



ARTS 145 - Clay Sculpture Course Outline

Approval Date: 05/01/2000

Effective Date: 01/01/1986

SECTION A

Unique ID Number

Discipline(s) Art

Division Arts and Humanities

Subject Area Art

Subject Code ARTS

Course Number 145

Course Title Clay Sculpture

TOP Code/SAM Code 0000.00 - N/A / E - Non-Occupational

Rationale for adding this course to the curriculum correction from WebCMS migration

Units 3

Cross List N/A

Typical Course Weeks

Total Instructional Hours

Contact Hours

Lecture 0.00

Lab 0.00

Activity 108.00

Work Experience 0.00

Outside of Class Hours 54.00

Total Contact Hours 108

Total Student Hours 162

Open Entry/Open Exit No

Maximum Enrollment

Grading Option Letter Grade or P/NP

Distance Education Mode of Instruction

SECTION B

General Education Information:

SECTION C

Course Description

Repeatability May be repeated 0 times

Catalog Description The use of clay as a means of artistic expression. Emphasis on exploring images and ideas that can be expressed in clay and techniques to execute them.

Schedule Description

SECTION D

Condition on Enrollment

1a. Prerequisite(s): *None*

1b. Corequisite(s): *None*

1c. Recommended: *None*

1d. Limitation on Enrollment: *None*

SECTION E

Course Outline Information

1. Student Learning Outcomes:

- A. Create clay sculpture by translating concepts and visual experiences into tactile forms while utilizing historic and contemporary practices, theories and materials.
- B. Present finished clay sculptures for peer and academic review, and express artistic concepts and intents in written and oral formats while evaluating and critiquing these works.
- C. Safely handle and maintain materials, studio facilities and equipment.

2. Course Objectives: Upon completion of this course, the student will be able to:

- A. Distinguish a variety of concepts and materials in sculpture.
- B. Acquire skills to express ideas and create them in sculptural form.
- C. Evaluate sculptural forms from contemporary and historic sources while utilizing proper terminology.
- D. Create sculptural ceramic forms utilizing pinch, slab and coil building techniques.
- E. Identify concepts and ideas suitable for sculptural expression.
- F. Execute concepts and designs in a final ceramic form.
- G. Assess and critique ceramic works in group, individual and written contexts using relevant critique formats, concepts and terminology.
- H. Operate and maintain studio equipment, facilities and materials.
- I.

3. Course Content

- A. Clay and Forming
 - a. The specific origins and character of various clays.
 - b. The major forming techniques including molding-pinching slab construction, coil building, compound construction, paddling, additive and subtractive.
 - c. A specific historic and contemporary study of the practical applications of sculptural ceramic forming methods.
- B. Surface Development
 - a. Decoration techniques including texture, leather hard slip, bisque slip, glaze, advanced wax resist technique, and firing atmospheres.
 - b. A specific historic and contemporary overview of the practical applications of surface development and decoration relative to clay sculpture.
- C. Composition and Discussion
 - a. Translation of a two-dimensional image to a three-dimensional tactile object.
 - b. Three-dimensional compositional techniques and concepts related to form making and surface development.

- c. Use of critique methods, terminology and specialized vocabulary in group, individual and written formats.
- D. Studio Equipment
 - a. Safe operation and maintenance of studio tools, equipment and facilities including general hand-building tools, slab roller, clay mixer, banding wheels, raw material bins, glaze bins, triple beam scale, electric kilns, and the raku kiln. The students repeating clay sculpture will be expected to demonstrate progress in understanding forms, materials, and techniques with a greater understanding of content and philosophy. Sculptural projects will progress through an increasingly complex synthesis of content and form.

