 - 1. scraffito
 - 2. decals
 - 3. Japanese brush techniques

Upon completion of fourth semester, students will be evaluated based on their ability to:

- A. Demonstrate techniques in creation of multi-sectioned pieces
- B. Conduct a class demonstration on the wheel
- C. Understand the firing procedure
 - 1. kiln furniture
 - 2. stacking the kiln
 - 3. candling
 - 4. reaching cone temperature
 - 5. unloading
 - 6. care of kiln furniture

VIII. TYPICAL TEXTS:

- A. Speight, R. Charlotte. Hands in Clay 4th ed. Mayfield Publishing Co., 2000
- B. Peterson, Susan. Working with Clay, 2nd ed. Prentice Hall, 2002

IX. OTHER SUPPLIES REQUIRED OF STUDENTS:

- A. Students are required to pay a \$20 lab donation which supplies them with one bag of clay, plaster, and other specific materials.
- B. Basic ceramic tool kit