

**San José State University
Department of Art and Art History**

**ART 46: Intro to Ceramics, Section 01
FALL 2020**

Course and Contact Information

Instructor:	Adam Shiverdecker
Office Location:	Industrial Studies 124C
Telephone:	(408) 924-4320
Email:	adam.shiverdecker@sjsu.edu
Office Hours:	MW, 11:00 am – 12:00 pm by appointment
Class Days/Time:	MW, 12:00 pm – 2:50 pm
Classroom:	IS 165
Prerequisites:	None

Additional Contact Information

* E-mail is generally the best method of contact during non-office hours.

* Please allow up to 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.

MYSJSU Messaging

Announcements and all 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 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

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.

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 studio practice in various handbuilding techniques, introductory wheel throwing, low and high-fire surfaces and glazes, and firing procedures. Relevant videos and "slide" presentations linked to assignments in Canvas will provide an overview of both historical and contemporary ceramics. 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. This semester, those critiques will take place through Canvas, with required peer feedback as well as both group and one-on-one Zoom sessions. I expect all students to challenge themselves within the

parameters of each assignment, as well as to adopt a collaborative, engaged, and helpful attitude in the classroom. There will be one quiz to test your knowledge of basic concepts and ceramics terminology. Basic studio maintenance and cooperative kiln loading/unloading is considered part of the class.

Other Requirements: Ceramics is a medium that demands sustained attention outside of “regular” class hours, so expect to spend significant additional time outside of class working on your projects (3 hours per week is baseline, this will vary from week to week). **Regular “attendance” is crucial to your success in this class.**

Coronavirus Course Adaptations

The university has allowed those areas within the Art Department that require specialized equipment and materials (in ceramics that means kilns, studio equipment, glazes, etc..) to offer limited in-class instruction to our students. In order to maintain this privilege and personal and community safety, it is crucial that all students on campus strictly observe all safety protocols. This semester, in order to provide maximum flexibility for students, you will also have the opportunity to do your studio work either partially or completely from home. All assignments, evaluative processes, and technical demonstrations will be posted on Canvas to facilitate this option. It is my expectation that even those students who are working primarily from home will transport their work back and forth from the studio (contactless drop-off and pickup will be available) in order to get work fired, glazed, and finished, as well as to pick up tools and/or materials.

Coronavirus Safety Protocols:

To allow for appropriate social distancing at our current enrollment within the facility, **we will split the class alphabetically into two groups (A and B) who will be able to use the studios on alternate days** to receive in-person instruction and use the facilities. This policy is subject to change as conditions, university policy, and in-person attendance change throughout the semester. There will be no access to the studio outside of these faculty supervised class times/days.

All students on campus must wear face masks that completely cover the nose and mouth. Students who are not compliant with PPE expectations will be asked to leave campus.

You must maintain at least 6-foot distances from other students and the instructor at all times. Refrain from coming to campus if you feel sick or have a fever.

Spaces will be cleaned between each use. Students will be issued their own personal cleaning sponge and should use this for cleaning their workspace. Students will be provided disinfectant and wipes to clean their own immediate areas and equipment. Indoor spaces will be maximally ventilated, opening all windows/outside doors when possible. Outdoor workspace in the ceramics courtyard will also be available.

Equipment and tools may not be shared before being sanitized. Additional minimum 60% ethyl alcohol-based or 70% isopropyl-alcohol based hand sanitizer will be available for use.

Course Learning Outcomes (CLO)

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

CLO1 - Practice handbuilding and wheel throwing ceramic fabrication processes to complete a variety of 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)

Websites of Interest: cfileonline.org (you should subscribe to this!) For images- artaxis.org, accessceramics.org, ceramicsnow.org, ayumiehorie.com (primarily her links page). For criticism, technical information, current events, exhibition opportunities- criticalceramics.org and criticalceramics.org/oldsite, ceramicstoday.com, lindaarbuckle.com, ceramicartsdaily.org

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 metal fork and some paintbrushes of various sizes (watercolor brushes work best). A spray bottle is very useful but optional.

In addition, if you plan on working from our studio this semester, you will need to **immediately provide a lock for your provided 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 should start the semester with two bags. Check with me if you're interested in bringing in any other type of clay, to ensure that it is compatible with our studio. **So, unless you have outside supplies, most of you should bring in a total of \$35 to your first designated class day (Group A on Tuesday 8/25, Group B on Thursday 8/27). Bring cash (EXACT CHANGE ONLY), or checks (\$15 for tool kit, \$20 for two bags of clay).**

If you plan on working from home, I would still suggest purchasing materials through us on your first designated class day and time. If that's not feasible, purchase your clay directly through Clay Planet (info above). The clay we use in this class is called "Orion Stout", and you could also purchase their "Kemper Pottery Tool Kit". (You can also purchase similar tool kits on Amazon or most art supply stores, the 8 or 9 piece Kemper kit is best quality).

