

# ART 007: CERAMICS

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**Formerly known as:**

ART 007A (or if cross-listed - inactivated courses associated with this course)

**Originator**

emaddigan

**Justification / Rationale**

update Chancellor's Office control #

**Effective Term**

Fall 2019

**Credit Status**

Credit - Degree Applicable

**Subject**

ART - Art

**Course Number**

007

**Full Course Title**

Ceramics

**Short Title**

CERAMICS

**Discipline****Disciplines List**

Art

**Modality**

Face-to-Face

Hybrid

**Catalog Description**

This course introduces the use of clay as an expressive medium on a global scale. The content includes: preparation of clay, hand building, wheel throwing, design, techniques and glaze application.

**Schedule Description**

This course explores the history, cultural importance, process and contemporary concepts of ceramics.

Advisory: ENG 001A

**Lecture Units**

2

**Lecture Semester Hours**

36

**Lab Units**

1

**Lab Semester Hours**

54

**In-class Hours**

90

**Out-of-class Hours**

72

**Total Course Units**

3

**Total Semester Hours**

162

**Prerequisite Course(s)**

Advisory: ENG 001A

**Required Text and Other Instructional Materials****Resource Type**

Book

**Open Educational Resource**

Yes

**Formatting Style**

APA

MLA

**Author**

Speight, C., F., Toki, J.

**Title**

Hands in Clay

**Edition**

5th

**Publisher**

McGraw-Hill

**Year**

2003

**College Level**

Yes

**Flesch-Kincaid Level**

15

**ISBN #**

0072519517

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**Resource Type**

Web/Other

**Open Educational Resource**

Yes

**Year**

2017

**Description**

Instructional videos on Youtube.com and on CANVAS

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**Resource Type**

Web/Other

**Description**

Internet resources

**Resource Type**

Web/Other

**Description**

Handouts

**For Text greater than five years old, list rationale:**

The historical and technical information in this book has not changed, therefore is valid and current in the field and overall scope of the course material.

**Class Size Maximum**

27

**Course Content**

1. An Introduction to clay types, origins, uses and their relative advantages and limitations.
2. Ceramics from the Mediterranean World. (Egypt, Minoan, Greece, Etruscans, and Romans)
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. Historical Review of Ceramics from Asia (China, Japan, Korea, Japan, Ancient Asia and India)
5. Visual problem solving exercises that develop ceramic work and require exploration and manipulation of the basic materials used to create ceramic works.
6. Historical Review of Ceramics form Africa (Nok, Ife, Benin, rituals and foreign influences)
7. Elements 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.
8. Historical Review of Ceramics Indigenous America (Meso America, South, North, and Indigenous)
9. Critical evaluation and critique of class projects using correct terminology in oral or written formats.
10. Historical review of Ceramics Europe and the United States
11. Studio, equipment, and material use and safety.
12. The elements of art and ceramic terminology. The elements of art and ceramic terminology. Overview of ceramics as a major medium of artistic expression in Contemporary Art.

**Lab Content**

1. Visual problem solving exercises that develop ceramic work and require exploration and manipulation of the basic materials used to create ceramic works.
2. Applying the research from lecture to create forms that relate to the various regions in the world rich with ceramic history.
3. 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.
4. Learning historical techniques and skills for creating a variety of surface and firing techniques appropriate 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.
5. Safe use of tools and specialized equipment.
6. Critical evaluation and critique of class projects.

**Course Objectives**

	Objectives
Objective 1	Analyze existing ceramic pieces and distinguish the forming processes used in creating them throughout history.
Objective 2	Create ceramic forms utilizing pinch, coil, soft slab, hard slab and throwing techniques, and relating them to other regions in the world with the similar aesthetic.
Objective 3	Differentiate clay varieties and ceramic processes from around the world.
Objective 4	Produce and apply surface treatment to a variety of different forms.
Objective 5	Examine and describe historical and contemporary developments, trends, materials, and approaches in ceramics.

Objective 6 Describe ceramic forms in terms of function, design, and aesthetics.

