

San Jose State University
Department of Art and Art History
ART 46, Introduction to Ceramics, Section 01
Fall 2017

Course and Contact Information

Instructor:	Amanda Trippler
Office Location:	IS 124
Telephone:	[please email]
Email:	TripplerAmanda@gmail.com
Office Hours:	Mondays 10am - 12pm
Class Days/Time:	Mon. and Wed. 6pm-8:50pm
Classroom:	IS 165
Department Office:	Art 116
Department Contact:	Website: www.sjsu.edu/art Email: art@sjsu.edu

Course Description:

Studio work in ceramics, a survey of methods used by contemporary artists. Includes use of the potter's wheel, handbuilding techniques, clay preparation, glazing and firing for utilitarian and sculptural work.

Course Content and Objectives:

The class will introduce hand-building methods such as pinch, coil, and slab construction. Introduction of basic information concerning kiln operation including bisque firing and low temperature oxidation glaze firing. Introduction of application techniques for low temperature glazes and under glazes. The class will present a series of slide lectures that introduce a general historical overview of world ceramics as well as an in depth overview of contemporary American ceramics. This class will emphasize technical and conceptual development in the execution of each assigned project. There will be 3 assigned projects in this class with group discussions throughout the development of the artworks and a critique at the conclusion of each project.

Other Requirements:

Ceramics is a medium that demands long hours and constant attention so expect to spend significant additional time outside of class working on your projects (3-6 hours per week is baseline, will vary from week to week)

Course Learning Outcomes (CLO):

Upon successful completion of this course, students will be able to:

CLO1 - Practice a range of fundamental hand building techniques including: slab, pinch and coil construction. Complete three primary studio assignments CLO2 - Select and apply appropriate surface treatments (glazing)

CLO3 - Demonstrate an understanding of some physical characteristics of clay and the firing process

CLO4 - Safely use ceramics lab equipment and observe general lab policies

CLO5 - Apply a general knowledge of historical and contemporary ceramic art to class assignments (studio and written)

CLO6 - Practice and develop critical skills (critiques, class discussions)

Tools and Materials:

Clay- available as needed through the Ceramics Guild for \$10 a bag. Start with two bags. Check with me if you would like to bring in other types of clay to ensure that it is compatible with our studio.

Basic Tool Kit-

Available for \$15 through the Ceramics Guild

Needle tool

Small sponge

Cutting wire

Smooth metal rib

Fettling knife

Small Wooden Rib

2 Trimming tools

Not Included-

Apron/Work shirt and or pants

Sketchbook

Spray Bottle

Fork

Paint brushes

Towel

Plastic Bags (trash or dry cleaner)

Plastic lidded container (No food labels)

Additional tools can be purchased online or at the local supplier, **Clay Planet-** located at 1774 Russell Ave., Santa Clara. Hours are M-F 9-5 and Sat 10-3 (408-295-3352, clay-planet.com).

You will also need to provide a lock for your locker immediately.

Estimated total costs: \$75

Required Texts/Readings/Materials: Will be posted on Canvas.

Recommended Reading: (Available in King Library)

Periodicals: Ceramics Monthly, Ceramics: Art and Perception

Books:

Contemporary Ceramics Peterson, Susan

Craft and Art of Clay Peterson, Susan

Hands in Clay Speight, Charlotte

Images in Clay Sculpture Speight, Charlotte

History of American Ceramics Levin, Elaine
Postmodern Ceramics Del Vecchio, Mark
Sculptural Ceramics Gregory, Ian
Contemporary Ceramic Techniques Conrad, John
The Potter's Dictionary Hamer, Frank
500 Animals In Clay Lark

Websites of Interest:

For images- artaxis.org, accessceramics.org, ayumiehorie.com (primarily her links page), <http://www.minnesotapotters.com/potters.html>. For criticism, technical information, current events, exhibition opportunities: <https://cfileonline.org/criticalceramics.org> and criticalceramics.org/oldsite, ceramicstoday.com, ceramicsdaily.org, sjsartidea.wordpress.com, artshitsanjose.com

Course Requirements and Assignments:

SJSU classes are designed such that in order to be successful, it is expected that students will spend a minimum of forty-five hours for each unit of credit (normally three hours per unit per week). This includes: preparing for class, participating in course activities, completing assignments, and so on. More details about student workload can be found in University Policy S12-3 at: <http://www.sjsu.edu/senate/docs/S12-3.pdf>.

