

**Florida Atlantic University**  
**D.F. Schmidt College of Arts & Letters**  
**Department of Visual Arts & Art History**

**COURSE:** Ceramics - Handbuilding 1

**COURSE NUMBER:** ART 2754C

**CREDITS:** 4 Credits

**PREREQUISITES:** ART 1203C, ART 1300C, ART 1201C

**SEMESTER/TIME:** Spring 2020 - TTH 4 -5:00 p.m

**LOCATION:** VA 112

**INSTRUCTOR:** Professor Angela DiCosola

**EMAIL:** mdicosol@fau.edu

**OFFICE HOURS:** WF 1:00 – 4:00 p.m. or TTH 4 -5:00 p.m

**FAU CATALOG:**

Studio fine art course introducing fundamentals in handbuilding through various projects which emphasize technique, creativity, problem-solving methods giving the student a working knowledge of clay. Includes demonstrations, lectures, critiques, PPT, glazing, kiln loading and firing.

**COURSE DESCRIPTION**

ARTC 2754 Ceramics: Beginning Handbuilding is a studio, hands-on fine art course, designed and structured to utilize the fundamentals of ceramic handbuilding methods – solid, pinch, coil and slab - in order to investigate the sculptural, and conceptual parameters in the Ceramic Arts. This course incorporates conceptual development, construction techniques, comprehensive knowledge of the ceramic medium, and to push a student's creativity, as well as problem-solving skills. Demonstrations will be given for each forming technique. Lectures/demonstrations will also be given for equipment usage, basic clay & glaze science, surface/glazing techniques, and firing.

**LEARNING OBJECTIVES (Students will):**

- be involved in the execution of several projects including a Final project

- be requiring scholarly research and developmental sketches, written proposal statements or statements of intent emphasis being on a committed, structured approach to strong and productive studio practice
- have a minimum of at least (4) critiques during the term. Critiques will focus on skill competency, conceptual merit, form, content, and execution.
- be given a final comprehensive critique during Final Exam Week which will encompass final glazing/surface treatments
- give a 10 minute PPT on a contemporary artists or specifically ceramic artists who primarily focuses on hand-built/sculptural works and alternative approaches in the Ceramic Arts
- Keep a comprehensive, primarily Ceramic based art journal/Sketchbook for the class is required. Each student will keep an 8 1/2 x 11 Sketchbook – hardbound. This need to be present at every class. \*Reflective writing, research, drawing, etc. need to be included in these books.

### **GRADING POLICY:**

You will be evaluated in terms of your assignments and projects, work ethics, performance, evidence of time invested in work, meeting all course requirements, class and shop participation, meeting deadlines, attendance, improvement, skill, content, levels of craft and competency of material, creativity and complexity, THINKING.

Remember this is a 3000-level studio fine art course.

Again there is an expectation and need for each student to work on course requirements outside of scheduled class time. All grades and performance evaluations and requirements will be calculated numerically for a final grade.

- Projects (3): 30% - each 10% ; 5% greenware, 5% final treatment (inclusion of texture tech and success/ level of experimentation/complexity in glaze)
- Final Project: 20%; 10% greenware, 10% final treatment (inclusion of success and level of experimentation/complexity)
- Researched Artist PPT - 10%.
- Participation: Class participation (including critiques and discussions), assisting with the loading and firing of kilns, effort, attitude, improved forming and conceptual skills, shop upkeep – 10%
- Test Tiles – 10%
- Ceramic Art Journal/Sketchbook inclusive of Museum & Lecture write-ups: 10%; Comprehensive Written & Visual ID Exam: 10%

### **Additional Course Requirements and Evaluation Criteria:**

**1.) Project evaluation.** All work must be completed on time. **No late work will be accepted.** Projects are evaluated in terms of concept, design, work ethic, craftsmanship, creativity, form, content, originality, ingenuity and complexity/challenge. Works will be evaluated in greenware, and glazed/

final surface treatment; this includes final installation when warranted.

**2.) Meeting deadlines.** Due to the nature of the ceramic medium, all clay work **MUST** be completed on time (again, no late work will be accepted). This also applies to all course requirements – assignments, project, sketchbooks, etc. Note: in the Professional world, either you get the work done or you lose the job. In the course, you either complete the work to full potential on time or you will receive an “F” evaluation for the project. **Be aware of Due Dates!** In addition, all clay works must be ‘glazed’. (Final Project can not be painted unless approved).