Estimated cost: \$75

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

Course Requirements and Assignments (and percentage of grade)

Studio assignments (totals 90% of grade):

1. **"Pre-Columbian Ceramics" (15%):** Students will create small sculptures utilizing Pre-Columbian techniques, forms, and aesthetics. (CLO 1-6) **Due:** See schedule
2. **"Japanese Tea Bowls" (15%):** Construct a set of three functional tea bowls using traditional Japanese forming techniques. High Fire Glazes. (CLO 1-6) **Due:** See schedule
3. **"Rhyton" (30%):** Construct an animal-shaped drinking vessel in the Rhyton format, using the coil and pinch construction methods. Emphasis on realistic, accurate sculpture of an animal. Introduction of underglaze. (CLO 1-6) **Due:** See schedule

4. **“Slab/Abstraction” (15%)**: Explore experimental handbuilding process, slab construction, and the formal possibilities of abstraction to create three small abstract sculptures. Emphasis on presentation. Introduction of low fire studio glazes. (CLO 1-6) **Due**: See schedule

Pick ONE option for assignment 5

5A. **“Wheel Throwing” (15%)** Students will explore basic wheel-thrown forms, including cups, mugs and bowls. **Due**: See schedule

5B. **“Sgraffito Cup” (15%)**: Using soft slab construction and sgraffito surface techniques, you will commemorate an aspect of your Coronavirus experience and explore the relationship between form and illustrative surfaces. (CLO 1-6) **Due**: See schedule

Quiz (5%): basic ceramic vocabulary (CLO 3) **Due**: See schedule

Class participation (5%): 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. (CLO 1-6) **Due**: See schedule

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 until the last instructional day 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. **Please note**: Except in cases of documented emergencies, incomplete grades are not given in this course.

Success in this course is based on the expectation that students will spend, for each unit of credit, a minimum of 45 hours over the length of the course (normally three hours per unit per week) for instruction, preparation/studying, or course related activities, including but not limited to internships, labs, and clinical practice. Other course structures will have equivalent workload expectations as described in the syllabus.

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

As a courtesy to all, **use of cell phones or any other electronic media is generally prohibited** during class meeting times. You have considerable flexibility this semester on either working from home or in the studio, but when you are in the studio I expect you to be prepared and focused on your work. Strict adherence to outlined safety protocols is absolutely required, if you fail to meet these requirements you will be asked to leave the studio and campus.

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 and the specialized cleaning supplies provided this semester**. When needed, we will do additional collective cleanups during class time to maintain a safe and workable studio space. All finished and graded work must be removed from the studio promptly. An additional and mandatory department wide cleanup will take place at the end of the semester.

Everyone has the responsibility for cleaning up their workspace and putting away or removing their work at the end of each day.

Studio Hours

Due to the current situation, students are only allowed in the facility while an instructor is present. Because of this policy, and to allow for students in the other courses space to work, you will be allowed to use the facility on Mondays and Wednesdays, 12:00 pm – 6:00 pm. Tuesdays and Thursdays are for students in the other sections. There may be an occasional Open Studio on Fridays (TBD).

Demonstrations

Demonstrations and presentations will occur at the beginning of class. Due to the nature of the material and flow of the class, most demonstrations cannot be repeated; rather, some demonstrations will be recorded and uploaded to Canvas.

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. Because 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.

University Policies

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.

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/>

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> for more details.

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

Library Liaison

Gareth Scott

email: gareth.scott@sjsu.edu

phone: [\(408\) 808-2094](tel:(408)808-2094)

Dr. Martin Luther King, Jr. Library, 4th Floor Administration Offices

Art 46, Intro to Ceramics, Fall 2020, Course Schedule

****Schedule is subject to change. You will be notified by email and/or Canvas in advance.*

Course Schedule

Week / Meetings	Date	Topics, Readings, Assignments, Deadlines (If appropriate, add extra column(s) to meet your needs.)
1	8/19	Online introduction to syllabus, studio, guidelines and safety procedures
2	A: 8/24 B: 8/26	In class meetings (optional and ongoing) begin: Group A on Mondays, Group B on Wednesdays Intro Assignment #1: Pre-Columbian Ceramics – Demo Pinch Process
3	A: 8/31 B: 9/2	Wet work, Pre-Columbian Ceramics

4	B: 9/9 A: 9/14	Pre-Columbian Sculptures DUE as finished greenware at beginning of class. Intro Assignment #2: Japanese tea bowl -Demo Traditional Techniques
5	B: 9/16 A: 9/21	Wet work, Japanese tea bowls <i>Demo – Surfaces for Pre-Columbian</i> <i>Demo – Wheel Throwing</i>
6	B: 9/23 A: 9/28	Japanese Tea Bowls DUE as finished greenware at beginning of class. Bisque firing, Pre-Columbian Ceramics Intro Assignment #3: Rhyton- Demo coil construction
7	B: 9/30 A: 10/5	Wet work, Rhyton – Form, Structure Critique: Pre-Columbian Ceramics (3 images of work posted on Canvas) Bisque firing, Japanese tea bowls
8	B: 10/7 A: 10/12	Wet work Rhyton – Details, Surface, Texture <i>Demo – High fire glazing for Japanese tea bowls</i> Intro: ceramics vocabulary terms for quiz
9	B: 10/14 A: 10/19	Last class day for wet work on Rhyton Critique: Japanese tea bowls (3 images of work posted on Canvas)
10	B: 10/21 A: 10/26	Bisque firing, Rhyton <i>Demo- underglaze</i> . Underglaze bisqued Rhyton. Quiz: vocabulary terms
11	B: 10/28 A: 11/2	Underglaze bisque Rhytons, Intro Assignment #4: Small Abstractions <i>Demo- Experimental Processes and working small</i>
12	B: 11/4 A: 11/9	Abstract DUE at greenware by end of week. <i>Demos- Wheel-throwing and slab construction/sgraffito cups</i> Intro Assignment #5: Wheel throwing option or sgraffito cup option
13	A: 11/16 B: 11/18	Wet work- wheel throwing or sgraffito cup. <i>Demo – Low fire glazes, glaze small abstractions</i>
14	A&B: 11/23	Last day for wet clay
15	A: 11/30 B: 12/2	Critique: Small Abstractions (6 images of work posted on Canvas)
16	A&B 12/7	Clean-Up Day, Final Glaze Day.
Final Critique	12/9 9:45 am - 12:00 pm	Critique: Rhytons and Wheel Throwing or Sgraffito (3 images of each piece posted on Canvas)