

## FINA S-462 / 561 – BFA Ceramics / Graduate Ceramics - Fall 2017

**Professor:** Brian Harper, Associate Professor of Fine Art and Ceramics Area Head  
Studio and Office: KV 036 (across the hall from the ceramics area)  
Office hours: 4:15pm – 5:15pm Tuesday/Thursday, or by appointment  
Contact e-mail: harperba@ius.edu

our website: [www.claybucket.com](http://www.claybucket.com)  
also review: [www.artaxis.org](http://www.artaxis.org)  
SpaceLab website: [www.SpaceLabProject.com](http://www.SpaceLabProject.com)

### Social Media:

Facebook: facebook.com/IUSceramics  
facebook.com/artaxis.org  
Instagram: @iusceramics .. and use #IUSceramics when posting!  
@artaxis  
Twitter: @IUSceramics (twitter.com/iusceramics)

### General Course Objectives:

All of the courses in the ceramics area are intended to broaden the student's understanding of clay as a viable medium for personal visual expression and extend the student's capacity for practical application for two and three-dimensional design considerations. Although the ceramic discipline will provide a focal point for study, students are required to expand their range of exploration to the broader field of the visual arts, including the disciplines of sculpture, drawing, painting, printmaking, photography, installation, conceptual work, and architecture, as well as other art forms such as literature, music, theater, and dance in order to stimulate one's thinking about one's own work and the work of others.

**Creative expression is one of the objectives of this class.** You will be expected to:

1. create unique, personal, finished objects in clay.
2. perform a critical examination and assessment of your own work, as well as the work of others.
3. articulate how you navigated from the initial concept to the final product.

### Academic Expectations:

Attend all classes, care about the work you are doing in class, see it through, visit the ceramics studio between classes to move your work along, help others in the class to succeed, keep the studio clean.

**++** For this course you are expected to spend at least **six hours per week** on assignments – this is in addition to your class time.

### Class Attendance:

Good attendance is a minimum expectation of this course. Although you will be expected to work outside of class, any work done outside WILL NOT exempt you from regular class attendance or punctuality.

Students will be permitted two absences before having their grade affected. Each absence beyond 2 will result in a grade reduction in the attendance portion of the final grade. **THERE ARE NO EXCUSED ABSENCES – AN ABSENCE IS AN ABSENCE**

- 3 absences = a 1/3 letter grade reduction in your final grade (ex. a "B" then = "B –")
- 4 absences = a 2/3 letter grade reduction in your final grade (ex. a "B" then = "C +")
- 5 absences = a full letter grade reduction in your final grade (ex. a "B" then = "C")
- 6 absences = a 1 1/3 letter grade reduction in your final grade (ex. a "B" then = "C –")
- 7 absences = a 1 2/3 letter grade reduction in your final grade (ex. a "B" then = "D+")
- 8 absences = automatic failure of the course

\*\* Students who arrive to class late or leave early will receive a "L" or "LE" for the class date, which equals 1/3 of an absence (3 LATES OR LEAVE EARLYS = 1 ABSENCE)

## **BFA Critiques:**

If you have been accepted into the BFA Program or are a Post-Baccalaureate student, you are required to attend and participate in BFA Critiques, usually on Tuesday and Thursday evenings from 4:20-5:50pm. Make sure you do not schedule anything else in this timeslot. You will present your work to all BFA students and all faculty and we will have a twenty-minute discussion to provide suggestions and feedback. The BFA Coordinator will schedule your critique day (more advanced students go earlier in the semester). Set up a meeting with me at least three weeks before your critique so we can discuss what you will show and your statement. Ask a fellow BFA to take notes for you. With the new BFA critique system, your group will have four meetings throughout the semester for critiques. **You are required to attend to 3/4 of these meetings. Any additional absences will count towards an absence in this course.**

## **E-mail:**

Your IUS e-mail address is the way I will be communicating with you outside of class. It is YOUR RESPONSIBILITY to either check that e-mail address often or make sure that those messages are being forwarded to an address you check. I will be using whatever email address is listed on Canvas.

