School of Art + Design

Art 226: Introduction to Ceramics/Art 326: Ceramics IB: Handbuilt
Mary Cale A. Wilson, Instructor
Fall 2016

Instructor Contact Information
Instructor: Mary Cale A. Wilson
Office: Art North, Room #122
Office hours: Thursdays, 11:30 - 12:30 pm (or by appointment)
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Section and Enrollment Information
Class meeting: Tuesdays and Thursdays, 12:30 pm - 3:10 pm
Class location: Art North, Room #122
Schedule number: Art 226 - 20210; Art 326 - 20226
Course prerequisites: ART 100, 101, or 103 (recommended)

Ceramics Studio Open Hours
The ceramics studio should be open: 7:30 am - 10 pm M-Th, 7:30 - 6 F, 10-2 Saturday

Course Description
ART 226. Introduction to Ceramics (3). Six hours.
Introduction to design and construction of ceramic forms and use of glaze for surface enhancement, to include traditional approaches to basic clay-working hand skills, contemporary issues and imagery, and craft history.

ART 326. Introduction to Ceramics (3). Six hours.
Design and construction of handbuilt ceramic forms and application of glaze for surface enhancement. Traditional approaches and contemporary issues.

Expanded Description for Art 226/326.
This course in ceramic art will focus on basic handbuilding techniques as a means for creating art. Techniques will include the processes of pinching, stiff and soft slab building, coiling, as well as modeling techniques. Approaches will include sculptural applications as well as the formation of vessels. While the process of building with clay will be at the core of this course, an awareness of ceramic history, contemporary ceramic art, conceptual ideas, and other concerns will included as well. The ceramic process, including glazing, firing, and timing, will be of upmost concern as we learn to understand the ceramic material. There will be a focus on time management as it is essential to the success of working with clay.
**Course Structure**

Plan to spend as much (or more) time working in the studio outside of class as you spend during class. We will meet for six hours each week. During this time, we will cover key concepts and concerns of the course. Class sessions may include demonstrations, presentations, lectures, discussions, and critiques. The course will progress through the basic concepts in handbuilding. Students will be given four main projects, each progressing in difficulty. As projects are completed, we will critique them as a class in their un-fired state. As we progress through the course, we will learn various types of firings and other finishing treatments for these works. The final projects will be due at the end of the course, completed with finished surfaces. Additionally, small assignments will be given that will also be presented, finished, at the end of the course. Additionally, students will be required to keep a sketchbook as a part of this course. The sketchbook will be for note-taking, planning, and sketching. It is important that students take adequate notes during demonstrations for future reference.

**Student Learning Outcomes**

*Upon successful completion of this course, students should:*

- Understand the basic handbuilding processes of slab, coil, pinch, and modeling and other basic clay working techniques
- Explore sculptural and functional applications of the handbuilding process
- Understand the various stages of drying (leatherhard, bone dry) and of firing (greenware, bisqueware) of clay
- Understand how to utilize the ceramic process to explore artistic ideas
- Understand the basics of the application of glaze and of kiln firing
- Develop a functional vocabulary of ceramic terminology
- Understand and apply the Elements and Principles of Art to the ceramic process
- Examine, compare and analyze historical and contemporary examples of ceramics within a global context
- Understand time management and how it relates to the ceramic process
- Discuss, critique and evaluate their own work, as well as those of their classmates

**Course Materials**

Below is a list of the materials needed for this class. Please note that this list is approximate and you may be required to purchase additional materials throughout the semester.

**Lab Fee**

$20.00 - This is payable at the Cashiers Office to Account 15011 within the first two weeks of class. This fee covers glaze costs. While at the Cashiers Office you should also buy 2 to 4 bags of clay ($5 per bag). See below for prices.

**Buying Clay**

Clay for this course must be purchased through the Cashier’s Office and acquired from the ceramics studio. It may be purchased at the Cashier’s Office or online with a printed receipt. Tell the Cashier’s Office how many bags of clay you want. They will give you a receipt which will act like cash for clay. If you purchase your clay online, please print your receipt. You will provide that receipt to the instructor (or tech) and obtain one bag at a time here in the lab using your receipt. We only accept original receipts. Don’t lose your receipt for clay - it’s the same as cash!

We will only use Cone 10 Clays. Our shop stoneware clays are $5 per 25 lb. bag. We also sell porcelain for $7/bag, but is not recommended for larger, more complex projects.
recommend that Coronado White is used for most projects in this class, although there are a few other options available.

