

San José State University
Department of Art & Art History

ART 132, Topics in Intermediate Ceramics, Section 01, Spring 2018

Course and Contact Information

Instructor:	Adam Shiverdecker
Office Location:	IS 124C
Telephone:	(408) 924-4320
Email:	adam.shiverdecker@sjsu.edu
Office Hours:	TR, 8:30 AM – 9:00 AM; R, 3:00 PM – 4:00 PM
Class Days/Time:	TR: 9:00 AM – 11:50 AM
Classroom:	IS 124
Prerequisites:	ART 46 or Instructor Consent
Department Office:	ART 116
Department Contact:	Website: www.sjsu.edu/art Email: art@sjsu.edu
Course Format:	Studio

Course Description

This course focuses on continuing, advancing, and furthering your wheel-throwing skills in regards to functional/utilitarian ceramic wares while also introducing wheel-thrown sculpture. Having gained a foundation in both of these arenas in the beginning ceramics course, students will be challenged to develop conceptually strong and provocative solutions that move beyond the object and into the space of the surrounding environment. This course continues the exploration of creative and material processes that utilize the power of visual forms to evoke and provoke, challenging preconceived notions of what constitutes ceramic art and design. Students will be introduced to various methods of realizing three-dimensional wheel-derived forms, including additive and reductive form, construction and deconstruction, positive and negative space.

Clay is the basic material we will use in this class although surface treatments, appendages, installation components, etc. will vary between traditional and unconventional methods. Students are expected to gain an understanding of the making of clay and firing of kilns, and acquire some general knowledge about the maintenance of a ceramic studio.

Course Learning Outcomes (CLO)

Students will gain understanding of:

1. the language of ceramic vessels and forms
2. the nature and experience of ceramic vessels and forms
3. objects in relation to the spaces they occupy
4. vessels in relation to the body and user
5. the relationship between technology and conceptualization in clay

6. the possibilities and limitations of materials in relation to form and concept
7. additive and subtractive processes for generating form and space
8. equipment, safety, and certain fabrication methods
9. Craft vs. craft, and its position in fine arts
10. highly refined craftsmanship

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

1. a rapport with certain materials, tools, and processes fundamental to the understanding of ceramic form and space
2. an understanding of the role of materiality and tactility in visual experience
3. a vocabulary based in the fundamental principles of the potter's wheel
4. an understanding of criticism as an essential component of artistic development
5. a strong sense of craft and the ability to execute well-crafted work
6. facility thinking and working with the elements and principles of art/design
7. strong work habits and safe studio practice

Required Texts/Readings

Textbook

There is no required textbook for this course; however, several texts will be read and discussed.

Other Readings

Mastering the Potter's Wheel by Ben Carter

The Ceramics Process by Anton Reijnders

The Ceramic Glaze Handbook by Mark Burleson

Postmodern Ceramics by Mark Del Vecchio

The New Age of Ceramics by Hannah Stouffer

Understanding Greek Vases by Andrew Clark et al

How to Read Greek Vases by Joan Mertens

Lucie Rie & Hans Coper: Potters in Parallel edited by Margot Coatts

The Arts of Fire: Islamic Influences on Glass and Ceramics of the Italian Renaissance edited by Catherine Hess

Ceramics: Contemporary Artists Working in Clay by Kate Singleton

Art & Today by Eleanor Heartney

Italian Art Ceramics: 1900-1950 by Valerio Terraroli

Thinking Through Craft by Glenn Adamson

The Arts and Crafts Movement by Rosalind Blakesley

cFileOnline.org

Ceramics Monthly magazine

Ceramics: Art & Perception magazine

“The Handle” essay by Georg Simmel (pdf distributed to class)

Required Materials

There is no textbook required for this course, but you are required to purchase your own tools and clay. You'll need an assortment of tools (water bucket, needle tool, trimming tools, ribs, fettling knife, small sponge, cutting wire, etc.). Normally sold as a kit, these items are available through the SJSU Ceramics Guild, the Student

Union, or Clay Planet (Clay Planet is a local supplier located at 1774 Russell Ave., Santa Clara. Hours are M-F 9-5 and Sat 10-3, 408-295-3352, clay-planet.com.) Additional carving tools will be helpful and can be purchased at most craft stores or Clay Planet. You will also need to provide a lock for your locker, a water bucket (2.5-quart pale found in the painting section of your local hardware store/Home Depot), a metal fork (this will get gnarly, so don't bring in the good silver), lightweight trash bags (tall kitchen bags work well), small plastic containers (quart size yogurt or a little larger), cheap paint brushes of various sizes. You have the options of purchasing clay as needed through the SJSU Ceramics Guild (\$10 per bag) or mixing up free recycled clay. Consult me before bringing in other types of clay as it may or may not be suitable for the project and/or the studio and/or the firing technique for the project. A sketchbook is a must (nothing smaller than 5"x7") and you will need approximately 20-30 pages for this class).

