

BUTTE COLLEGE

COURSE OUTLINE

I. CATALOG DESCRIPTION

ART 50 - Beginning Ceramics

3 Unit(s)

Prerequisite(s): NONE

Recommended Prep: NONE

Transfer Status: CSU/UC

25.5 hours Lecture

76.5 hours Lab

This course is an introduction to ceramics materials, concepts, and processes, including basic design principles, creative development, hand-building, throwing (potter's wheel), glaze techniques, firing and ceramic terminology. Students will experiment with a variety of forms, glazes, and other surface treatments, and will be introduced to historical as well as contemporary ceramic artworks.

II. OBJECTIVES

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

- A. Demonstrate knowledge of various types of clays, glazes, firing techniques, and elements of kiln design.
- B. Design and build clay forms using a variety of forming techniques, such as coil, slab, pinch, wheel-thrown, and combination methods.
- C. Utilize simple glaze formulation and techniques of application to successfully achieve finished surfaces with desired colors, textures, and design elements.
- D. Demonstrate knowledge of historical, as well as contemporary uses of the ceramic medium for sculpture and pottery.
- E. Create a body of finished work that is responsive to assigned projects, and demonstrates technical proficiency, creative problem-solving, and self-expression.

III. COURSE CONTENT

A. Unit Titles/Suggested Time Schedule

Lecture	
<u>Topics</u>	<u>Hours</u>
1. Clay types and their relative advantages and limitations.	2.00
2. The elements of art and ceramic terminology.	2.00
3. Surface and firing techniques appropriate to an introductory study in ceramics, which may include but are not limited to slips, engobe, terra sigilata, glaze, burnishing, in various firing atmospheres and temperatures.	4.50
4. Visual problem solving exercises that develop ceramic work and require exploration and manipulation of the basic materials used to create ceramic works.	2.00
5. Techniques and organizing principles of ceramics including but not limited to pinch, coil, soft slab, hard slab, sgraffito, mishima, additive and subtractive techniques, and wheel work.	6.00
6. Overview of ceramics as a major medium of artistic expression, including the history of clay and its role in historical and contemporary cultures as both artistic form and functional craft.	6.00

7. Critical evaluation and critique of class projects using correct terminology in oral or written formats.	1.00
8. Studio, equipment, and material use and safety.	2.00
Total Hours	25.50

Lab

<u>Topics</u>	<u>Hours</u>
1. Visual problem solving exercises that develop ceramic work and require exploration and manipulation of the basic materials used to create ceramic works.	6.50
2. Studio projects that explore the elements and organizing principles of ceramics including but not limited to pinch, coil, soft slab, hard slab, sgraffito, mishima, modeling, carving, and wheel work.	40.00
3. Development of skills and processes using a variety of surface and firing techniques appropriate to an introductory study in ceramics, which may include but are not limited to slips, engobe, terra sigilata, glaze, burnishing, in various firing atmospheres and temperatures.	20.00
4. Critical evaluation and critique of class projects.	10.00
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. Reading Assignments
- F. Multimedia Presentations

V. METHODS OF EVALUATION

- A. Exams/Tests
- B. Portfolios
- C. Projects
- D. Class participation
- E. Lab Projects
- F. Practical Evaluations
- G. Numerous class critiques will be given on work in progress as well as finished work. A notebook of class handouts and notes taken from lecture/ demonstrations may be required.

VI. EXAMPLES OF ASSIGNMENTS

- A. Reading Assignments
 - 1. Read Chapter 9 in the textbook "Hands in Clay". Pick an artwork pictured in this Chapter that you regard as particularly creative or skillfully done, and be prepared to discuss its superior originality and/or craftsmanship.
 - 2. Read chapter 1 in the textbook "Hands In Clay". Come to class prepared to discuss the types of clay and earliest uses by people living in small-scale societies.
- B. Writing Assignments
 - 1. Write journal entries in which you describe the evolution of form and concept of a clay project you are creating in response to an assignment.

2. Pick a ceramic artist whose work you find especially intriguing. Write a one to two page paper describing, interpreting, and evaluating one of the artists' best works.

C. Out-of-Class Assignments

1. Attend a local or regional art show or 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. In relation to an assigned project, research similar works by professional ceramic artists to generate ideas for your own. For example, if an assignment calls for a sculptural teapot that also functions well, look online or in books to see how other ceramic artists have interpreted these types of forms.

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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