Course Description:

This course presents projects, which give the student experiences in developing ideas based on contemporary culture. Sculpture processes which are additive and subtractive, plaster mold making, plus pinch, coil building, and slab construction methods as applied to sculpting will be taught. Glaze lectures, an introduction to electric kiln firing and a technical introduction to the raw materials will also be presented.

The class format will include image presentations and demonstrations of hand building and sculpture techniques. Class lectures will incorporate highlights from ceramic history along with many contemporary examples. The course will consist of three major projects and group "lab work"; loading, firing and unloading class kiln firings. You will have an average of six class periods to work on each assigned project.

Course Goals:
1. The course is designed to teach sculpting techniques using clay including the fundamentals of modeling, carving, coil, pinch, and slab building.

2. Students will explore diverse sculptural forms as a vehicle for concept development.

3. The course will provide experiences in developing visual ideas and analysis of contemporary concepts.

4. The course presents opportunities to analyze, discuss, and critique ceramic sculpture.
Readings:

(2) "The Figure in Clay: Contemporary Sculpting Techniques by Master Artists", Suzanne Tourtillott editor, Lark Books, available at the bookstore. Required. (On reserve at the Fine Arts and Architecture Library.)

(3) "Hands in Clay", Charlotte Speight will be used for technical readings. Required. (is available at the bookstore and on reserve at the Fine Arts and Architecture Library. Specific readings will be required for some projects to aid you with concept development.)

(4) "Plaster Mold and Model Making", Chaney and Skee (will be used for mold making this semester and next semester. It is suggested that you purchase this technical reference so that you will have it for all mold making projects for Art 3764C and Art 3768C. It is available as a used book on-line and on reserve at the Fine Arts and Architecture Library.)

General Information:
Course work will consist of 3 projects supported by assigned readings, web and library research. Maquettes and sketches are required for each project. It will also include lectures, testing and assignments related to clay materials.

I strongly suggest that you read all project statements at the beginning of the semester. The entire course is presented during our first meeting so that you can begin thinking about personal ideas you wish to undertake for each of the projects. The syllabus and course calendar will be available on Sakai. Be sure to familiarize yourself with this e-learning platform as syllabus, assignments, grades, etc. will be posted there. You will also be able to communicate with me regarding the class.

The projects for this class are conceptually based so that you can focus on a theme and find an artistic and individual solution that reflects your perspective. It is far easier to digest an idea and to consider your options over time rather than to decide overnight. This course is fast paced so please plan ahead!

Attendance Policy:
You are expected to arrive promptly at 11:45 am and set up to begin working. Attendance will be taken right at the beginning of each class. If you arrive 10 minutes after class begins you will be considered late, 30 minutes and you are absent. The same rules apply for leaving early.

Tardiness, leaving early and absences will result in grade reduction. Three late arrivals will equal one absence. After the third unexcused absence, your Participation section (20% of your final grade) will be lowered by 5 percent.

Class attendance is central to the learning process and to your success in the course. It is expected that you will attend regularly and be punctual. Group demonstrations and lectures, roving critiques, individual tutorials, and discussions will be scheduled for many class periods. Students who are absent due to illness should contact me via e-mail so that you can plan to make up the missed work.

In order for an absence to be excused I must be contacted a minimum of 3 hours ahead of class and a doctors note must be brought during the following class meeting. The more you communicate with me about possible conflicts the more flexible and assisting I can be. Receiving no notice, or late notice, is not accepted.
Methods of Grading:
Project grades will evaluate: craftsmanship/execution, design/individuality, concept/expression, technical difficulty, research and planning (library and web research, maquettes), and completeness of presentation. Your individual development in the technical areas: research skills and firing skills will be evaluated. Your consistency, persistence and participation in critiques will be recorded.

You are responsible for completing 3 projects resulting in three sculptures along with required clay testing, and readings. It is your responsibility to manage the controlled drying of each project to meet set class deadlines for bisque and glaze kilns.

Late Work:
All projects must be completed on time to receive full credit. Specific due dates are stated on the class calendar that will be sent to the class list serve and will be posted in the classroom. Failure to complete any project on time will result in a drop of one full letter grade for every missed class.

