

**San José State University  
Department of Art & Art History  
Art 134-01, Advanced Ceramics, Fall 2019**

<b>Instructor:</b>	Monica Van den Dool, Lecturer
<b>Office Location:</b>	IS 124
<b>Telephone:</b>	(408) 924-4683
<b>Email:</b>	<a href="mailto:Monica.vandendool@sjsu.edu">Monica.vandendool@sjsu.edu</a> (best contact)
<b>Office Hours:</b>	TH 10:15-11:45
<b>Class Days/Time:</b>	TTH 3-5:50
<b>Classroom:</b>	IS 124
<b>Prerequisites:</b>	Art 132, Art 133, or instructor consent
<b>Department Office:</b>	ART 116
<b>Department Contact:</b>	Website: <a href="http://www.sjsu.edu/art">www.sjsu.edu/art</a> Email: <a href="mailto:art@sjsu.edu">art@sjsu.edu</a>

### **MYSJSU Messaging**

Course materials such as syllabus, handouts, assignments, etc. as well as access to your grades, can be found on [Canvas Learning Management System course login website](http://sjsu.instructure.com) at <http://sjsu.instructure.com>. You are responsible for regularly checking with the messaging system through MySJSU at <http://my.sjsu> to learn of any updates.

### **Course Description**

Focus on personal stylistic development, individual critiques and portfolio preparation. Includes gallery and studio visits.

Through studio assignments, lectures, presentations, demonstrations and directed research and proposals, Art 134 is designed to increase the technical, critical, and conceptual skills necessary for developing an accomplished and individualized body of work in the field of ceramics. As advanced students, your work this semester will be primarily in the form of self-directed independent study, based on your own (instructor approved) proposals. Detailed guidelines will be provided to help you develop intentional, clear, and thoughtful proposals that will evolve into meaningful artist statements by the end of the semester. Constructive participation in critiques is mandatory, and essential for your progress in articulating the formal and conceptual intentions of your work. You will also be expected to be involved and participate in any new technical instruction, visiting artists lectures, gallery visits, and PowerPoint/lectures regularly scheduled for ART 133. These events are listed in the syllabus.

I expect all students to adopt a collaborative, engaged, and helpful attitude in the classroom. As students in the most advanced section of ceramics, I also expect a higher standard of mentorship towards other students in ceramics and a greater sense of responsibility and ownership of all studio areas. In general, you should expect this class to be both less structured and more challenging than either 132 or 133, and you should be comfortable with the fact that you are expected to be self-directed, self-motivated, and capable of solving technical and conceptual challenges with less direct supervision.

Students will be instructed in kiln-firing procedures and **will be expected to schedule and fire their own work**. This will require your advanced planning and collaboration. Basic studio maintenance and cooperative kiln loading/unloading is considered part of the class. Students might occasionally be required to visit on-campus galleries or attend relevant lectures. **3 units**.

**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 (six hours per week is baseline). **Regular attendance is crucial to your success in this class.**

### Course Learning Outcomes (CLO)

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

*CLO1 - conceptualize and complete a series of work demonstrating a synthesized approach to concept, material, process, and form*

*CLO2 - practice and refine relevant and appropriate fabrication techniques in ceramics*

*CLO3 - research, select, and apply appropriate surface treatments*

*CLO4 - safely use ceramics lab equipment and understand general lab policies*

*CLO5 - properly load and fire gas and/or electric kilns*

*CLO6 - apply a general knowledge of historical and contemporary ceramic art to class assignments*

*CLO7 - practice and develop critical skills (individual and group critiques, readings/written response, class discussions)*

