

Cerro Coso College

Course Outline of Record Report

05/08/2020

ARTC841 : Intermediate Ceramics

General Information

Author (s):	<ul style="list-style-type: none"> • Lisa Darty • King, Sarah • Sandvik, Loren
Course Code (CB01) (CB01) :	ARTC841
Course Title (CB02) (CB02) :	Intermediate Ceramics
Department:	Visual & Performing Arts
Proposal Start:	Fall 2020
TOP Code (CB03) :	(1002.30) Ceramics
SAM Code (CB09) (CB09) :	Non-Occupational
Distance Education Approved:	No
Course Control Number (CB00) (CB00) :	No value
Curriculum Committee Approval Date:	04/03/2020
Board of Trustees Approval Date:	05/07/2020
External Review Approval Date:	05/07/2020
Course Description:	This studio course provides students with opportunities for intermediate to advanced work in basic ceramic techniques, glaze and clay formulation, and kiln firing. This course is specifically geared toward older adults; however, there are no age or other restrictions on enrollment.
Submission Type:	New Course

Faculty Minimum Qualifications

Master Discipline Preferred:	<ul style="list-style-type: none"> • Art
Alternate Master Discipline Preferred:	No value
Bachelors or Associates Discipline Preferred:	No value
Additional Bachelors or Associates Discipline:	No value

Course Development Options

Basic Skills Status (CB08) (CB08) Course is not a basic skills course.	Course Special Class Status (CB13) (CB13) Course is not a special class.	Grade Options <ul style="list-style-type: none"> • Pass/No Pass
<input type="checkbox"/> Allow Students to Gain Credit by Exam/Challenge	Allowed Number of Retakes 10	Course Prior to College Level (CB21) Not applicable.

<p>Rationale For Credit By Exam/Challenge</p> <p>No value</p>	<p>Retake Policy Description</p> <p>According to the PCAH (7th edition) there are no specific limitations on non-credit course repetition.</p>	<p><input checked="" type="checkbox"/> Allow Students To Audit Course</p>
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Associated Programs

Course is part of a program (CB24)

Associated Program	Award Type
No value	No value

Transferability & Gen. Ed. Options

Transferability	Transferability Status
Not transferable	Not transferable

Units and Hours

Summary

Minimum Credit Units (CB07) (CB07)	-	Total Course In-Class (Contact) Hours	108	Total Student Learning Hours	162
Maximum Credit Units (CB06) (CB06)	-	Total Course Out-of-Class Hours	54	Faculty Load	-

Credit / Non-Credit Options

Course Credit Status (CB04) (CB04)	Course Non Credit Category (CB22) (CB22)	Non-Credit Characteristics
Non-Credit	Courses for Older Adults.	No value

Course Classification Code (CB11) (CB11)	Funding Agency Category (CB23) (CB23)	<input type="checkbox"/> Cooperative Work Experience Education Status (CB10) (CB10)
Non-Enhanced Funding.	Not Applicable.	

Variable Credit Course

Weekly Student Hours			Course Student Hours	
	In Class	Out of Class	Course Duration (Weeks)	18
Lecture Hours	1.5	3	Hours per unit divisor	54
Lab Hours	4.5	-	Course In-Class (Contact) Hours	
Activity Hours	-	-	Lecture	27
			Lab	81
			Activity	-

Total	108
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Course Out-Of-Class Hours

Lecture	54
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Lab	-
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Activity	-
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Total	54
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Time Commitment Notes for Students

No value

Faculty Load

Extra Duty: -

Faculty Load: -

Units and Hours - Weekly Specialty Hours

Activity Name	Type	In Class	Out of Class
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No value	No value	No value	No value
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Requisites**Advisory**

ARTC141 - Introduction to Ceramics

Students will have the opportunity to work at an intermediate to advanced level; some experience with beginning ceramics concepts is advised.