All work must be present for the Final Exam Critique unless otherwise stated. This is to aid the Instructor to assess improvement. Also the Final Exam Critique is a comprehensive critique with emphasis also on glaze/surface treatments. In order to successfully complete this course, a student will need to spend a **minimum** of (12) hours a week – (6) contact hours in class and approx. (6- 10) hours outside of class. The general rule of thumb for studio art class is 2-3 hours outside class time per credit hour. \*Some students will find s/he will require more. Students need to schedule their work practice during class and outside of class times accordingly. Works **can not** be taken home to work on but must be executed in the studio.

**3.) Critiques and Verbal Participation:** Some students will be new to critiques. Critiques are basically a critical analysis of one’s work and peer’s work. Critiques are designed to assist one to see his/her work objectively and help create a vocabulary when speaking about the work or a peer’s. Critiques are never personal attacks and should not be viewed as such. They should also never be subjective. Actively asking and answering questions about one’s work will make for a successful critique and can better one’s work in the future. Verbal participation in group critiques and discussions is **mandatory**.

**4.) Shop Participation:** Students are required to mix their own clay as well as load, fire and unload class kilns.

\*\* Each student is responsible for making sure his or her work is properly dried, loaded and fired as well as glazed on time – **no one else**. In addition, poorly executed works, unsigned /identified works and insufficiently dried works will not be loaded and fired. **NO NAME, NO FLAME policy.** Shop is not responsible for broken, damaged, or stolen works. In addition, student will be required to maintain the Handbuilding area of the Ceramic Department, and another area/tasks was assigned; such as cleaning kiln shelves and glaze room. Shop participation is **mandatory**.

**5.) Academic conduct:** Student should consult the current University Undergraduate catalog and/or Student Handbook on Academic Misconduct. In addition, written and visual plagiarism will not be tolerated and will constitute failure in the course. **Use of cell phones, etc. and texting is not permitted during class; esp. during critiques,**

**class discussions and lectures.** Computer use is only permitted if utilized for class work and research.

**6.) Attendance to lectures, workshops and exhibitions with reports:** Each student is required to attend all FAU ceramic workshops and lectures as well as additional lectures in the Department and at least (2) exhibitions. Notes, write-ups and critical reviews where appropriate from these events will be part of one's Sketchbook. The (2) exhibitions should be at reputable institutions in the S. FL area (not all at FAU) and at least (2) lectures hosted by the Ceramics area, sponsored by the Art Department and University Galleries. Typed critical reviews are required for all of these. In total a min. of 4 write-ups.

**7.) Ceramic Art Journal/Sketchbooks:** Syllabus, handouts, sketches, ideas, researched information, notes from demonstrations and lectures, slide talks, typed Ceramic workshops/lectures and other art department artist lectures, gallery visits/critical reports and as well as any other written and/or typed assignments are to be maintained and kept in these Sketchbooks. The Sketchbooks will be evaluated within the context of this studio class. Daily entries are required in the Sketchbooks. **\*Students should be reading weekly C-file and accessing such websites as Art Axis Ceramics, Access Ceramics, Tales of a Red Clay Rambler podcast on a regular weekly basis. We hopefully will have 'share days'.** Sketchbooks are handed in during Finals Week and evaluated for utilization of comprehensiveness..

**8.)** Only work executed for class is permitted to be fired in the kilns.

**9.)** Respect of equipment, policies/procedures and the Ceramic facilities at all times. Misconduct, disregard, thief and destruction of property will cause 24/7 shop access policy to be revoked. Limited, scheduled shop lab hours will then be instituted. Pending level of abuse, student will be asked to leave class area. Meeting with Chair of Department will be scheduled.

**Course Projects: Will utilize (4) forming methods in Handbuilding**

**1.) Pinched**

**2.) Solid/hollowed forms**

**3.) Coil constructed**

**4.) Slab constructed - soft, leather hard and press mold**

**- all with inclusion of surface textural techniques (test tiles will be executed for surface and well as glaze for each project).**

**Final Project – must utilize at least two or all of the techniques investigated above\***

\*Again all Projects will be discussed in class to clarify any confusion. Work deadlines are subject to change, as are entire assignments and projects – each class is unique and must remain flexible and open-ended.

\*\*Sketches are absolutely necessary for all assignments and Final Project prior to beginning pieces. These need to be viewed and approved by Instructor. All works should demonstrate good 3-D design, good level of refined craftsmanship, strong surface investigation techniques. (Strong conceptual content is required in all projects.)