The ceramic process requires that greenware be completely fabricated and detailed, then dried for an average of 7 – 10 days, depending upon scale and complexity. Please finish building all wet work on time for greenware due dates and manage the careful drying of your work so that you can meet all deadlines. Clay requires your regular attention to achieve good results. It cannot be rushed or neglected.

You must have work completed at the leatherhard stage before the start of class on critique days or your work will not be critiqued and your project grade will be lowered. This means it is suggested that your piece be controlled drying for a minimum of 3 days prior to crit. It is the student’s responsibility to turn in all work on time. Full participation by showing completed work during all critiques is required along with active participation through shared ideas and commentary.

A semester grade of incomplete will not be given for late work unless there is an excused absence involved. To be approved for an incomplete:

1. Students must have completed the major portion of the class with a passing grade of C or better.
2. The student is unable to complete course requirements because of documented circumstances beyond his or her control.
3. The student and instructor have discussed the situation prior to the final critique (except under emergency conditions).
4. The student will fill out the College of Fine Arts incomplete grade contract, which will be signed by the instructor and the school’s chairperson. The incomplete contract will detail the work to be completed and the date by which this must be done.

Grades

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>75%</td>
<td>3 studio projects (including research, preparatory sketches and maquettes)</td>
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<tr>
<td></td>
<td>Project 1 – 25%</td>
<td></td>
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<tr>
<td></td>
<td>Project 2 - 25%</td>
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<td></td>
<td>Project 3 - 25%</td>
<td></td>
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<tr>
<td>5%</td>
<td>Reading responses</td>
<td></td>
</tr>
<tr>
<td>10%</td>
<td>Participation in group critiques and an evaluation of your ability to critically analyze and state ideas about visual art.</td>
<td></td>
</tr>
<tr>
<td>10%</td>
<td>Participation in kiln firings and an evaluation of your skills in this technical area.</td>
<td></td>
</tr>
</tbody>
</table>

A = excellent, distinguished use of concepts, materials, and execution
B = good use of concepts, materials, execution
C = average
D = marginal
F = unacceptable, failure. No credit.
<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>A+</td>
<td>100%-97</td>
</tr>
<tr>
<td>A</td>
<td>96-94</td>
</tr>
<tr>
<td>A-</td>
<td>93-90</td>
</tr>
<tr>
<td>B+</td>
<td>89%-87</td>
</tr>
<tr>
<td>B</td>
<td>86-84</td>
</tr>
<tr>
<td>B-</td>
<td>83-80</td>
</tr>
<tr>
<td>C+</td>
<td>79%-77</td>
</tr>
<tr>
<td>C</td>
<td>76-74</td>
</tr>
<tr>
<td>C-</td>
<td>73-70</td>
</tr>
<tr>
<td>D+</td>
<td>69%-67</td>
</tr>
<tr>
<td>D</td>
<td>66-64</td>
</tr>
<tr>
<td>D-</td>
<td>63-60</td>
</tr>
<tr>
<td>F</td>
<td>0</td>
</tr>
</tbody>
</table>

Note: a grade of C- or below will not count toward major requirements

UF online information about undergraduate grading:
http://www.registrar.ufl.edu/catalog/policies/regulationgrades.html

Clay and Glaze Materials:
Tickets purchased through UF’s Fowlett’s Bookstore.
Clay Ticket: $10 Nan’s Sculpture Clay - 25 lbs
Materials Ticket: $45 covers glaze materials including, slips, wax resist, stains, patinas and pyrometric cones are covered by the materials fee. The plaster and other mold-making materials (algi-safe, if used) are sold separately and can be purchased by the pound through the bookstore.

I will collect tickets during the second class meeting and dispense clay to you to start the first project. Additional clay will be available during class and can be gotten from our Ceramics Teaching Lab specialist, Derek Reeverts during scheduled hours posted on his office door. Please arrange to pick up your clay during these hours. It is suggested that you keep any additional clay locked in your locker and that you recycle your used clay for future use. Please ask me if you do not know how to recondition your clay so that you can use it again.

