Garrett College
ART 249 SYLLABUS
Fall 2013

ART 249, Ceramics III
W 10am – 12pm + arrange 2 hr. lab
Room 722, Art studio
Fall 2013

Instructor: Ron Skidmore
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CATALOG DESCRIPTION:

ART 249: CERAMICS III (3 Credits)

A course that provides further experiences with ceramic techniques and concepts. The study involves advanced methods in creating pottery and sculptural forms through handbuilding and throwing, experimentation in glazing, and development of an individual direction in expression.

Instructional Hours: 2
Laboratory Hours: 2 Prerequisite: ART 247

TEXTBOOK:

No textbook purchase is required. Reading and research assignments will be given in many various books and periodicals, and the following references will be on reserve in the library:

Fournier, Robert Illustrated Dictionary of Pottery Form
Hamer, Frank The Potter's Dictionary of Materials and Techniques

Recommended supplemental reference: Ceramics Monthly magazine
Other references will be given relating to individual student projects and research papers

INTRODUCTION:

As a special topics course in ceramics, emphasis is placed on the individual refinement and development of ceramic forms. Students will select specific techniques and expressive forms for research and production. Glaze mixing and experimentation with glaze application is expected. Firing techniques beyond electric kiln may include pit-firing, raku, and highfire reduction with gas and/or wood.

Projects and concepts are introduced in demonstrations and lectures, and class time partly consists of student practice and production. Additional studio time (beyond the scheduled class time) will be necessary for each student to complete certain projects and to use the potter's wheels.

Critiques, either individual or as a group, are to be held progressively as pieces are finished. This will generally occur after each glaze kiln firing is completed. It is generally expected that an advanced student would produce a minimum of 15 ceramic pieces in the 15 week semester.

Specific dates for planned course activities are on a separate sheet (attached).

COURSE CONTENT:

Students will research and practice the following topics in ceramics along with their own individual research, and develop projects demonstrating their progress and creative responses.

A. Research assignments:
   - Written research paper on a ceramic artist with technique and aesthetic.
   - Sketch diary for ideas and planning, glaze records, and class notes.
   - Advanced vocabulary of ceramic techniques and materials.

B. Handbuilding:
   - Review basic methods of pinch, coil, slab.
   - Working with hard slabs, and lecture on plasticity.
   - Hump molds, drape molds, interior molding, and center armatures.
   - Thick coil and paddle, wheel turning of coil constructions.
   - Sculptural treatments and advanced methods for handles and lids.
   - Combined processes, marbleizing, and alternatives in forming.
   - Construction processes of larger and vertical forms.
   - Research and practice for individual projects.
   - Recycling of clay and wedging for specific ceramic forms.

C. Wheel Throwing:
   - Review of throwing and trimming procedures.
   - Regular practice on potter's wheel and individual scheduling of wheel.
   - Refinement of contours, larger thrown forms, and wheel decorations.
   - Handle pulling, wheel thrown lids, and other thrown attachments.

D. Glazing:
   - Review of basic glazing and glaze applications.
   - Research of glaze formulas and mixing raw chemicals for glazes.
   - Experimentation with types of glazes, color mixing, and applications.
   - Banding glazes on the wheel, slipware, and other glaze decorations.

E. Kiln Operations:
   - Kiln principles and specifications, cone system, and furniture.
   - Proper loading and stacking of ware kiln firings.
   - Procedures for bisque and various glaze firings.

F. Critique of Ceramic Forms:
   - Critical analysis of forms, glaze and form, and spatial interests.
   - Success of project related to assigned problem.
   - Suggestions for improvement and future directions.

COURSE REQUIREMENTS:

This course is scheduled for 4 hrs. per week for 15 weeks, which is a total of 60 contact hours between the student and the instructor. Students will be expected to attend and participate for this minimum contact hour requirement. As with most art studio courses, the 3 credit hours are divided as two hours lecture and two hours lab, so students must plan to schedule regular weekly hours for studio work.

EVALUATION:

Grading is based on both quantity and quality of work. A minimum quantity of project work is required for an average grade (C) and higher grades (B or A) are given for creative and excellent quality work. Lower grades (D or F) are a result of low quantity and poor quality.

A sample project rubric is attached on a following page.

The final grade is calculated by the average of project grades, glaze work assessment, and studio disciplines, along with class participation and adherence to studio rules.

