

**LAKE SUPERIOR COLLEGE
COURSE SYLLABUS
Fall Semester 2006**

Course No.:	ART 1138-01	Instructor: Dorian Beaulieu
Course Title:	Ceramics I	Office Ph: 725-7715
Credits/Clock Hours:	3/5	Studio: 733-5972
Prerequisites:	None	Office: A 2200
Books Required:	None	Home: 724-3059
Class Hours:	Monday & Wednesday 9:00– 11:20 a.m. Room: Fine Arts Building A1103 Holidays & no classes: Monday, September 4 th .	E-mail: d.beaulieu@lsc.edu
Office Hours:	Monday & Wednesday 11:30 a.m. – 12:30 p.m. Tuesday & Thursday 2:00 – 3:00 p.m. In Office Room: Fine Arts Building A2200 or A1103	
Course Description:	Working with ceramic techniques emphasizing slab, pinch, coil and wheel methods of clay construction.	

Course Outcomes:

Students will be able to:

COURSE OUTCOMES	ASSESSMENT METHODS
1. Demonstrate an understanding of the plastic, organic and structural qualities of clay and allow it to be an influential partner in the creation process.	Evaluation of completed work
2. Understand the unique characteristics of the raw ware, green ware, bisque ware and glaze ware stages demonstrating the ability to anticipate design transformations from stage to stage.	Evaluation of completed work
3. Demonstrate ability to produce ceramic forms with a particular composition, subject matter, expressive character or expressive content.	Evaluation of completed work
4. Demonstrate knowledge and application of ceramic media, tools, techniques and forming processes.	Evaluation of completed work
5. Demonstrate ability to know, understand and apply specific criteria for making aesthetic judgments in a critique setting.	Evaluation of verbal presentation
6. Demonstrate an understanding of clay types, design techniques, clay construction methods and common ceramic processes.	Evaluation of completed work

Use of Media and Resources:

Videos.
Slides.

Recommended Supplies:

Pottery tool kit and clean-up tool (available in book store)
Comb
Brushes
Work Clothing

Course Goals:

1. Demonstrate an understanding of the plastic, organic and structural qualities of clay and allow it to be an influential partner in the creation process.
2. Understand the unique characteristics of the raw ware, green ware, bisque ware and glaze ware stages demonstrating the ability to anticipate design transformations from stage to stage.
3. Recognize how the creative process develops personal well-ness by reinforcing an individual's self-concept, self-esteem, self-awareness, awareness of others, confidence, motivation, inner satisfaction, positive productivity and problem-solving abilities.
4. Demonstrate an artistic mentality by striving for good craftsmanship, exerting diligence through practice, using aesthetic principals, and by being willing to explore, experiment and be imaginative.
5. Recognize that art is a visual form of communication which employs symbolic language systems that have cross-cultural meaning.
6. Demonstrate ability to perceive and respond to aspects of ceramic art by recognizing and describing its' subject matter elements.
7. Demonstrate ability to go beyond recognition of subject matter to the perception and description of formal qualities and expressive content.
8. Demonstrate ability to value ceramic art as an important realm of human experience by being effectively oriented to it and participating in activities related to it.
9. Demonstrate ability to express reasonably sophisticated conceptions about and positive attitudes towards important ceramicists and ceramic work.
10. Demonstrate open-mindedness toward different forms and styles of ceramics.
11. Demonstrate open-mindedness toward artistic experimentation.
12. Demonstrate ability to produce original and imaginative ceramic art.
13. Demonstrate ability to express visual ideas fluently.
14. Demonstrate ability to produce ceramic forms with a particular composition, subject matter, expressive character or expressive content.