### Recommended Reference Books for Purchase (all serious students in ceramics should own these!)

*Craft and Art of Clay* Peterson, Susan

*Mold Making and Slip Casting* Martin, Andrew

*The Ceramic Glaze Handbook* Burleson, Mark

**Websites of Interest:** [cfileonline.org](http://cfileonline.org) (you should subscribe to this!) For images- [artaxis.org](http://artaxis.org), [accessceramics.org](http://accessceramics.org), [ceramicsnow.org](http://ceramicsnow.org), [ayumihorie.com](http://ayumihorie.com) (primarily her links page). For criticism, technical information, current events, exhibition opportunities- [ceramicstoday.com](http://ceramicstoday.com), [lindaarbuckle.com](http://lindaarbuckle.com), [ceramicartsdaily.org](http://ceramicartsdaily.org), [juliagalloway.com](http://juliagalloway.com) (her field guide)

**Recommended Reading:** (available in the King library)

**Periodicals:** Ceramics Monthly, Ceramics: Art and Perception

#### Books:

*Contemporary Ceramics* Peterson, Susan

*Hands in Clay* Speight, Charlotte

*History of American Ceramics* Levin, Elaine  
*Postmodern Ceramics* Del Vecchio, Mark  
*Contemporary Ceramic Techniques* Conrad, John  
*The Potter's Dictionary* Hamer, Frank

### **Tools and Materials:**

Don't wear nice clothes to class (or bring an apron/work shirt), since you will be getting dirty. You'll need an assortment of tools (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 (easiest! \$15), some general art stores, or Clay Planet. (Clay Planet is a local supplier located in Santa Clara, clay-planet.com). A few additional tools (such as small inexpensive carving tools) would be very helpful, these can be found at Clay Planet or some general art supply stores. You will also need a spray bottle, a metal fork, and some paintbrushes of various sizes (watercolor brushes work best).

In addition, you will need to **immediately** provide a lock for your locker and plastic to wrap your wet work (dry cleaning plastic or lightweight garbage bags work well). Clay is available, as needed, through the Ceramics Guild for \$10 a bag, you will also have the opportunity to mix recycled clay this semester (at cost), or to mix your own clay bodies (you purchase materials at Clay Planet). Check with me if you're interested in bringing in any other type of clay, to ensure that it is compatible with our studio.

**Estimated cost of class: \$70.**

**Hazardous Materials (Hazmat):** Many materials used in this course require special handling. A Hazmat tutorial and training will be conducted by instructor/staff.

## **Course Requirements and Assignments (and percentage of grade)**

### **Studio Assignments (totals 80% of final grade)**

- 1. Independent Project 1 (30%):** For your first project, you will propose and execute a piece that pays explicit attention to the themes of concept, material, process, and form. (CLO 1-7) **Proposal Due: 8/29, Project Due: 10/22**
- 2. Surface Research (15%):** Identify and research techniques for a new fired surface of your choice, then conceptualize and fabricate sculptural object appropriate to technique. (CLO 1-7) **Proposal Due: 9/24, Project Due: 11/21**
- 3. Independent Project 2 (35%):** This final project will gather on the self-identified cumulative strengths of your previous efforts, resulting in one last distinct piece for the semester. (CLO 1-7) **Proposal Due: 10/24, Project Due: 12/11**

### **Other Requirements (totals 20% of final grade)**

**1. Kiln Operations (5%):** Students will identify a kiln/firing process of interest and execute that kiln firing from start to finish, including scheduling, coordination of other student work, loading, unloading, cleanup. Training and supervision will be provided. (CLO 5) **Proposal Due: 9/19, Project Due: 12/11**

**2. Written Assignment (5%):** reading – “The Real Work, Modern Magic and the Meaning of Life” by Adam Gopnik, and written response (CLO 7) **Due: 10/17**

**3. General class participation (10%):** Ongoing overall improvement and growth during the semester, basic studio maintenance and etiquette, preparedness for assignments, the quantity and quality of your effort during studio work time and outside of class, and your engaged and constructive participation in class critiques. Includes participation in all ceramics area studio cleanups. (CLO 1-7) **Due 5/21**

## Grading Policy

I expect a high degree of commitment to this class. Your persistence, imagination, and level of involvement in solving visual problems determine the quality of your work. Be sure to challenge yourself within the parameters of each assignment. The criteria I use in assigning grades for studio assignments are the quality and complexity of the ideas being explored (including preparation, research, and preliminary sketches) and your success in executing these ideas (problem solving, craftsmanship, attention to detail, presentation).