Lab Content (Lab activities need to be detailed and compliment the lecture content of the course):

- A. Clay and Forming
 - a. The specific origins and character of various clays.
 - b. The major forming techniques including molding-pinching slab construction, coil building, compound construction, paddling, additive and subtractive.
 - c. A specific historic and contemporary study of the practical applications of sculptural ceramic forming methods.
- B. Surface Development
 - a. Decoration techniques including texture, leather hard slip, bisque slip, glaze, advanced wax resist technique, and firing atmospheres.
 - b. A specific historic and contemporary overview of the practical applications of surface development and decoration relative to Clay Sculpture.
- C. Composition and Discussion
 - a. Two dimensional images translation to a three dimensional tactile object.
 - b. Three dimensional compositional techniques and concepts related to form making and surface development.
 - c. Use of critique methods, terminology and specialized vocabulary in group, individual and written formats.
- D. Studio Equipment
 - a. Safe operation and maintenance of studio tools, equipment and facilities including general hand-building tools, banding wheels, raw material bins, glaze bins, triple beam scale, electric kilns, and the raku kiln.
 - b.

4. Methods of Instruction:

Field Trips:

Lab:

Lecture:

Other: This Studio Arts Class will be taught with ongoing integrated lab and lecture. Students will receive hands-on group demonstrations as well as one-on-one instruction, demonstration and direction. Lectures and demonstrations will often if not always be accompanied by visual aids and/or real hands-on experience. Further, students will learn by interacting with the materials and process inherent in studio arts. Critical analysis will be used continually as a tool to reinforce the use of proper visual language and proper references to historical works while providing each student with meaningful feed back from their classmates and instructor. Course content may be delivered through: ? Demonstration: Clay forming and finishing demonstrations covering techniques, concepts, and material applications. ? Critique: Oral or written group critiques analyzing finished examples of

student work related to specific course assignments. ? Lectures: Image and video-enhanced lectures covering core concepts, terminology, and the historic development of ceramics followed by all-class or small-group discussions on the same topics. ? Collaborative Learning: Peer critiques reinforcing students' capacity to think critically about course assignments. ? Lab: Instructor-guided lab time to apply concepts and skills to course content through guided exercises. Lab time will include both one-on-one and group instruction. ? Class Trips: Students in this course will view artwork in the professional contexts of a gallery or museum. This activity will reinforce the students' understanding of historic and contemporary approaches to ceramics. ? Performance: Student presentations on historic and contemporary works from a diverse range of cultures.

5. Methods of Evaluation: Describe the general types of evaluations for this course and provide at least two, specific examples.

Typical classroom assessment techniques

- Quizzes --
- Final Exam --
- Mid Term --

Additional assessment information:

1. Projects submitted at regular intervals for group critique and evaluation by instructor.
 - a. For example, students will submit a proposal that outlines content they would like to convey in a clay sculpture. Each student will create the proposed piece and submit an evaluation of the work's success.
 - b. For example, students will research a contemporary or historical ceramic sculptor or ceramic sculpture-producing culture and submit a paper that addresses how they interpret the work. Class participants will then create a sculpture that conveys similar content and address their success in relaying this content during critique. Students should utilize proper visual art critique terminology including references to the elements and principles of art.
2. Studio Responsibilities:
 - a. Students will be observed as to how they use and maintain studio equipment and materials. Further, they will be evaluated on their participation in group activities.
3. Final exam (objective and essay).

Letter Grade or P/NP

6. Assignments: State the general types of assignments for this course under the following categories and provide at least two specific examples for each section.

A. Reading Assignments

1. Selected readings from student proposals, textbook, class handouts, periodicals or library collections.
 - a. For example, students will read instructor-provided handouts (from "The Critique Handbook") on critique formats, concepts and terminology relative to this course level.
 - b. For example, students will research an historic style of ceramic sculpture.

B. Writing Assignments

1. Written critical self-analysis.
 - a. For example, write a three-paragraph essay analyzing the strengths and weaknesses of a clay sculpture you created.
 - b. Written self-evaluation to be submitted at final critique.
2. Create various ceramic sculptures.
 - a. Students will create a life-size ceramic head that is generated from a two-dimensional image.

C. Other Assignments

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7. Required Materials

A. EXAMPLES of typical college-level textbooks (for degree-applicable courses) or other print materials.

Book #1:

Author: Anderson Turner

Title: Ceramic Sculpture: Inspiring Techniques

Publisher: Lark Books

Date of Publication: 2005

Edition: 1st

B. Other required materials/supplies.

- A variety of clay working tools (clay tool kit from campus book store).