ART 350 CERAMICS I Cross listed with ARTS 597 Advanced Graduate Ceramics
Fall Semester 2013 MW 2:00 - 4:50 pm
Instructor: Barbara Frey
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Office Hours: TR 10:00am – Noon. Or by appointment – contact me through email.
Office Hours Location: WTFA 101

Course Description
Students will continue to explore the basic techniques of working with clay: forming methods, glazing and other surface treatments and finishing processes; and electric, gas, and wood kiln firing. Increased attention will be given to the conceptual and aesthetic issues involved with the use of clay as a **fine art medium** to create formally and conceptually expressive objects that are knowledgeable, sophisticated, and resolved.

Course Objectives
Demonstrate increased ability, knowledge, and awareness in the following areas:

- the acquisition of technical knowledge and the development of excellent craftsmanship
- the conceptual understanding of how objects "contain" or "embody" meaning
- the understanding of the historic and contemporary ceramic context and the issues that pertain specifically to ceramics as an art form
- the knowledge of art in general and especially contemporary art
- the definition and development of a personal direction
- the development of a solid, sustained work ethic and time-management skills
- the ability to benefit from the critique of one's own work and the work of others

Course Requirements, and Policies
1. **Attendance is mandatory.** Students are expected to be present in each class, for the entire class period. Attendance will be taken at the beginning of each class at 2:00pm. A student who is not present when roll is taken will be counted as absent. **No distinction will be made between excused and unexcused absences.** If you arrive in class after the roll has been taken but within the first 15 minutes of class, you will be marked tardy instead of absent. A tardy counts as ½ an absence. Therefore, for every two late arrivals to class, an absence will be counted. After the third absence of the semester, the instructor may lower the student's final semester grade by one letter grade for each subsequent absence.

A student who misses a class or is late for class is still responsible for any material discussed and any announcements made during class. The student is also responsible for making up the missed work time.

2. **Working outside of class is required** but is not a substitute for in-class work and participation. Access to the studio at night and on weekends will be through the swipecard system.

3. Timely completion of required work by the critique dates is required.

4. Criticism and discussion are important aspects of artistic activity and development. Attendance and active, thoughtful participation at all critiques is mandatory.

5. Participation in loading, firing, and unloading the kilns is required. Students should be aware that these activities must often take place outside of class time. Every student in the advanced class is responsible for firing his/her own work.

6. Students in the advanced class are required to help with the maintenance and the running of the ceramics studio. This includes mixing the communal batches of slips and glazes, cleaning and re-coating kiln shelves, and other tasks that contribute to maintaining a clean and appropriate work environment. Technical information will be given relating to these tasks.

7. Students are expected to engage in personal research in the university library where there is an extensive collection of books on ceramics as well as the periodicals *Ceramics Monthly, American Craft,* and *Studio Potter.* Many other

resources are available on line and in Metroplex museum collections, especially the DMA, The Crow Collection of Asian Art, and the Kimbell Art Museum.

8. Each student is required to maintain a three-ring binder for organizing handouts, glaze notes, and other materials.

9. Students are expected to attend all exhibitions in The University Gallery as well as other events hosted by the Department of Art such as visiting lecturers and visiting artist workshops.

10. Studio Policy:
- The ceramics studio is a pet-free, child-free zone 24/7.
- **Do not mess with other peoples' stuff. Look but don't touch**.
- All cell phone (or other personal electronic device) use is prohibited during class time.
- Smoking is not allowed in WTFA including the kiln court areas of the ceramics studio.

11. Positive Social Work Environment
In addition to being responsible for the proper use of facilities and equipment, all students are responsible for maintaining a positive social work environment. Advanced students are expected to model good studio practice to students in the beginning classes. A baseline expectation is that all students will be civil and cooperative in their dealings with other students. The necessity of sharing workspace and equipment requires that cooperation take place. A positive sense of community will foster productivity and the creation of good work.

12. Please note that the following University policies are in effect:
- "All students enrolled at the University shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment." (See: Student's Handbook, Policies and Procedures, Conduct)
- Students requesting accommodations for disabilities should contact the Office of Student Disability Resources and Services located in Gee Library, Room 132, (903) 886-5150 or (903) 886-5835. StudentDisabilityServices@tamu-commerce.edu

Assessment
The following criteria will be used in evaluating work during critiques and in grading the work. **Please note that only completed work will be critiqued**.
- the finished work must show evidence of an understanding of the technical, aesthetic, and conceptual aspects of the assigned projects
- the degree of effort and involvement apparent in the work
- the degree of innovativeness and creativity shown in the work
- the quality of technique (craftsmanship), emphasizing improvement over the course of the semester

Taking the above criteria into account, projects will be graded as follows:
A (Excellent) will be given to those projects which undertake and successfully resolve creative and challenging solutions; which demonstrate superior conceptual, expressive, and technical abilities. A sustained and committed work ethic must be evident.
B (Good) will be given to those projects that complete the requirements of the assignment in a creative manner, display a good level of technique, and in which a good work ethic is evident.
C (Average) is given to those projects that satisfy the specifications of the assignment on an adequate level. Reasonable effort has been demonstrated in order to complete the assignments.
D (Passing - Minimum) will be given to those projects which attempt to address the assignments but which fall short in understanding, creativity of solution, quality of technique, and effort.
F (Failure) is given to projects that show a complete lack of understanding, creativity, and effort.

A **midterm** evaluation will be based on the body of work completed by Midterm. The **final**, semester grade will be based on the following:
80%: the evaluation of all finished, glazed work presented at the final critique
15%: class performance and attitude throughout the semester; studio maintenance and cleaning;
participation in loading, firing, and unloading kilns; participation at critiques; participation in installing and de-installing the end of semester group exhibition.