Objective 7 Safely handle and use all studio equipment, tools, and materials.

### Student Learning Outcomes

**Upon satisfactory completion of this course, students will be able to:**

Outcome 1 Characterize the cultural differences in the ceramic art forms of several countries.

Outcome 2 Assess and critique ceramics in group, individual, and written contexts using relevant critique formats, concepts and terminology.

Outcome 3 Produce ceramic forms using four basic methods.

### Methods of Instruction

Method	Please provide a description or examples of how each instructional method will be used in this course.
Activity	Demonstrations of historical techniques are given and applied in the class.
Self-exploration	Students are asked to contribute their own person interpretations into the symbolism in the work, reflective of the cultures studied in the course. Students physically create work that is reflective to the cultures that are studied with their own personal interpretation and voice as well.
Participation	Students participate in critiques of their own projects as well as their peers. They present their work and verbally explain to the class or assigned group how they were influenced/incorporated from the cultures we are studying.
Observation	Students observe demonstrations, historical references and observe the similarities within humanity. Students observe demonstrations throughout the course and apply the techniques observed in physical works.
Lecture	Lectures are given by the students on the history and origin of ceramics, ceramic practices, and rituals around the world. They are given a set of criteria to include in the presentation and are graded with a rubric.
Individualized Study	Students read and research current and historical themes and techniques in ceramics. Students typically read 1-40 pages per week which is accompanied with a quiz, written and discussions about the reading. They compare and contrast in sketchbook how historical trends and techniques are still used to make conceptual statements, documented in their sketchbook. They make sketches that reflect their own interpretation of the imagery and symbolism that is covered in the course. These assignments are graded with a rubric
Experiential	Students study the contemporary ceramics which involves self exploration in the materials and physical process.
Discussion	Students discuss the traditional methods from various cultures and how to incorporate this information as inspiration in their own projects. Students reflect and discuss the success and challenges of the works they created. Students discuss cultures that they are interested in researching more about.
Demonstration, Repetition/Practice	Demonstrations are given in the course, students practice the demonstration to create works reflective of the historical practices as well as discovering their own voice. Students in turn will be able to demonstrate their knowledge of the material by physical practice, creating physical works and graded with a rubric.
Collaborative/Team	Students work collaboratively to load and fire a traditional Raku firing. They study the process both Japanese and American, create a piece and work with their group to fire it. Students also work in teams during critiques and evaluate their peers using a rubric.
Laboratory	Students use the lab during class and are offered the opportunity to self study further by using the "open" lab hours. Students typically spend 2-8 hours in the open lab. Students attend lab and create work by

**Skilled Practice at a Workstation**

A large portion of the lab will be dedicated to time for students to create pieces of pottery on the pottery wheel. Each student will need to be assigned their own potters wheel to participate in this course.

**Methods of Evaluation**

Method	Please provide a description or examples of how each evaluation method will be used in this course.	Type of Assignment
Guided/unguided journals	Students are required to keep a sketch and notebook that chronicles the materials in the course(in class and out of class assignments), the grading rubrics (in class), research for the projects, glaze results and turn this in every other week. Students (out of class) create 6-8 sketches per week (out of class assignment) with final drawing (out of class) for each assignment, they write about various areas (out of class assignment) and cultures and relate the ideas to current practices. Students take notes in their sketchbook (in class assignment) on the topics in the course or focusing on the demonstration in the course.	In and Out of Class
Field/physical activity observations	Students learn historic techniques to working with the clay medium and are required to memorize and perform the techniques. Students use the lab portion of the course to practice and apply the concepts and processes covered in the book. Students typically spend 2-10 hours in an "open" lab in addition to class time. Students study traditional techniques and reflect of the reasons, symbols and belief of various cultures. Observation of the skill and outcome of the physical objects are graded with a rubric.	In Class Only
Student participation/contribution	Students participate in daily activities in the lab, learning to make slip, participating in loading kilns.	In Class Only
Tests/Quizzes/Examinations	Exams (in class) covering vocabulary and crucial developments in ceramics from historical to contemporary. Questions are both essay, true and false and multiple choice.	In Class Only
Self/peer assessment and portfolio evaluation	Students self asses and score their own projects as well as those of their peers, both in written and verbal format as it related to the requirements and learning outcomes of the course. Students use self assessment with a rubric and written.	In Class Only
Product/project development evaluation	Students create several clay projects that relate to the historical and contemporary content covered in the course.	In Class Only
Group activity participation/observation	Students load and fire a tradition raku firing together, and discuss results.	In Class Only
Presentations/student demonstration observations	Students present a cultural practice, and its clay work, while juxtaposing it with a contemporary artist from the same region. A digital presentation and lecture is given to the class.	In Class Only
Critiques	Students critique the work of their peers in progress and finished projects. Students critique themselves using a rubric as well as their peers.	In Class Only
Laboratory projects	Students create work in lab that reflects the historical lecture portion of the course.	In Class Only
Portfolios	Students are required to photograph each three dimensional work and create a digital portfolio.	In Class Only

