ARTS 2346 (see eCampus for section number)

CERAMICS I

Tuesday / Thursday 9:30am – 12:20pm
Room F217

Instructor: Eric Eley

Contact Information:
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Hours Available: see eCampus for office hours OR by appointment

Course Description: Texas Common Course number: ARTS 2346. This course focuses on the building of pottery forms by coil, slab, and use of the wheel. Glazing and firing are also included. (2 Lec., 4 Lab.)

Introduction to the Course: This course focuses on the building sculptural forms and pottery using numerous construction techniques including: coil, slab, pinch and use of the wheel.

Textbooks: There is no required text

Other Course Materials:

Sketchbook:
You will be required to keep a sketchbook. It will be an important tool for exploring your ideas, have it with you in every class. In your sketchbook, you will record:

a. Objects of interest, inspiration
b. Sketches, lists, and written notes of all proposed projects
c. Record of brainstorming ideas
d. Class notes on safety, use of equipment, and demonstrations
e. Three-Dimensional design vocabulary
f. Accumulation of images or descriptions of historic and contemporary artists

*note: The activity in your sketchbook will be checked periodically in class throughout the semester so always bring it to class. By the end of the semester, your sketchbook should be filled with ideas, notes, marks, image collections and a list of artists who have inspired or impacted you.

Tools/Supplies:
- See eCampus course page for primary tool list and Supply Kit contents.
- Additional assignment-specific needs will be addressed in class in advance
Developmental Courses
ARTS 2346 is not a developmental course. It is a for-credit course aimed at transfer and degree-seeking college students.

The Texas Success Initiative (TSI) is a statewide program designed to ensure that students enrolled in Texas public colleges and universities have the basic academic skills needed to be successful in college-level course work. The TSI requires assessment, remediation (if necessary), and advising of students who attend a public college or university in the state of Texas. The program assesses a student's basic academic skills in reading, writing, and math. Passing the assessment is a prerequisite for enrollment in many college-level classes such as English 1301/1302, History 1301/1302, Math 1414, etc. Students who do not meet assessment standards may complete prerequisite requirements by taking developmental courses in the deficient area and passing them with a grade of C or higher. In some cases retesting will also be required. It is up to each student to be aware and informed about requirements that are subject to change. Additional information is available from the TSI Office. [https://www1.dcccd.edu/cat0910/admiss/tsi.cfm?loc=4](https://www1.dcccd.edu/cat0910/admiss/tsi.cfm?loc=4)

Student Learning Outcomes
Upon completion of this course students will: demonstrate knowledge of basic ceramic materials and processes, an art related vocabulary and the ability to aesthetically discuss their own work and the work of others; recognize the visual elements and principles of design in 3-D media, brainstorm and develop individual ideas, research, and direction, and employ a critical analysis their artwork.

Evaluation Procedures:
You will have assignments that must be completed on a weekly basis unless otherwise specified. We will have informal reviews of your progress throughout the semester with formal critiques at the Midterm and Final review.

Projects will be evaluated on the following criteria:
1. Sketchbook/Research
2. Assignment requirements
3. Creativity in Concept & Application
4. Craftsmanship/Presentation
5. Quantity of Work/Effort

Final Grade will be determined by:
1. Project assignments  60%
2. Participation        25%
3. Glazing             15%

Grading Scale:
A=90-100%; B=80-89%; C=70-79%; D=60-69%; F=0-59%

A Inspired growth and/or consistent excellence
  Strong contribution to class critiques
  Punctuality and outstanding class behavior
B Consistent high quality response to assignments
  Active participation in critiques
  Punctuality and appropriate class behavior
C Average response to assignments
Poor attendance and poor critique participation
Below average class behavior

D Little or no effort demonstrated
Unsatisfactory participation in class critiques
Unacceptable attendance record

F Failure to do anything
No effort demonstrated
Bad attitude

Grading:
Establishing a grade for each student in a studio class is a more complex matter than can be found in a traditional academic course. It is not the case that the grade is derived from a strictly quantifiable set of data, but rather from a much broader, more subjective set of issues.

The final grade in this course is a decision based on the following criteria: quantity/quality (aesthetic, technical, conceptual) of work, depth of exploration, time commitment (expect to spend time outside of class on your projects), completion of all required assignments, contribution to class and critiques (attitude, curiosity), and attendance. Your personal artistic growth from the beginning to the end of the semester will be taken into consideration. More consideration will be given to work at the end of the semester over that of the beginning. Student’s natural talent, ability, and experience will be expected to rise to the challenge and push themselves harder through effort, unique concepts, and problem solving. The final grade is the total of all the criteria below.

