

**Art 865 Problems: Ceramics III**  
**Art 899 Thesis in Ceramics**  
Fort Hays State University  
College of Arts, Humanities and Social Sciences  
Department of Art and Design  
Linda Ganstrom

**1. COURSE INFORMATION**

- 1.1. Credit Hours vary according to section.
- 1.2. Spring 2022
- 1.3. Art 865, 899
- 1.4. Center for Art and Design, Room 115
- 1.5. 9:00 am to 11:45 am Tuesday and Thursday

**2. INSTRUCTOR INFORMATION**

- 2.1. Instructor Contact Information  
785-628-4273 or 785-342-3584 (cell)  
lmganstrom@fhsu.edu
- 2.2. Contact Procedure and Policy  
Please make an appointment 24 hours in advance
- 2.3. About the Instructor  
Linda Ganstrom is a Professor in the Department of Art and Design
- 2.4. Department Secretary Contact Information  
785-628-4247

**3. TEXTBOOK AND COURSE MATERIALS**

- 3.1. No Required Textbooks. The following books are available in the Lab Library.  
Hands in Clay by Charlotte Speight and John Toki  
European Ceramics by Robin Hildyard, University of Pennsylvania Press, Philadelphia, 1999  
The Art of Ceramics: European Ceramic Design, 1500 – 1830 by Howard Coats, Yale University Press, 2001  
Meissen Figures 1730 – 1775: The Kaendler Period, Schieffer Book for Collectors  
Vincennes and Sevres Porcelain: Catalogue of the Collections. The J. Paul Getty Museum, 1992  
The Arcanum: The Extraordinary True Story, Janet Gleeson  
Fragile Diplomacy: Meissen Porcelain for European Courts, Maurine Cassidy Geiger, 2008  
Sevres: Porcelain from the Sevres Museum, 1748 – the Present Day, Marie-Noelle Pinot de Villechenon, 1997  
The Book of Meissen, Robert Rontgen, 2nd Edition, 2000

The Complete Guide to High Fire Glazes, John Britt, 2004

The New Maiolica, Matthias Ostermann, 1999

The Ceramic Surface, Matthias Ostermann, 2004

### 3.2. Supplementary Handout Booklet and PowerPoints on Blackboard

ArtStor

### 3.3. Technology Requirement.

Devices that allow access to Blackboard and the Internet are necessary. A digital camera is necessary to document artwork. Personal headsets for listening to music and programs recommended. Equipment can be borrowed from the Library.

### 3.4 Materials and Tools

#### **Materials for Resident Students.**

**\$120 Studio fee pays for clay, glaze, and firing of assignments, as well as tools and equipment use.**

As needed, students may check out:

Basic Ceramic Tool Kit (new \$12 to \$20)

Sponge, needle tool, wood tools, loop tools, cut off wire, ribs, knife

1 yard of heavy canvas (\$6)

Bats (\$20 each)

Turntables (\$12 - \$25)

Paint brushes (\$3 - \$5 each, an assortment provided)

Safety gear - goggles, face mask, plastic and/or work gloves, work shirt/apron/lab coats (\$5 to \$20)

Sketchbook (\$3 - \$20) or computers for research files

Paddle, textures, old toothbrush, container for slip - old butter tub and lid

Plastic bags, newspaper, textures

Total cost from \$100 to \$200

**If loaned tools and equipment are not returned, the student will be charged for their replacement value. Accepting the loan means the student is aware and in agreement with this policy.**

## 4. COURSE DESCRIPTION

### 4.1. FHSU Catalogue Description

**Research and experimentation in Ceramics as a major or minor concentration.**

### 4.2. Instructor Course Description

The most advanced of the ceramic courses, this course is designed to be taken as many times as necessary to develop a body of work involving ceramics and the professional skills needed by a creative entrepreneur. This course focuses on artistic production, research, communication, audience engagement and communication.

At the heart of an artistic career is art production. The student should be expanding and developing his or her personal voice in clay by setting up, researching and solving problems in concept, form, surface, iconography, glaze, firing and self-expression. Experimentation, research, and extensive ceramic production are vital to artistic growth. Students are required to develop a body of work worthy of exhibition that reflects personal style and content. Students should be increasingly aware of the historical and contemporary ceramic scene and how it relates to their creative practice. The course is tailored to meet the needs of individual advanced students. Community and participation is emphasized.

#### **Project Management and Professional Skills.**

Students will learn to research, develop, design and build **ceramic projects**, develop a calendar, manage their time, evaluate their success and the quality of their work.

Students will build **communication skills** through written, oral and artistic formats. Students will learn to ask questions, seek help, offer assistance and manage the areas of the studio they engage as a community of artists and learners.

Students will **collaborate** with classmates and community members.

Students will interact with **communities** of learners and cultural players.

