



CAMOSUN COLLEGE
School of Arts & Science
Department of Visual Arts

ART-240-001
Ceramics 2
Fall 2018

COURSE OUTLINE

The course description is online @ <http://camosun.ca/learn/calendar/current/web/art.html>

Ω Please note: This outline will not be kept indefinitely. It is recommended students keep this outline for their records, especially to assist in transfer credit to post-secondary institutions.

1. Instructor Information

(a) Instructor	John G. Boehme	_____
(b) Office hours	Thursday, 8:30 AM – 9:30 AM	_____
(c) Location	Ceramics Studio	_____
(d) Phone	250-370-3512	Alternative: _____
(e) E-mail	boehme@camosun.bc.ca	_____
(f) Website	_____	_____

2. Intended Learning Outcomes

Upon completion of this course the student will be able to:

1. Demonstrate the use of traditional and non-traditional processes integral with creative exploration and aesthetic development.
2. Describe the creative process in the planning and creation of 3D clay artwork using drawings and blueprints.
3. Manipulate clay with other media, and use innovative processes to interpret and develop ceramic imagery.
4. To evaluate and generate constructive and interculturally aware critiques of one's own and others' projects.

3. Required Materials

(a) Texts

The Craft and Art of Clay 5e ISBN 9781856697286

(b) Other

All students are required to have their own tools, which will consist of:

- One small loop tool
- Wire cutting tool
- A pin tool
- A small sponge
- A large sponge
- Paint brushes
- Plastic buckets with lid and lids (pottery)
- Plastic jars with water tight lids for mixing colour/airbrush
- Hand towel

You will add more tools as needed; this is a mandatory requirement for pottery.

4. Course Content and Schedule

***SUBJECT TO SIGNIFICANT CHANGE AT INSTRUCTOR'S DISCRETION**

WEEK	IN CLASS COURSE WORK	READINGS AND ASSIGNMENTS
Week 1 Friday, Sept. 7	Protocols & procedures refresher on processes & kiln firing RAKU: show images video of Raku (Robin Hopper) Demo: wedging in grog (Mullite & Kyanite) Optional refresher on wheel throwing	Read pgs. 214 to 235 from book for next class 1 st assignment commences: 3 pieces by the next class
Week 2 Friday, Sept. 14	Have raku ready for bisque firing at end of class Demo: RAKU firing videos: TIP TOLAN & BETH CAVENER Discuss assignment #2, Self-portrait Discuss proportions. Demo & armature building	Review book readings Read pgs. 236 to 247 from book for next class
Week 3 Friday, Sept. 21	RAKU FIRING ½ hour extrude and cut shaped slab assignment Work week on self-portrai	Read pgs. 36 to 47 from book for next class
Week 4 Friday, Sept. 28	RAKU FIRING DEMO: Mold making with paper-plaster, Samantha Dickie Discuss self-directed assignment requirements	Read pgs. 91 to 101 from book for next class For mid-term interviews. All notes on lectures, readings and final project proposals including sketches, timelines, processes and materials.
Week 5 Friday, Oct 5	RAKU FIRING Demo: JGB slip casting Self-portrait work week. Bisque firing. Discuss mid-range reduction firings	Read pgs. 185 to 211 from book for next class
Week 6 Friday, Oct 12	RAKU CRITIQUE	RAKU CRITIQUE
Week 7 Friday, Oct 19	READING BREAK	READING BREAK
Week 8 Friday, Oct 26	Final day to bisque fire SELF PORTRAIT DEMO: altering thrown forms for Project 1 Demo: Paper clay discussion	(firing timelines including materials, glazes, processes, sketches, historical precedents, influences) no later than DUE (10%)
Week 9 Friday, Nov 2	WORK on final project SELF PORTRAIT CRITIQUE	SELF PORTRAIT CRITIQUE
Week 10 Friday, Nov 9	MIDTERM INTERVIEWS Test firing reduction	Read pgs. 249 to 259 from book for next class
Week 11 Friday, Nov 16	LAST DAY FOR WET CLAY	
Week 12 Friday, Nov 23	Self-Directed assignment is ready by the end of class for Bisque firing. Reduction firing	
Week 13 Friday, Nov 30	LAST GLAZE DAY Reduction Firing	
Week 14 Friday, Dec 7	CRITIQUE	CRITIQUE

Week 15 Monday, Dec 10 & Tuesday, Dec 11	FINAL INTERVIEWS	
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5. Basis of Student Assessment (Weighting)

Each student will be expected to complete assignments on time, and are expected to attend each class and contribute at group analysis of completed works.