**Assignments**

### Other In-class Assignments

#### Basic Hand-Built methods: Coil, slab and pinch

1. Thinking of the numerous cultural discoveries that began with finding remnants of pottery, create a modern "relic" . Think about the examples that have been presented, what would a modern object reflect about our culture today.
2. Create a vessel, using the historical building method (coils/pinch) to the works studied in the Mediterranean world. These works reflected the cultures reliance on water and aquatic life. Take time to research our relationship today on water and aquatic life and apply your concept using principles and elements of design to the vessel.
3. Create a vessel inspired from one region in Africa. Focus on the symbolism, motif and patten application of texture, all work will be burnished
4. Construct a modern interpretation of the indigenous figurative works, further explore the design principles in this work.

#### Wheel-Thrown Technique

1. Further exploring the development of the pottery wheel: practice, and complete the process of wedging, centering, opening and lifting clay walls to create clay forms. Create tea cups and bowls.
2. After studying the Japanese tradition of raku, construct 2 vessels for a traditional raku firing. Create a piece suitable for raku firing, design a form that is suitable for the Japanese raku process and American raku process.
- 3.

### Other Out-of-class Assignments

1. Students will typically be assigned 20-40 pages of reading per week, accompanied with a study guide that they complete and submit.
2. Students will typically spend 2-8 hours weekly physically working independently on their projects during an additional open lab that is monitors by the technician, or they can work on the projects (outside of the potters wheel assignments) at home.
3. Students will develop a thorough sketchbook for all assignments. Each assignment has 6 sketches and one final drawing. Students will produce 3-6 sketches weekly.
4. Students will write a research paper on historical works discussed in the course with further research on the region in style, technique, purpose and relate this to a current (living) artist in the chosen area.
5. Research a (living) contemporary ceramic artist in America and create a digital presentation, such as PowerPoint that will be presented to the class. Demonstrate a portfolio of work by this artist, by concept, subject or chronologically.
6. Study for weekly quizzes including a midterm and final exams.
7. Review weekly instructional videos, take notes in sketchbook. Instructional videos are 20-30 minutes in duration and student will write a summary on the steps and tools used.
8. Assess and critique ceramics in group, individual, and written context. Students will write a two page formalist critique of one of their peers work, and relate it to the historical referenced in the work.
9. Students will participate and contribute to discussions on CANVAS (or comparable digital software) . They will be asked to think beyond the historical context to the true and basic needs of the medium and process and share this in discussion and reply format with their peers.

### Grade Methods

Letter Grade Only

### Distance Education Checklist

Include the percentage of online and on-campus instruction you anticipate.

Online %

50

On-campus %

50

### Lab Courses

**How will the lab component of your course be differentiated from the lecture component of the course?**

The lab component will be hands on application of the processes, cultural significance and historical content that are studied and visually experienced in the lecture.

