

BUTTE COLLEGE

COURSE OUTLINE

I. CATALOG DESCRIPTION

ART 54 - Ceramics-Low Fire

3 Unit(s)

Prerequisite(s): ART 50

Recommended Prep: NONE

Transfer Status: CSU/UC

25.5 hours Lecture

76.5 hours Lab

This course expands on the hand-building and wheel-throwing skills learned in the introductory class, with an emphasis on a variety of low-fire glaze and surface techniques, setting up additional possibilities for creative expression.

II. OBJECTIVES

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

- A. Differentiate low-fire clay varieties, ceramic forming glazing, and firing processes
- B. Create ceramic forms utilizing pinch, coil, soft slab, hard slab, and throwing techniques.
- C. Analyze and demonstrate existing ceramic pieces and distinguish the forming, glazing, and firing processes used in creating them throughout history
- D. Produce and apply low-fire surface treatment to a variety of different forms
- E. Examine and describe historical and contemporary developments, trends, materials, and approaches in low-fire ceramics
- F. Assess and critique ceramics in group, individual, and written contexts using relevant critique formats, concepts and terminology
- G. Safely handle and use all studio equipment, tools, and materials
- H. Create a body of finished work based on assignments, self expression and individual direction.

III. COURSE CONTENT

A. Unit Titles/Suggested Time Schedule

Lecture	
<u>Topics</u>	<u>Hours</u>
1. Introduction, Orientation	2.00
2. Basic Terms and Techniques	2.00
3. Historical and Contemporary Uses of Low Fire Clay and Glazes	3.00
4. Low Fire Clay and Glazes	3.00
5. Use of Special Tools	2.00
6. Uses of Plaster Molds	2.00
7. Making and Using Casting Slip	2.00
8. Underglaze Engobes and Stains	2.00
9. The Aesthetics of Low Fire Ceramics	2.00
10. Special Low Fire Glazing and Over Glazes	2.00
11. Low Temperature Firing Techniques	2.00
12. Evaluations	1.50
Total Hours	25.50

Lab

<u>Topics</u>	<u>Hours</u>
1. Introduction, Orientation	2.00
2. Visual problem solving exercises that develop ceramic work and require exploration and manipulation of the basic materials used to create ceramic works	15.00
3. Studio projects that explore the elements and organizing principles of low-fire ceramics including but not limited to pinch, coil, soft slab, hard slab, sgraffito, mishima, modeling, carving, and wheel work	23.50
4. Development of skills and processes using a variety of surface and firing techniques appropriate to advanced study in ceramics, which may include but are not limited to low-fire slips, engobe, terra sigilata, glaze, burnishing, in various firing atmospheres and temperatures	20.00
5. Safe use of tools and specialized equipment	5.00
6. Participation in Low Temperature Firings	5.00
7. Critical evaluation and critique of class projects	6.00
Total Hours	76.50

IV. METHODS OF INSTRUCTION

- A. Lecture
- B. Instructor Demonstrations
- C. Class Activities
- D. Homework: Students are required to complete two hours of outside-of-class homework for each hour of lecture
- E. Problem-Solving Sessions
- F. Multimedia Presentations

V. METHODS OF EVALUATION

- A. Quizzes
- B. Portfolios
- C. Class participation
- D. Lab Projects
- E. Critiques will be given on work in process as well as finished work. A notebook of class handouts and notes taken from lecture/demonstrations will be required and a written exam on lecture material will be given.

VI. EXAMPLES OF ASSIGNMENTS

- A. Reading Assignments
 - 1. Prior to attending class during which plaster mold-making is demonstrated, read about these techniques in the textbook "Hands in Clay", and write down some questions for the instructor to answer during and after the demonstration.
 - 2. Read the chapter "Surface: Texture, Color, and Glaze" in the textbook "Hands In Clay". Come to class prepared to discuss techniques you'd like to try in your own work.
- B. Writing Assignments
 - 1. Keep a journal in which you write entries describing the evolution of form and concept for all assigned clay projects.
 - 2. Using the list of ceramic artists provided, research seven. You should include: a biography, artists ideas about their work (see artists statement), processes, including building techniques, types of clay and firing, and connections or divergences to other artists. How do they use clay for the exploration of ideas and emotions? Include visual

examples of the work.

C. Out-of-Class Assignments

1. Attend a local or regional art show or an exhibition at an art museum to get ideas for sculptural forms. Take photographs (where permitted) or make sketches of forms you are interested in for future reference.
2. View the color plates that are presented in the textbook "Hands in Clay". Pick a low-fire piece pictured there that you regard as worthy of emulation. Create a project that is similar in form and surface treatment but which includes distinctively personal twist.

VII. **RECOMMENDED MATERIALS OF INSTRUCTION**

Textbooks:

- A. Speight, Charlotte; Toki, John. Hands in Clay: An Introduction to Ceramics. 5th Edition. McGraw-Hill Humanities/Social Sciences/Languages, 2003.

Materials Other Than Textbooks:

- A. Students will purchase their own clay and tools.

Created/Revised by: David Cooper

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