### **CLASS SUPPLY LIST:**

#### **Must have:**

\*Sketchbook, 8 1/2 x 11 **hardbound**  
Old towel(s)  
knife  
Large clean-up sponge  
Needle tool  
Fettling knife  
Small round sponge  
Soft rubber/silicone ribs  
Wooden rib  
Various loop tools  
(3) different sized, natural hair brushes  
Plastic bucket (1 gallon size) and small plastic container  
serrated rib  
Metal rib  
Dust masks  
Bungee cord to secure clay can lid.

#### **Strongly Recommended:**

Metal fork  
Various wooden modeling tools  
Spray bottle  
Small bottle of Vinegar  
Various wooden paddles  
Cut off wire  
Apron

**\*Please do not ask to use another kind or size.**

**\*\*The Kemper tool kit or equivalent includes many of these tools but not all.**

**\*\* All tools and items should be marked with your name or initials.** Get a locker. Each student will be assigned one shelf. Ceramics is not responsible for stolen or misplaced tools and personal property.

\*\*\*Most of the tools can be purchased at Michael's, or Jerry's Artorama or on line. The Ceramic Guild of FAU has a few tools for purchase.

**Clay:** Two students will mix and share approx. 150 pounds of Shop stoneware clay stored in one alum. garbage can. All cans must be stored outside in the appropriate area. Cans are never to be brought inside, unless instructed. Cost of clay is not covered in lab fee. **Clay will be mixed on January 11, 2018. Dress appropriately.** Additional batches may be needed. Approx. individual cost for materials: \$ 75+. (Lab fee money goes primarily towards most of your glaze supplies). \*\$50.00 - \$55.00 for fresh batch of

clay; \$28.00 - \$32.00 for recycle-slop clay. (\*prices subject to change based on material costs and type of clay mixed)

**Additional:**

If you are considering to be or are a ceramic major, please set up a time to meet with me. Please be aware of the requirement of Portfolio Review for the Department's studio art programs – B.A. and B.F.A. Access Dept. Website for more information **and make an advising appointment during this term.**

**GRADING SCALE:**

A (93-100) work of exceptional quality: student excels at verbalizing ideas

A- (90-92) work of very high quality: well verbalized

B+ (87-89) work of high quality, which reflects higher than average abilities

B (83-86) good work that satisfies goals of the course

B- (80-82) slightly above average work that satisfies the goals of the course

C+ (77-79) average work, which reflects an understanding of course material

(Minimum grade required for a pass.)

C (73-76) adequate work; passable

C- (70-72) passing work but below good academic standing:

D+ (67-69) below average work

D (60-66) well below average work

**LATE/MAKEUP POLICY:**

Please note that students may not be penalized for absences due to participation in University-approved activities, including athletic or scholastics teams, musical and theatrical performances, and debate activities. Instructors must allow these students to make up missed work without any reduction in the student's final course grade.

Reasonable accommodation must also be made for students participating in a religious observance. Also, note that grades of Incomplete ("I") are reserved for students who are passing a course but have not completed all the required work because of exceptional circumstances.

**CLASSROOM ETIQUETTE:** (Discussed in class as well as posted)

- 1.) It is each student's responsibility to leave his/her immediate work area and other utilized areas cleaner than s/he found it. This means putting everything back in its place and wiping off/down, **vacuuming and mopping** up with clean water. If the shop begins to get 'out of control', the class will perform a clean up session during the last half hour of class on Tuesdays or the beginning half hour of class on Thursday. All will be required to participate. Dust masks will need to be worn.
- 2.) State law prohibits smoking in the building. Also in accordance to Art Department policy and EH&S, eating and drinking is not allowed in all areas of the Ceramic shop; particularly the Glaze Room.
- 3.) Observance of all safety policies and procedures of the Ceramic Department – posted and/or announced in class.
- 4.) Be considerate of your neighbors, and respect other's property – this includes their work and tools.
- 5.) Pets are not permitted in the Ceramic areas except when permitted by law.
- 6.) Small children are discouraged to visit the lab areas due to safety issues and not permitted to use any of the shop's equipment.
- 7.) Only work executed for class assignments/projects are permitted to be glazed and fired in the FAU Ceramic kilns unless otherwise approved by the Ceramic Faculty.
- 8.) Respect of all equipment and the Ceramic facilities. Misconduct, disrespect, thief and/or destruction of property will cause student(s) to be asked to leave studio but also the 24/7 Ceramic shop access policy to be revoked not only to that student(s) but also possibly all other students taking Ceramic classes.
- 9.) Appropriate Ceramic Studio clothing. Closed toed shoes must be worn at all times. Again no exceptions. You will be asked to leave. This is for your safety. (also see additional requirements under **Ceramic Studio Clothing**)
- 10.) **Use of the Ceramic equipment is only for use by students currently registered in a ceramics course , esp use of the potters wheels are only to be used by the students registered for the Wheel classes.** Students are not permitted to allow friends/family to use the equipment and facilities who are not currently in a FAU Ceramics course.

