ARTS-240: INTERMEDIATE HAND-BUILDING

BOT Approval
12/12/2012

SECTION A - Course Data Elements

Send Workflow to Initiator
No

CB04 Credit Status
Credit - Degree Applicable

Discipline

Minimum Qualifications	And/Or
Art (Master's Degree)	

Subject Code
ARTS - Arts
Course Number
240

Department
Arts (ARTS)

Division
Arts and Humanities (ARAH)

Full Course Title
Intermediate Hand-Building

Short Title
Intermediate Hand-Building

CB03 TOP Code
1002.30 - Ceramics

CB08 Basic Skills Status
NBS - Not Basic Skills

CB09 SAM Code
E - Non-Occupational

Rationale
Review

SECTION B - Course Description

Catalog Course Description
Develops an understanding of clay as a form of artistic expression through exploration of form, materials, content and function. Using a variety of hand building techniques students will problem solve a number of assignments. Students will use a variety of surface treatments and have hands-on experience with kilns, studio equipment and glazes. Includes study of contemporary and historic ceramics.

SECTION C - Conditions on Enrollment

Open Entry/Open Exit
No

Repeatability
Not Repeatable

Grading Options
Letter Grade or Pass/No Pass

Allow Audit
Yes

Requisites

Prerequisite(s)
Completion of ARTS-140 with a minimum grade of C.

Requisite Justification

Requisite Description
Course in a Sequence

Subject
ARTS
Course #
140

Level of Scrutiny
Content Review

Upon entering this course, students should be able to:
1. Differentiate clay varieties and ceramic process stages.
2. Create ceramic forms utilizing pinch, slab and coil building techniques.
3. Analyze existing ceramic pieces and distinguish the forming processes used in creating them.
4. Produce and apply surface treatment to a variety of different forms.
5. Analyze existing ceramic pieces and distinguish the processes used to develop their surfaces.
6. Create objects that demonstrate a relationship between form and surface.
7. Assess and critique ceramic works in group, Individual and written contexts using relevant critique formats, concepts and terminology.
8. Operate and maintain studio equipment, facilities and materials.

SECTION D - Course Standards

Is this course variable unit?
No

Units
3.00

Activity Hours
108

Outside of Class Hours
54

Total Contact Hours
108

Total Student Hours
162

Distance Education Approval

Is this course offered through Distance Education?
Yes

Online Delivery Methods

DE Modalities	Permanent or Emergency Only?
Entirely Online	Permanent
Hybrid	Permanent

SECTION E - Course Content

Student Learning Outcomes

	Upon satisfactory completion of the course, students will be able to:
1.	Create hand-built ceramic objects by translating concepts and visual experiences into tactile forms while utilizing historic and contemporary, references, practices, theories and materials.
2.	Present finished works for peer and academic review, and express artistic concepts and intents using proper terminology in written and oral formats while evaluating and critiquing these works.
3.	Safely handle and maintain materials, studio facilities, and equipment.

Course Objectives

	Upon satisfactory completion of the course, students will be able to:
1.	Differentiate specific clay varieties and ceramic process stages.
2.	Create basic, intermediate, and compound ceramic forms utilizing pinch, slab and coil building techniques.
3.	Analyze existing ceramic pieces and identify the specific forming processes used in creating them.
4.	Produce and apply surface treatment to a variety of different forms using beginning and advanced techniques.
5.	Synthesize and test glaze or slip.
6.	Analyze existing ceramic pieces and distinguish the specific processes used to develop their surfaces.
7.	Create objects that demonstrate an intended relationship between form and surface.
8.	Assess and critique a series of ceramic works in group, individual and written contexts using relevant critique formats, concepts and terminology.
9.	Operate and maintain studio equipment, facilities and materials.

Course Content

1. 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 and a brief introduction to mold making.
   c. An intermediate historic and contemporary study of the practical applications of forming methods.
2. Surface Development
   a. Decoration techniques including texture, leather hard slip, bisque slip, glaze, advanced wax resist technique, and firing atmospheres.
   b. The researching, mixing and testing of a glaze or slip recipe.
   c. A specific historic and contemporary overview of the practical applications of surface development and decoration.
3. Composition and Discussion
   a. Three-dimensional compositional techniques and concepts related to form making and surface development.
   b. Use of critique methods and terminology, in group, individual and written formats.
4. Studio Equipment
   a. Operation and maintenance of studio tools, equipment and facilities, including general hand-building tools, banding wheels, the potters' wheel (as a hand-building tool), raw material bins, glaze bins, triple beam scale, electric kilns, and the raku kiln. The students repeating Intermediate Hand-Building will be expected to demonstrate progress in understanding forms, materials,techniques, content and philosophy. Projects 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):

1. 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 and a brief introduction to mold making.
   c. An intermediate historic and contemporary study of the practical applications of forming methods.
2. Surface Development
   a. Decoration techniques including texture, leather hard slip, bisque slip, glaze, advanced wax resist technique, and firing atmospheres.

b. The researching, mixing and testing of a glaze or slip recipe.
c. A specific historic and contemporary overview of the practical applications of surface development and decoration.