Students will employ **technology** geared to developing skills needed by professional artists such as knowledge of contemporary art, art history, skill based demonstrations and dissemination of their art.

## 5. COURSE OBJECTIVES

## 5.1. Course Objectives

**A. Concept Research and Development.** The student will learn to research and develop ideas for ceramic artworks by viewing professional ceramic art, reading current articles, viewing web sites and books dealing with ceramics and by discussing their personal ideas.

**B. Information.** The student will become familiar with ceramic technology, terminology, design, equipment and processes by actively working with the entire process of ceramics. Students need to organize handouts, notes and sketches. Students will be exposed to ceramic art history, discover ceramic art they connect with and develop expertise in facets of ceramic art history and contemporary art. Students are expected to integrate this knowledge into their art practice.

**C. Safety.** The student will be shown the proper use of ceramic equipment and taught safe ways of interacting with materials and equipment used in ceramics. The student is expected to use common sense when dealing with heat, dust and electricity. The student is expected to use materials and equipment in ways that do not harm others.

**D. Insight.** Students will participate in research, reflection and discussions about their ideas and artwork in order to develop a deeper understanding of what they are creating and communicating through their work. Critiques will focus on evaluating art production, identifying the strengths and motivations of the artist, imagining ways of improving the technical and artistic value of the student's artwork and discussing future projects.

**E. Inspiration.** Ceramic art history and contemporary ceramic art provides inspiration and offer options for solving design and aesthetic problems. Examples of student and professional work will add to the student's visual vocabulary and develop the ability to see deeply as an artist sees, express oneself and to connect with others through art. Looking to nature for inspiration, defining personal passions as the subject for art, art travel and attending workshops and conferences will be encouraged.

**F. Writing.** Student will utilize writing about their experiences, research, critiques and reflections as a method of communicating and capturing their thinking. Students will learn to concisely write lessons or project plans, entry data for publication and exhibition labeling. Technology will be utilized.

**G. Professional Development.** Students will develop skills needed for a career in art and a lifetime of creative activity. Students will be taught to build community and connect with audiences through written, oral and technological communication. Students will be introduced to the business of art and practice business skills in personal and class opportunities.

**5.2. Art 260: Ceramics I is a pre-requisite. Art 360: Ceramics II is advised, but not required.**

This course is designed to meet students at their level of artistic development. It will expose student to the broad range of possibilities for self-expression in ceramics. Students should enjoy exploring their creativity in this rewarding, absorbing material thus finding a rewarding outlet for self-expression and their passion. The ceramic major will receive a broad base of knowledge on which to build his or her personal style in clay and prepare for a career centered around ceramic production. Art education majors should benefit from skills and studio techniques needed to teach ceramics. Art majors should be able to transfer their personal style and creativity to this exciting, versatile 3-D media. Project management skills will benefit a broad base of students. The ability to research, brainstorm, develop an idea, communicate, think critically and improve upon a work of art will benefit all students.

## **6. TEACHING, LEARNING METHODS, & COURSE STRUCTURE**

### 6.1. Delivery Method

Face to face active instruction with challenging hands-on activity supported by Blackboard, ArtStor, the Internet and e-mail offer a variety of experiences. Students will learn to present their art, lectures and themselves in a professional format. Students are encouraged to use the lab to practice, build artistic and communication skills and work on individual and group projects.

### 6.2. Instructional Approach

Active learning is highly encouraged. The instructor will teach about ceramic materials and processes, outline projects and give demonstrations, then lead students through hands on projects that develop skills and encourage experimentation. Students will be instructed in project design and write personal projects that expand on the material understanding and processes in the unit. Collaboration in developing projects, assessing project success and areas for improvement, firing kilns and studio management is integrated into the course. Students will communicate about art as if presenting, marketing or applying for a competition. Students will assemble their writing and images into a report and develop an on-line presence. Students and instructor will evaluate the success of projects. Community is essential as sharing a laboratory requires each person to be responsible and co-operate while, working, glazing, loading or cleaning. Communication skills are practiced.

### 6.3. Course Structure

Art-making dominates, with assessment of knowledge and communication through speaking and writing about art supporting the production phase. Work outside of class is required to complete personal series.