Evaluation categories and criteria for grading:
Objective of the assignment:
1. Has the student addressed the issues related to the problem in a manner that suggests an understanding of the artistic concept and applicable material usage?
2. Has one applied the previous assignment experiences to the present work?
3. Has one made use of research and reading relevant to the problem?

Quantity of work
1. How much time has a student put into the production of the work?
2. How much time has been put into the research and preparation of the work?
3. How much has one followed through with his/her idea and what resolution has been made after critique?

Creativity of Concept and Application
1. How much originality and creative manipulation has been projected into the process and concept of one’s solution?
2. Does the solution suggest prospects for the future development?
3. Has the student combined other resources in an inventive way?
4. Has there been an element of risk involved?

Attitude
1. Has the student approached the problem in an inquisitive and open-minded way?
2. Does the student ask questions, offer comments, listen and focus their attention?
3. Has the student participated in the critiques in a constructive way?
Students who are curious, prepared, open, and engaged with learning will do well in the class. Students must be prepared for class. This means you must have all your supplies with you and be ON TIME. Being regularly tardy, leaving early, or missing class will affect your ability to participate positively in the class.

**FINAL CRITIQUE** (meet at regular class time):
- See course calendar on eCampus

**Open Lab Time & Policies:**
Students are welcome to work at the art tables and wheels (no power tools) as long as the room is open (9am-5pm M-F). During class times, ask permission to work from the Instructor and where would be best to set up. FOR SAFETY REASONS, YOU CANNOT USE POWER TOOLS OR KILNS WITHOUT YOUR INSTRUCTOR OR LAB TECHNICIAN (COURTNEY HAMILTON) PRESENT. Please be respectful of this policy and of faculty requests.

**Late Submission Policy:**
Every class period that your work is late your grade will be docked 10 points. Assignments will not be accepted after being late 1 class period

**Attendance Policy:**
Attendance for the entire class is required. All demonstrations will begin within the first 15 minutes of class and will not be repeated on an individual basis. Missing, being over 15 minutes late, or leaving early will cause your grade to drop as there is a participation grade for each class. Each class period is assigned a point value, if you are late or leave early you will receive half those points, if you miss class you will receive no points.

Other announcements and assignments may be made throughout the class period.

It is possible that you'll have enough in-class time to complete your projects, but you will likely find it necessary to spend time working in the lab outside of class to fully develop your work and create something interesting and exceptional.

**Classroom Etiquette**
Please treat each other and the instructor with respect. Be aware of the written and/or verbal policies the instructor includes in the syllabus or says in class. As you would wish to be treated, so treat others. In other words, by following the rules outlined below, you will be more successful and less frustrated with your instructor and fellow students (and better prepared for university and/or business life).

a. Practice open and honest communication. Communicate, politely, with your instructor if you have a problem. Also, nothing can be accomplished if you don’t talk to your instructor at all! Remember the golden rule above: if you treat your instructor with respect, your instructor will treat you with respect. This works for your fellow students, too!

b. Avoid asking for special treatment without good reason. Requests for special consideration from the instructor (such as late papers, excused absences, etc.) are just that, requests. You are asking the instructor for a favor. Your instructor must be fair to all students and may not grant your request, or may grant it only with adequate documentation/evidence. Be aware of this and respect the instructor’s decision.
c. Be prepared. Come to class prepared to work, discuss, and listen. Have your research done, sketches prepared, topics considered before you come to class.

d. Listen! Listen to your instructor and your fellow students. Take notes when needed. Most problems occur because deep and open listening has not been practiced.

e. Finally, respect other students and the instructor by coming to class on time and making sure you turn off cell phones and pagers.

The instructor reserves the right to amend this syllabus as necessary.

Institutional Policies relating to this course can be accessed from the following link:

https://www.eastfieldcollege.edu/syllabipolicies

EASTFIELD COLLEGE
CERAMICS / SCULPTURE STUDIO POLICIES

1. Your cooperation is essential for the safe and smooth operation of this studio. Our goal is to provide a safe, encouraging, and experimental learning space. This is a community space and we need your help keeping it in proper condition.

2. THIS IS AN EDUCATIONAL CREATIVE STUDIO. These studio spaces are not for commercial use, commercial production, or for people whose primary goal is the sale of work.

3. PLEASE HELP US KEEP THE STUDIO CLEAN AND SAFE. This means clean up after yourself. If you use something, clean it once finished. Scrape and sponge your workspace after use. Ceramics students should clean the wedging table workstation and tables with a wet sponge after use. Leave the studio ready for the next class/student.