## **IUS Academic Dishonesty:**

The Student Code of Conduct prohibits activities and prescribes penalties for academic dishonesty. According to Indiana University Southeast Policy, adopted by the President's Cabinet and printed in the IUS Student Handbook, students found guilty of any form of academic dishonesty, including (but not limited to) cheating, fabrication, facilitating academic dishonesty, plagiarism, and collusion, may receive an F on the assignment and/or an F in their course(s) from the instructor and may be suspended from the university by the administrative action.

## **Special Needs:**

Students who have a disability that requires accommodations in the classroom should Disabilities Services; early in the semester so that their learning needs may be appropriately met. The Student will need to provide documentation of the disability and if testing is needed, recommendations can be provided from Disabilities Services in UC South Room 207, 941-2243. Additional information about the Office of Services for Students with Disabilities may be obtained at:  
<http://www.ius.edu/asc/disabilityservices/>

## **Texts to look at:**

[Hands in Clay](#) by Charlotte Speight (5<sup>th</sup> edition)

[The Ceramic Spectrum](#), Robin Hopper

[The Potter's Workbook](#), Clary Illian

[The Craft and Art of Clay](#), Susan Peterson

**\*\* Register to Ceramic Arts Daily:** <http://ceramicartsdaily.org/register/>

## **Clean-Up Policy:**

Each student is responsible for cleaning the area in which they worked, each and every time they use that space. This includes evenings, Fridays, and weekends.

## **Cell Phones:**

Turn all cell phones to a silent setting during **ALL HOURS** in the ceramic studio. Please respect the shared creative environment and talk on your phone outside. **Do not use cell phones in any way during class - unless for documentation, and in that case, use the #IUSceramics hashtag!** In other words, all cell phones are to be turned off and not answered during class hours. (this includes text and picture messaging, two way calling, conference calling, skypeing, voiping, IMing, or any new variants of these that have come into being this week. (you may however, use telepathy as long as it doesn't make any strange noises)

## **Critiques:**

Individual and group critiques will be held during the semester. Critiques are a time when work is presented by all students for the purpose of receiving formal criticism. It is a unique opportunity to heighten one's ability to perceive strengths and weaknesses within formal design criteria and expressive content, in addition to developing one's own ability to communicate this information to others.

**Attendance at critiques is mandatory.**

**Course Objectives:** This course is designed as an introduction to studio ceramics. This course will provide the student with the fundamental knowledge regarding ceramic vocabulary, materials, tools, methods of construction, surface resolution, and firing. This course is intended to broaden the student's understanding of clay as a viable medium for personal visual expression and extend the student's capacity for practical application for two and three-dimensional design considerations.

**Course Content:** This course contains several units, each of which contains specific information regarding process and design, finishing, and firing. Information will be conveyed to students through required readings, slide lectures, and discussions, individual instruction, guest artists, field trips, and critiques. Information regarding the origins of clay, the history of ceramics, and contemporary ceramic issues will be presented throughout the semester.

This course will focus on handbuilding and an introduction to throwing on the potter's wheel. Construction techniques will include the handbuilding techniques of pinching, coiling, slab building, mold work, and combinations of these techniques. Throwing techniques will include basic forms on the potter's wheel. Surfacing techniques will include the use of low and high temperature glazes, colored slips, stains, underglazes, and smoke and vapor firing.

Students will receive instruction regarding the loading and firing of the electric kilns. Instruction will also be given in the mixing of clay and students will be responsible for mixing all clay needed for the semester.

## **Evaluation Criteria:**

Total = \_\_\_\_\_ (out of 100)

1. Concept / Idea      Score = \_\_\_\_\_ (out of 20)

Your idea successfully fulfills the goals of the project. The physical work creatively leads the viewer to the ideas and concepts you intended.

2. Quality of Construction, Execution, and/or Finishing Detail      Score = \_\_\_\_\_ (out of 20)

The work is well crafted and carefully executed. There are no perceived differences between your intentions and what the viewer sees.

3. Ambition      Score = \_\_\_\_\_ (out of 20)

The project shows ambition. You have worked to push your own boundaries during every stage of the project.