There are three components considered for the final grade:

- 20% - RAKU
- 30% - Self Portrait
- 30% FINAL PROJECT
- 10% (firing timelines including materials, glazes, processes, sketches, historical precedents, influences)
Marks will be deducted for late projects and assignments and absence during critiques and discussions
- 10% Studio Conducts / Etiquette Grade

Students will start the semester with 10/10 for their Studio Habits grade; marks will be deducted if students neglect to demonstrate safe respectful use of communal facilities, studio interactions and material provisions.

Students will be evaluated on their ability to clean up after themselves (or their group) each day before leaving the studio. Works left in common spaces 30 minutes prior to the next class start time, or 9am the next day will result in an immediate deduction of 3% per work (i.e. a painting left out to dry overnight anywhere in Y117). Work may only be stored in designated storage areas (or with special permission of instructor and instructional technician). *Failure to properly store, remove or dispose of projects during the semester and / or within the deadlines communicated at the end of the semester will result in a deduction of 5% per work.

6. Grading System

Standard Grading System (GPA)

Competency Based Grading System

7. Recommended Materials to Assist Students to Succeed Throughout the Course

8. College Supports, Services and Policies



Immediate, Urgent, or Emergency Support

If you or someone you know requires immediate, urgent, or emergency support (e.g. illness, injury, thoughts of suicide, sexual assault, etc.), **SEEK HELP**. Resource contacts @ <http://camosun.ca/about/mental-health/emergency.html> or <http://camosun.ca/services/sexual-violence/get-support.html#urgent>

College Services

Camosun offers a variety of health and academic support services, including counselling, dental, disability resource centre, help centre, learning skills, sexual violence support & education, library, and writing centre. For more information on each of these services, visit the **STUDENT SERVICES** link on the College website at <http://camosun.ca/>

College Policies

Camosun strives to provide clear, transparent, and easily accessible policies that exemplify the college's commitment to life-changing learning. It is the student's responsibility to become familiar with the content of College policies.

Policies are available on the College website at <http://camosun.ca/about/policies/>. Education and academic policies include, but are not limited to, Academic Progress, Admission, Course Withdrawals, Standards for Awarding Credentials, Involuntary Health and Safety Leave of Absence, Prior Learning Assessment, Medical/Compassionate Withdrawal, Sexual Violence and Misconduct, Student Ancillary Fees, Student Appeals, Student Conduct, and Student Penalties and Fines.

A. GRADING SYSTEMS <http://camosun.ca/about/policies/index.html>

The following two grading systems are used at Camosun College:

1. Standard Grading System (GPA)

Percentage	Grade	Description	Grade Point Equivalency
90-100	A+		9
85-89	A		8
80-84	A-		7
77-79	B+		6
73-76	B		5
70-72	B-		4
65-69	C+		3
60-64	C		2
50-59	D		1
0-49	F	Minimum level has not been achieved.	0

2. Competency Based Grading System (Non GPA)

This grading system is based on satisfactory acquisition of defined skills or successful completion of the course learning outcomes

Grade	Description
COM	The student has met the goals, criteria, or competencies established for this course, practicum or field placement.
DST	The student has met and exceeded, above and beyond expectation, the goals, criteria, or competencies established for this course, practicum or field placement.
NC	The student has not met the goals, criteria or competencies established for this course, practicum or field placement.

B. Temporary Grades

Temporary grades are assigned for specific circumstances and will convert to a final grade according to the grading scheme being used in the course. See Grading Policy at <http://camosun.ca/about/policies/index.html> for information on conversion to final grades, and for additional information on student record and transcript notations.

