

FINA-S 461, 462 - Advanced Ceramics - Spring 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: 1:00pm – 2:00pm Tuesday/Thursday, or by appointment
Contact e-mail: harperba@ius.edu

our website: www.claybucket.com
also review: www.artaxis.org
SpaceLab website: www.SpaceLabProject.com

Social Media:

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

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 (5th 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)

Sketchbook:

You are required to keep a sketchbook and use it for quick and/or detailed drawings of ideas for pieces and keeping notes (how a piece was glazed, fired, etc). I will look at your sketchbook and talk with you about your ideas before each assignment is started. You will not be judged on your drawing skills.

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.

This class is an advanced level course in the field of ceramic art and you are expected to approach your work in this class as such. At this point in your pursuit of a knowledge base in the ceramic arts, it is imperative to begin to find direction in your artwork and begin to define some of your intentions as an artist.

CONNECTION.

The theme for this semester is CONNECTION.

We are all artists. We create, we build, we interpret our surroundings and we add to the culture of our program, our school, and our community. Our work does not come from a void - it comes from the connections we have to the people and experiences that make us each a unique person. This semester, we will create artwork with CONNECTION in mind. We will seek to mine existing connections, as well as build new ones.

“If I have seen further, it is by standing on the shoulders of giants.”
- Isaac Newton

Project #1 – Connect to our Actions - Verb Project – You will create a work of art (objects, video, performance, image, documentation of an event, etc.) that visually describes a verb of your choosing. You may use any of the materials at your disposal in the ceramics studio, however, the clay must not be fired.

DUE: January 24th

Project #2 - Connect to Things Otherwise Passed By. - For this project, we will read Barry Lopez’s short story, “Apologia”. After reading the story and responding to the provided questions about it, you will creatively interpret your answers to those questions with physical objects. Objects may be sculptural, thrown vessels, or a combination of both.

DUE: February 14th

Project #3 for the Throwers – Sustenance as Connection – Our collective rituals of eating food have been a source of connection for people throughout history. For this project, you will create a set of objects that are designed to be used for eating your favorite food. It can be any of your most favorite foods, but think about why it is your favorite - is it the flavor? Is it the process of eating it? Is it the PLACE you eat it? Is it a memory you have that is associated with that food? Make a series of vessels that build off of, interpret, enhance, and are SPECIFIC to those foods and connections you have to them.

Project #3 for the Hand-builders - Ritual as Connection - For the hand-builders, you will also use the concept of RITUAL as a jumping off point for this project. You may use the example of “sustenance as connection” listed above and build a set of sculptural and handbuilt functional objects for use with food. OR you may choose to look at the concept of ritual from a broader sense and create an object or series of objects inspired by a ritual other than that of eating food.

DUE: March 21st

Project #4 for Throwers & Hand-builders - Connect to a Stranger - We were all strangers to each other once. For this project, you will introduce yourself to, and have dialog with, an artist you do not know personally. Choosing any of the artists on Artaxis.org, you will interview one of them either on the phone, via video conference, or by email. You will then write a transcript of that interview and post it on the Claybucket.com website (with images and any other accompanying information you feel is necessary).

THEN you will create an object or series of objects based on something you learned from this person (who used to be a stranger to you).

DUE: April 11th

Project #5 – Connection with Community - Exhibition of our work - To serve as a capstone to our semester of connectedness, we will show our artwork in our community. For this project, we will be installing and hosting an exhibition of our artwork in the Winfrey Blackburn Gallery at the Mary Anderson Center for Arts in Mt. St. Francis, Indiana. You don't need to make any additional work for this project. For this part of the course, we will put our energies into getting our work "out there" into the world! We will host an opening reception and gallery sit through the weekend (dates and hours to be determined).

Evaluation Criteria:

Total = _____ (out of 50)

1. Concept / Idea Score = _____ (out of 10)

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 10)

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 10)

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

4. Creativity Score = _____ (out of 10)

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 10)

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:

9-10 – The objective was clearly and convincingly met.

8-9 – Most of the objective was met, however there were some small areas that were not met.

7-8 – Parts of the objective were met, but there were significant areas that needed improvement

6-7 – The objective was approximately 50% met.

5-6 – Some of the objective was met, however, most of the objective was not met.

0 – The objective was not met at all.

Blog:

You will start a blog (or continue an existing blog) and you must blog at least one entry per week. Each entry must include at least 3 pictures and must list what has been accomplished with your work that week. Your writing must be at least 200 words per week. The scoring of your weekly blog entry is as follows:

- at least 3 pictures: 2 points
- at least 200 words: 2 points
- evidence of progress/new work/"newness": 2 points
 - no evidence of progress = 0 pts
 - some minimal evidence of progress = 1pt
 - progress that corresponds **to an entire week of activity** = 2pts

The weekly blog post must be posted by 11:59pm Sunday night of each week. If it is not posted before that time, you will not receive any points for that week.

On the Claybucket website, under the tab "Syllabi, Projects, and Handouts" I have posted some notes on blogs and websites, but please do your own research on which blogging platform is best for you.

You will need to use the blog to expound on developments in your work – these may be conceptual or technical advancements. **Of critical importance is that you use the blog to discuss what is happening with your work that week.** Consider this a weekly chronicle of the path of your work throughout the semester. I think you will find that this will help you first and foremost to see the progress you will make throughout the 16 week semester.

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.

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:

Projects (52% of final grade)

- #1 – Connect to our Actions (Verb Project) = ____ (out of 50)
- #2 – Connect to Things Otherwise Passed By - Apologia = ____ (out of 50)
- #3 – Connect to Sustenance / Ritual = ____ (out of 50)
- #4 – Connect to a Stranger = ____ (out of 50)
- #5 – Exhibition at Winfrey Blackburn Gallery = ____ (out of 50)

project total = _____ (out of 250)

Research Interview for Claybucket (10% of final grade)

Research / Depth of Knowledge ____ (20 pts)

Quality of Presentation on Claybucket ____ (20 pts)

presentation total = ____ (40 pts)

Blog Entries (18% of final grade)

(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 1/16 = _____ (out of 6)
- week 2 – due on 1/23 = _____ (out of 6)
- week 3 – due on 1/30 = _____ (out of 6)
- week 4 – due on 2/6 = _____ (out of 6)
- week 5 – due on 2/13 = _____ (out of 6)
- week 6 – due on 2/20 = _____ (out of 6)
- week 7 – due on 2/27 = _____ (out of 6)
- week 8 – due on 3/5 = _____ (out of 6)
- week 9 – due on 3/12 = _____ (out of 6)
- week 10 – due on 3/20 = _____ (out of 6)
- week 11 – due on 3/27 = _____ (out of 6)
- week 12 – due on 4/2 = _____ (out of 6)
- week 13 – due on 4/09 = _____ (out of 6)
- week 14 – due on 4/16 = _____ (out of 6)
- week 15 – due on 4/23 = _____ (out of 6)

blog entry total = ____ (90 pts)

Daily Productivity (20% of final grade)

Daily score (4pts per class @ 25 classes)

4 pts = you were actively working the entire class (normal bathroom & snack breaks are fine)

3 pts = you worked most of the class, but took at least one extended break beyond normal

2 pts = you worked for some of the class, but spent more than 20% of the class not working

1 pts = you worked for a short time, but spent most of the class not working

0 pts = you did not work at all

productivity total = ____ (100 pts)

SEMESTER TOTAL = _____ (480 pts)

Letter grade sub-total = _____

Absences and Lates/Leave Earlyies = _____

Adjustment after absences/lates/leave earlyies = _____

Letter grade = _____

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.