Studio projects (totals 80% of grade):

1. "Human Heart" (20%)

Using the demonstrated pinch and slab construction techniques, render a 3/D representation of the human heart. This project is open to interpretation however I would like the finished sculpture to be as accurate as possible. The size should not exceed 8" X 8". Emphasis on attention to detail, proportion, surface texture and accurate rendering. (CLO 1,2,3,4,5,6)

2. "A Couple of Coil Vessels" (20%)

Using the demonstrated coil construction techniques, design and construct two functional sculptural vases of approximately 12" each. Using sgraffito and various demonstrated carving techniques, you will create one perfectly symmetrical, straight walled vessel and one abstract vessel. Develop a social, political or personal narrative for each vessel. The low relief application of 2-D and 3-D text and imagery should not exceed a depth of 1". (CLO 1,2,3,4,5,6)

3. "A Wall Hanging Reliquary" (20%)

Using the demonstrated slab construction technique, build a wall hanging reliquary for something you deem precious (a concept or a physical object). The project should not exceed 12" x 12". This artwork will include many of the techniques learned throughout the semester including but not limited to: texture, surface design, and underglaze/glaze application. (CLO 1,2,3,4,5,6)

4. “A Still Life” (20%)

Using the various hand building techniques learned throughout the semester and your new wheel throwing skills, create a ceramic still life. The project will consist of 4 objects total, displaying a common theme. At least one must be wheel thrown and the other 3 can be wheel thrown or hand built. (CLO 1,2,3,4,5,6)

Wheel Throwing (5%)

An introduction to technique of wheel throwing. Focus on control of form, high fire glazes and Raku. (CLO 1,2,3,4,5)

Written Assignment (5%)

Write an artist statement for your tabletop reliquary assignment. Explain your conceptual approach, your decision making process and the relations between the idea and the form. (CLO 6)

Class participation (10%)

Overall improvement and growth, studio maintenance/kiln loading and unloading, preparedness for assignments, quantity and quality of your effort in studio, engaged and constructive participation in class critiques. Includes participation in ceramics area studio cleanup, scheduled for final day of class. (CLO 1, 2, 3, 4, 6).

Grading Policy

Students are required to be present for the full 3 hour duration of each class. I expect students to maintain a high degree of dedication to their assigned projects and to their participation in class throughout the semester. I will place a strong emphasis on attention to detail and good problem solving skills in the resolution of each assignment. Students are expected to be self-motivated and self-directed.

My evaluations will be based on the quality of the work and the progress you make throughout the semester. This will include your level of involvement and the commitment you demonstrate in class. I will expect students to meet their proposed work objectives and to finish projects on time. Since each assigned project will be concluded with a critique/discussion and evaluation it will be critical to have work finished and to be present for each critique. Failure to present finished work at a final scheduled critique without a prearranged agreement with the instructor will lower your project grade by one full letter.

I will assign you a numerical grade for each of your projects in this class, as follows (a “C” and above constitutes a passing grade for the course):

A+ =	A = 96-93%	A- =
100-97%		92-90%
B+ =	B = 86-83%	B- =
89-87%		82-80%
C+ =	C = 76-73%	C- =
79-77%		72-70%
D+ =	D = 66-63%	D- =
69-67%		62-60%

F = 59-0% Unsatisfactory

NOTE that [University policy F69-24](#), “Students should attend all meetings of their classes, not only because they are responsible for material discussed therein, but because active participation is frequently essential to insure maximum benefit for all members of the class. Attendance per se shall not be used as a criterion for grading.”

All work must be finished and turned in according to described deadlines and instructions. **I will accept late assignments at any time until the end of the semester, but they will be downgraded by one full letter grade.**

Classroom Protocol

You are required to come to class prepared and on time and expected to stay and work for the duration of the class. As a courtesy to all, use of cell phones or any other electronic media is generally prohibited during class meeting times. Please wear appropriate clothing to class, do not wear headphones during lectures / demonstrations. Please mind the fragile nature of clay and be very careful in not handling other people’s work. If you are ill or unable to attend class, I expect you to contact me (e-mail preferable) as soon as possible. Not doing so could negatively affect your grade. Do not schedule work time or other obligations during our class time.

Clean up:

Clean up begins 15 minutes before class ends. ALL areas that you have used must be cleaned before you leave the studio. For the safety of everyone sharing the studio, take care not to generate excessive dust (no dry sanding) and do not use any toxic materials in the studio. All clean up of dry materials will be done with a wet sponge. An additional and mandatory department wide cleanup will take place on the date scheduled for our final exam.

