"Left to itself art would have to be something very simple, it would be sufficient for it to be beautiful. But, when it's useful it should spill out of just being beautiful and move over to other aspects of life so that when you are not with the art it has nevertheless influenced our actions or our responses."

John Cage

"It is this speech between the hand and the clay that makes me think of dialogue. And it is a language far more interesting than the spoken vocabulary which tries to describe it, for it is spoken not by the tongue and lips but by the whole body, by the whole person, speaking and listening."

M.C. Richards

Exploration of larger more complex wheelthrown forms in stoneware or porcelain. Development of visual insight in form and surface relationships.

**Required Text**: The Craft and Art of Clay, Fifth Edition, Susan Peterson or the Ceramic Bible, Louisa Taylor  
Suggested reading: The Primal Mind, Jamake Highwater  
Einstein’s Dreams, Alan Lightman  
Centering: M.C. Richards  
A Natural History of the Senses: Diane Ackerman  
Flatland: Edwin A. Abbott  
Boxman: Kobo Abe

**Resources**: Library, Reading Room, Art Museums, Galleries

**Goals or Purpose**: Continued development in throwing. Increased working knowledge of ceramic and visual vocabulary in order to identify and define a personal aesthetic.

**Objectives**:  
1. Interpret personal aesthetic  
2. Solve visual problems in a personal or individual way.  
3. Differentiate the visual vocabulary.  
4. Construct project combining traditional as well as personal concepts.  
5. Interpret individual success of stated aesthetic through critique.

**Problems**:  

**Notebook**: In your notebook add ten artists important to ceramics. Write a short paragraph about their contribution(s) and draw or paste a copy of significant work by the artist next to your paragraph. If it’s glaze formulas they are known for, copy a formula you might like to try.  
Due: Midterm

**#1: The Curved Form -- 6 = C**  
Throw six bowl forms. In this project I would like you to become aware of your own use and / or relationship to bowls you already use. How can you change what you don't like about what you use. Improve your technical skills by throwing larger forms. Make sure you incorporate the kind of lip and foot that suits a personal aesthetic.  
Considered in grading:  
1. Lip and Foot
2. Form in Space
3. Personal Aesthetics
4. Glazing

#2: Covered containers -- 6 = C
In this project you are to throw six forms using the bowl form as lid. You are expected to synthesize (combine) all previous techniques and conceptual skills. I want you to develop an attitude about forms that considers cultural, personal and historical viewpoints. Do you have a utilitarian or sculptural sense about this item? You are expected to rearrange and reconstruct preconceived ideas about these forms and explain your interpretation through critique.

Considered in grading:
1. Combining elements
2. Technical Skill
3. Conceptual Skill
4. Reconstruction
5. Glazing
6. Interpretation through critique

#3: The Plate Form -- 6 = C
In this project you will see how the plate (a flat form), defined by line changes a low profile space. Make sure you trim the foot to accent or define the lip. You are expected to use more painterly glaze techniques along with templates to interpret imagery.

Considered in grading:
1. Form
2. Lip to Foot
3. Glazing
4. Interpretation of imagery

#4: Ceramic Material Exploration
Using the small bowls thrown off the hump, create a grid the looks at the melting affects of ceramic materials.

#5: Final critique

*** This schedule is not set in stone. Be strong enough to bend. Dates and assignments may change due to how the class is progressing, firing schedules, the alignment of the planets and the Chaos Theory.***

Evaluations
I will meet with each student throughout the semester. We will discuss your growth in technique and personal intentions. You will be expected to verbalize the visual language (form, line, color, texture and space) and how it relates to your work. The ability to use ceramic vocabulary is also necessary. Art is a subject area that has to do with problem solving, critical thinking, dreams, desires and what is possible by taking risks.

Requirements and Responsibilities
Attendance - Attendance is used in grade evaluation. Students are required to attend all class meetings. Students who miss three or more classes will have a whole grade reduction.

Clean Up - It is necessary that work areas are cleared and cleaned before leaving the studio. Your effort is needed to maintain a healthy and effective environment. Not only your health but your grade depends on it.