**From the COR list, what activities are specified as lab, and how will those be monitored by the instructor?**

The lab will be face to face, this course is only possible with a hybrid structure not fully online. The lecture should be directly tied to lab, meaning the same students online in the lecture course should be the same students that are in the lab together. The lab will include further demonstration then offered in the preliminary instructional videos on the course shell, and the instructor will be working with groups and individually in the lab. Physical projects will be worked on and graded in the lab.

**How will you assess the online delivery of lab activities?**

The lab will be face to face, it can not be offered online due to the use of specific materials and machinery.

**Instructional Materials and Resources****If you use any other technologies in addition to the college LMS, what other technologies will you use and how are you ensuring student data security?**

N/A

**If used, explain how specific materials and resources outside the LMS will be used to enhance student learning.**

N/A

**Effective Student/Faculty Contact****Which of the following methods of regular, timely, and effective student/faculty contact will be used in this course?****Within Course Management System:**

Timely feedback and return of student work as specified in the syllabus  
Private messages  
Online quizzes and examinations  
Weekly announcements

**External to Course Management System:**

Direct e-mail  
Posted audio/video (including YouTube, 3cm mediasolutions, etc.)

**For hybrid courses:**

Scheduled Face-to-Face group or individual meetings  
Supplemental seminar or study sessions

**Briefly discuss how the selected strategies above will be used to maintain Regular Effective Contact in the course.**

The course will be offered with hybrid. Students will read, watch demos, take quizzes submit preliminary sketches online for the course. This will prepare them for the face to face review of demonstrations and the lab of applying the theory that is being researched each class period.

Students will be given feedback online on their projects and application of techniques as well as their understanding of the regions that are presented and researched. Students will share preliminary sketches online with one another and participate in feedback sessions.

**If interacting with students outside the LMS, explain how additional interactions with students outside the LMS will enhance student learning.**

The timeline of the hybrid course will further encourage students to prepare visually, by watching the demonstration, written, by answering questions and researching historical content prior to the application or building process during the lab time.

**Online Course Enrollment****Maximum enrollment for online sections of this course**

27

**Other Information****Provide any other relevant information that will help the Curriculum Committee assess the viability of offering this course in an online or hybrid modality.**

Students will be more prepared on arriving to the lab, with a set online schedule that offers a "preview" of the historic references, and research as well as demonstrations of techniques  
Students will be able to schedule this course more effectively and provide easier access to their pathway.

**Comparable Transfer Course Information****University System**

CSU

**Campus**

CSU Fullerton

**Course Number**

ART 230

**Course Title**

Beginning Ceramics

**Catalog Year**

2015

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**COD GE**

C3 - Arts, Humanities, and Culture

**MIS Course Data****CIP Code**

50.0711 - Ceramic Arts and Ceramics.

**TOP Code**

100230 - Ceramics

**SAM Code**

E - Non-Occupational

**Basic Skills Status**

Not Basic Skills

**Prior College Level**

Not applicable

**Cooperative Work Experience**

Not a Coop Course

**Course Classification Status**

Credit Course

**Approved Special Class**

Not special class

**Noncredit Category**

Not Applicable, Credit Course

**Funding Agency Category**

Not Applicable

**Program Status**

Program Applicable

**Transfer Status**

Transferable to both UC and CSU

**Allow Audit**

No

**Repeatability**

No

**Materials Fee**

No

**Additional Fees?**

No

**Files Uploaded****Attach relevant documents (example: Advisory Committee or Department Minutes)**

COD GE Worksheet ART 007.pdf

**Approvals****Curriculum Committee Approval Date**

11/15/2018

**Academic Senate Approval Date**

11/29/2018

**Board of Trustees Approval Date**

12/14/2018

**Chancellor's Office Approval Date**

12/18/2018

**Course Control Number**

CCC000607539

**Programs referencing this course**Art History AA-T Degree (<http://catalog.collegeofthedesert.eduundefined?key=1/>)Studio Arts AA-T Degree (<http://catalog.collegeofthedesert.eduundefined?key=2/>)