



1CAMOSUN COLLEGE
School of Arts & Science
Department of Visual
Arts ART-144-B01
Ceramics 1
Winter 2021
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	8:30 to 9:30 AM Thursday
(c) Location	Y100a
(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. Describe their work as it relates to pre-industrial and modern ceramics.
2. Display competency and skill through completed works using a variety of hand building techniques: coil building, slab building, effective joinery as well as basic proficiency on the potter's wheel.
3. Demonstrate knowledge of ceramic surface development by using a range of finishing techniques including, but not limited to glazing, primitive development of the burnished surface in combination with pit firing, sgraffito, under glazes, lusters and decals.
4. Use safe practices for loading, unloading and firing conventional electric and gas kilns as well as primitive kilns.

3. Required Materials

(a) Title: **Clay: A Studio Handbook** Vince Pitelka ISBN 978-1-57498-326-5
<https://ceramicartsnetwork.org/shop/clay-a-studio-handbook/>

(b) Pottery Kit - available art / clay supply stores in Victoria,
All the basic pottery tools required for the professional as well as the beginner *The "must have" tools for creating with clay! This kit contains one each of these eight tools:

- *Loop tool (for carving, hollowing & trimming),
- Ribbon tool (for edging, shaving & thinning),

- *Wood potter's rib (for contouring, flattening & scraping),
- *Needle tool (for drawing piercing & slicing),
- Wood modeling tool (for cleaning up, finishing & modeling),
- *Sponge (for moistening, absorbing & refining),
- *Metal scraper (for melding, scoring & smoothing),
- *Wire clay cutter (for cutting & removing pieces).
- small bucket with lid.
- Brushes: one-inch foam brush (disposable) & one to two for image making. Brushes used for watercolour and acrylic can be used to create imagery on ceramics. Variety for glazing
- Hand towel and appropriate clothing (coveralls) for work on the wheel and in the studio and

avoid excess use of paper towels

*** these are not optional.**

- **KIT SUPPLIED BY CERAMICS:**

- one 16" X 12" piece of plywood board for working remotely
- one 25lb bag of clay.
- Magic slip for joinery

MODES of course delivery

Sync = Synchronous delivery involves online studies through chat and videoconferencing. This kind of learning tool is real-time. It is like a virtual classroom that allows students to ask, and teachers to answer questions instantly, through instant messaging, which is why it is called synchronous.

Async= Asynchronous delivery involves various forms of digital and online learning in which students learn from instruction—such as prerecorded video lessons or game-based learning tasks that students complete on their own—that is not being delivered in person or in real time

F2F Face to Face =

(F2F) course is delivered in the traditional classroom setting. This means that scheduled normative hours take place in the physical classroom.

- Attend all classes from 9:30 to 1:20, Lab time from 1:20-3:30
- Course Plan (COVID-19 Blended & F2F)

Protocols:

Enter and leave via designated entry and exit doors. You will be expected to maintain physical distancing procedures throughout your time on campus and within the studio. It is mandatory to wear a mask in indoor spaces unless you have a medical reason to not do so. Hand sanitizing/washing will occur throughout your time in the studio. Insure to disinfect and sanitize any studio tools before and after use. If you show common-cold, influenza, or COVID-19 like symptoms you are encouraged to stay home and be assessed by their health care provider. Each day students will gather in front of the pottery building at a socially distanced spacing and will be asked **Daily Symptoms Self-Assessment:** <http://camosun.ca/covid19/>. Please ensure you are on time for class, if you are late and miss the COVID assessment, you will have to wait outside the building until someone is available to go over the assessment with you.

1. Have you travelled to/from any countries outside Canada (including the United States) within the last 14 days?

2. Are you currently experiencing any cold, flu or COVID-19-like symptoms? Symptoms may include:
 - Fever• chills• cough• shortness of breath• sore throat• runny nose• loss of sense of smell or taste
 - headache• fatigue• diarrhea• loss of appetite• nausea and vomiting• muscle ache
3. Did you provide care, or have close contact, with a person with a confirmed case of COVID-19 or have you had close contact with someone who travelled outside of Canada within the last 14 days who became ill (cough, fever, sneezing, sore throat)?
Note: this means you would have been contacted by your health authority's public health team.
4. If you answered **YES to any of the above questions, you are not permitted to attend Camosun College campuses in-person at this time**