4. Creativity      Score = \_\_\_\_\_ (out of 20)

The work shows a high level of creativity. You have shown an effort to expand on conventional modes of thinking to execute a particular idea or concept.

5. Participation in Learning      Score = \_\_\_\_\_ (out of 20)

You have incorporated suggestions made by other students and professors. During the making of this project, you have actively contributed to the learning of others in the class.

Guide:

18-20 – The objective was clearly and convincingly met.

14-17 – Most of the objective was met, however there were some small areas that were not met.

10-13 – Parts of the objective were met, but there were significant areas that needed improvement

6-9 – The objective was approximately 50% met.

2-5 – Some of the objective was met, however, most of the objective was not met.

0-1 – The objective was not met at all.

## **Sketchbook**

Bring your sketchbook to all class meetings. An artist's sketchbook can be his/her most important tool. The sketchbook is where ideas are recorded and have the opportunity to grow. Write down all ideas and sketch anything you find interesting, collect images from magazines, the Internet, etc. This activity will inform the works you create and help you build an indispensable resource as well as being an integral part of the creative process. Use any medium you feel most comfortable working with – pencil, marker, charcoal, etc.

Syllabus, handouts, sketches, ideas, researched information, notes from demonstrations, slide talks, workshops, gallery visits/reports and lectures as well as written assignments are to be maintained in your sketchbook. Drawings and research will be checked off for each assignment. Your sketchbook will be graded according to the breadth of the ideas and sources collected and recorded, not your drawing ability.

### ***Things to think about regarding your sketchbook:***

#### **Source Material**

Have you collected a large reservoir of source material (drawings, notes, sketches, writings etc.) to use a starting point for your work?

Is there evidence in the sketchbook of outside creative or technical research (not assigned from class material?)

Have you been creative in your collection of source material? Have you been open minded in understanding how your collection of source material helps you in your creative work?

#### **Class Notes**

Have you kept and organized your class notes and handouts?

Did you take notes about how your work was completed (glazes, colors, stains, post firing work, etc.)?

Did you take notes about the conceptual development of your work?

Did you take notes or reflect on the discussions we had during the critiques or during class? (either about your work or others)

#### **Idea Sketches**

Have you completed all of your idea sketches BEFORE each assignment?

Do your ideas seem complete and thought out? Or do your sketches appear haphazard and incomplete?

Have you created a significantly larger number of idea sketches than you used?

semester grading sheet:

#1 – First Stage (Critique: \_\_\_\_\_) = \_\_\_\_ (out of 100)  
#2 – Second Stage (Critique: \_\_\_\_\_) = \_\_\_\_ (out of 100)  
#3 – Third Stage (Critique: \_\_\_\_\_) = \_\_\_\_ (out of 100)

project total = \_\_\_\_ (300 pts)

Artist Presentation (Spheres of Influence) presentation total = \_\_\_\_ (25 pts)

**Gas Kiln Firing**

Loading with your group (5 pts)  
Evenly balanced shift of watching the kiln (5 pts)  
Unloading with your group (5 pts)  
Making 5 cone packs for cone 10 (5 pts)

Firing total = \_\_\_\_ (20 pts)

Kiln firing quiz = \_\_\_\_ (50 pts)

**Blog Entries**

*(2 points for 200 words, 2 points for 3 images, 2 points for evidence of new work, 6 points weekly total)*

week 1 – due on 8/28 = \_\_\_\_\_ (out of 6)  
week 2 – due on 9/4 = \_\_\_\_\_ (out of 6)  
week 3 – due on 9/11 = \_\_\_\_\_ (out of 6)  
week 4 – due on 9/18 = \_\_\_\_\_ (out of 6)  
week 5 – due on 9/25 = \_\_\_\_\_ (out of 6)  
week 6 – due on 10/2 = \_\_\_\_\_ (out of 6)  
week 7 – due on 10/9 = \_\_\_\_\_ (out of 6)  
week 8 – due on 10/16 = \_\_\_\_\_ (out of 6)  
week 9 – due on 10/23 = \_\_\_\_\_ (out of 6)  
week 10 – due on 10/30 = \_\_\_\_\_ (out of 6)  
week 11 – due on 11/6 = \_\_\_\_\_ (out of 6)  
week 12 – due on 11/13 = \_\_\_\_\_ (out of 6)  
week 13 – due on 11/20 = \_\_\_\_\_ (out of 6)  
week 14 – due on 11/27 = \_\_\_\_\_ (out of 6)  
week 15 – due on 12/4 = \_\_\_\_\_ (out of 6)

blog entry total = \_\_\_\_ (90 pts)