**Recommended Materials**

- Sketchbook
- Work clothing, or coveralls/apron to protect your shoes and studio shoes.
- Small plastic bucket or one gallon bucket - NO FOOD CONTAINERS
- Clay (purchased through Cashier’s office)
- Clay tools
  - Sponge
  - Fettling knife
  - Cut-off wire
  - Trimming tools
  - Needle tool or biology probe
  - Wooden potter’s knife
  - Wood and metal ribs
  - Serrated rib or other scoring tool
- Lock for your locker
- Paint brush or two, 1/2” to 1” flat with soft bristles (inexpensive watercolor type). You may also want various types of other brushes, including a #8 bamboo handled brush (optional).
- Plastic to cover work in progress (dry cleaning bags, garbage bags, etc.)
- Plastic spray bottle for dampening work (optional). Label the spray bottle: Water
- Plastic containers with lids for slip storage - NO FOOD CONTAINERS Label: Clay Slip
- Exacto Knife (an old one works fine)
- Surform shaver - a rasp-like tool from the hardware store (optional)
- Light canvas or heavy cloth, about 1-2 sq. yards (optional) for rolling slabs
- Pastry Roller, Pony Roller, or Small Brayer (optional)
- A piece of pink insulation foam (1 to 2 feet in each direction) PURCHASE LATER
- Ruler (optional)

You may buy tools as most art/ceramic supply stores. A couple suggestions:
  - Dick Blick (on the 4th floor of the Art building)
  - Free Form - 1912 Cleveland, National City, 619-477-1004 (Ceramic Supplier)

**Course Website**

This course has a Blackboard site where you will find copies of the syllabus, assignments, course documents, as well as announcements and reminders throughout the semester. Additionally, assignments may require the use of blackboard.  

**On-line Resources**

AccessCeramics.org and ArtAxis.org - best ceramics image websites

Victoria and Albert Museum (V&A): collections.vam.ac.uk/search/

American Museum of Ceramic Art (AMOCA): www.amoca.org

and many other major art museums for historical work

Google Image Search: www.google.com (use image search)

blackboard.sdsu.edu - links will be posted for ceramics sites

Ceramics Arts Daily: ceramicartsdaily.org

AKAR Design: akardesign.com
Assessment and Grading

Grades:
Grades in this course are based primarily on your finished clay work submitted at the end of the semester. Projects will be completed and critiqued in sequences as they are built, before they are fired. Projects are considered late if they are not completed on time. Finished pieces will be presented at the final critique. In addition to the projects, written assignments, vocabulary quizzes, sketches, and other material explorations will be graded. Participation and critiques will be calculated into the students' final grade as well. In addition, students are required to attend at least one of our visiting artist lectures.

Grading Percentages for the Course:
Projects: 60%
   4 total, each worth 15% of your final grade
Research: 25%
   Written assignments, vocabulary, sketchbook, and material explorations
Participation: 15%
   Participation, critiques, visiting artist lecture participation

Grading Scale for Assignments:
A = Outstanding / The student’s work is consistently excellent (90–100%)
B = Above Average / The student’s work exceeds the minimum criteria (80–89%)
C = Average / The student’s work has met all minimum criteria (70–79%)
D = Below Average / The student’s work has met the minimum criteria poorly (60–69%)
F = Unacceptable / The work is incomplete & fails to meet minimum criteria (0–59%)

Grading Criteria for Assignments:
Assignments will be assessed based on the student learning objectives for this course. Objectives will vary from assignment to assignment; however, the following basic criteria will be used for assessment:
   • Technical Concerns – Overall execution, attention to detail, and technical execution.
   • Fulfillment of Requirements – Overall fulfillment of the requirements of the assignment.
   • Problem Solving – Overall investigation and resolution of the objectives being investigated.
   • Conceptual Development – Overall engagement with the conceptual aspects and research of the project.
   • Work Ethic – Overall engagement and approach to the project.

Late Work Policy:
Late Work is Unacceptable. All assignments will have specified deadlines. Projects are due at the BEGINNING of class on their specified deadline. On these days, in the case of projects, critiques will begin 5 minutes after the start of class. Assignments not presented at this time will be counted as late. Late projects will be docked one full letter grade.

Participation:
Participation is one of the most essential aspects of this course. Not only is most of the material covered in class, most of the assignments cannot be taken home to complete. Skipping class is not acceptable. Late arrivals or early departures are the same as absences. Daily grades are given each class. The maximum amount of points is given for full participation as well as preparedness. Don’t let your grade erode due to poor participation.
Course Policies

Expectations for Student Conduct:
• Arrive to class on time and prepared to work with your required materials or supplies.
• Turn off cell phone ringers before coming into the classroom. Using your smartphone for research is acceptable during appropriate times; however texting or talking is not acceptable. Students who are disruptive to the class environment will be asked to leave.
• Please refrain from eating during class.
• Class participation is expected from all students. Reading magazines, papers, or working on other assignments will not be tolerated.
• Students are expected to respect each other and the studio environment. Clean-up is essential and will begin 10 minutes before the end of class.
• Critiques will begin 5 minutes after the beginning of class. Any late work will be excluded from the critique and will be counted as late.
• Smoking is prohibited on campus and anyone intoxicated will be asked to leave.
• Please note that I rarely print out copies of assignments and handouts for students. I always post them to Blackboard. In an effort to conserve paper, handouts will not be provided. If you would like, you may print them yourself.