4. DO NOT USE ANY POWER TOOL/MACHINE THAT YOU HAVE NOT BEEN TRAINED TO USE. If you have a question, want to learn, or are unsure, ASK your instructor or the Studio Technician.

5. RETURN ALL STUDIO TOOLS TO THEIR PROPER PLACE AFTER USE. All tools removed from the tool closet should return there at the end of class. If you see tools lying around, please return them to storage. Ware boards, banding wheels, plaster molds, glazes, slips, etc. all should return to storage after use.

6. LOCKERS AND SHELVES ARE FOR USE BY STUDENTS ENROLLED IN A CLASS UTILIZING F217 FOR THE DURATION OF THEIR CLASS. Eastfield and your instructor are not responsible for the safety and security of the materials stored within lockers or on shelves. You may provide a lock for your locker while enrolled in class, but must fill out a form with the Studio Technician stating your name and which locker you are using.

7. LOCKERS AND SHELVES MUST BE CLEANED OUT AT THE END OF EACH SEMESTER. ITEMS NOT REMOVED BY THE POSTED DATE WILL BECOME PROPERTY OF THE
STUDIO OR THROWN AWAY. Work and tools cannot be stored and we must make room for new students and classes. You are allowed ONE locker and ONE shelf. If enrollment numbers dictate, you may be asked to share a locker/shelf.

8. It is advised that you mark your personal tools with initials or your name. Many students will have the same or similar tools and it will help you keep track of your possessions.

9. DO NOT HANDLE OR TOUCH WORK ON OTHER STUDENT’S SHELVES, WARE CARTS, OR FIRING SHELVES. Much of the work produced in our studio is fragile. If something needs moving, ask your instructor or the Studio Tech for help.

10. DO NOT TAKE HOME MATERIALS OR TOOLS FROM THE STUDIO. Equipment, glazes, tools, kiln furniture, etc. are provided for your use in the studio in association with classes.

11. YOU MAY NOT USE POWER TOOLS (i.e. chop saw, table saw, drill press, band saw, jig saw, etc.), CLAY MIXER, PUG MILL, or FIRE KILNS WITHOUT THE PERMISSION AND PRESENCE OF YOUR INSTRUCTOR or the STUDIO TECH.

CERAMICS SPECIFIC POLICIES

12. DO NOT PUT CLAY IN THE SINKS. Use the slip bucket for wet slippy clay and throwing water and scrape your clay bucket for trimmings and unwanted chunks. Rinse tools in slip bucket first before rinsing in sink.

13. ALL CLAY OBJECTS TO BE FIRED MUST HAVE IDENTIFYING NAME OR LOGO ETCHED/WRITTEN ON PIECE. No identifier, no fire.

14. ONLY PLACE FINISHED WORK ON SHELVES TO BE FIRED. If your piece is still wet leather hard, wait until it is nearly dry greenware to place on bisque shelves. The same for glaze, if it still needs touch up, wait until complete before utilizes glaze shelves.

15. When placing objects on shelves to be fired, select the shelf that best fits the size/height of your work. Don’t just stick it on the top/most easily accessible shelf.

16. GLAZED WORK MUST HAVE A 1/4 - 3/8 “ foot or cleaned area up from where it touches the table surface. If this is not the case it will not be fired until remedied.

17. Thick, drippy, or globbed on glaze OR glaze on the bottom of work in unacceptable. Thoroughly clean the bottoms of your pieces prior to firing.

18. SCRAPE THE INSIDE WALLS OF GLAZE BUCKETS AFTER USE. This helps prevent buildup of glaze. Also, wipe down the outside of buckets and glaze area immediately after glazing. This is much easier than after it has dried and hardened.

19. If glaze from your piece runs onto the kiln shelves you will be required to clean the shelves prior to any further work being fired.

20. Any work that is deemed unacceptable for firing, whether improperly glazed, cracked, broken, or poorly constructed, will be placed on the ‘reject shelf’. It is the responsibility of the students to remedy the problem (ask if you are unsure) before returning it to the firing shelves.
21. CHECK THE BISQUE SHELVES OFTEN. Room for new work coming from the kilns is always needed and fired work should be moved to the students shelf/locker. Any bisqueware left at the end of the semester will be thrown out. If you do not plan on keeping work, do not have it fired as it is costly and wasteful. Recycle the clay instead.

22. Cycle your work through firing in a timely manner so that there is time for it to be fired, glazed, and fired again. Every semester an ‘End of Wet Clay Work’ date will be announced, along with a ‘Final Bisque Firing’, & ‘Final Glaze Firing’. This will allow us to get as much work through the firing process as possible. If you would like to continue making new work until the end of the semester, that work (leather, green, bisque) will have to leave with you when you clean out your locker.