Supplies:
The sculpture tool kit.
The tools will be shipped in bulk to all classes at UF Ceramics via Derek Reeverts. This will be further discussed in class.

The Basics:

<table>
<thead>
<tr>
<th>Item</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bound sketchbook</td>
<td>light plastic (launderers’ plastic), Calipers</td>
</tr>
<tr>
<td>misting bottle</td>
<td>small bucket</td>
</tr>
<tr>
<td>brushes for finishing and decorating</td>
<td>exacto knife</td>
</tr>
<tr>
<td>fabric (uncoated canvas or cotton polyester blend, or muslin (try Goodwill for remnant or old bed sheets)</td>
<td>small container for slip</td>
</tr>
</tbody>
</table>

* turntable as work surface (Home Depot or Lowes).
* Cover 2’ x 2’ piece of 3/4” sealed plywood (required) with fabric.

An N-95 dust mask or respirator used to filter organic vapors is recommended (try Axner/Laguna Clay or Bennett Pottery or Home Depot).

Specialty Tools *are needed and can be ordered on-line*:
1. Kemper Ribbon Sculpting tools (set of 6), available thru Laguna/Axner’s in Florida – 1-800-843-7057, approximately $8.99
2. Stainless steel Wax Modeling tools can be purchased on Amazon or from Euclid’s Ceramic Supplier. Please access their website to look at options you will be shown in class.
3. Michael Sherrill yellow rib, SMT-R1, $6.00
http://www.highwaterclays.com/handtools/cooltools2.html#smt

As required for individual projects:
Moulding plaster - $.50/ 1lb. Available through the ceramics department and paid through the bookstore.
Lockers:
Please sign up for a locker to be used to store tools and personal belongings. Lockers must be cleaned out and locks removed by the end of finals week, or the contents will be considered abandoned. If you are returning, please note this on the door of the locker and your belongings will not be disturbed.

Please leave the studio clean. Regardless of the condition you find it in, you are requested to leave it clean for the next person. Leave the work tables clear and clean. This is a group studio, and we all need to pitch in to keep it a safe and healthy functioning work environment.

Failure to clean up after yourself can result in a lowered grade, this includes weekend use of the studio. Note: Studios are typically closed from 5-6 am each morning for cleaning. Please do not plan to work during this hour so that our janitor has access to the classrooms.

Studio etc.:

Each student is responsible for ensuring that his/her projects and materials are safely stored, displayed, installed, and removed from the classroom and critique space. Projects must be set up and removed from the critique space at the times and spaces designated for each project.

The instructor, the School of Art and Art History, and the Ceramics Program are not responsible for student work left in workspaces, installation spaces, the critique space, the shops, or the classrooms. Projects/materials are not to be stored in the group working space.

Please address any concerns, problems, and questions regarding this class to the instructor as they arise. The instructor is available during office hours, and by making an appointment for a special meeting time.

Visitors are not allowed in the ceramics studio.

Health and Safety:

Please wear shoes and proper attire, tie back hair and loose clothing when working around shop equipment.

The ceramics program recommends that you wear a respirator when mixing clay and glaze materials and applying glaze with a spray gun. Fowlett’s Bookstore has ordered N95 Filtering Face piece Respirators. Tight fitting respirators can be ordered from Grainger’s or a similar lab safety supply company.

The link for information regarding the SA+AH H&S policy and handbook on health and safety is: http://www.arts.ufl.edu/art/healthandsafety

2) Each student must complete a H&S STUDENT WAIVER FORM (available next to the copier in the SAAH office) and on-line (see address above). Waivers must be turned into the SAAH Director of Operations before the end of the 2nd week of classes. Please staple the course sheets together.