3. Composition and Discussion
   a. Three-dimensional compositional techniques and concepts related to form making and surface development.
   b. Use of critique methods and terminology, in group, individual and written formats.
4. Studio Equipment
   a. Operation and maintenance of studio tools, equipment and facilities, including general hand-building tools, banding wheels, the potters' wheel (as a hand-building tool), raw material bins, glaze bins, triple beam scale, electric kilns, and the raku kiln.

Methods of Instruction

Methods of Instruction

Types	Examples of learning activities
Field Trips	Student in this course will view artwork in the professional contexts of a gallery or museum, an activity that helps to reinforce student understanding of historic and contemporary approaches to ceramics and its relationship to their own studio work.
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.
Lecture	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 arts.
Critique	Oral or written group critiques analyzing finished examples of student work related to specific course assignments. Peer critiques reinforcing students? capacity to think critically about course assignments.
Observation and Demonstration	Clay forming and finishing demonstrations covering techniques, concepts, and material applications.
Other	Student presentations on historic and contemporary works from a diverse range of cultures.

Instructor-Initiated Online Contact Types

Announcements/Bulletin Boards
Chat Rooms
Discussion Boards
E-mail Communication
Telephone Conversations
Video or Teleconferencing

Student-Initiated Online Contact Types

Chat Rooms
Discussions
Group Work

Course design is accessible

Yes

Methods of Evaluation

Methods of Evaluation

Types	Examples of classroom assessments
Class Participation	
Other	Final grade will be based on: 1. Successful completion of 4 hand-building assignments. For example: Following a lecture and demonstration on the techniques and history of coil building students will create two coil-built forms that relate to each other, and one coil-built form that relates to a historic ceramic piece. 2. Participation in oral and written group critiques. For example: After an introductory lecture and review of handouts containing key formal and critical terms students will participate in group critiques that focus on in progress work and finished forms. Students will be assessed for participation, proper use of terminology and relevant comments regarding basic formal and material issues.

Assignments

Reading Assignments

Selected readings from student proposals, textbook, class handouts, periodicals or library collections.

1. Students will read instructor-provided handouts (from The Critique Handbook) on critique formats, concepts and terminology relative to this course level.

a. For example, class participants will read "Formal Matters in Three-Dimensional Art" and be asked to implement the content of the reading during critique.

b. For example, read "Surviving the Critique" and practice "Active and Reactive Listening" at appropriate moments during the critique process.

2. Students will research a historic style of ceramics.

a. For example, students will read about a ceramic producing culture that interests them and retain or note how and why they produced their clay objects.

b. For example, read "Shaping the Past" from Hands in Clay in the studio library and develop opinions on how the culture you have studied fits into this discourse.

Writing Assignments

1. Written critical self-analysis of a completed series. Write a three-paragraph essay analyzing the strengths and weaknesses of a series you created. Include as many elements from "Formal Matters in Three-Dimensional Art" as possible.

2. Written self-evaluation of course work submitted at final critique. This self-evaluation should include references to the Elements and Principles of Art.

Performance: Completion of pieces that illustrate a viable solution to each assignment.

1. Create a series of five pieces that relate to each other in both form and surface.

2. Present a historic style of ceramics with visual aids to the class while presenting and critiquing works you have produced that are inspired by this historic style.

SECTION F - Textbooks and Instructional Materials

Material Type

Textbook

Author

Kristin Muller

Title

Potter's Studio Handbook

Publisher

Quarry Books

Year

2007

Material Type
Other required materials/supplies

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

Proposed General Education/Transfer Agreement

Do you wish to propose this course for a Local General Education Area?
No

Do you wish to propose this course for a CSU General Education Area?
No

Do you wish to propose this course for a UC Transferable Course Agreement (UC-TCA)?
No

Course Codes (Admin Only)

CB00 State ID
CCC000449080

CB10 Cooperative Work Experience Status
N - Is Not Part of a Cooperative Work Experience Education Program

CB11 Course Classification Status
Y - Credit Course

CB13 Special Class Status
N - The Course is Not an Approved Special Class

CB23 Funding Agency Category
Y - Not Applicable (Funding Not Used)