Students will be evaluated for a final grade on the basis of performance on the following criteria:

- participation in class activities and involvement with works
- quality and craftsmanship of individual projects
- quantity of production: a minimum of 15 pieces for the 15 week semester
- completion of all research and production documentation
- completion of original designs for the individual projects
- appropriate practice and production time on the potter's wheel
- glazing research, practice, and application techniques
- creative and expressive aspects of the finished work
- demonstrated understanding and control of processes
- individual progress and working disciplines
- written self-evaluations (written tests may also be required)

ATTENDANCE POLICY:

Students are expected to attend and participate in class. Absences for any reason will result in a failure of the class activity for that day, and may cause a student's inability to perform techniques necessary to complete a project, often resulting in failure of the project. A good example of this is when a student misses the glazing lecture and demonstration, then tries to glaze a piece without knowing how and causes disastrous results, such as exploding a piece, ruining an expensive kiln shelf or another student's work.

Because of the preparation time involved, expense of materials, and the limited use of studio space, demonstrations given during a class time will not be repeated. If a student must miss a class for any reason, the student will be responsible for getting the information from a reliable source and making up the work in a timely manner.

Attendance and participation is critical! Each class day involves an activity which is evaluated and is calculated into the final grade. Beginning with the Midterm grade report, students who do not attend 60% of the classes will receive the FA grade for the semester.

MATERIALS:

This course may utilize earthenware clay at a medium firing temperature (cone 05) in an electric kiln and stoneware clay for lowfire raku, and higher firing temperature (cone 5) in an electric kiln. Stoneware and porcelain clays are also used for high reduction in a gas kiln.

All clay and glazes are lead-free. Kiln firings are done when feasible, and Raku firing must be scheduled as weather permits.

The course fee supplies clay for assigned projects (approx. 50 lbs.), stock glazes, particular commercial glazes, kiln firings, limited tools and some other supporting materials. Additional clay purchase may be arranged.

Students must supply:

Pottery tool kit, plastic bucket, plastic bags and twist ties, old shirt or lab apron.
Students must also supply any specific material necessary for an individual design; such as a certain form for drape mold, a glaze color, brush or tool not available in the studio.

Kiln Specifications:

1. Amaco electric, Model HF105SF
   Interior dimensions: 18"W x 28"L x 24"H (for bisque firings)
2. Skutt electric, Model KM-1027
   Interior dimensions: 21" round x 25" H (for cone 6 glaze firings)
3. Bailey gas kiln (propane), Model ST FL Deluxe 34/22
   Int. dimensions: 24" x 36" x 42" H (for cone 10 firings)

Note: Size restrictions for kiln firing and storage limitations for projects will be explained during the first week of class. Larger ceramic pieces which do not fit into the kiln will not be fired, of course, and will not be calculated into the final grade.

* The instructor reserves the right to refuse the firing of any piece that may cause damage to other students' work or to the kiln or other equipment.

ART STUDIO DISCIPLINE:

* Some important rules:
  1. Projects must be cleared from the studio tables and stored in the space provided
  2. Clean up your mess and put things back where they came from
  3. Follow directions - use tools, equipment, and materials wisely and safely
  4. Identify your work properly and keep track of it

The ceramics studio has limited space for leaving projects on a long term basis. Make sure your pieces get cured and fired throughout the semester, avoiding a "pile-up" at the end. Projects must be finished for midterm and final evaluations.

Adherence to rules is expected, and individuals who do not follow the rules, such as cleaning up the work area and putting things away, will face punitive actions and possible expulsion from the class.

Ceramics II and III Course Schedule

1st week	- Introduction, potter's wheel demo, wheel schedule - Throwing demo: sectionals, off-the-hump
2nd week	- Studio organization, notes on characteristics of clay - Throwing practice
3rd week	- Research and practice for individual projects - Wheel demo: throwing and altering, trimming
4th week	- Specific techniques for varying stages of moisture - Identification of individual projects goals - Individual critiques of work in progress
5th week	- Handles and lids - Slip and stain decorations
6th week	- Wheel demos: 6" cylinder from 1 lb. of clay - Glazing applications and decorating techniques
7th week	- Handbuilt constructions, throwing and joining sectionals - Midterm evaluations
8th week	- Teapots assignment revisited - Hard slab and/or teapot projects in progress
9th week	- Wheel demos: collaring, bottlenecking, blown bottle - Glaze mixing and testing from formulas
10th week	- Hollow-out forms - Varied projects in progress
11th week	- Works in progress, glazing - Make up any missing work
12th week	- * Clay deadline * (Finish all work in wet clay)
13th week	- Last trimming and dry clay finishing, glazing - Last bisque firings
14th week	- * Glazing deadline *
15th week	- Final evaluations

ACADEMIC HONESTY:

It is the intention of Garrett College to provide an ethical learning atmosphere, and to foster attitudes of honesty, self- respect, responsibility, and moral courage for our students. To achieve this, the faculty has agreed to remove opportunities and situations which may contribute to academic dishonesty, and to take action against such behavior when it occurs. For this purpose, the instructor of this course will be obligated to enforce the policy of Academic Honesty as stated in the college catalog.