15. Demonstrate ability to produce ceramic works that contain various visual conceptions.
16. Demonstrate knowledge and application of ceramic media, tools, techniques and forming processes.
17. Demonstrate knowledge about the ceramic arts by recognizing major figures and works in the history of ceramics and understanding their significance.
18. Demonstrate ability to recognize styles of ceramic work, understand the concept of style and analyze works on the basis of style.
19. Demonstrate ability to distinguish between factors of a ceramic work that relate principally to the personal style of the artist and factors that relate to the stylistic period or entire age.
20. Demonstrate ability to know and recognize the relationships that exist between ceramics, other art media and disciplines in the humanities during a given time period.
21. Demonstrate ability to make and justify judgments about the aesthetic merit and quality of ceramic work.
22. Demonstrate ability to know, understand and apply specific criteria for making aesthetic judgments in a critique setting.
23. Demonstrate value for human expression and how it enriches cultural awareness, develops human diversity, expands intellectual ability, reinforces an appreciation for the aesthetic and enhances understanding of self and others.

Evaluative Techniques:

In grading your work and performance, I will be weighing your:

- A. Diligence in developing aesthetic problem solving skills.
- B. Efforts made in exploring new ideas and concepts.
- C. Efforts made to enhance personal expression.
- D. Openness to experimentation with a willingness to make changes.
- E. Attentiveness to and application of course content.
- F. Level of technical achievement and ability.
- G. Degree of personal creative and aesthetic development.
- H. Care and thoughtfulness taken in craftsmanship.
- I. Ability to focus on and complete each stage in the process of achieving project synthesis.
- J. Ability to articulate works successful or unsuccessful aspects and provide ideas for possible solutions.
- K. Ability to decipher and discuss the use of formal elements by critically evaluating their visual effectiveness.
- L. Ability to verbally express personal opinions, feelings and objectives during critiques.

Course Content:

1. Ceramic decorative methods.
2. Clay construction methods.
3. Understanding of the raw ware, green ware, bisque ware and glaze ware stages.

Student Responsibilities:

1. Students are expected to have regular attendance.
2. Students are expected to participate in group critiques, class discussions, group projects and field trips.
3. Students are expected to complete all assignments and studies and hand them in on the assigned due date.
4. Students are expected to participate in all facets of the student art exhibit.
5. Students are expected to exercise care and craftsmanship with their ceramic projects.
6. Students are expected to clean their work area and return all materials and tools to their proper location.
7. Students are expected to observe, anticipate and adhere to all dates and deadlines regarding final day to work with raw clay, final day to glaze and final exam times where all completed assignments need to be grouped for grading.
8. Students are expected to follow studio policies to ensure a positive and functional working environment.
9. Students are expected to spend additional out of class work and study time. A minimum of 4 clock hours a week .
10. Students are expected to remove all their personal property from the studio by the end of the semester.
11. Students may be required to participate in college-wide assessment activities as part of this course. Such activities may include course or instructor evaluations, testing or special assignments.
12. Charges of academic misconduct will be brought to the attention of the student and disciplinary actions will be taken. See the Lake Superior College Student Code of Conduct, Policy III.6, Part 8 for further details.
13. Individuals who have a disability, either permanent or temporary, which might affect their ability to perform in this class are encouraged to inform the instructor and the College Disabilities Coordinator, 733-7650, E2114, at the start of the semester.

Lake Superior College Non –attendance Policy:

Students are expected to attend classes regularly and are advised to officially withdraw from courses if they should stop attending. The college's Non-attendance Policy requires instructors to report students who are not attending class(es), resulting in the automatic issuing of an "FN" (failure for non-attendance) grade and re-evaluation and possible repayment of financial aid. Please refer to the LSC Policy 3.17.4 for additional information at: <http://www.lsc.mnscu.edu/policy/nonattend.htm>

Failure to sign the attendance list for a given class period is counted as non-attendance. Absences due to emergencies and health issues require a student to notify the instructor for each class missed.

Course Requirements:

1. Regular participation is required and will be used to determine grades.
2. Completion of all assignments: The weight or value of effort used to complete an assignment can be measured in terms of time spent to complete an assignment. Generally speaking 1 hour of effort on an assignment will be equal to 2 points. The total number of possible points in the course is 100 which equals 50 hours of course related work. It is recognized that this will not be a standard for every person as some accomplish more in less time.
 - I. Design Experiments (10 points).
 - A. Slab constructed form using mishima and sgraffito techniques.
 - B. Slab constructed form using texture, dry brush, and staining techniques.
 - C. Slab constructed form using wax, tape and paper resist techniques.
 - II. Clay Construction Methods: Each construction method should involve the same amount of effort used to produce the 3 design experiments.
 - A. Slab Technique (10 points).
 - B. Coil Technique (10 points).
 - C. Pinch Technique (10 points).
 - D. Combination Technique. Use two or three different techniques to create a completed form (10 points).
 - E. Sculpture Technique. Use construction methods to create a clay sculpture (10 points).