University of Florida Environmental Health and Safety (EH&S) has determined that the use of respiratory protection is not required for projects and activities typically performed in the School of Art + Art History. It is against the School of Art + Art History policy for any instructor to require students to wear respiratory protection however, you may recommend it, and you may voluntarily choose to wear respiratory protection: either an N95 filtering face piece, commonly known as a dust mask, or a tight fitting half or full-face respirator. Any user who chooses to wear such respiratory protection is therefore said to be a voluntary user. Environmental Health and Safety follows or exceeds OSHA 29CFR1910.132-137 standards for Personal Protective Equipment. Any voluntary user: student, faculty, or staff is required to follow all Environmental Health and Safety policy which can be found at: http://www.ehs.ufl.edu/General/resppol.pdf.

For simplicity, the regulations are outlined below. You must follow each step in order:
1. I want to wear an N95 dust mask.

   Mail to: Environmental Health & Safety
   attn: OCCMED
   PO Box 112195
   Gainesville, FL 32611
   b. Complete “Medical History Questionnaire for N95 Filtering Face piece Respirators” form (http://www.ehs.ufl.edu/OCCMED/N95.pdf) and “UF Voluntary Use Respirator Supplementary Information Memo” (Below) Mail to:

   SHCC OCCMED
   Box 100148
   Gainesville, FL 32611
   c. Include Payment: i. There is a $5 charge for the review and processing of this form. 1. Graduate student payment options: a. Enclose a $5 check with drivers license number written on the check
   b. Bill to Gator Grad Care by filling out enclosed UF Graduate Student Voluntary Use Respirator Payment Memo

2. Undergraduates must make payment in person. Go to:

   Health Science Center
   Dental tower, second floor Room D2-49
   On the corner of Archer Road and center drive
   West entrance
   ii. Contact SHCC OCCMED at 352.392.0627 with questions.

**Health and Safety**

**Specific Area information for Ceramics**

**Area Rules:**

- Follow all SA+AH Health and Safety handbook guidelines.
- Alcohol is forbidden in studios.
- No smoking in the building or within 50 feet of any entrance.
- No eating or drinking in the glaze or mixing areas.
- Shoes must be worn at all times.
- It is recommended that protective equipment be worn at all times: safety glasses when grinding, chipping shelves, etc., protective lenses for kiln viewing, gloves for hot objects, heat resistant aprons for raku, ear protection for grinding and sawing, rubber gloves for mixing hazardous materials
- Do not block aisles, halls, doors
- Do not bring children or pets into the studios
- Do not store things on the floor
- Do not park bikes in the building
- Clean up spills immediately
- Scoop up dry materials, mop up liquids, do not replace spilled materials in original source if spilled for they are contaminated
- Carry heavy and large trash bags loaded with trash to dumpster
- **Place materials containing Barium and Chrome in the hazardous waste disposal area**
- Do not sweep for this puts hazardous materials into the air; rather scrape up chunks and wet-clean area.
University Policies:

**Students with disabilities** - I will make every attempt to accommodate students with disabilities. At the same time, anyone requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide you with the necessary documentation, which you must then provide to me when requesting accommodation.

“Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation.”

The university’s policies regarding academic honesty, the honor code, and student conduct related to the honor code will be strictly enforced. Full information regarding these policies is available at the following links:

- Academic Honesty: [http://www.registrar.ufl.edu/catalog/policies/students.html#honesty](http://www.registrar.ufl.edu/catalog/policies/students.html#honesty)

**Classroom Demeanor** – “Students in the School of Art and Art History will not be permitted to have beepers (pagers) and cell phones turned on in the classroom. If such a device beeps, chimes, rings, or makes any type noise, it must be turned off before entering the classroom”.

**Academic Honesty** – As a result of completing the registration form at the University of Florida, every student has signed the following statement: “I understand that the University of Florida expects its students to be honest in all of their academic endeavors and understand that my failure to comply with this commitment may result in disciplinary action to and including expulsion from the university.”

**Disruptive Behavior** – Faculty, students, administrative, and professional staff members, and other employees (herein referred to as “member(s)” of the university), who intentionally act to impair, interfere with, or obstruct the mission, purposes, order, operations, processes, and functions of the university shall be subject to appropriate disciplinary action by University authorities for misconduct, as set forth in the applicable rules of the Board of Regents and the University and state law governing such actions. A detailed list of disruptive conduct may be found at: [http://www.aa.ufl.edu/aa/Rules/1008.htm](http://www.aa.ufl.edu/aa/Rules/1008.htm). Be advised that a student can and will be dismissed from class if he/she engages in disruptive behavior.