Temporary Grade	Description
I	<i>Incomplete:</i> A temporary grade assigned when the requirements of a course have not yet been completed due to hardship or extenuating circumstances, such as illness or death in the family.
IP	<i>In progress:</i> A temporary grade assigned for courses that are designed to have an anticipated enrollment that extends beyond one term. No more than two IP grades will be assigned for the same course.
CW	<i>Compulsory Withdrawal:</i> A temporary grade assigned by a Dean when an instructor, after documenting the prescriptive strategies applied and consulting with peers, deems that a student is unsafe to self or others and must be removed from the lab, practicum, worksite, or field placement.

Camosun College Visual Arts
Pottery 240 – Fall 2017 ASSIGNMENTS

CLASS times are between 9:30 and 1:20

LAB times are between 1:30 and 4:00

Instructor will be available between 8:30 and 9:30 AM Thursday and some afternoons

Instructional Technologist available on class days only

#1. 20% RAKU- Students will create a minimum of three ceramic objects using the prescribed clay for Raku. These works must be components that relate, connect or have a relationship to one another. The physical requirements of Raku construction and the demands of the process will be detailed in class and the readings from your text. The works must be completed in a timely manner to accommodate the glaze firing three weeks from the first class. You will need to complete the making of your pieces over the first week of the semester to have them bisque fired and ready for glazing. See posted firing dates and sign off on Raku firing.

EVALUATION: Three areas will be evaluated:

- 1) Construction of the ceramic pieces. The ceramic pieces will have structural integrity demonstrating an understanding of clay joinery, engineering, and architecture.
- 2) Surface development in consideration of the forms and their relationship to one another and space.
- 3) Presentation and completion of the finished artworks in regards to appropriate context.

DUE: Friday Oct 12

COMMENT:

#2. 30% SELF- PORTRAIT – A ½ scale or larger, self-portrait created from clay which implies unique characteristics or attributes of its author. This assignment explores idiosyncratic likenesses using the ceramic medium. This assignment **MUST** use available ceramic slips, glazes or ceramic materials to finish the surface of the work. The work must be fired to cone 6. Proportionality of the human form will be criteria of assessment.

EVALUATION: Three areas will be evaluated:

- 1) the breadth of the challenge of your project in regards to one's outward expression using plasticity of the ceramic medium. Explore the uniqueness(s) of you with a range of ceramic and non-ceramic surface treatment, complexity of architecture, design, and proportionality.
- 2) Presentation and completion of the finished artwork will include context; buttressing or plinth as required.

* Extra credit will be assigned if additional components are added to this assigned project sound/audio/sonic or a non-ceramic component to enhance or embellish the completed piece.

DUE: Friday Nov 2

COMMENT:

#3. 30% SELECT ONE FROM THREE AREAS OF THE CERAMIC PROCESS FOR YOUR FINAL ARTWORK:

Discuss with instructor all items below must be completed

firing timelines

materials

glazes,

processes

sketches

historical precedents

influences

DUE by: Friday October 19th (10%)

PROJECT 1

THROWN FORM FUSION

This project encourages exploration of the ceramic medium through the manipulation and construction of clay in a 2D or 3D approach. This assignment requires the fusion of thrown forms.

Thrown forms will be manipulated into a sculptural object with a minimum **size of 20."** Coil, slab, or slip cast elements are encouraged to heighten the complexity of form.

EVALUATION: Three areas will be evaluated:

- 1) The breadth of the challenge of your project.
- 2) Range of exploration, complexity of design and research.
- 3) Presentation of the finished artwork will include context; buttressing or plinth as required.

PROJECT 2

Trophy Design

This project encourages consideration and exploration of the phenomenon of the trophy as a constructed tower of objects and images implying the success of an event of excellence. The primary material will be clay using principles of design: balance, proportion, harmony and unity, rhythm and movement etc. Project and construction will be discussed before commencement this is a major project and will reflect a work of reflective consideration, creativity and possibly humor. You may create surface design through a variety of textures, mark making, drawing, painting, photo-transfer on the constructed clay surface(s). Use available ceramic slips, glazes or non-ceramic materials to finish the surface of the work.