5%: Discussion and written response to reviews of Ken Price's retrospective exhibition.

*****Remember that your final grade will be subject to the attendance policy stated above*****

Extra credit is given for volunteering as a student monitor in The University Gallery, first floor Art Building. For extra credit to impact your final grade, a minimum of five hours must be logged as a volunteer. There is a sign up sheet in the Art Office across the hall from the Gallery.

Assignments

First Half of the Semester: to be completed (glazed or otherwise finished) midterm

- Collaborative teapots
- 4 Variables Project
- Thrown covered jars

Second Half of the Semester: completed by the final critique

- Hybrid vessel: a response to Greek rhytons and Moche stirrup spout vessels
- Thrown Teapots
- Discussion and written response to reviews of Ken Price's retrospective exhibition.
- Individual work: Not to be started until a written proposal has been discussed with, and approved by, the Instructor.

NOTE: the work due at Midterm must also be present at the final critique to complete your semester's body of work.

A group exhibition of work produced during the semester will be installed in the WTFA second floor critique space during finals week. This exhibition will serve as the basis for the final group critique.

Heather Sansone and Dawn Caruso will participate in the Thrown Covered Jars and Thrown Teapots assignments. In addition, as graduating students, they will complete a senior body of work this semester. Before starting, a written proposal must be presented to the Instructor for discussion and possible revision. This proposal will outline the work to be completed by Midterm. A second proposal will outline a second body of work to be completed by the end of the semester. Proposals should include sketches, maquettes if appropriate, historical and contemporary art references, and non-art references. Meetings with the Instructor will be scheduled for critiques-in-progress. The first series of pieces will be due at Midterm, completely finished, and accompanied by an artist statement. The second body of work is due at the end of the semester with artist statement and a CD of images that document all work made during the semester. These students are also required to participate in clay mixing and all other maintenance duties around the studio, wood kiln preparation and firing, and soda kiln preparation and firing. **The attendance policy and all course requirements are in effect for these students.**

Wood Kiln

This semester, firing the wood kiln will be an optional activity rather than a requirement for the entire class. In the fall semester, we generally fire the wood kiln in November. However, a group of students interested in doing a wood firing may do so whenever they have enough work to fill the kiln and can gather and organize the necessary fuel. If sufficient work is produced for the wood firing, this activity can count towards the individual project component of the curriculum.

Fall Semester 2013 Event

- *The Body Beautiful in Ancient Greece*, Dallas Museum of Art, through October 6.
- *Return to Earth: Ceramic Sculpture of Fontana, Melotti, Miro, Noguschi, and Picasso*. Nasher Sculpture Center. September 21, 2013 – January 19, 2014.
- *21st Annual Texas Pottery Festival*, Gruene, TX. October 26 & 27, 2013
- *China Painting Workshop with Garth Johnson*, Craft Guild of Dallas, November 22-24.
- Art Day Workshops: TBA
- Clay Club Activities and Fall Fundraiser: TBA
- Department of Art Holiday Art Sale: TBA

Second Semester Tools and Supplies: Beyond the basic tool kit!

Ribs – different kinds, sizes, applications
Serrated rib for scoring
Smaller needle tool – easier to use on the wheel
Rolling pin, dowel, small wooden roller, canvas-covered board
Lid Master calipers for covered jars, teapots, sectional pieces, etc.
Spray bottle
Banding wheel
Bats
Paint scraper
Surform tools
Respirator with changeable cartridges
Slip trailers
Carving / loop tools – specialized uses
Handmixer for small batches of slips and glazes
Hole makers
Scalpel
Sponge-on-a-stick
Chamois leather
Hairdryer
Paint brushes
Foam pad
Assorted buckets / plastic containers
General supplies: magic marker, ruler, mat knife, scissors
Three ring binder / glaze notebook
And, of course, Mr. Sponge and Ms. Towel

ART 350-001 Fall 2013 COURSE SCHEDULE

August	26	M	Course introduction.
	28	W	Handbuilding review: teapot parts
September	2	M	Holiday: Labor Day
	4	W	**Leatherhard** teapot parts due for distribution
	9	M	Throwing review. Diagnostic cylinders.
	11	W	Critique: collaborative teapots (leatherhard)
	16	M	Throwing day. Diagnostic cylinders part deux.
	18	W	Load bone dry teapots. Handout: firing the electric kilns
	23	M	Introduction of Four Variables project
	25	W	Workday. Clay body information and clay mixing
	30	M	Review models for Four Variables project
October	2	W	Demo: throwing lids and seats
	7	M	Critique in progress: lids. Demo: throwing covered jars.
	9	W	Workday
	14	M	Critique in progress: covered jars
	16	W	Workday
	21	M	Workday
	23	W	Midterm Critique
	28	M	Thrown Teapot Demo
	30	W	Workday. Review individual proposals
November	4	M	Hybrid Vessels Introduction
	6	W	Workday
	11	M	Ken Price discussion
	13	W	Critique in progress: thrown teapots
	18	M	Workday
	20	W	Workday
	25	M	Workday
	27	W	Thanksgiving Break (Last day for wet clay!)
December	2	M	Workday
	4	W	Last class day
	8	Sun	Load final Cone 10 glaze kiln
	11	W	Install ART 451 Exhibition, WTFA 2nd floor
	12	R	Final Critique: TBA
	14	Sat	De-installation of exhibition

Keep this schedule and up-date it throughout the semester. Demonstrations covering slip decorating techniques, glazing, kiln loading and firing, etc. will be scheduled when appropriate, as will slide lectures and films.

Studio policy on kiln firings: Any work that is defective or damaged (such as too heavy, cracked, broken, etc.) will not be fired. Extra work must meet the standards of the studio and will be fired only as kiln space is available.