**Critical Dates on the university calendar may be viewed at** – [http://www.reg.ufl.edu/dates-critical.html](http://www.reg.ufl.edu/dates-critical.html)

**Counseling services**

University Counseling Services/ Counseling Center
301 Peabody Hall
P.O. Box 114100, University of Florida
Gainesville, FL 32611-4100
Phone: 352-392-1575
Web: [www.counsel.ufl.edu](http://www.counsel.ufl.edu)
Project #1: “Nature: Observation and Sense Ability”


Assigned Reading:
“Postmodern Ceramics”, Chapter 5 – Organic Abstraction. On library reserve in FAA Library

Video: Maria Martinez coil building techniques (available at FAA Library and can be shown in class upon request)

Assignment:
Create a sculpture that reflects your relationship to nature using a plant form, either vegetable or floral as a point of departure. Nature has an ongoing cycle of growth and decay. How has our definition of nature changed though the course of mankind? The sculpture should be generated by some personal observation of nature and a conceptual response to this natural occurrence. When you consider an idea you might think about your relationship to seasons; germination, growth, fullness, decline. The work is not to mimic nature or be a mere copy but should involve an idea about a specific occurrence in the natural world that has touched you. The final sculpture should be a fully 3 dimensional form designed to be viewed in the round. The form cannot be vessel oriented. The work can be narrative but should definitely interpret nature to convey a personal response to it. Think about simplifying forms, affecting a feeling of mass and implied weight. Surface, organic transitions and textures should be considered and incorporated into the form.

Technical Requirements:
- Construction method – thick coil building and or stacked slab construction
- Size – the final sculpture must be 24 inches in one dimension
- The use of organic transition and surface texture must be considered
- Controlled drying using a cloth bath towel over the leather hard clay and covering this with lightweight plastic will permit slow and even drying. An even dry out will prohibit cracking. It is up to you to control the dry out for the classroom has variable drafts and airflow.
- All sculptures are to be completed by glazing. Underglaze and colored slips can be used on leather hard or bisque clay for color as well as color glazes.
Ceramic Sculpture 1  
Art 3764C  

Project #2: “The Human Figure; re-create a memory”

Visual References –
- [http://thefigurativeartbeat.com](http://thefigurativeartbeat.com)

Reading - “The Figure in Clay”; read to find your building technique and “Seeing with the Mind’s Eye”; Chapter 4, Varieties of Visualization Experience, authors Samuel and Samuels.

- Project Statement:
  This assignment is to be based on your own personal history. The figurative sculpture should reference the memory of an important past event in your life (prior to this year). The event you choose is to have had formed your sense of identity. You are to use a human figure or part of the human body to focus on “the heightened moment” within this memory. Your concept is to take form as the key idea within this memory.

The sculpture you create is to be autobiographical in nature. Since the sculpture will be graded on content or the concept, to fulfill this project you must go beyond a physical portrait to incorporate a real memory and a sense of remembering. The sculpture can be based on an emotion, or it can be a psychological interpretation of your "self". You are to create a compelling image through a figurative sculpture that communicates this memory to the viewer. Use what you remember from your personal history as a springboard to arrive at ideas about how identity is created.

Who are you and what defines you? We will continue exploring the complexities of memory and perception by viewing of the film “Memento” or “Eternal Sunshine of the Spotless Mind”. Often memories change. Memories are unique to the person who creates them. If two people experience the exact same thing, recollection will differ according to perspective. Your memory is unique to you and your identity, it is part of what makes you, you. Two readings will be offered which will assist in defining or gaining a perspective on memory, visualization, and identity. The next step is to read the handouts and posted reading.
Process:
You are to begin this project with a series of sketches and with a maquette. During a group process critique direction will be given relating to the best process of execution. The process you choose may be coil, slab, pinch, solid/hollowed, utilize molds, or a combination of the above techniques. We will also discuss the proper scale for each sculpture. Should your sculptural idea take form as an intimate work or should it be larger to communicate the content?