Entrance Skills

Skill	Content Review
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No value	No value
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Limitations on Enrollment	
Limitation	Provide Rationale
No value	No value

Specifications	
Methods of Instruction	Methods of Instruction Rationale
Demonstration	Instructor demonstrates throwing a vessel on a pottery wheel.
Discussion	Instructor moderates a student discussion on the relative merits of different clay types.
Lecture	Lecture on the San Ildefonso Pueblo pottery tradition.
Peer analysis, critique & feedback	Students learn to critique their classmates' work using appropriate art terminology.
Presentations (by students)	Students perform research on the work of Maria Martinez and present what they learned about this potter to the class.
Assignments	
<p>Submit brief summaries of readings of handouts and art periodicals relevant to course topics. Example: Summarize the different methods of glaze application and surface treatment.</p> <p>Visit a gallery or museum and write a response to a specific artwork, artist, or body of work. Example: Attend an art exhibit and write a 2 page essay on a specific artwork, artist, or body of work, citing specific styles, techniques, and/or major contributions by major works.</p> <p>Ceramics projects in addition to those assigned during lab hours may be assigned by the instructor, and will be completed as out-of-class assignments. Example: Create an entire dinner set utilizing common design elements among all pieces within the set.</p>	
Methods of Evaluation	Methods of Evaluation Rationale
Project	Independent works which involve individual design and development over an extended period of time. Projects are evaluated individually through a daily routine of the instructor addressing students one-on-one during lab time, observing progress on projects in process or completed projects and discussing the merits of the project and the progress, with the students using an objective critique and critical analysis. Example: Students will complete a ceramics project that demonstrates technique in joining two wheel thrown forms. Student will also apply appropriate glazes and fire in the kiln, observing all guidelines for safety and kiln firing methodology.
Tests	Students provide short answers covering specific concepts discussed or demonstrated during the lecture, including adherence to studio procedures, safety, clean-up, and how to use lab time in a productive manner. Example: Provide a short answer for the following questions: What are the different methods of kiln firing, and what are the advantages and disadvantages of each method?
Other	Short essays on readings of class handouts, books, and periodicals, and trips to gallery and museum exhibits. Example: Attend an art exhibit and write a 2-3 page essay on a specific artwork, artist, or body of work, citing specific styles, techniques, and/or major contributions by major works.

Other
 Final portfolio. Example: Collectively, all of the assigned and independently initiated completed projects are evaluated as representing the effort by the student over the length of the semester. This collection of completed works comprises the contents of a "portfolio" which will be evaluated at the end of the course.

Equipment
 No Value

Textbooks

Author	Title	Publisher	Date	ISBN
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Rhodes, D.	Clay and Glazes for the Potter	Martino Fine Books	2015	This is the latest edition of this textbook: studio art production textbooks are often seminal and authoritative; therefore, newer editions may be less satisfactory.
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Leach, S., Dehnert, B.	Pottery Handbook	Stewart, Tabori and Chang	2013	This is the latest edition of this textbook: studio art production textbooks are often seminal and authoritative; therefore, newer editions may be less satisfactory.
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Other Instructional Materials

Description	Students will need to supply their own materials for this class; a list of recommended materials will be outlined in the syllabus.
Author	No value
Citation	No value

Materials Fee
 No value

Learning Outcomes and Objectives

Course Objectives

No value

CSLOs

Manipulate plastic clay into predetermined and well designed forms.

Expected SLO Performance: 70.0

Create ceramic objects which exhibit an intention of design and which additionally exhibit some individual aesthetic and personal direction.

Expected SLO Performance: 70.0

Employ the methods of formulation of clay bodies, slips and engobes, and glazes which are necessary to complete and finish individually designed ceramic projects.

Expected SLO Performance: 70.0

Load ceramic pieces into kilns in a practical manner.

Expected SLO Performance: 70.0

Explain the theories of firing kilns which will result in bisqued ware, raku, and stoneware.