Shop Rules & Safety
• You may work in the studio any time there is not a class in session in that studio.
• You may use both studios outside of class - the throwing room or the handbuilding room.
• No bare feet anywhere in the ceramics area. Shoes must be worn at all times due to the possible hazard of broken clay shards.
• An approved dust mask (rated for dust and mists) should be worn while spray glazes. No eating or drinking while glazing.
• Two people must be present to raku fire. You must not leave the shop area if you are firing the raku kiln. Make sure all smoldering raku materials are extinguished when you’re done AND lids are tightly replaced on cans.
• Shoes (NOT sandals), gloves, and face masks must be worn, and long hair and loose clothing tied back when firing raku.
• Permission is required for use of all kilns. The ceramics studios and kilns are for use only by registered ceramics students who have proper training - all others must obtain permission from the ceramics faculty.
• Please review the area kiln firing policy and checklist before firing or if there are questions. The firing of any work is subject to instructor approval. Work not meeting minimum criteria or which is unsigned will not be fired.
• No food containers or eating in ceramics studio! No art materials or tools in food containers!

Academic Honesty:
The University adheres to a strict policy regarding cheating and plagiarism. These activities will not be tolerated in this class. Become familiar with the policy (http://www.sa.sdsu.edu/srr/conduct1.html). Any cheating or plagiarism will result in failing this class and a disciplinary review by Student Affairs.
Examples of Plagiarism include but are not limited to:
• Using sources verbatim or paraphrasing without giving proper attribution (this can include phrases, sentences, paragraphs and/or pages of work)
• Copying and pasting work from an online or offline source directly and calling it your own
• Using information you find from an online or offline source without giving the author credit
• Replacing words or phrases from another source and inserting your own words or phrases
• Submitting a piece of work you did for one class to another class
If you have questions on what is plagiarism, please consult the policy (http://www.sa.sdsu.edu/srr/conduct1.html) and this helpful guide from the Library: (http://infodome.sdsu.edu/infolit/exploratorium/Standard_5/plagiarism.pdf)

**Contacting Me…**
I will generally respond to e-mails **within 24 hours on weekdays**. Check blackboard for information to your questions before e-mailing me. Most questions can be answered by reading course materials, announcements, and the syllabus.

**Acceptable e-mails:**
• Notification of disability accommodation (do not do this in the middle of class)
• Notification of religious observance absence (do not do this in the middle of class)
• Notification of a problem on blackboard
• Request to make an appointment during office hours.
• Clarification of a notice on blackboard (after you have read the notice).

**Unacceptable e-mails:**
• Requesting information about what you missed in class during your absence
• Excuse of any kind
• Begging for more time on a project
• Request for grading clarification (review your materials, if you still do not understand make an appointment to meet me during office hours)

**Students with Disabilities**
If you are a student with a disability and believe you will need accommodations for this class, it is your responsibility to contact Student Disability Services at **(619) 594-6473**. To avoid any delay in the receipt of your accommodations, you should contact Student Disability Services as soon as possible. Please note that accommodations are not retroactive, and that accommodations based upon disability cannot be provided until you have presented your instructor with an accommodation letter from Student Disability Services. Your cooperation is appreciated.

**Important Dates:**

**Visiting Artist in Ceramics / Demo + Lecture**
• Sunshine Cobb: Visiting Artist Demo/Lecture - First Week of October: Her visit will include demos in class and a required lecture outside of class.

**Field Trip to Mingei International Museum**
• **December 1:** field trip to see the Erik Gronberg Exhibition at the Mingei Museum in Balboa Park during our class time. You will be required to sign a waiver before this trip. We will meet outside of the Mingei at 1:00 pm for a docent-guided tour. Admission will be free. You are required to provide your own transportation. The #215 goes to Balboa Park from SDSU.

**Critique Dates / Important Due Dates**
• 9/8: Greenware Critique of Project 1
• 10/13: Greenware Critique of Project 2
• 11/1: Greenware Critique of Project 3
• 11/22: Greenware Critique of Project 4 / Last Day to Work Wet
• 12/6: Final Glaze Firing
• 12/15: Final Critique 10:30-12:30 am / pick up work at 5 pm
Extra Credit Opportunity: Exhibition Paper
Students may attend a ceramic exhibition for extra credit. A one-page paper with proof of your attendance is required to receive the extra credit. This will be due the last day of class. Some area shows you may attend:

• Faculty + One Exhibition @ City Gallery, San Diego City College / AH 314 1508 C Street / Aug. 23-Sept 15 (Reception Sept. 1, 5-7 pm)
• Ceramic Sculpture Exhibition @ Keller Gallery, Point Loma Nazarene University / Sept. 1-30 (Reception Sept. 13, 5-7 pm)
• Ceramic Exhibition, Curated by Richard Burkett, @ Grossmont Hyde Gallery / Sept. 26th - Oct 25th
• Graduate Ceramics Exchange Exhibition: SDSU and Arizona State University - University Gallery @ SDSU / December (exact date TBA)

A Few More Notes:
• PLAN AHEAD! The last day to work wet will be three weeks before the last day of class (November 22)! Watch for posted dates for final firings and other events.
• Remember: it takes many days for crack-free drying, bisque firing, glazing, and glaze firing! Use your time wisely and don’t rush!
• Work must be finished (glazed, etc.) to received the highest final grade!

Ceramics Studio Open Hours
• The ceramics studio should be open: 7:30 am - 10 pm M-Th, 7:30 - 6 F, 10-2 Saturday