SEMESTER TOTAL = \_\_\_\_ (485 pts)

Letter grade sub-total = \_\_\_\_\_

Absences and Lates/Leave Earlys = \_\_\_\_\_

Adjustment after absences/lates/leave earlys = \_\_\_\_\_

Letter grade = \_\_\_\_\_

## Weekly Schedule:

### Week 1:

Mon. 8/21 – All: Review syllabus, get lockers, make clay, introduce first project, begin making

Wed. 8/23 – All: Discuss “Spheres of Influence” presentations

361/461: Review sketches for Verb project, make clay if necessary,

BFA/POST: Meet about semester expectations, review plans for first “stage”

### Week 2:

Mon 8/28 – All: Two “Spheres of Influence” presentations (Abby, Jennifer)

361/461: Work on Verb Project

BFA/POST: Continue reviewing plans if needed

BLOG 1 due today

Wed 8/30 – All: Three “Spheres of Influence” presentations (Sam, Charlyn, Leia)

361/461: Work on Verb Project, assign Again Project

BFA/POST: Progress critique on first stage

### Week 3:

Mon 9/4 - Labor Day, no classes

Wed 9/6 – All: Two “Spheres of Influence” presentations (Lalana, Luke)

361/461: Crit Verb Project, Review sketches for Again Project, begin work on Again project

BFA/POST: Work on First stage

BLOG 2 due today

### Week 4:

Mon 9/11 – All: Two “Spheres of Influence” presentations (Brooklyn, Savannah)

361/461: Work on Again Project

BFA/POST: Critique on work from First stage, review plans for Second stage

BLOG 3 due today

Wed 9/13 – All: Two “Spheres of Influence” presentations (Ashley, Margaret), Discussion on principals of Cone 10 reduction gas firing

361/461: Work on Again Project

BFA/POST: Work on Second stage

### Week 5:

Mon 9/18 – All: Two “Spheres of Influence” presentations (Carly, Felicia), Firing Group 1 loads a Cone 10 gas kiln and makes plan to fire on Tuesday.

361/461: Progress crit on Again project

BFA/POST: Work on Second stage  
BLOG 4 due today

Wed 9/20 – All: Two “Spheres of Influence” presentations (Parker, Jessie), Firing Group 1 unloads their Cone 10 kiln  
361/461: Work on Again project, Introduce Still Life Project  
BFA/POST: Work on Second stage

Week 6:

Mon 9/25 - All: Discuss wood kiln plans, divide into a wood firing team that will organize  
361/461: Critique Again Project, Review sketches for Still Life Project  
BFA/POST: Work on Second stage  
BLOG 5 due today

Wed 9/27 - All: Go over glaze mixing with those that have not mixed before  
361/461: Work on Still Life Project  
BFA/POST: Progress crit on Second stage

Week 7:

Mon 10/2 - All: Firing Group 2 loads a Cone 10 gas kiln and makes plan to fire on Tuesday.  
361/461: Work on Still Life Project  
BFA/POST: Work on Second stage  
BLOG 6 due today

Wed 10/4 - All: Firing Group 2 unloads Cone 10 kiln  
361/461: Work on Still Life Project  
BFA/POST: Work on Second stage

Week 8:

Mon 10/9 - All: TBD  
361/461: Progress Crit on Work on Still Life Project  
BFA/POST: Work on Second stage  
BLOG 7 due today

Wed 10/11 - All: TBD  
361/461: Work on Still Life Project  
BFA/POST: Work on Second stage

Week 9:

Mon 10/16 - All: TBD

361/461: Crit Still Life Project, Review sketches for Memory (Mixed media) project

BFA/POST: Work on Second stage

BLOG 8 due today

Wed 10/18 - All: TBD

361/461: Work on Memory (Mixed media) project

BFA/POST: Crit on work from Second stage, review plans for Final stage

Week 10:

Mon 10/23 - All: Firing Group 3 loads a Cone 10 gas kiln and makes plan to fire on Tuesday.