Estimated Cost: \$70

Hazardous Materials (HAZMAT)

Many materials for use in this course require special handling. A HAZMAT tutorial and training will be conducted by instructor and staff. More information, including recognition and procedure for following a healthy and clean lab (studio) can be found at the following link:

<http://www.sjsu.edu/fdo/docs/hazmatandlabsafetyguidance.pdf>

Library Liaison

Aliza Elkin

email: aliza.elkin@sjsu.edu

phone: (408) 808-2043

Dr. Martin Luther King, Jr. Library

4th Floor Administration Offices

Website: <http://libguides.sjsu.edu/collectiondevelopment/CDhumanities>

Course Requirements and Assignments

Students are expected to use the potter's wheel to derive the following coursework:

Cylinders (10 pts.) – 10 - 6" cylinder (1# each)

Cups (10 pts.) – 10 total – 2 sets of 5

Mugs (10 pts.) – 10 total – 2 sets of 5

Bowls (10 pts.) – 5 total

Tall Forms (10 pts.) – 3 total

Self-portrait / negative space (10 pts.)

Multiple Forms sculpture (10 pts.)

Presentation (10 pts.)

Essay Review (5 pts.)

Participation (10 pts.)

Lab safety test (5 pts.)

Final Critique

Wednesday, May 16, 7:15 AM – 9:30 AM

Grading Information

Grading in this course will be determined by a point system. There are a total of 100 possible points that can be earned. At the end of the semester these points will be totaled, and your final grade will then be impacted by

participation as outlined above. You will receive a grade upon completion of each project. At midterm I will let you know where you stand in terms of class participation.

GRADING SCALE

98-100 = A+

94-97 = A

90-93 = A-

87-89 = B+

83-86 = B

80-82 = B-

77-79 = C+

73-76 = C

70-72 = C-

67-69 = D+

63-66 = D

60-62 = D-

59 and below = F

A= Excellent work

B= Above average work

C= Average work

D= Below average work

F= Unsatisfactory work

Deadlines

You are required to meet deadlines for your work. Due to the timing of kiln firings involved in a robust facility such as SJSU, it is extremely important to meet deadlines. If your work is not ready at a deadline, show up for class with the work you have and speak to me.

Determination of Grades

Grades for each project will be determined by the following criteria:

- Willingness to explore, experiment and take risks
- Creative thought process and problem solving
- Understanding of materials and process and their relationship to your finished work
- Your ability to evaluate yourself and others
- Fulfillment and understanding of the assignment's criteria and objectives
- Deadline- please note missed deadlines will result in a loss of 2 points per day. You will have to work outside of class time to meet deadlines, be prepared.
- Projects may be reworked for a higher grade at my sole discretion and will be determined on a case by case basis. Please be aware this is a privilege, not a right; this option may not be available to you.

Cylinders: 10%

Cups: 10%

Mugs: 10%

Bowls: 10%

Tall Forms: 10%
Self portrait/negative space: 10%
Multiple Forms sculpture: 10%
Presentation: 10%
Participation: 10%
Lab safety test: 5%
Essay Review: 5%

Classroom Protocol

Critiques

Critical inquiry is vital in the studio arts process, which is why we hold group critiques for each finished project. Occasionally we will hold impromptu mid-project critiques. The purpose of the critique is to engage in constructive evaluation and is not synonymous with “judgment day.” That is to say that we are all responsible for removing ourselves from our work and look at it critically from the outside. We will address formal and craftsmanship concerns while investigating concept, content, context, meaning and interpretation. Everyone’s opinion is valuable in this process so it is essential for your participation in group critiques.

It is very important to me that everyone can come to class and participate to their fullest level of comfort and ability. Making ceramic wares and ceramic art requires a degree of questioning what you know, taking risks and embracing challenges. I will do my utmost to promote an environment where mutual respect, constructive criticism, and creative exploration are valued, and I expect the same from everyone who comes in the door. Since active critique of work is a vital part of this class, disrespect towards peers (or yourself) is not acceptable. I ask that you have the courage to speak your ideas and respect the ideas of others.