AND/OR

- F. 6 Wheel thrown forms can be used in substitute for one construction method. This substitution can be used for all five of the above construction methods. See instructor to make arrangements.
- G. At least one clay construction technique 12" or more in height (2.5 points).
- III. Common ceramic processes and techniques: (12.5 points)
Create one ceramic form using each process. Construction method used is student choice (Slab, Coil, Pinch, Combination, Sculpture or Wheel).
 - A. Raku process (2.5 points).
 - B. Marble process (2.5 points).
 - C. Stoneware process (2.5 points).
 - D. Decorating ceramics with synthetic compounds using slab method (5 points).
- IV. Participation in group critiques: (10 points)
Critiques are designed to critically analyze the visual elements of a work of art. It is extremely helpful in clarifying personal creative objectives, understanding that possible visual alternatives exist, creating new ideas for future works and developing the ability to decipher and explain a work's merits and demerits. Missed critiques can be replaced by completing an additional written critique assignment as defined on the last page of the syllabus.

- V. Participation in and completion of all other course related activities:
 - A. Written report on ceramic artist (use Ceramics Monthly magazine from library). Assignment defined on last page of syllabus (5 points).
 - B. Exhibit participation (10 points).
 - C. Ceramic stamp making.
 - D. Mixing ceramic compounds.
 - E. Field trips.

Grading:

Course letter grades:

Course grades are determined by averaging according to the following grade distribution.

Design Studies	10 Points	<u>Grade calculation</u>
Clay Construction Methods	50 Points	90-100 Points = A
Common Techniques	12.5 Points	80-89 Points = B
Critiques	10 Points	70-79 Points = C
Exhibit Participation	10 Points	60-69 Points = D
Written Report	5 Points	0-59 Points = F
12" Ceramic Form	2.5 Points	

Dates and Deadlines:

Last day to work with raw clay: Wednesday, November 22, 2006.

Last day to glaze work: Saturday, December 9, 2006.

Written report due: Wednesday, October 18, 2006.

Student art exhibit: Monday, December 11 to Wednesday, December 13, 2006.

Studio clean-up day: 10 a.m. – 3p.m. Saturday, December 23, 2006.

Critiques: Wednesday, September 20, 2006.

Wednesday, October 18, 2006.

Wednesday, November 15, 2006.

Wednesday, December 6, 2006.

Field Trips, Workshops and Special events:

T.B.A.

FINAL GRADING ON ASSIGNED WORK: Wednesday, December 20, 2006.

*All ceramic work must be grouped together with a completed exhibit participation form by 9:00 a.m. Grading will be complete at 11:20 a.m. Please remove all your work and personal belongings from the ceramics studio by Friday, December 22, 2006. Work and belongings left after December 22 will be discarded.

CERAMIC TERMS

STAGES OF CLAY

SLIP:

Clay that is liquid in consistency. Is commonly used to help make attachments and strengthen joints. Colored slips are used to decorate unfired clay.

PLASTIC CLAY:

Workable clay from a bag or barrel used to create a new ceramic form. It is pliable and can be molded into just about any shape imaginable. Almost all creative ceramic form is initiated with plastic clay. Plasticity refers to the level of elasticity and flexibility clay has. The greater plasticity clay has the more elastic and workable it is.

RAW WARE:

A clay vessel that has just been constructed. The form is soft and weak and can easily be altered. Colored slips and texture can be applied.

LEATHER HARD:

Is when a clay piece has been allowed to dry for a period of time to achieve strength. The vessel still contains moisture but is strong enough to handle without deforming it. Most attachments like handles, spouts and surface alterations are performed. Colored slips and texture can be applied.