361/461: Work on Memory (Mixed media) project

BFA/POST: Work on Final stage

BLOG 9 due today

Wed 10/25 - All: Firing Group 3 unloads their Cone 10 kiln

361/461: Work on Memory (Mixed media) project

BFA/POST: Work on Final stage

Week 11:

Mon 10/30 - All: TBD

361/461: Work on Memory (Mixed media) project

BFA/POST: Work on Final stage

BLOG 10 due today

Wed 11/1: - All: Didem Mert workshop all day and during class

Week 12:

Mon 11/6: - All: Firing Group 4 loads a Cone 10 gas kiln and makes plan to fire on Tuesday.

361/461: Progress crit on Memory (Mixed media) project

BFA/POST: Work on Final stage

BLOG 11 due today

Wed 11/7 - All: Firing Group 4 unloads their Cone 10 firing

361/461: Work on Memory (Mixed media) project

BFA/POST: Progress crit on work from Final stage



Week 13:

Mon 11/13 – All: Wet Ware Cutoff, Review gas kiln procedures  
361/461: Finish wet work on Memory (Mixed media) project  
BFA/POST: Finish work on Final stage  
BLOG 12 due today

Wed 11/15 - All: Move all work to kiln room, Gas kiln quiz  
361/461: Post production work, bisquing, glazing, finishing, etc  
BFA/POST: Post production work, bisquing, glazing, finishing, etc

Week 14:

Mon 11/20 - All: Load all the bisque kilns, all work should be in the kilns!  
361/461: Post production work, bisquing, glazing, finishing, etc  
BFA/POST: Post production work, bisquing, glazing, finishing, etc  
BLOG 13 due today

Wed 11/22 – No classes, Thanksgiving break

Week 15:

Mon 11/27 - All: Last day to glaze, all work goes into the cone 10!  
361/461: Post production work  
BFA/POST: Post production work  
BLOG 14 due today

Wed 11/29 – All: last class period, Mandatory Clean Up day

Week 16:

Mon 12/4 – First Final Crit: 6-9pm  
BLOG 15 due today

Wed 12/6 – Second Final Crit: 6-9pm

## Standards of Excellence for IUS Fine Arts Students:

- Students actively contribute to critiques and class discussions by offering thoughtful perspectives and constructive criticism.
- Students demonstrate curiosity and enthusiasm for the discipline and subject matter of study.
- Students are willing and active learners and researchers, who seek information for building context and content for artistic practice, and engage in scholarly discourse relating to the discipline.
- Students are committed to continuous self-evaluation and personal improvement.
- Students respond analytically and proactively to assessments given by faculty, advisors, or others by making changes to address legitimate concerns.
- Students actively solicit feedback for purposes of making quality improvements to work and practice.

The IU Southeast Fine Arts Program has determined that a student's demonstration of professional disposition and his/her adherence to specified minimum standards of conduct are essential to the successful participation in and completion of the program. The attached IU Southeast FINE ARTS STUDENT DISPOSITION CODE ("FASDC") is a program-level set of minimum standards that complement but do not supersede the broader IU Code of Students Rights, Responsibilities and Conduct. The FASDC sets forth the program's minimum standards for student conduct. The FASDC will be included in the syllabus for all Fine Arts courses and will be presented to all students on the first day of class.

### FINE ARTS STUDENT DISPOSITION CODE

#### COMMUNICATION:

- Students actively listen and respond thoughtfully and appropriately to others during critiques, class discussions, and in the studio.
- Students are receptive to ideas, suggestions, and constructive criticism from others.