Attendance/Lateness

You are expected to come to class awake, fed, and ready to make, think and talk. Your timely and engaged presence is expected at every class meeting. Several topics will receive only one day of attention and by missing class you run the risk of coming out of the class with an incomplete set of skills.

Arriving late or leaving early disrupts the flow of class and undermines your own success. Please make every effort to arrive on time and prepared for class. Please let me know before class if you will need to leave early.

If you arrive after I have already taken roll, please let me know of your presence so you will be marked as late and not absent.

Room Care

Please be courteous. If we establish a common courtesy in the studio, everything else will take care of itself. At the end of each day, the studio should be in as good, if not better, condition than when we started. Everyone has responsibility for cleaning up their workspace and putting away or removing their work at the end of each day. At the end of the semester, all work must be removed from the room. Work that remains into the next semester will be thrown away. This is a messy business; failure to clean your workspace is not acceptable and will negatively affect your grade. **CLEAN UP** begins 20 minutes before the end of class. All areas you have used must be cleaned before you leave the studio. Per a healthy studio, cleaning up clay is best done with a wet sponge (it helps keep dust from dispersing throughout the studio). ***A clean studio is a happy studio.***

No Cell Zone

Cell phones are wonderful devices that must be put away when you walk in the door. You can rejoin them later over break or at the end of class. Absolutely NO TEXTING during class.

Visiting Artist

This term we are pleased to announce that our visiting artist will be **KEVIN SNIPES** on Tuesday, MAY 1. He will demo 10:00 am – 12:00 pm, 1:00 pm – 4:00 pm in IS 124 and deliver the Tuesday Night Lecture, 5:00 – 6:00 in Art 133.

University Policies

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](http://www.sjsu.edu/gup/syllabusinfo/) at <http://www.sjsu.edu/gup/syllabusinfo/>”

ART 132 / Topics in Intermediate Ceramics, SPRING 2018, Course Schedule

****This calendar is subject to change. You will be notified in class and via email in advance.*

Course Schedule

Week	Date	Topics, Readings, Assignments, Deadlines
1	1/25	Course introduction
2	1/30	Clay demo, cylinders
2	2/1	DUE: 10 cylinders; Cup aesthetics lecture/demo
3	2/6	Surface demo/lecture: Incising/inlay/sgraffito/masking
3	2/8	Cup workday; GLAZE 101 Lecture; Review glazes, glaze tests
4	2/13	Visiting Artist: Lauren Gallaspy , 12:00 – 4:00, IS 124; Lecture @ 5:00, Art 135; DUE: 10 cups (2 sets of 5 or 1 set of 10)
4	2/15	Mug lecture/demo; workday
5	2/20	Discuss mug sketches; workday
5	2/22	DUE: Glazed test tiles (cylinders); Kiln-loading demo/lecture
6	2/27	Contemporary Artist Lecture; Mug workday
6	3/1	DUE: 10 mugs (2 sets of 5 or 1 set of 10); critique leather hard mugs
7	3/6	Review glazed cups and tests; Bowls demo
7	3/8	Bowls workday
8	3/13	DUE: Glazed mugs and cups; load kiln
8	3/15	DUE: 5 trimmed bowls; Tall forms lecture/demo
9	3/20	Lids demo; Presentations intro.
9	3/22	Luster demo; Tall Forms workday

10	3/26-3/30	Stacked forms demo – Moon jars
10	4/3	Decal demo; tall forms workday
11	4/5	DUE: 3 tall forms; critique leather-hard forms; “Dress like your favorite ceramic artwork day”
11	2/13	Multiple part forms / Negative space demo
12	4/10	DUE: Glazed tall forms; Self-portrait template demo
12	4/12	PRESENTATIONS; DUE: Essay Reviews
13	4/17	Self-portrait workday
13	4/19	Multiple forms/teapots lecture/demo; self-portrait workday
14	4/24	Individual meetings
14	4/26	FINAL DAY OF WET CLAY – ALL WORK UNCOVERED
15	5/1	VISITING ARTIST: Kevin Snipes. Demo in class. Lecture @ 5 in Art 133.
15	5/3	DUE: Self-portrait, Multiple form
16	5/8	FINAL CRITIQUES; FINAL GLAZE DAY
16	5/10	FINAL CRITIQUES; STUDIO CLEAN-UP DAY
Final Exam	5/16	IS 166, 7:15 AM – 9:30 AM; FINAL CRITIQUES

*****IMPORTANT DATES*****

- **VISITING ARTIST—KEVIN SNIPES: May 1**
- **FINAL DAY OF WET CLAY: April 26**
- **FINAL DAY TO GLAZE BISQUE: May 8**