Type of Figuration:
The figure you sculpt is to relate to one of many figurative traditions: such as the ceramic figurine, the mannequin, a pop culture action figure, or puppetry, anthropometric folklore.

Scale/Context:
Additionally the figure or partial figure is to be placed within a context or setting that supports and illustrates the memory; i.e. Alice in Wonderland wouldn’t look small if the buildings around her weren’t big. The sculpture is to be between 20"- 30" in size or a collection of multiple small sculptures that is equivalent in intensity. Consider issues of scale, relationships within the image, and point of view. You might think about how this idea would be framed through a camera lens or about how it would appear in a film or video.

Color:
When you plan your sculpture it is also suggested that you think about color. Is it to be a polychromed work, or monochromatic? Do you want to use local, naturalistic color, or is color to be used expressively to create emotional impact? Consider historic precedents within the figurine tradition, or use of color in mannequins, or action heroes. Color use is very different in each of these genres. We will discuss color, surface, and glaze in the process critique.

We will begin with an introductory discussion in class and a few memory exercises. To prepare for this discussion your required reading is: "Seeing With the Mind's Eye", authors Samuels and Samuels, Chapter 4, Varieties of Visualization Experiences. You might consider this assignment a step into becoming aware of methods to consciously visualize!

You will be GRADED on:
Craft - modeling skill, handling of surfaces, handling of finish for instance edges
Design of 3D form -visual imaging/what is shown, figuration style, composition, scale
Concept – how well did you convey memory and identity
Design of 2D – success of color, surface, and any 2D use of imagery
Degree of Difficulty vs. Success – how challenging was your project and how well did you do with its execution
Project 3:  Reliquary and Metaphor

Build a sculpture that address the concept of reliquary or shrine for an object that has special meaning to you personally. The idea of a box or niche that holds something precious, protecting it, yet making it accessible to the viewer. The object and its container should relate visually and conceptually. Your sculpture is being made to honor, to worship, to make special, to cherish and object important to you. It can be the actual object or a symbol of the object.

The reliquary is made in an effort to honor, to worship, to remember, to make special and/or to cherish. The reliquaries form and function relate directly to the object and context (time and place) in which it was created.

In its form, your reliquary will relate to traditional reliquaries, shrines or architecture. Visual examples will be shown in class. However, individual research is required and I suggest you do searches to find images more closely related to your idea after the image presentation. You are to create an object that functions in the round or hangs on the wall in the form of a niche. It must deal with an interior as well as an exterior form. The 3D form you make cannot be a simple vessel. It must represent the idea of display as well as containment and protection.

A reliquary (also referred to as a shrine or by the French term châsse) is a container for relics. These may be the physical remains of saints, such as bones, pieces of clothing, or some object associated with saints or other religious figures. The authenticity of any given relic is often a matter of debate; for that reason, some churches require documentation of the relic's provenance.

Relics have long been important to Buddhists, Christians, Hindus and many other religions. In these cultures, reliquaries are often presented in shrines, churches, or temples to which the faithful make pilgrimages in order to gain blessings. In Central West Africa, reliquaries used in the Bwete rituals contain objects considered magical, or the bones of ancestors, and are commonly constructed with a guardian figure attached to the reliquary.
A shrine (Latin: *scrinium* "case or chest for books or papers"; Old French: *escrin* "box or case")[1] is a holy or sacred place, which is dedicated to a specific deity, ancestor, hero, martyr, saint, daemon or similar figure of awe and respect, at which they are venerated or worshipped. Shrines often contain idols, relics, or other such objects associated with the figure being venerated.[2] A shrine at which votive offerings are made is called an altar. Shrines are found in many of the world's religions, including Christianity, Islam, Hinduism, Buddhism, Wicca, Chinese folk religion and Shinto, as well as in secular and non-religious settings such as a war memorial. Shrines can be found in various settings, such as churches, temples, cemeteries, or in the home, although portable shrines are also found in some cultures.