#### RESPECT:

- Students will be respectful when using shared materials and shared studio space. Students will understand that they are personally accountable for proper use and maintenance of shared materials and studio space.
- Students will respect the work, space, and materials of others. Students will not touch another person's work, use another person's materials, or enter in to another person's personal space without first receiving permission.

#### RESPONSIBILITY:

- Students help to ensure that IUS is a safe, respectful, creative work environment by refraining from actions or behaviors that might threaten or endanger themselves, others, or the academic process.
- Students will be conscientious and respectful of the needs of others when working in proximal or shared spaces.

#### FASDC ENFORCEMENT STRATEGY:

In the event that an instructor concludes that a student has failed to achieve and/or adhere to the minimum acceptable levels of the FASDC, and these behaviors or attitudes are adversely affecting the educational experience of other class members or faculty during the course of any program of study, the instructor will seek the following measures to address these issues and correct any violations of the FASDC.

1. The instructor complaining of the violation of the FASDC will prepare a standard Corrective Action Report ("CAR") providing:

- a. The section(s) of the FASDC that is not being achieved or adhered to by the Involved Student.
- b. A description of the incident(s)/circumstance(s) in which the Involved Student violated FASDC behaviors or attitudes.

An instructor's preparation of a CAR is a serious matter and will be evaluated by the FASDC Committee, who will respond by preparing a Corrective Action Plan.

2. The FASDC Committee includes the Fine Arts Program Coordinator, the Academic Advisor of the School of Arts and Letters, and the Dean of the School of Arts and Letters. In the event that the instructor who prepared the CAR is the Fine Arts Program Coordinator, the Dean of Arts and Letters will select an alternate fulltime Fine Arts faculty member to serve on the FASDC Committee.

The FASDC Committee will meet with the Involved Student to discuss the CAR. Following this meeting, the FASDC Committee will prepare a written Corrective Action Plan (CAP). The CAP will include observable performance requirements that the Involved

Student must achieve within designated timelines. Fulfilling these requirements will allow the Involved Student's completion of the CAP.

When the CAP has been prepared, the CAP requirements will be presented in a second meeting with the Involved Student and the FASDC Committee.

Three potential outcomes for this second meeting are anticipated:

- The Involved Student may agree to the CAP (by signing the CAP form), in which case the process moves to point 3 below. The Involved Student may determine that CAP is not agreeable and will be allowed to withdraw from the involved course, or

- The Involved Student may propose alternatives to some or all of the CAP provisions and will be given five (5) days to present written alternatives to the Committee. If some or all of the alternatives are acceptable to the FASDC Committee, the CAP will be revised to reflect the acceptable alternatives. If the Involved Student agrees to the revisions of the CAP, the process will move to number 3 below.

- If an Involved Student does not agree to a CAP (whether the original or as revised by the FASDC Committee), the process moves immediately to review by Office of Student Affairs.

3. In order to continue in the fine arts course, the Involved Student must agree to comply with the FASDC and the terms of the CAP by signing the final page of the CAP document. At this meeting the Involved Student will be given the opportunity to appeal or agree to the full terms of the CAP.

4. Student performance (in accordance with the CAP) will be approved by all members of the FASDC Committee. The Involved Student and FASDC committee members will sign the final page of the CAP on or before the target date.

5. Failure to comply with the CAP may result in one or more of the following consequences at the discretion of the FASDC Committee:

A. Academic probation within the program. The Involved Student will be evaluated weekly for the rest of the semester using the standards set up in the CAP.

B. Denial of Future Enrollment in IUS Fine Arts courses. The Involved Student is permanently barred from enrollment in any Fine Arts course.

C. Additional Consequences. The CAR and CAP, documenting the incident and the Involved Student's failure to fulfill the agreed-upon CAP, will be sent to the IUS Office of Student Affairs. The Office of Student Affairs will evaluate the CAR and failed CAP through IUS Student Conduct Officers with regard to the IU Code of Student Rights and Responsibilities. This may lead to further disciplinary action by the University.

These outcomes do not limit the actions a particular professor with regard to his/her course.