Course and Contact Information

<table>
<thead>
<tr>
<th>Instructor:</th>
<th>Jeremiah Jenkins</th>
</tr>
</thead>
<tbody>
<tr>
<td>Office Location:</td>
<td>IS 124C</td>
</tr>
<tr>
<td>Telephone:</td>
<td>(408) 924-4320</td>
</tr>
<tr>
<td>Email:</td>
<td><a href="mailto:jeremiahjenkinsartist@gmail.com">jeremiahjenkinsartist@gmail.com</a></td>
</tr>
<tr>
<td>Office Hours:</td>
<td>MW, 11:00-11:30pm</td>
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<tr>
<td>Class Days/Time:</td>
<td>MW: 12:00 pm – 2:50 pm</td>
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<tr>
<td>Classroom:</td>
<td>IS 165</td>
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<tr>
<td>Prerequisites:</td>
<td>None</td>
</tr>
<tr>
<td>Department Office:</td>
<td>ART 116</td>
</tr>
<tr>
<td>Department Contact:</td>
<td>Website: <a href="http://www.sjsu.edu/art">www.sjsu.edu/art</a>   Email: <a href="mailto:art@sjsu.edu">art@sjsu.edu</a></td>
</tr>
</tbody>
</table>

Additional Contact Information

* E-mail is generally the best method of contact during non-office hours.
* Please allow 48-hours for an e-mail response.
* Emergency: 911 Campus Escort: 42222
* Individuals with disabilities may contact the Disability Resource Center (DRC), Administrative Building 110, 408/924-6000, for a variety of formats such as Braille, large print, sign interpreters, assistive listening devices, audio tape and accommodations for physical accessibility.

Course Format: Studio

Course Description

This course is designed for beginning students in ceramics. Through demonstrations, discussions, and lectures, you will be provided a general introduction to a wide range of ceramic techniques and concepts, including hand-building, introductory wheel-throwing, slip casting/press molding, low and high-fire surfaces and glazes, and firing procedures.

We will explore clay from a historical, conceptual, and aesthetic approach. Studio assignments will vary in length and involvement and will be followed by group critiques. Engaged participation in critiques is mandatory and essential for your progress. There will be an online element with journal entries, discussions, and a quiz on ceramics terminology.

Basic studio maintenance and cooperative kiln loading/unloading is considered part of the class. In addition to studio work, students might occasionally be asked to visit on-campus galleries.

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 (three hours per week is baseline, will vary week to week.)
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.

Required Materials

There is no textbook required for this course, but you are required to purchase your own tools and clay. Tool kits (needle tool, trimming tools, ribs, fettling knife, small sponge, cutting wire) are sold as a kit through the SJSU Ceramics Guild, the Student Union, or private ceramic supply retailer. Clay Planet is the closest: 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 an assortment of cheap brushes and a small container for water. Other tools may be helpful and can be picked up as assignments require.

Clay is available through the SJSU Ceramics Guild or at Clay Planet. Check with me before bringing in outside clay to make sure it is appropriate for our purposes.

You should also have a sketch book no smaller than 5"x7" with about 20 pages devoted to this class. You will also need to purchase a lock for your locker.

Total cost of these materials should not exceed $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
Gareth Scott
email: gareth.scott@sjsu.edu
phone: (408) 808-2094
Dr. Martin Luther King, Jr. Library
4th Floor Administration Offices

Department Advising
For information about majors and minors in Art & Art History, for a change of major/minor forms and a list of advisors: http://www.sjsu.edu/art/ or the Art & Art History department office in ART 116, 408-924-4320, art@sjsu.edu

Course Requirements and Assignments
Hand-building projects: 450 points
Wheel-throwing projects: 150 points
Online Assignments: 200 points
Participation: 200 points
Total possible points: 1000

Final Critique
Thursday, May 17, 9:45 AM – 12:00 PM

Grading Information
Grading in this course will be determined by a point system. There is a total of 1000 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
980-1000 = A+
940-970 = A
900-930 = A-
870-890 = B+
830-860 = B
800-820 = B-
770-790 = C+
730-760 = C
700-720 = C-
670-690 = D+
630-660 = D
600-620 = D-
590 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 can result in a loss of 20 points per day. You will have to work outside of class time to meet deadlines.
- 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.

Slab: 15%
Coil: 15%
Pinch: 15%
Throwing: 15%
Online assignments: 20%
Participation: 20%

Classroom Protocol

Online Assignments
The online assignments are meant to take the place of journal assignments. There will be 10 short discussions that will be worth 20 points each. They will have a due date that will be announced in class and on Canvas. It’s important to get these in on time as they will help guide some of our in class discussions.

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.