Materials - For the convenience of the student some materials are sold through the bookstore. All materials must be paid for through the University cashier. Proof of payment must be given to me before issuance of materials. Coming to class unprepared is considered an absence.

Individual and Critique Assessment - Studio projects will be assessed individually through presentations, by class discussions and critiques.

Grading
TAKE RISKS!!!! Go Beyond, Go Beyond, Go Beyond!!! If you are interested in a higher level of success you must always exceed the requirements and break the norms. Your success depends on your
willingness to participate, involvement and productivity. Grading will be based on your ability to demonstrate technical skills in accomplishing personal responses to course assignments.

A  Attendance, work to your maximum -- exceed the norms, all work must apply original ideas and excellent craftsmanship. Participate in all class activities, load and unload kilns, deal with critical thinking skills and be involved with ceramics outside of class time (open lab).

B  Attendance, work to your maximum -- exceed the norms in ideas and craftsmanship. Attempt original ideas, deal with critical thinking skills, participate in all class activities, load and unload kilns, be involved with ceramics outside of class time (open lab).

C  Attendance, minimum required assignments, participation in class, use of ceramic techniques and attempts at creative problem solving.

D  Attendance, less than minimum requirements, less than satisfactory technical skills.

E  You forgot to drop

"A" or "B" Grade

For a "B"

1. Work to your maximum -- exceed the norms in ideas, craftsmanship and numbers.
2. Attempt original ideas.
3. Participate in loading and unloading of kilns -- without being asked.
4. Participate in all class activities.
5. Deal with critical thinking skills, solving problems.
6. Notebook additions

For an "A"

1. Work to your maximum -- exceed the norms. All work must apply original ideas, excellent craftsmanship and excessive numbers.
2. Load and unload kilns.
3. Deal with critical thinking skills.
4. Participate in all class activities.
5. Participate in a clay marathon.
6. Be involved with ceramics outside of class time (open lab etc.)
7. Notebook additions
8. Attend at least one art show, any media, museum or reputable gallery, written report.

VERY IMPORTANT!!!!

To earn an A or B you are asked to increase in numbers (quantity). This added experience is to improve the quality of your work. If you ignore the quality criteria for a C and just produce numbers (quantity) for a higher grade -- your sought grade will not be earned. An A or B grade means your work is above average and that means in quality as well as quantity. Do not compromise this opportunity to become better. The quantity component is meant to develop a higher quality of work. Don't forget this!

All exceptional people at work and at play strive to do more than they thought they could or can do. You must bring out the WOW! in yourself. By the way I should also be able to see your exceptional attitude and ability

Materials
Lab Fee (paid with registration) Lab fees are used for lab techs, raw materials and equipment maintenance
Clay $7.00 per 25lb bag (paid at student services, bring me receipt)
Kemper Tool Kit (sold in bookstore)
Notebook/Sketchbook (unlined)
Rubber ribs -- Hard Black, Soft Blue (sold in bookstore)
Lock

From Home
Small bucket  Metal Fork
Large Sponge  Plastic Bags
Various size, inexpensive paint brushes  A Smile
Japanese brushes  An Open Mind

**ADA Notice**

The University of Utah seeks to provide equal access to its programs, services and activities for people with disabilities. If you will need accommodations in the class, reasonable prior notice needs to be given to the Center for Disability Services, 162 Union Building, 581-5020 (V/TDD). CDS will work with you and the instructor to make arrangements for accommodations.

All written information in the course can be made available in alternative format with prior notification to the Center for Disability Service.

**Wellness Statement**

Personal concerns such as stress, anxiety, relationship difficulties, depression, cross-cultural differences, etc., can interfere with a student’s ability to succeed and thrive at the University of Utah. For helpful resources contact the Center for Student Wellness; www.wellness.utah.edu 801-581-7776.

**Adding/Dropping**

Notice: It is the responsibility of the student to enroll in the class by the add deadline (http://www.sa.utah.edu/regist/pages/Deadlines.html). Late slips will not be signed by the Department. It is also the responsibility of the student to make sure that dropping or withdrawing from the class has been officially completed in the Registrar’s office.