4. Course Content and Schedule SUBJECT TO SIGNIFICANT CHANGE AT INSTRUCTORS DISCRETION*

DATES	CLASS TIME	DEMONSTRATIONS	READINGS & VIDEOS per week
#1. JAN 14 th & 15 th ALL Sections Synchronous online	-Introduction to class -Health & Safety Discussion about the properties of clay requirements: clay wedging, scoring & slip (online) WHAT IS CLAY? PPT	Demo videos VIEW ON D2L -Wedging: -cut & slap, -spiral, -rams head - pinch pots	Purchase textbook read pages –1 to 10 & 17 to 31 STUDIO SAFETY CHAPTER 9.
#2. JAN 21 st F2F Sections 1 A ASYNC Sections 1 B	-discuss Wheel assignment -Tour of the facility & assign storage spaces with labels ASYNC- Glaze LECTURE	wheel throwing & trimming introduction	Pages – 65 to 103 Revolutions of the wheel part 1
#3. JAN 28 th F2F Sections 1 B ASYNC Sections 1 A	-discuss Wheel assignment -Tour of the facility & assign storage spaces with labels ASYNC- Glaze LECTURE	wheel throwing & trimming introduction	Pages – 65 to 103 Revolutions of the wheel part 2
#4. FEB 4 th F2F Sections 1 A ASYNC Sections 1B	- Wheel throwing BISQUE FIRE PINCH Coil & Slab assignment Discuss Vessel assignment	VIEW ON D2L -Spout and Handle -slab & coil	Pages 31 to 63 95 to 113 Revolutions of the wheel part 3
#5. FEB 11 th F2F Sections 1 B ASYNC Sections 1 A	- Wheel throwing BISQUE FIRE PINCH Coil & Slab assignment Discuss Vessel assignment	VIEW ON D2L -Spout and Handle -slab & coil	Pages 31 to 63 95 to 113 Revolutions of the wheel part 3-4 QUIZ
#6. FEB 18 th READING BREAK	READING BREAK	READING BREAK	READING BREAK
#7. Feb 25 th F2F Sections 1 A ASYNC Sections 1B	Have vessels ready for bisque firing - Wheel throwing Glaze PINCH Bisque Vessel	Surface treatment Glaze Demo Refer to GLAZE section ppt QUIZ	126 to 201
#8. MARCH 4 th F2F Sections 1 B	Have vessels ready for bisque firing - Wheel throwing Glaze PINCH	Surface treatment Glaze Demo Refer to GLAZE section ppt	126 to 201 Refer to GLAZE section ppt QUIZ

ASync Sections 1 A	Bisque Vessel	QUIZ	
#9. MARCH 11 th F2F Sections 1 A ASync Sections 1B	Glaze Vessels Wheel throwing GROUP 1. PINCH DUE	VIEW ON D2L Glaze eraser	Pages 208 to 220
#10. MARCH 18 th F2F Sections 1 B ASync Sections 1 A	Glaze Vessels Wheel throwing GROUP 2. PINCH DUE	VIEW ON D2L Glaze eraser	Pages 208 to 220
#11. MARCH 25 th F2F Sections 1 A ASync Sections 1B	<i>last day for wet clay</i> Vessel Due Group 1.		Pages 242 to 144
#12. APRIL 1 st F2F Sections 1 B ASync Sections 1 A	- last day to bisque fire wheel throwing assignment Vessel Due Group 2.		Pages 242 to 144
#13. APRIL 8 th F2F Sections 1 A ASync Sections 1B	- last day to glaze fire wheel throwing Wheel Assignment		
#14. APRIL 15 th Sections 1. A&B	DUE Wheel Assignment		

Class hours are 9:30 to 1:20 with a lab from 1:20 to 4:00. Readings will be assigned from text. Works completed from assignments and personal exploration will be presented for critiques scheduled throughout the term. **Late assignments, including work not submitted due to missing a class, will be penalized 2% per day to a maximum of 5 days, after which a zero will be given (weekends will be counted as one day). Extensions will only be granted prior to assignment deadlines and must be requested and agreed upon through student initiated consultation / negotiation with their instructor (this includes all forms of accommodation).**

