ARTS 247 - Low-Fired Ceramics Course Outline

Approval Date: 01/28/2011
Effective Date: 08/10/2011

SECTION A

Unique ID Number	CCC000525665
Discipline(s)	Art
Division	Arts and Humanities
Subject Area	Art
Subject Code	ARTS
Course Number	247
Course Title	Low-Fired Ceramics
TOP Code/SAM Code	1002.00 - Art/Art Studies, General / E - Non-Occupational
Rationale for adding this course to the curriculum	
Units	3
Cross List	*N/A*
Typical Course Weeks	18

Total Instructional Hours

	Contact Hours
Lecture	36.00
Lab	72.00
Activity	0.00
Work Experience	0.00
Outside of Class Hours	72.00

Total Contact Hours	108
Total Student Hours	180
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 Introduces students to various aspects of working with clay at lower temperatures, including worldwide historical developments, earthenware clay bodies and slips. Methods and types of finishing and glazing include pit firing, electric firing, and experimental firing will be explored. Creation of earthenware works with low-temperature surface treatments fired in kilns appropriate for home studios will be the main focus of this course. Ideal for the aspiring home studio potter or ceramic artist.

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 low-fired ceramic objects by translating concepts and visual experiences into tactile forms while utilizing historic and contemporary references, practices, theories and materials.
B. Present finished works for peer and academic review. Express artistic concepts and intents using proper terminology 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. Understand and compare the technical differences between low- and high-temperature clay, and between different types of low-temperature clays.
B. Demonstrate knowledge of the development of clay and glaze technology.
C. Create finished forms for low-temperature firing by questioning their proposed use and selecting an appropriate firing technique.
D. Further one's ability to critique and evaluate three-dimensional forms, through the medium of low-temperature clay.
E.

3. Course Content

A. Methods and Techniques
    a. Clay-forming techniques.
    b. Firing methods, including pit firing, Raku, electric and gas kilns.
    c. Finishing methods without glaze.
    d. Glaze testing and pallet creation.
    e. Technical advantages and difficulties at lower temperatures.
    f. Over-glaze and under-glaze pigments.
    g. Precautions in use and studio.
B. Composition and Discussion
    a. Ideas evolving to form; sources of inspiration
    b. Historic approaches
    c. Aesthetic content
    d. Philosophical approaches

e. Figurative, animal, traditional expressions
f. Pattern and design as decoration
g. Architectural uses, bas relief, plaques, tiles
h. Use of critique methods and terminology in group, individual and written formats.

C. Studio Equipment
   a. Operation and maintenance of studio equipment and facilities including banding wheels, general throwing tools, the potter's wheel, the slab roller, raw material bins, glaze bins, triple beam scales, electric kilns, and the up-draft kiln.

The students repeating Low-Fired Ceramics will be expected to demonstrate progress in understanding forms, materials, techniques, content and philosophy. Projects created will progress through an increasingly complex synthesis of form, surface and content.

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

A. Methods and Techniques
   a. Clay-forming techniques
   b. Firing methods, including pit firing, raku, electric and gas kilns
   c. Finishing methods without glaze
   d. Glaze testing and pallet creation
   e. Technical advantages and difficulties at lower temperatures
   f. Over-glaze and under-glaze pigments
   g. Precautions in use and studio

B. Composition and Discussion
   a. Ideas evolving to form; sources of inspiration
   b. Historical approaches
   c. Aesthetic content
   d. Philosophical approaches
   e. Figurative, animal, traditional expressions
   f. Pattern and design as decoration
   g. Architectural uses, bas relief, plaques, tiles
   h. Use of critique methods and terminology in group, individual and written formats.

C. Studio Equipment
   a. Operation and maintenance of studio equipment and facilities including banding wheels, general throwing tools, the potter's wheel, the slab roller, raw material bins, glaze bins, triple beam scales, electric kilns, and the up-draft kiln.
   b.

4. Methods of Instruction:

Field Trips:
Lab:
Lecture:
Other (Specify):
Other: This studio Art class will be taught with both formal and ongoing integrated 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 Art. 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 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

Final Exam --

Additional assessment information:

1. Projects submitted at regular intervals for group critique and evaluation by instructor.
a. For example, students will create a series of object made out of earthenware clay. Class participants will then address their
success in creating objects that relate to each other and capitalize on the proper use of low-fire techniques. Students should utilize
proper visual art critique terminology including references to the elements and principles of art.
b. For example, students will research a contemporary or historical ceramic object or ceramics-producing culture and submit a
paper that addresses how they interpret the work. Class participants will then address their success in creating vessels that relate to
the cultures and styles they have chosen to study. 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
Selected readings from student proposals, textbook, class handouts, periodicals or library collections.
For example:
1. Students will read instructor-provided handouts from "The Critique Book". These readings will be applied to the active critique processes undertaken in this class.
2. Students will research an historic style of low-temperature ceramics.

B. Writing Assignments
Writing:
1. Written critical self-analysis.
a. For example, write a three-paragraph essay analyzing the strengths and weaknesses of three to five of your pieces.

b. For example, a written self-evaluation of course work presented to the instructor at final critique.
Performance:
1. Completion of ceramic works that illustrate viable solutions to each assignment.
a. For example, create a series low-fire glazed earthenware that is inspired by existing works of your choice.

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:	Richard Zakin
Title:	Electric Kiln Ceramics: A Guide to Clays and Glazes
Publisher:	Krause
Date of Publication:	2004
Edition:	1st

B. Other required materials/supplies.