GREEN WARE:

A clay vessel that has dried completely. The clay form is extremely fragile and should be handled with great care until fired. Slips are often applied using brushing, sgraffito, mishima and wax resist techniques. When decoration is complete a green ware piece is ready to be fired for the first time. Bisque ware is the result of this firing.

BISQUE WARE:

A clay piece that has been fired once. Bisque ware is significantly harder than green ware. The staining method using ceramic stains, diluted colored slips or commercial under glazes can be applied. Clear and colored glazes are applied then glaze fired to achieve a completed ceramic form.

GLAZE WARE :

Bisque ware coated with fresh glaze ready for the final glaze firing.

DESIGN EXPERIMENT DECORATIVE TECHNIQUES

DESIGN EXPERIMENT 1

TEXTURE:

Texture is best produced during the raw ware, leather hard and green ware stages. The variety of potential textures that can be created is endless.

DRY BRUSHING:

Absorb a small amount of slip or under glaze in a 1" wide brush so brush is damp and not wet or dripping. Lightly brush over the textured surface of a green ware piece coloring the raised areas and leaving the lower incised areas uncolored.

STAINING:

The staining technique is used to accentuate the textured detail on a form. It involves brushing one layer of slip or under glaze in the textured detail on a bisque fired piece. The excess surface color is wiped away with a damp sponge. The remaining color is left in the cracks and crevasses to create greater contrast.

DESIGN EXPERIMENT 2

MISHIMA:

Design technique usually used to create linear surface patterns. Process involves first incising or scratching linear designs into a green ware surface. A colored slip or under glaze that contrasts with the color of the clay is applied liberally in the incised lines and allowed to dry. Excess surface color is then removed by scraping a metal potter's rib over the design area. The flat edge of the rib removes surface color not located on the pattern area. This brings clarity to the design.

SGRAFFITO:

Similar to mishima, sgraffito creates a linear design but uses an opposite approach. Three coats of a slip or under glaze that contrasts with the color of the clay is applied to the entire design area and allowed to dry. Then by using a clean up tool or sharp pointed knife a line is incised through the colored surface revealing the color of the clay and creating a linear pattern.

DESIGN EXPERIMENT 3

WAX RESIST:

Wax resist is a masking technique used to protect surface areas from absorbing other liquid compounds. Two common techniques that are used:

Technique 1.

Step 1. Using synthetic wax, brush a pattern or design on a piece of green ware.

Step 2. When the wax is dry take a dark colored slip or under glaze (which is milk consistency) and brush it over the design area. The slip or under glaze will stick to non waxed areas accentuating the design. Any slip or under glaze beading on the wax can be removed by dabbing a damp sponge on the beaded areas.

Technique 2.

Step 1. Start by covering the design area with three solid coats of slip or under glaze. When dry apply a wax design over the surface.

Step 2. When the wax is dry take a damp sponge and wipe over the surface removing the exposed unwaxed color. The sponge should be rinsed and cleaned with water regularly to avoid smearing. The process of wiping and rinsing should be repeated until all the exposed color has been removed. The result is a distinct pattern created from wax protected color and the natural exposed color of the clay.

At the completion of each design experiment place the piece on the green ware shelf to be bisque fired. After bisque fired, design experiments 2 and 3 can be glazed and placed on the glaze ware shelf for the final firing. Design experiment 1 should first be stained before glaze is applied.

Critique on 2 ceramic artists

Resources: Ceramics Monthly magazine. Magazines located in library at art periodical shelves.

Documentation: 1. Identify written critique with your name and course number.
2. Indicate year, month and page numbers of each article.
3. Photo copy article and attach to the critique.

Assignment: Write 2 critiques on ceramic artists work found in Ceramics Monthly magazine. Each critique should be one half page or more in length. One of the critiques should be positive. Select a ceramic artists' work that you like and describe why you like it or why you think it is successful ceramic art. The other critique should be critical. Select a ceramic artists' work that you do not like and describe why you do not like it or why you think it is not successful ceramic art. The articles that accompany the pictures should be read. Underline statements on the *photocopy* that catch your attention. Feel free to make notes that convey your thoughts.

Due date: Wednesday, October 18, 2006.