

San José State University
Department of Art & Art History
Art 133-01, Ceramic Sculpture, Fall 2020

Instructor:	Monica Van den Dool, Lecturer
Office Location:	IS 124C
Telephone:	Email preferred
Email:	Monica.vandendool@sjsu.edu (best contact)
Office Hours:	Monday 11:00-12:00 (Zoom only)
Class Days/Time:	TTH 3-5:50
Classroom:	IS 124
Prerequisites:	Art 13, 46, or instructor consent
Department Office:	ART 116
Department Contact:	Website: www.sjsu.edu/art Email: art@sjsu.edu

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 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 handbuilding and nontraditional techniques in clay and related media. Includes gallery and studio visits.

Through studio assignments, lectures, demonstrations, and discussion, this course is designed to increase both the technical and conceptual skills necessary for developing your own personal aesthetic and body of work in the field of ceramic sculpture. Studio assignments vary thematically and are structured openly enough to allow you to pursue and challenge your own individual interests and directions, while providing clear parameters for

focused inquiry into various aspects of ceramic sculpture. Relevant videos and “slide” presentations linked to assignments in Canvas will provide an overview of both historical and contemporary ceramics. Because of the unique nature of this semester, assignments will tend to be smaller, faster, and less technical than in an average 133 class, allowing for maximum flexibility.

Because of the wide range of student experience in the class, I expect some students to work on a more independent and self-directed level, while other students need to be assertive in seeking my assistance with technical problems and discussions of works in progress. I expect all students to adopt a collaborative, engaged, and helpful attitude in the classroom.

Studio assignments will vary in length and involvement and will be followed by group critiques. Active participation in critiques is mandatory and essential for your progress. This semester, in order to preserve time in the classroom and social distancing guidelines, those critiques will take place through Canvas, with required peer feedback as well as group and/or one-on-one Zoom sessions. Students will be instructed in kiln-firing procedures and will learn to schedule and complete their own firings. Basic studio maintenance and cooperative kiln loading/unloading is considered part of the class. In addition to your studio work, I will require written proposals with a research component for some studio assignments. **3 units.**

Other Requirements: Ceramics is a medium that requires sustained attention outside of “regular” class hours, so expect to spend significant additional time outside of class working on your projects (3-6 hours per week is baseline). **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 and to maximize your time in the classroom. 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 according to described deadlines, as well as to pick up tools and/or materials.

Coronavirus Safety Protocols:

At our current level of enrollment, our primary classroom (124) allows for appropriate social distancing within the classroom, so students will be allowed to attend class as normally scheduled if they are comfortable doing so. Should enrollment increase beyond the allowable limit in Rm. 124, 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 and department policies, and in-person attendance change throughout the semester.** At present, there will be no access to the studio outside of these faculty supervised class times/days (see more details under “studio hours”).

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. If anticipated equipment arrives, 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 - conceptualize and complete sculptures that demonstrate mastery of various fabrication/handbuilding techniques

CLO2 – successfully research and respond to non-traditional approaches to clay

CLO3 – properly schedule, load, fire, and complete gas/electric kiln firings

CLO4 – demonstrate an understanding of the physical characteristics and potentials of clay/ceramics

CLO5 - research, select, and apply appropriate surface treatments

CLO6 – safely use ceramics lab equipment and observe general lab policies

CLO7 – apply a general knowledge of historical and contemporary ceramic art to class assignments (studio and written)

CLO8 – practice and develop critical skills (critiques, 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 (you should subscribe to this!) For images- artaxis.org, accessceramics.org, ceramicsnow.org, ayumihorie.com (primarily her links page). For criticism, technical information, current events, exhibition opportunities- ceramicstoday.com, lindaarbuckle.com, ceramicartsdaily.org, juliagalloway.com (her field guide)

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.

In addition, if you plan on working from our studio this semester, 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.

Unless you have immediate plans for a different clay body, you should bring in funds to purchase clay on the first day of class (preferably 2 bags) and \$15 for a tool kit if you need it. Bring cash (EXACT CHANGE ONLY), or check made out to SJSU Ceramics Guild.

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 most frequently 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 of class: \$75.