Expected SLO Performance: 70.0

Outline

Outline

- A. Ceramic traditions.
 1. Historic period
 2. Cultural tradition
 3. Geographic uniqueness
- B. The study and further analysis of the various working properties of the raw materials: stoneware and earthenware.
 1. Vitrification and melting point
 2. Thermal shock, heat and flame resistance
 3. Firing characteristics
- C. Introduction to more advanced wheel throwing techniques.
 1. Sculptural section pots, joining of wheel thrown forms.
 2. Introduction to porcelain, wheel throwing, hand building.
 3. Working in sets of four or six alike.
- D. Glaze application and surface treatment
 1. Use of compressor and spray-gun
 2. Stenciling
 3. Slip combing and trailing
 4. Luster on high-fire glaze
- E. Glaze chemistry.
 1. Engobes for greenware and bisqueware
 2. Coloring effect of metallic oxides on glazes
 3. Glaze formulation and test firing
- F. Kilns.
 1. Kiln design
 2. Kiln loading and unloading
 3. Lighting kiln and controls
 4. Oxidation firing method
 5. Reduction firing method

- G. Creation of ceramic artworks.
1. Design – clay body, forming techniques, and decoration of the object surface
 2. Production – firing technique, and glaze approach
 3. Completion – final course portfolio

Lab Outline

A. The study and further analysis of the various working properties of the raw materials: stoneware and earthenware.

1. Vitrification and melting point
2. Thermal shock, heat and flame resistance
3. Firing characteristics

B. Introduction to more advanced wheel throwing techniques.

1. Sculptural section pots, joining of wheel thrown forms.
2. Introduction to porcelain, wheel throwing, hand building.
3. Working in sets of four or six alike.

C. Glaze application and surface treatment

1. Use of compressor and spray-gun
2. Stenciling
3. Slip combing and trailing
4. Luster on high-fire glaze

D. Kilns.

1. Kiln design
2. Kiln loading and unloading
3. Lighting kiln and controls
4. Oxidation firing method
5. Reduction firing method

E. Creation of ceramic artworks.

1. Design – clay body, forming techniques, and decoration of the object surface
2. Production – firing technique, and glaze approach
3. Completion – final course portfolio

Delivery Methods

Delivery Method: Please list all that apply -Face to face -Online (purely online no face-to-face contact) -Online with some required face-to-face meetings (“Hybrid”) -Online course with on ground testing -iTV – Interactive video = Face to face course with significant required activities in a distance modality -Other

- Face to face

Rigor Statement: Assignments and evaluations should be of the same rigor as those used in the on-ground course. If they are not the same as those noted in the COR on the Methods of Evaluation and out-of-class assignments pages, indicate what the differences are and why they are being used. For instance, if labs, field trips, or site visits are required in the face to face section of this course, how will these requirements be met with the same rigor in the Distance Education section? Describe the ways in which instructor-student contact and student-student contact will be facilitated in the distance ed environments.

No Value

Good practice requires both asynchronous and synchronous contact for effective contact. List the methods expected of all instructors teaching the course. -Learning Management System -Discussion Forums -Message -Other Contact - Chat/Instant Messaging -E-mail -Face-to-face meeting(s) -Newsgroup/Discussion Board -Proctored Exam -Telephone -iTV - Interactive Video -Other

- E-mail
- Face-to-face meeting(s)

Software and Equipment: What additional software or hardware, if any, is required for this course purely because of its delivery mode? How is technical support to be provided?

None.

Accessibility: Section 508 of the Rehabilitation Act requires access to the Federal government's electronic and information technology. The law covers all types of electronic and information technology in the Federal sector and is not limited to assistive technologies used by people with disabilities. It applies to all Federal agencies when they develop, procure, maintain, or use such technology. Federal agencies must ensure that this technology is accessible to employees and the public to the extent it does not pose an "undue burden". I am using -iTV—Interactive Video only -Learning management system -Publisher course with learning management system interface.

No Value

Class Size: Good practice is that section size should be no greater in distance ed modes than in regular face-to-face versions of the course. Will the recommended section size be lower than in on-ground sections? If so, explain why.

25 (due to space restrictions and equipment use).