University Policies

General Expectations, Rights and Responsibilities of the Student

Per [University Policy S16-9](#), university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc. will be available on Office of Graduate and Undergraduate Programs’ [Syllabus Information web page](#) at <http://www.sjsu.edu/gup/syllabusinfo/>”

Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drop, grade forgiveness, etc. Refer to the current semester’s Catalog Policies section at <http://info.sjsu.edu/static/catalog/policies.html>. Add/drop deadlines can be found on the current academic year calendars document on the Academic Calendars webpage at http://www.sjsu.edu/provost/services/academic_calendars/. The Late Drop Policy is available at <http://www.sjsu.edu/aars/policies/latedrops/policy/>. Students should be aware of the current deadlines and penalties for dropping classes.

Information about the latest changes and news is available at the Advising Hub at <http://www.sjsu.edu/advising/>.

Art 46/ Introduction to Ceramics, Fall 2017 Course Schedule

Week	Date	Topics, Readings, Assignments, Deadlines
1	8/23	Introduction to class and first assignment, orientation and facility tour For Next Class: Bring \$25 cash or check for clay and tools Bring lock for locker and tools not included with kit (pg.2)
2	8/28	-Purchase clay and tools -Demonstration of pinch building techniques -Introduction of Human Heart assignment For Next Class: Bring at least two good quality photos of human hearts.
2	8/30	-Demonstration on textures -Begin working on project -Individual meetings to review heart images selected for assignment.
3	9/4	Campus Closed Labor Day
3	9/6	-Continue working on heart project -Texture demonstration -Powerpoint lecture on contemporary American ceramics Last day to drop class without a W grade
4	9/11	-Work day -Smaller group progress meetings -Introduction to underglazes and low fire glazes

4	9/13	-Final work day for Human Heart project For Next Class: Heart project completed (greenware)
5	9/18	-Heart Project Critique (mandatory) -Introduction to the critique process -Kiln firing including bisque firing explanation -Load bisque kiln For Next class: Read about next project and start thinking about direction for your piece
5	9/20	-Introduction to “A Couple of Coil Vessels” assignment -Power Point on Narrative vessels -Coil construction demonstration -Begin working on vessels For Next Class: Bring in at least 2 images of ideas for vessels (well thought out sketches acceptable)
6	9/25	-Work day -Small group meetings about vessels
6	9/27	-Work day -Sgraffito Demonstration
7	10/2	-Work day
7	10/4	-Work day -Glaze demonstration for heart project
8	10/9	-Final work day for Vessel project For Next Class: Coil Vessels Completed (Greenware)
8	10/11	-Critique Coil Vessels -Introduction to “Reliquary” project -Powerpoint on Reliquaries For Next Class: Bring in 3 objects to borrow texture from, 1 precious object (or photos/drawings)
9	10/16	-Slab construction demonstrations -Individual meetings about projects -Work day

9	10/18	-Work day
10	10/23	-Work day -Wall mount demonstration -In progress critique on reliquaries
10	10/25	-Final work day for "Wall Hanging Reliquaries" For Next Class: Wall Hanging Reliquary project completed (greenware) Bring in water container for wheel throwing and clothes you do not mind getting dirty
11	10/30	-Introduction to Wheel throwing -Work day -Load reliquaries into kiln
11	11/1	-Work day -Wheel throwing and finishing bisque pieces
12	11/6	-Introduction to "A Still Life" final project -Powerpoint on "A Still Life" -Work day For Next Class: 5 ideations for still life ideas. This can be in the form of sketches, printouts, 3d mock ups, etc.
12	11/8	-Work day -Trimming demonstration -Smaller group meetings about "Still Life" project
13	11/13	-Work day
13	11/15	-Work day
14	11/20	-Demonstration on wheel thrown bowls and plates -Work day
14	11/22	-Work day
15	11/27	Last day for wet work

15	11/29	<ul style="list-style-type: none"> -Glaze remaining work -Load kilns -Introduction to Artist Statement <p style="text-align: center;">For Next Class: Bring in or email Artist Statement for review (optional)</p>
16	12/4	<ul style="list-style-type: none"> -Glaze remaining work
16	12/6	<ul style="list-style-type: none"> -Glaze and fire final pieces including wheel thrown ones
17	12/11	<ul style="list-style-type: none"> -Mandatory critique of Wall Hanging Reliquaries -Mandatory critique of Still Life projects (part 1) -Mandatory clean up of classroom and facilities. Clean out lockers
Final Exam		<ul style="list-style-type: none"> -Mandatory Final critique and potluck -Artist Statement Due -All Projects Must be Completed -All Work Must be Removed from Studio