

COURSE OUTLINE**Art 188
Advanced Ceramics I****I. Catalog Statement**

Art 188 is an advanced course involving work on the potter's wheel requiring consistency and accuracy of results. Students learn how to create ceramic vessels of matching sizes and shapes by designing and forming multiples and sets of objects. Awareness of three-dimensional form and surface design are heightened by individual and group critiques. The students work towards a more individual statement by further experimentation with a variety of clay bodies, glazes, and firing techniques. Under supervision the students assist in a loading and firing of kilns.

Total Lecture Units: 2.0

Total Studio Units: 1.0

Total Course Units: 3.0

Total Lecture Hours: 32.0

Total Studio Hours: 32.0

Total Faculty Contact Hours: 64.0

Prerequisite: ART 187 or equivalent.

II. Course Entry Expectations

Skill Level Ranges: Reading 5; Writing 5; Listening/Speaking 5; Math 2

Prior to enrolling in the course, the student should be able to:

1. create wheel thrown ceramic vessels of at least 6" in height or width;
2. create wheel thrown lidded forms with at least two different types of lid fittings;
3. create multiple forms from one piece of clay ('throwing off the hump');
4. create forms by assembling separately thrown parts;
5. apply surface design to pottery forms by methods such as mishima and sgraffito;
6. glaze pottery forms by a variety of techniques including wax resist and oxide design;
7. identify the differences between low temperature and high temperature clays;
8. identify the coloring oxides used in high temperature ceramic glazes and explain their
9. formulate and test a high temperature glaze;
10. explain the differences between oxidation and reduction firing procedures;
11. report in writing on ceramic design techniques;
12. evaluate their work and that of others through group oral critiques.

III. Course Exit Standards

Upon successful completion of the required coursework, the student will be able to:

1. create wheel thrown ceramic vessels of at least 10" in height or width;
2. create a set of matched bowl forms;
3. create a teapot form with matching tea bowls;
4. formulate and test a base glaze with at least three oxide color variations;
5. assist in the loading and firing of a glaze kiln;
6. report in writing on a period of ceramic history;
7. compare and contrast works from different periods in ceramic history;
8. evaluate their work and that of others through group oral critiques.

IV. Course Content

Total Faculty Contact Hours = 64

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| A. Orientation | Lecture 4 hours |
| 1. Overview of the class, required projects, grading procedures | |
| 2. Overview of studio rules and procedures | |
| 3. Slides of representative projects and contemporary ceramics | |
| B. Choice of Clay Bodies to be Used | Lecture 4 hours |
| 1. Discussion of earthenware, stoneware, and porcelain clays | Studio 2 hours |
| 2. Representative examples of these clays are shown to contrast their appearance and characteristics | |
| 3. Students prepare test pieces of the various clays for glaze testing | |
| C. Wheel Throwing Demonstrations and Project Assignments | Lecture 8 hours |
| 1. Throwing for greater height | Studio 12 hours |
| a. Lifting techniques | |
| b. Speed techniques | |
| 2. Vase forms | |
| a. Historical examples | |
| b. Contemporary examples | |
| c. Throwing forms with narrow necks | |
| d. Closed forms | |
| 3. Matched sets | |
| a. Use of calipers to assist in throwing matched sets | |
| b. Trimming demonstrations to assist in matching forms | |
| c. Set matching bowl forms | |
| d. Teapots with matching tea bowls | |
| e. Bowls with added pedestal bases | |
| D. Surface Design Techniques | Lecture 6 hours |
| 1. Mishima | Studio 8 hours |
| 2. Majolica | |
| 3. Overglaze and luster | |
| 4. Airbursh and stencil | |

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| E. Glaze Formulation and Testing | Lecture 6 hours
Studio 6 hours |
| 1. Discussion of the requirements of a proper base glaze | |
| 2. Students research base glaze formulas | |
| 3. Representative samples of base glazes are shown | |
| 4. Uses of metallic oxides for coloring base glazes are discussed | |
| 5. Demonstration of weighing /screening and mixing a colored glaze | |
| 6. Students prepare and test their own base and colored glazes | |
| F. Kiln Loading and Firing | Lecture 4 hours
Studio 4 hours |
| 1. Proper methods of stacking gas and electric kilns | |
| 2. Safety precautions in stacking and firing are discussed | |
| 3. Students stack and fire a kiln under supervision | |

V. **Methods of Instruction**

The following instructional methodologies may be used in the course:

1. classroom lectures and demonstrations;
2. instructor analysis of student work;
3. peer analysis of student work;
4. individual instruction of students;
5. screening of films and videos.

VI. **Out of Class Assignments**

The following out of class assignments may be used in this course:

1. students are assigned lab practice time (e.g. students create ceramic vessels to build throwing and glazing skills);
2. students observe kiln loading and firing (e.g. students assist with a kiln loading/firing under supervision of instructor);
3. museum research report (e. g. students attend a local museum, select one historical ceramic vessel, write a 5-page report on techniques used and cultural context of the vessel using primary and secondary sources);
4. notebook portfolio (e.g. students create a portfolio documenting their advanced level project assignments).

VII. **Methods of Evaluation**

The following methods of evaluation may be used in this course:

1. students participate in a mid-term and a final project critique;
2. students research and write a 5-page paper on a period of ceramic history of their own choice.

VIII. **Textbook**

Peterson, Susan and Peterson, Jan. *The Craft and Art of Clay: A Complete Potter's*

Handbook. Laurence King Publishing, 2012. Print.
11th Grade Textbook Reading Level. ISBN: 978-1856697286

IX. Student Learning Outcomes

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

1. alter thrown work to form sculptural and functional ware;
2. mix glazes using different coloring oxides.