#### **ATTENDANCE:**

Students are expected to attend all of their scheduled University classes and to satisfy all academic objectives as outlined by the instructor. The effect of absences upon grades is determined by the instructor, and the University reserves the right to deal at any time with individual cases of non-attendance.

Students are responsible for arranging to make up work missed because of legitimate class absence, such as illness, family emergencies, military obligation, court-imposed legal obligations or participation in University approved activities. Examples of University-approved reasons for absences include participating on an athletic or scholastic team, musical and theatrical performances and debate activities. It is the student's responsibility to give the instructor notice prior to any anticipated absences and within a reasonable amount of time after an unanticipated absence, ordinarily by the next scheduled class meeting. Instructors must allow each student who is absent for a University-approved reason the opportunity to make up work missed without any reduction in the student's final course grade as a direct result of such absence

#### **DISABILITY POLICY STATEMENT:**

In compliance with the Americans with Disabilities Act Amendments Act (ADAAA), students who require reasonable accommodations due to a disability to properly execute coursework must register with Student Accessibility Services (SAS) and follow all SAS procedures. SAS has offices across three of FAU's campuses – Boca Raton, Davie and Jupiter – however disability services are available for students on all campuses. For more information, please visit the SAS website at [www.fau.edu/sas/](http://www.fau.edu/sas/).

#### **COUNSELING and PSYCHOLOGICAL SERVICES (CAPS) CENTER:**

Life as a university student can be challenging physically, mentally and emotionally. Students who find stress negatively affecting their ability to achieve academic or personal goals may wish to consider utilizing FAU's Counseling and Psychological Services (CAPS) Center. CAPS provides FAU students a range of services – individual counseling, support meetings, and psychiatric services, to name a few – offered to help improve and maintain emotional well-being. For more information, go to <http://www.fau.edu/counseling/>

#### **CODE OF ACADEMIC INTEGRITY POLICY STATEMENT:**

Code of Academic Integrity policy statement Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty is considered a serious breach of these ethical standards, because it interferes with the university mission to provide a high quality education in which no student enjoys an unfair



advantage over any other. Academic dishonesty is also destructive of the university community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see University Regulation 4.001. If your college has particular policies relating to cheating and plagiarism, state so here or provide a link to the full policy—but be sure the college policy does not conflict with the University Regulation.

### **REQUIRED TEXTS/READINGS**

Handbuilt Pottery Techniques Revealed : Author: Jacqui Atkin  
Ceramics – A Potter’s Handbook. Authors: Richard Burkett, Glenn Nelson  
Art Form in Nature: Author: Ernst Haeckel  
Handbuilt Ceramics: Author: Kathy Triplett

### **SUPPLEMENTARY/RECOMMENDED READINGS**

Making Art, Form and Meaning. Author: Terry Barrett  
Art & Fear. Authors: David Bayles & Ted Orland

### **COURSE TOPICAL OUTLINE:**

- T August 22<sup>th</sup> – Introduction – syllabus  
Self Directed Statement of Investigation Proposal Requirements  
Getting settled – label shelves, cans, sign up for making clay
- TH August 24<sup>th</sup> – In-Class intro of prior creative investigations and discussion of 3/5 yr professional plan. Finish signing up and making clay
- F August 25<sup>th</sup> - Submit initial Statement of Investigation Proposals with research initiative and draft of execution plan as email attachment by 11:59 p.m. to mdicosol@fau.edu
- T August 29<sup>st</sup> – Work day/ Begin individual, in-person discussions of Statement of Investigation Proposals with faculty
- TH August 31<sup>st</sup> – Work Day/ Complete individual discussions of Statement of Investigation Proposals
- T Sept. 5<sup>th</sup> – In class round table format presentations and discussion of revised SIP proposals. Turn in hard copy of finalized SIPs  
PPT #1