5. Basis of Student Assessment (Weighting)

- (a) Assignments: *70% of final grade will be assessed from completed projects and in class assignments. The focus of evaluation will be on personal growth as reflected in work presented with particular attention to technical competency and integration of fundamental artistic knowledge from pre-requisite classes. A book, journal or web review will be assigned in the beginning of the semester.*
- (b) Quizzes: *3 quizzes valued at 10%.*
- (c) Exams: *no grades attached*
- (d) Studio and Professional Conduct / Etiquette Grade = 10%
Students will start the semester with 10/10 for their Studio and Professional Conduct grade; marks will be deducted if a student neglects to demonstrate safe, respectful, use of communal facilities, studio interactions, and material provisions. Students are expected to make focused use of open studio time, to remain focused and respectful during peer, and instructor led presentations, critiques, Etc. In class use of technology for anything other than research will effect your grade.

All work and materials must be removed or stored (with explicit permission of instructor AND technologist) prior to next class in said space or by 9am the next day (which ever comes sooner). Work not removed within semester deadlines will result in -5% per day.

- (e) *10% of final grade will be assessed on active participation and attendance in classes and in particular class discussions and group critiques.*

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, Student Ancillary Fees, Academic Integrity, Grade Review & Appeals, Student Misconduct and Academic Accommodations for Students with Disabilities and Student Penalties and Fines.

A. GRADING SYSTEMS <http://www.camosun.bc.ca/policies/policies.php>

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://www.camosun.bc.ca/policies/E-1.5.pdf> 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.

Art 144 3D Ceramic

Foundational assignments

Course requirements:

Students are required to upload to assignments files & discussions (for other students to comment and discuss)

a minimum of five images of their work.

Images must include

1. Chop Mark

3. Bottom

5. Side

2. Top

4. Side

With the appropriate **Ceramic Label example** (maybe altered)

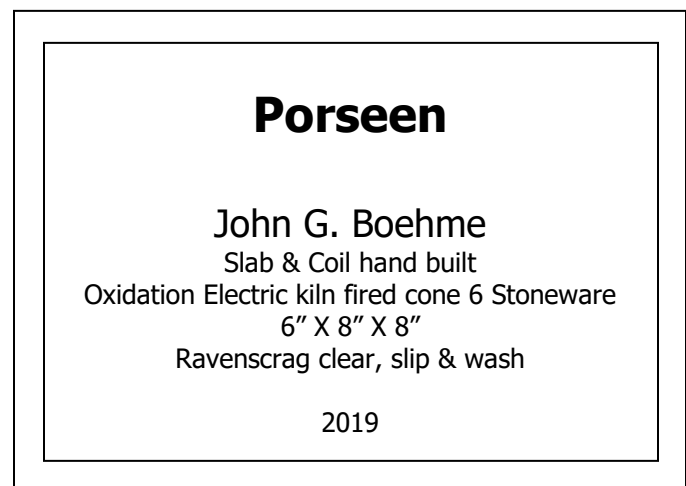
Style guide

Title of the work Heading: Tahoma size 18

Label size: Horizontal 3 ½ inches, vertical 2 ½ inches

Artist/author: Tahoma 14

Media & date: Tahoma 10



Assignment Upload Template

This template follows the rubric used for projects. Under each heading are suggestions for what you can provide your instructor for evaluation. Replace the grey texts with your own information. You can add both texts and images.

- Images should be clear, in focus, devoid of colour cast or parallax.
 - They should also be of reasonable file size i.e. approximately 1 megabyte each.
 - Try to fill a page with one image while maintaining aspect ratios
 - Chop mark must be visible
- Submission is one Word or PDF file. You are allowed only one submission, only the latest submission is kept. The latest one will overwrite the older version.

Research: Initial investigation & Concept development

- Initial concepts
 - Concept 1
 - Concept 2
 - Concept 3

Ideation. Conceptualization & Project proposal: Prototypes/maquettes & Sketches

- Images should be in focus, white balanced
- Reasonably sized i.e. no more than 1 megabyte each
- Technical Development
- Compositional Development
- Material Development
- Presentation
- Etc.