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.** Assignments late due to medical/personal reasons may be exempt from penalty pending appropriate medical documentation and/or permission of instructor.

Access to your grades throughout the semester will be made available through the SJSU Canvas system. 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):

97-100 = A+  
93-96 = A  
90-92 = 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

## 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. If you are ill or unable to attend more than one class, I expect you to contact me (e-mail preferable) as soon as possible. Do not schedule work time or other obligations during our class time.

**Clean up** begins 20 minutes before class ends. It is crucial that 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**. As needed, we will do group cleanups during class time. An additional and mandatory department wide cleanup will take place on the last day of class. All finished work must be promptly removed from classroom after critiques/end of semester.

**University Policies**

**Office of Graduate and Undergraduate Programs** maintains university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc.

You may find all syllabus related University Policies and resources information listed on GUP's Syllabus Information web page at <http://www.sjsu.edu/gup/syllabusinfo/>

**Department Advising**

For information about majors and minors in Art & Art History, for 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](mailto:art@sjsu.edu)

**Library Liaison**

**Gareth Scott**  
email: [gareth.scott@sjsu.edu](mailto:gareth.scott@sjsu.edu)  
phone: (408) 808-2094  
Dr. Martin Luther King, Jr. Library

**4th Floor Administration Offices**

**Art 134 Section1/Advanced Ceramics, Spring 2019, Course Schedule**

(subject to change with fair notice by announcement/email)

<b>Week</b>	<b>Date</b>	<b>Topics, Readings, Assignments, Deadlines</b>
1	8/22	<i>Introduction to class and 1<sup>st</sup> Assignment: Independent Project #1</i>
2	8/27	Work on proposals
2	8/29	<b>Proposals due for independent project #1</b> , start wet work
3	9/3	Individual meetings to review proposals, <i>Demonstration: mixing clay</i>
3	9/5	<i>Demonstration: colored slips</i>

4	9/10	<i>introduce Kiln Operations</i> project
4	9/12	PPT: contemporary ceramics
5	9/17	<i>Demo: kilns (studio rules and usage)</i> , <b>introduce assgt #2: Surface Research</b>
5	9/19	<b>proposals due for <i>Kiln Operations</i>, last day wet work on independent project #1</b>
6	9/24	<i>Demonstration: glazes and stains</i> , <b>proposals due for Surface Research assgt.</b>
6	9/26	Introduce written assignment (“The Real Work...”), wet work on surface research
7	10/1	Load bisque for independent project #1
7	10/3	<b>Lecture (4:45) visiting artist/alumnus Gustavo Martinez</b>
8	10/8	- <i>demonstration: slip casting and press molding</i> , <b>Tuesday night lecture series – Ann Weber: Art &amp; Life, 5-6pm</b>
8	10/10	Wet work surface research
9	10/15	<b>Tuesday night lecture series - Aebiteyefa Baralaye: Material Lives</b>
9	10/17	<b>Introduce assignment #3: 2<sup>nd</sup> Independent Project, Written Assignment Due</b>
10	10/22	<b>CRITIQUE: Independent Project #1</b>
10	10/24	<b>Last day wet work surface research, proposals due for 2<sup>nd</sup> Independent project (small group review)</b>
11	10/29	PPT: Site Specific (for 133 assignment)
11	10/31	Wet work
12	11/5	Bisque surface research
12	11/7	Wet work
13	11/12	Wet work
13	11/14	Wet work
14	11/19	Wet work
14	11/21	<b>CRITIQUE: Surface Research</b>
15	11/26	<b>Absolute last day wet work</b>
15	11/28	<b>Thanksgiving, no class</b>
16	12/3	Bisque firings
16	12/5	Last day of instruction, <b>MANDATORY ALL STUDIO CLEANUP</b> , figure out any glaze firings
Final Exam	12/11 2:45-5	Potluck, <b>FINAL CRITIQUE: 2<sup>ND</sup> Independent Project</b>