EVALUATION: Three areas will be evaluated 1) the Breadth of the challenge of your project.2) Range of exploration, complexity of design and research. 3) Presentation of the finished artwork will include context buttressing or plinth as required.

PROJECT 3

SELF DIRECTED including Reduction firing, Mold Making, Paper clay, adding additional materials to clay

This assignment is self-directed and requires a clear and concise proposal including a written thesis explaining your interest.: DUE by : **Friday October 19th (10%)**

This should include:

Cover letter & Written proposal

(250-300 words)—in paragraph form, outline your concept/idea for the project, including your approach, subject matter, and so forth. Contextualize your art making and this particular project in contemporary art practice as well as your own artistic production.

Images of work from research

Drawings with written descriptions

a materials list

Firing schedule including bisque and final firing (oxidation/reduction).

Learning outcomes

(100 words)—list your learning outcomes: what do you expect to learn?

Are you exploring a new technique, approach, continuing your explorations in a certain genre, medium, etc.?)

EVALUATION: Three areas will be evaluated:

- 1) the breadth of the challenge of your project
- 2) Range of exploration, complexity of design and research.
- 3) Presentation of the finished artwork will include context; buttressing or plinth as required.

Last Day for wet clay NOVEMBER 16th Thursday

DUE: **Friday 7th DECEMBER (10%)**

Final interview checklist

Name:

Date & time of interview:

Portfolio package

- images of Raku project
- images of Self Portrait
- images of Final project
- Journal/sketchbook containing Firing timelines including materials, glazes, processes, sketches, historical precedents, and influences
- other research material

Project Reviews

- Raku
- Self portrait
- Final project

Visiting artist reviews

- Visiting artist 1
- Visiting artist 2
- Visiting artist 3
- Exhibition 1

Attendance

- Absences
- Late

Participation

- Critiques
- Studio clean up
- Love your Art

Notes

Properties of Ceramics

- A. The word ceramics comes from the Greek word *keramos*, meaning *potter's clay*.
- B. Safety
- C. Plasticity of Clay
- D. Porosity of Clay

- E. Vitrification of Clay
- F. Shrinkage of Clay
- G. Types of Clay
- H. Preparation of Clay
- I. Wedging & kneading
- J. Making Slip & Applying Slip

- K. Clay Prior to Forming
- L. Clay in the Plastic State
- M. Clay in the Leather Hard State
- N. Clay in the Dry State
- O. Clay in the Bisque State

Basic clay forming methods and construction techniques:

- A. Pinch
- B. Slab
- C. Coil
- D. Using a Mold
- E. Scoring

- F. Throwing on the Wheel
- G. Tools and Techniques
- H. Centering Clay
- I. Trimming Methods
- J. Throwing Cylinders
- K. Making a foot

- L. Pulling a handle
- M. Useful throwing hints
- N. Drying process and problems

Surface Decoration Techniques

- A. Clay in the Plastic State- natural ornamentation, impressed designs, cloth, organic or household objects, sprigging, stamping
- B. Clay in the Leather Hard State, burnishing, carving, incising, inlay
- C. Clay in the Dry State-Slip Painting, Sgraffito, Slip Trailing, Sprigging
- D. Clay in the Bisque State- Underglaze application, decoration, Sgraffito
- E. Glazing Techniques and Processes
- F. Test Tiles
- G. Glaze Application
- H. Special Glaze types
- I. Glaze Defects: Crazeing, Shivering, Crawling, and Running

Aesthetic Valuing, Critique Processes and Assessment Methods

Responding to and evaluating historical and contemporary ceramics, utilizing the elements of art and the principles of design as a basis of assessment

- A. The Elements of Art
- B. The Principles of Design
- C. Expressive Properties
- D. Sensory Properties
- E. Technical Properties
- F. Universal Construct and Personal Interpretations
- G. Compare and Contrast
- H. Group Critique Proce

- A. Clay in the Plastic State- natural ornamentation, impressed designs, cloth, organic or household objects, sprigging, stamping
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