## 7. COURSE SCHEDULE

*This schedule is tentative and might change during the semester depending on weather and how the course evolves. The content is subject to change depending on students' interest and progress. Students will be notified of the changes through announcements either in the class or at the Blackboard course site*

Module # & Range of Dates for Module	Topics	Assessment	Due Date
<b>Unit 1</b> Jan. 19 – Feb. 11	Research and Development <b>PS1</b>	Present Plan Rubric	Jan. 20 March 10
	<b>European Ceramics plan for Art, Lecture, Workshop</b>	Presentation, Art, Workshop	Jan. 27

	<b>MaP: Production:</b> <i>Bowls, Slip, Soda fire.</i> <i>Triaxial Blends</i>	Rubric	March 10
<b>Unit 2</b> Feb. 14 – Mar 11	Research and Development <b>PS2</b>	Present Plan Rubric	Feb. 15 May 7
	<b>MaP: 2 Part Molds</b> <i>Slips and Soda Firing</i>	Rubric	May 7
<b>Unit 3</b> Mar 21 – April 29	Research and Development <b>PS3</b>	Present Plan Rubric	March 22 May 7
	<b>MaP: Slabs for</b> <i>Monoprinting, Slip and</i> <i>Soda Firing</i>		May 7
Professionalism	<b>European Ceramics:</b> <b>Art, Lecture,</b> <b>Workshop</b> <b>SACAD</b>	Rubric	May 7
Communication	<b>Reflection Report</b> Workshop attended	Rubric	May 7 March 26,27

## 8. ASSESSMENT METHODS AND GRADING SCALE

There are 1000 points for this course. The grade you earn for this course depends on the total number of points you earn throughout the semester. The assessment methods and grading scale are as follows:

Assessment Methods	Unit Points	Percentage
Personal Series 1 Art	200	20
Personal Series 2 Art	200	20
Personal Series 3 Art	200	20
Materials and Processes: Choice	200	20
Slips and Soda Firing Pieces		

Triaxial Blends		
Two-part Mold-made objects		
Slabs and Monoprints		
Professionalism: Art History Lecture, Art, Workshop, SACAD	100	10
Communication: Report. Attend Workshop	100	10

### Grading Scale

90 - 100 = A

80 - 89 = B

70 - 79 = C

60 - 69 = D

0 - 59 = U

**600 points Unit for Personal Series.** This is the best work you can make with your current skill set. Photographic images and written critical evaluation of the work is required.

1. **Planning Phase.** Write a goal statement, develop a working calendar of daily goals, and list the rubric for evaluation. Submit and explain project plan for critique and approval before beginning the project.
2. **Research and Development.**
  - Create and share at least **10 sketches and 10 collected images** as research for each series. Include in the written report and social media. Use ArtStor.
  - **Explore and investigate materials and processes** needed to accomplish your artistic goals. If you have a great deal to research before implementation and application, begin that research early in the semester and do the actual art later in the unit/semester.
3. **Implementation Phase.**
  - **Create art** with high quality form and surface, design and style.
  - **Presentation** should engage actual and virtual audiences.
  - Class Critique. Evaluate using the rubric. Refine. Re-Evaluate
4. **Document** the project and post progress on blog and the class Facebook Group. Complete series and document in professional manner. Share on Facebook and in your class paper. Bring a hard copy paper to the midterm and final meetings.

**200 points Materials and Processes.** This is technical Research and Experimentation. Expand. Learn something new. Document your ability to form and surface pieces for soda firings. Develop your own research experiment or select one from the class offerings. Triaxial blends, bowl forms, mono-printmaking on a slab construction and make a two-part plaster mold are demonstrated. Crystalline and majolica glazing support is available.

**100 points Professional Development and Art History - European Ceramic Art.** Study the booklet and PowerPoints to learn about European Ceramics. ArtStor can further your research. Select a theme, develop a class Powerpoint presentation and create an artwork connected to your research of **European Ceramics**. Research and relate the specifics of European ceramics to the

broad field of international contemporary ceramics and your personal series art. include images of your work and share your connections. Imagine your place in the historical and contemporary art communities. Discover techniques you would like to explore or include in your art practice. Use this information as the foundation for a workshop. **Present a Workshop** to your classmates or community.

If you are interested in sales, learn more about working with a gallery to sell your art. Travel, attend workshops, conferences, exhibitions, and critiques to build your professional experiences and resume. Seek out and engage the outside opinions of experts in informal conversations or juried competitions. Seek out sales opportunities. Build your on-line presence.

**100 points Communication and Community.** Submit a written self-evaluation and website or blog documenting and promoting your art and creative activities. Build a sense of community by asking questions, offering help or advice, sharing in glaze mixing, kiln loading and unloading and general studio maintenance. Share your exhibition works and research in oral critiques and written reflection. Make extensive use of social media in the private group and on your own site. Use e-mail for communication. Develop, update and submit an electronic and print resume and portfolio. Attend all class meetings and be prompt and prepared to present and critique. Attend a workshop. We are offering a monoprinting on leatherhard slabs or smoothly thrown forms on the weekend of March 26, 27. Recent MFA graduate, Carolyn Mimbs will conduct the workshop. She has taught the techniques at the Belger in Kansas City.

**Cleanup.** Students are responsible for cleaning up all areas they used, including their workspace, tables, floor, wheels, sinks, clay and glaze rooms, kiln room. If you use something, please return it to its spot. If you break something, please repair or report it broken. Do not adopt studio objects for personal use. We have plenty of supplies and equipment if we put them back so everyone can use them when we need them. Remember to clean to avoid cross contamination so we can use many different clays and materials. Any artwork or other items such as tools and clay remaining in the lab after class will become the property of FHSU and will be disposed of after the final class meeting.