All forms of academic dishonesty are causes for dismissal from the institution. The penalty is course failure and college expulsion. The individual may request re-admittance to the institution (appeal). However, re-admittance is not automatic, nor is it guaranteed.

If a student is caught in an act of academic dishonesty, the student will be required to discuss the action with the instructor in a private conference, upon which a report will be compiled and further actions by the institution will be taken as described in the college policy.

Academic dishonesty is described as:

1. Cheating which includes the willful giving of information to another person for purposes of evaluation or assignment completion as well as the receipt of information or work from another individual or reference source not permitted in a testing situation
2. Plagiarism which involves taking/copying work from a reference and passing it off as one's own work
3. Submitting papers or other assignments written (or created) by another person
4. Accessing and submitting the work of another person via computer technology
5. Using cell phones for verbal information and/or text messaging
6. Removing evaluation materials from offices, mailboxes, etc.
7. Falsifying signatures of supervisors of projects on or off campus
8. Changing answers, grades, etc. on a quiz, test, paper, or project

Copyright laws:

In an art class, there can also be a problem with copyright laws that protect certain visual images from being copied. Copyright infringement is a federal offensive and punishable by law. Beyond the college policies, other punitive measures can be taken by the government or by legal entities representing the registered owner of a visual property. Even when no monetary gain is received in the infringement, a person copying an artist's work may be sued for exorbitant amounts of money.

Students in this class will be required to originate the images they use for the class projects. Although it is a common practice to work from photographs or other printed images, or to use a piece of an image in a work of art, the final result in a creative image or idea must be substantially restated or re-interpreted through technique or expressive quality. A discussion of what constitutes plagiarism in visual imagery will be held in the first days of the semester.

STUDENT CONDUCT:

The instructor of this course will adhere to the Code of Student Conduct as stated in the college catalog. This means that a student will be expelled from the class for any type of disruptive behavior. In addition, non-compliance to established rules will also be considered inappropriate behavior resulting in expulsion from the class. Art studio rules will be distributed on a separate page.

Cell phones, beepers, text messages, etc.:

These devices are often a source of disruption in the class. Turn off all such devices during lectures and demonstrations, and limit use during studio or lab hours. However, certain emergency situations may be an exception to this rule.

SPECIAL SERVICES:

Please notify the instructor if you have a special need or disability; including color blindness, allergic reaction to an art material (such as paint thinner), or any physical condition which may affect your performance in the art studio or classroom. Accommodations or alternate procedures will be discussed to assist with an opportunity for success in the class.

Garrett College
Art Project Evaluation Form
(Basic Rubric Format)

Course Title: _____

Name: _____

Assignment: _____

_____

Specific Criteria for project:					
1.	5	4	3	2	1
2.	5	4	3	2	1
3.	5	4	3	2	1
4.	5	4	3	2	1
5.	5	4	3	2	1
6.	5	4	3	2	1
7.	5	4	3	2	1
Guidelines for project:					
8. Correct media	5	4	3	2	1
9. Correct size, shape, format	5	4	3	2	1
10. Planning, practice, preparations	5	4	3	2	1
11. Working disciplines	5	4	3	2	1
12. Time spent on project (hours)	5	4	3	2	1
Design / Idea:					
13. Visual effectiveness, "looks good"	5	4	3	2	1
14. Idea has creative thought, originality	5	4	3	2	1
15. Solution to design problem	5	4	3	2	1
16. Design has unity, balance, etc.	5	4	3	2	1
Technique:					
17. Craftsmanship, neatness	5	4	3	2	1
18. Substance, finished look	5	4	3	2	1
19. Use of elements, surface quality	5	4	3	2	1
20. Technique demonstrates creativity	5	4	3	2	1

Grade calculation:

Total score: _____ %

One class late - 10
Two classes late - 20

Adjusted total=_____

Project grade: _____

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Final Evaluation (sample)

Name: _____

Class participation: / 26 classes = % _____

Projects:

#1	coil pieces, slab pieces	_____	_____	_____
#2	individual thematic project #1	_____	_____	_____
#3	individual thematic project #2	_____	_____	_____
#4	individual thematic project #3	_____	_____	_____
#5	teapot (+ teacups)	_____	_____	_____
#6	slip decorations/surface treatments	_____	_____	_____
#7	wheel: cylinders, bowls, plates	_____	_____	_____
#8	wheel : off-the-hump, altered forms	_____	_____	_____
#9	wheel: sectionals	_____	_____	_____
#10	misc.	_____	_____	_____

Total quantity: _____

Glazing quality: _____

Glaze mixing and testing: _____

Research paper: _____

Studio disciplines: _____

Comments:

Grade calculation: /15 =