**met·a·phor** Noun/ˈmeɪtəˌfɔr

1. A figure of speech in which a word or phrase is applied to an object or action to which it is not literally applicable.

2. A thing regarded as representative or symbolic of something else, esp. something abstract.

**WIKIPEDIA Definitions**

**Construction Method:**

The construction technique you will primarily use is slab, utilizing a tarpaper technique for support. Other techniques such as coil and extrusion, can be a secondary but integral part of the construction. The application of the slab technique to construct large planar forms will be demonstrated in class. The size requirement for this project is to scale the reliquary at 1 foot in at least 2 directions.

**You will be evaluated on:**

1. Craftsmanship - control of form, edge treatment and refinement, surface quality

2. Design of Form - unity, proportion, resolution, dimensionality, and activity in space

3. Concept - depth and research of idea, appropriate solution to assignment,

4. Surface solutions – success of color, surface, and any 2D use of imagery

5. Degree of Difficulty – how challenging was your project and how well was it executed.
SAMPLE
Ceramic Sculpture 1, Art 3764C
Instructor: Charity White
Project 1/Grade Sheet
Name __________________________

Description of Artwork:

<table>
<thead>
<tr>
<th>Criterion:</th>
<th>Evaluated -</th>
<th>Grades for -</th>
</tr>
</thead>
<tbody>
<tr>
<td>Research and pre-planning</td>
<td>Quality and development of the idea through sketches and maquette</td>
<td>Final Cumulative Grade for Project 1</td>
</tr>
<tr>
<td>Concept</td>
<td>Personalization and originality or project theme, how well was the concept translated through design and aesthetics</td>
<td>Total Average:</td>
</tr>
<tr>
<td>Form Development</td>
<td>The visual strength of the three dimensional form as a sculpture or sculpture vignette, how well the form was composed and worked in the round</td>
<td></td>
</tr>
<tr>
<td>Surface/Texture</td>
<td>How well the surface texture was handled, how well the surface modeling was developed or articulated</td>
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<tr>
<td>Crafting and finish</td>
<td>How well was the form built considering appropriate wall thickness for scale, detailing of edges; the way the form stands</td>
<td></td>
</tr>
<tr>
<td>Degree of Difficulty/Success</td>
<td>How challenging was it to build the sculpture in terms of form type, scale, structural design and techniques used. Balanced again the successful production of the end product... the sculpture.</td>
<td></td>
</tr>
<tr>
<td>Was the project completed for the Leatherhard critique?</td>
<td>Points off if not.</td>
<td></td>
</tr>
<tr>
<td>Glaze and Underglaze testing</td>
<td>How many tests were done; on tiles and maquette possibly of other forms.</td>
<td></td>
</tr>
<tr>
<td>Glaze Grade –</td>
<td>Craftsmanship in application of glaze on form</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Color design on form</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Surface design; i.e. – decals, luster pen, underglaze painting</td>
<td></td>
</tr>
<tr>
<td>Formal Presentation of sculpture for final critique</td>
<td>Professionalism in mounting the sculpture.; i.e. Pedestals and other accessories within the finalization of the sculptural idea.</td>
<td></td>
</tr>
</tbody>
</table>
Ceramic Sculpture 1
Art 3764C

Fall, 2015 Monday & Wednesday
Class Times: 11:45am-2:45pm
Classroom: FAC B14
Instructor: Charity White
Office: FAC B18, Hours: 3:00pm – 4:00pm on Wednesdays or by appointment
E-mail: cswhite@ufl.edu

Course Syllabus Acknowledgement

By signing this form and continuing participation in this course you acknowledge that you have read and understand these policies. In addition, you agree that you have read and understand this syllabus, attendance and grading policies, and are aware of the Guidelines for use of University Facilities and Grounds for Making and Exhibiting Design (A copy of these guidelines is posted in the School of Art + Art History Office.)

Name: (print)

____________________________________________________

Signature:

____________________________________________________

Email:

____________________________________________________

Student Information

Phone Number _______________________
Health Concerns _______________________

College, Year _________________________ Major _________________________

Reason for taking this course?

Favorite artist?

Prior experiences with ceramics?