- TH Sept. 7<sup>th</sup> - Posting assigned shop assisting and glaze mixing list
- T Sept. 12<sup>th</sup> – Work day/  
     Demonstration: Surface textures #1.  
     Demo of glaze mixing and slips/kiln wash  
     DVD of Glazing  
     Assign Project #1: see below
- Project #1 1 word = 25 objects out of 25 lbs. of clay. Deadline dates:
  - Round Table presentation & typed research statement: Sept. 21<sup>st</sup>
  - Critique: Sept. 28<sup>th</sup>
- TH Sept. 14<sup>th</sup> – SIP Work in Progress Critiques – 15 minutes each. Be ready at 4:10 pls-with documented research and sketches. Reading Assignment #1: TBA Discussion Leaders: Artist/ Biographical Statements assignment: Rough drafts due 9/21/19
- T Sept. 19<sup>th</sup> – Work day/  
     Discussion of Assigned Reading #1 – beginning of class
- TH Sept. 21<sup>st</sup> – Begin mixing assigned glazes.  
     Artist & Bio. Statement drafts due; typed as email attachments due by 11:59  
     PPT#2
- T Sept. 26<sup>th</sup> – Return Artist & Bio. Statement drafts
- TH Sept. 28<sup>th</sup> – Critiques – Project #1  
     Reading Assignment #2: TBA  
     Discussion Leaders:

Project #2 – 20 objects/non-ceramic portrayal of  
 concept(s) of proposed investigations

Deadline dates:

- Round Table presentation & typed research statement: Oct. 13<sup>th</sup>
- Critique: Oct. 27<sup>th</sup>
- T Oct. 3<sup>rd</sup> –Research/Workday  
     PPT#3
- TH Oct. 5<sup>th</sup> – Discussion of Reading from Sept. 28<sup>th</sup>  
     Demonstration: Surface textures #2
- T Oct. 10<sup>th</sup> – Work day  
     Discuss professional development and application requirement for a

grant, scholarship or fellowship.

- TH Oct. 12<sup>th</sup> – Midterm Critiques – finished works  
Revised/updated Statements of Investigation Proposals - typed
- T Oct. 17<sup>st</sup> – Project #2 Round table presentations and statements  
Group Midterm shop deep clean, inventory, glaze mixing
- TH Oct. 19<sup>th</sup> - Reading Assignment #3: TBA  
Discussion leaders:
- T Oct. 24<sup>th</sup> - Discussion of Assigned Reading from Oct. 19th
- TH Oct. 26<sup>th</sup> - Critique: Project #2
- T Oct. 31<sup>st</sup> – PPT – Group I (5)
- TH Nov. 2<sup>nd</sup> – PPT's – Group II (4)
- T Nov. 7<sup>th</sup> – Reading Assignment #4: TBA  
Discussion Leaders:  
Work Day  
PPT#4
- TH Nov. 9<sup>th</sup> – Work in Progress critiques with documented intensive research
- T Nov. 14<sup>th</sup> – End of Wet Work  
Discussion of Reading from Nov. 7<sup>th</sup>
- TH Nov. 16<sup>th</sup> - Review for ID exam  
Documentation of grant, scholarship or fellowship application  
Last Bisque firing
- T Nov. 21<sup>st</sup> - ID Exam  
Work day  
Submit Final Artist & Bio. Statements
- TH Nov. 23<sup>th</sup> & 24<sup>th</sup> - Thanksgiving Break
- T Nov. 28<sup>th</sup> – Go over ID Exam Last class period.  
Last Glaze firing  
Revised Artist Statements Due  
Sign up for inventory, and kiln shelves washing

- TH Nov. 30<sup>th</sup> – Last Class Day  
Deep Clean Shop designated areas
- T December 5<sup>th</sup> – No Class; READING DAY
- TH Dec. 7<sup>th</sup> – W Dec. 13<sup>th</sup> – Final Exam Week
- T Dec. 12<sup>th</sup> – Final Critique 4:00 – 6:50 p.m.  
Turn in Sketchbooks with any required documentation, research and any exhibition applications & write-ups = Sketchbooks will be available for pick-up in Art office on Dec. 18, 2019 after 12:00 p.m. Last day to pick them up will be Dec. 23, 2019.
- F Dec. 15<sup>th</sup> – All work and materials out of VA 112 studio by 5 p.m.

This calendar should be referred to often. During the course of the term, there might be need to revise this calendar. You are responsible to note all changes.