Hazardous Materials (HAZMAT): Many materials for use 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 90% of final grade)

- 1. 2 Sculptures in 2 Weeks (15%):** Quick conceptualization and production of 2 sculptures in 2 weeks, responding to and integrating 2 mixed media objects/themes of my choice. (CLO 1-8) **Due: 10/13**
- 2. Art Historical Connections (20%):** With a historical example of ceramic art as a starting point, create a modified object to reflect and connect to your contemporary life. (CLO 1-8) **Due: 11/10**
- 3. Landscapes: Real and Imagined (20%):** Working in solid clay, create three small landscapes reflective of your experience with the coronavirus. (CLO 1-8) **Due: 11/19**

4. Figure Fragments (20%): Combine realistically modeled fragment of the figure or body part with additional element(s) to create a new symbolic, narrative, metaphorical, or purely formal relationship. (CLO 1-8) **Due: 12/11**

5. Lucky Charms (15%): Create collaborative luck for you and your classmates, using a bisque mold to create multiple versions of small sculptural charms of a personal symbol. Charms will be exchanged between classmates on day of final. (CLO 1-8) **Due: 12/11**

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 1-8)

Grading Policy

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

Access to your grades throughout the semester will be 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.

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 potentially be allowed to use the facility on Tuesdays and Thursdays, 12:00 pm – 6:00 pm. These extra hours have not yet been approved by the department, so are TBD. Mondays and Wednesdays are reserved for students in the other sections. There may be an occasional Open Studio on Fridays (also TBD).

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 any specialized cleaning supplies provided this semester**. As needed, we will do additional group cleanups during class time to maintain a safe and workable studio space. An additional and mandatory department wide cleanup will take place on the last day of class. All graded work must be promptly removed from studio 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

Library Liaison

Gareth Scott

email: gareth.scott@sjsu.edu

phone: (408) 808-2094

Dr. Martin Luther King, Jr. Library

4th Floor Administration Offices

Art 133-Ceramic Sculpture, Fall 2020, Course Schedule

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

Course Schedule

Week	Date	Topics, Readings, Assignments, Deadlines
1	8/20	Online Introduction to class: syllabus, safety, logistics Intro 1st Assignment: 2 Sculptures in 2 Weeks
2	8/25	1 st in person class meeting: sell tools and clay as necessary Begin wet work on 1 st week sculpture
2	8/27	wet work on 1 st week sculpture
3	9/1	Wet work 1st week sculpture
3	9/3	Last class day wet work 1 st week sculpture, into 2nd week theme
4	9/8	Wet work 3 rd week sculpture, Intro 2nd Assignment: Art Historical Connections
4	9/10	Last class day wet work 3 rd sculpture
5	9/15	Last day wet work for both sculptures from “2 Sculptures in 2 Weeks”, demo: colored slips Proposals due on Canvas for 2 nd assignment w/ peer review
5	9/17	Last day to apply colored slips, 1 st assignment on greenware shelf Begin wet work on art historical connections
6	9/22	<i>demo: kilns (studio rules and usage)</i> , wet work art historical connections
6	9/24	Wet work art historical connections, bisque assignment #1
7	9/29	Wet work art historical connections, surfaces assignment #1
7	10/1	Wet work art historical connections, surfaces assignment #1, <i>demo: documenting your work</i>
8	10/6	Wet work art historical connections, Intro 3rd assignments: Landscapes
8	10/8	Last day wet work art historical connections, last glaze firing for surfaces assignment #1
9	10/13	art historical connections on greenware shelves, CRITIQUE: ASSIGNMENT #1 (images posted on Canvas, peer feedback)
9	10/15	Wet work landscapes, <i>demo: working solid (pros and cons)</i>
10	10/20	Wet work landscapes, bisque art historical connections
10	10/22	Wet work landscapes, bisque art historical connections, Intro 4th Assignment: Figure Fragments
11	10/27	Wet work landscapes
11	10/29	Last class day wet work on 3rd assignment: Landscapes , surfaces art historical connections, proposals due for 4th assignment: figure fragment on Canvas with peer feedback
12	11/3	Surfaces, art historical connections, wet work on figure fragments
12	11/5	Last day for Surfaces art historical connections, bisque landscapes, wet work on figure fragments

Week	Date	Topics, Readings, Assignments, Deadlines
13	11/10	CRITIQUE: ASSIGNMENT #2 (images posted on Canvas, peer feedback), wet work on figure fragments
13	11/12	Wet work on figure fragments, Intro 5th Assignment: Lucky Charms , <i>demo: bisque molds</i>
14	11/17	last day wet work on figure fragments
14	11/19	Wet work Lucky Charms, CRITIQUE: ASSIGNMENT #3 (images posted on Canvas, peer feedback)
15	11/24	Bisque figure fragments, wet work Lucky Charms
15	11/26	Thanksgiving, no class
16	12/1	Bisque Lucky Charms
16	12/3	Last day of instruction, stains/final firings for Lucky Charms and figure fragments
Final Exam	Friday 12/11 2:45-5:00	CRITIQUES: ASSIGNMENT #4 (images posted on Canvas, peer feedback) Class cleanup and lucky charm exchange...