Final submission

- Images should be in focus, white balanced
- Reasonably sized i.e. no more than 1 megabyte each
- Images should be clear of parallax issues

Reflection

- What did you learn about the premise of this assignment?
- What did you learn about your work?

1. PINCH method: **DUE**

SECTION 1.A March 11

SECTION 1.B March 18

20%

Create one 4 "X 4" (closed form)

Using pinch technique, project of uniform thickness; that has a clearly defined form. three dimensional details that are both carved in and built out (not linear ones) these 3D forms will create patterns with shadows and highlights. There will be active design and visual rhythm on all surfaces of the Sculpture. glaze the Sculpture so that the glaze is even, shows the texture and does not drip on the kiln shelf. The Sculpture will be a unified form where the surface design and all sculptural details will enhance the whole by reflecting or contrasting with the form.

The Vessel Project

25%

Preamble

Beyond mere functionality, Vessels are often used in visual imagery as metaphor or substitute for a human being.

Functionally, Vessels are designed, crafted and engineered to support a fluid material and aesthetically often reflect not only the sensibility of the designer and the necessities of the manufacturing process but also human society or culture within which each Vessel is located.

Vessels can be functional and/or sculptural forms.

Objective

Create, **2** Vessel like sculptural forms at least 6" tall and 3" wide which interact with the human body in an unlikely or unexpected or is highly functional "Form follows function form should always reflect and enhance function. Utility comes first. (Bauhaus) —a Vessel that has character, personality—a life of its own. It must have a spout and handle of some sort.

Process

Consider form, shape, structure, proportion and scale, texture, colour and location as formal elements, and also elements that carry meaning and content.

These two vessels must be constructed with the three hand building techniques, Pinch, Coil & Slab construction methods. Also consider form weight, context and scale.

Evaluation: These 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 of the overall pieces 2) Surface development in consideration of form and its relationship to one another and space.

DUE:

SECTION 1A. March 25

SECTION 1.B April 1

Notes:

WHEEL THROWING.

25%

Construction method:

DUE April 15th

Create 2 formed ceramic bowls - on the potter's wheel - with a rib tool that has a round form of uniform thickness - between 1/4" and 1/8" - objects on the wheel focus on repetition, visual rhythm, proportion and utility.

1. The rounded bowl (not v-shaped) the shape of a half sphere, **at least 3" tall and 5" wide. the base should be much narrower than the lip. bowl 2 will be larger and rounder than bowl one.**

2. BOTTOM/ FOOT

#1 **must** have their bottom trimmed on the wheel and signed by you before they are dry.

Trimming is to be done before the forms are dry, but after they are leatherhard.

#2 has a **foot ring** that is tangent to the curve of the base and is of uniform thickness.

What can you consider about the form? Choices you make:

1. Consider the inside form. Consider its contour. Does it form a smooth continuous contour sweeping down, across the bottom, and up the other side? Is the outside of the form consistent with the inside of the form (after trimming)?
2. Is the rim sturdy? Are the edges of the rim nicely rounded off? Are the edges sharp and prone to chipping?
3. Is any part of the form significantly thicker than the rest? Does it have a uniform thickness? They may have foot rim which is trimmed to relate closely to other aspects of the form. Often a trimmed foot rim is about as thick, or slightly thicker than the top rim of the form.
4. Do the contour lines flow gracefully or do they hesitate? Does it have strong angles and rims, or does the form feel indecisive? Compare various ideas and study them to see how you want to refine the shape and the rim.
5. What about the proportions? What are the height and width size relationships? Do you want it deep or wide? Why? What do the proportions say about the form's function? Does it appear generous or restrictive?
6. Does the size of the foot make the form look larger or smaller by comparison? Does the foot appear to be a supporting ring or does it make the piece appear to emerge from the table?
7. Does the surface decoration make the form more important or does it contradict the form? What is symbolized by the decoration? Does the decoration add to the feeling of motion, stability, formality, casualness, joy, sadness, etc.?

As we do not have a dedicated gallery or viewing location for the critiques it is critical that:

For all the assignments please insure that you have considered your mode of presentation which should include the context, the site or location ie. Plinth, stand, buttressing or other hanging device. This includes the negotiation with physical resources pertaining to safety and risk management.

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
- O. 3D Ceramic Sculpture

- 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