**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/

**Please note:** Except in cases of documented emergencies, incomplete grades are not given in this course.

“All students have the right, within a reasonable time, to know their academic scores, to review their grade-dependent work, and to be provided with explanations for the determination of their course grades.” See University Policy F13-1 at [http://www.sjsu.edu/senate/docs/F13-1.pdf](http://www.sjsu.edu/senate/docs/F13-1.pdf) for more details.

**Additional Note:**
This syllabus is subject to change, in the event of unforeseen circumstances, or in the case that changes will significantly enhance the quality of the course. Students will collectively have the opportunity to shape the ways in which the course unfolds.
<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Topics, Readings, Assignments, Deadlines</th>
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<tbody>
<tr>
<td>1</td>
<td>1/28</td>
<td>Course introduction and tour facility</td>
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<tr>
<td>1</td>
<td>1/30</td>
<td>Origins of Ceramics lecture. intro to Primitive Vessel project. Clay making exercise.</td>
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<tr>
<td>2</td>
<td>2/4</td>
<td>Coil technique demo, Begin project 1.</td>
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<td>2</td>
<td>2/6</td>
<td>Kiln tour and discussion. Continue project 1.</td>
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<tr>
<td>3</td>
<td>2/11</td>
<td>Finish Primitive Vessel. Slab throwing, rolling, and cutting demo. intro to Important Animal project</td>
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<tr>
<td>3</td>
<td>2/13</td>
<td>DUE: Primitive Vessel project (bone-dry stage); begin project 2</td>
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<tr>
<td>4</td>
<td>2/18</td>
<td>Slips, Underglaze, Low Fire Glaze demo. Continue project 2</td>
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<td>4</td>
<td>2/20</td>
<td>Smoke Fire Primitive Vessels. Continue project 2</td>
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<td>5</td>
<td>2/25</td>
<td>Group discussion; Continue project 2</td>
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<td>5</td>
<td>2/27</td>
<td>Finish project 2: critique Primitive Vessels</td>
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<td>6</td>
<td>3/4</td>
<td>Intro to Tea Bowl Project, Pinching and Carving demo. Begin project 3, underglaze project 2</td>
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<td>6</td>
<td>3/6</td>
<td>Glaze project 2, High fire glaze lecture, continue project 3</td>
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<td>7</td>
<td>3/11</td>
<td>Tea Ceremony discussion, Continue project 3</td>
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<td>7</td>
<td>3/13</td>
<td>Visiting artist</td>
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<tr>
<td>8</td>
<td>3/18</td>
<td>Mid-process discussion, Continue project 3</td>
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<td>8</td>
<td>3/20</td>
<td>Finish project 3, critique project 2</td>
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<tr>
<td>9</td>
<td>3/25</td>
<td>Wheel demo: throwing, intro to Thrown Together project, Begin project 4</td>
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<td>9</td>
<td>3/27</td>
<td>Wheel demo: trimming, Glaze project 3, “molds” demo</td>
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<td>10</td>
<td>4/1-3</td>
<td>Spring Break</td>
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<tr>
<td>11</td>
<td>4/8</td>
<td>Tea Ceremony and critique of project 3</td>
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<td>11</td>
<td>4/10</td>
<td>Wheel throwing day, Deconstructionist discussion</td>
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<td>12</td>
<td>4/15</td>
<td>Wheel throwing day, Conceptual Ceramics discussion</td>
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<td>12</td>
<td>4/17</td>
<td>Field Trip</td>
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<tr>
<td>13</td>
<td>4/22</td>
<td>Wheel throwing day, Contemporary Ceramics discussions group 1</td>
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<tr>
<td>13</td>
<td>4/24</td>
<td>Finish Project 4, Contemporary Ceramics discussions group 2</td>
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<tr>
<td>14</td>
<td>4/29</td>
<td>Final Project 4 - all work uncovered</td>
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<tr>
<td>14</td>
<td>5/1</td>
<td>Final day for greenware.</td>
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<tr>
<td>15</td>
<td>5/6</td>
<td>Glaze work day</td>
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<tr>
<td>15</td>
<td>5/8</td>
<td>FINAL Glaze Day</td>
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<tr>
<td>16</td>
<td>5/13</td>
<td>Studio Clean up Day</td>
</tr>
<tr>
<td>Final</td>
<td>5/17</td>
<td>Thursday, May 17, 9:45 AM – 12:00 PM</td>
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***IMPORTANT DATES***

- VISITING ARTISTS:
  Tuesday, Feb. 5: Patrick Kingshill
  Lecture at 3:15, demo afterwards, IS 165

  Wednesday, March 13: John Oles
  Demo: 12-2:30, 3-5:30, IS 124

- FINAL DAY OF WET CLAY: April 29
- FINAL DAY TO GLAZE BISQUE: May 8