## 9. STUDENT HELP RESOURCES

Students have access to academic services, technical support and student services at Fort Hays State University. You can find the resources online at <http://www.fhsu.edu/ctelt/services/Student-Help-Resources/>

## 10. COURSE POLICIES

### 10.1. Class Attendance

Class attendance is required. If a student must be absent, it is their responsibility to inform the instructor and if excused make an appointment to make up the time and activity missed. School related absences should be discussed in advance. Appointments

should not be made during class-time. Illness should be documented with Student Affairs or a doctor's note. Three absences may result in one grade lowered.

Attendance will be taken in the first 5 minutes of class. Three tardies can be counted as one absence. If counted absent at the beginning of class, it is the student's responsibility to inform the instructor of their attendance at the end of the class.

## **10.2. Class Participation**

Do your work to the best of your ability. You get out of your education what you invest in it. No amount of talent can replace hard work. It takes time to make art. Attend class. Prepare for projects by doing personal research and sketching. Prioritize your goals and time. Come in and work in the lab when necessary to create excellent high quality art. Set up a studio and work at home. Be persistent.

This course makes the transition into personally designed and self-motivated art production. While every effort is made to tailor the course to meet students' needs, their goals may vary greatly, so students will be learning to research materials and skills, as well as finding content for their art together. We will do some class projects in materials and processes, as well as group activity revolving around critical thinking and learning to speak about art.

10.3. Assignment Due Dates are outlined on the calendar.  
Grades are recorded at midterm and the end of the semester.

10.4. Procedures for Assignment Submission.  
Actual artwork is submitted for discussion and critique at the leather-hard, bisque and glazed stages. Artwork is due and graded at midterm and final meetings.

A written illustrated midterm and final report includes the personal project plans, evaluation rubrics filled out, research and sketchbook pages, images of completed artwork, caption and text for marketing and reflection. This report is used in the assessment, communication and reporting phases. Reports are due to the instructor for grading before mid-term and finals.

## **11. UNIVERSITY POLICIES**

### **11.1. Academic Honesty Policy**

Membership in the FHSU learning community imposes upon the student a variety of commitments, obligations and responsibilities. It is the policy of FHSU to impose sanctions on students who misrepresent their academic work. These sanctions will be selected by appropriate classroom instructors or other designated persons consistent with the seriousness of the violation and related considerations. Students participating in

any violation of this policy must accept the consequences of their actions. Classroom instructors and/or university review/appeals committees and administrators will assess the sanctions for violation of this policy. The seriousness of the violation will dictate the severity of the sanction imposed. More information can be found at [http://www.fhsu.edu/academic/provost/handbook/ch\\_2\\_academic\\_honesty/](http://www.fhsu.edu/academic/provost/handbook/ch_2_academic_honesty/)

### **Linda Ganstrom's Art Academic Honesty Policy.**

In an art class, academic honesty means your art should not be copied from another artist. If you have subject matter interests, then research and develop those interests, they will lead to unique subject matter. If you continue to develop a large set of skills, try to find your special way of combining those skills to develop your way with clay. If you use other's clay or glaze recipes, work to create new and unexpected combinations that will help your art become more personal and original. The process of research and development of subject matter, materials and processes research and working within a series is designed to assist you in developing your unique art.

Make your own art. If you collaborate, you need to acknowledge the role of your collaborator. Try to assist others with advice or modeling, without doing their work for them.

#### 11.2. Statement of Accessibility and Services for Students with Disabilities

If you have a disability that may have an impact on your ability to carry out assigned course work and if you wish to seek any accommodations for this course, you must contact Services for Students with Disabilities (SSD). SSD is located in the Kelly Center, Picken Hall, Room 111, 785-628-4401. SSD will review your documentation and determine, with you, what academic accommodations are necessary and appropriate for you that can be accommodated in this course. All information and documentation of your disability is confidential and will not be released by SSD without your written permission. Students can find more information at <http://www.fhsu.edu/disability/get-access/> Instructors who need help to create instructional materials for students with special needs can seek help from Learning Technologies (LT), 785-628-4194.

#### 11.3 Title IX

FHSU is committed to fostering a safe, productive learning environment. Title IX makes it clear that violence and harassment based on sex, gender and gender identity are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories such as race, national origin, etc. This includes all types of gender and relationship violence: sexual violence or harassment, domestic and dating violence, and stalking.

If you wish to speak **confidentially** about an incident of gender and relationship violence, talk to instructor or someone at The Kelly Center, the Student Health Center, or the

Options Sexual and Domestic Violence Campus Advocate who is housed in the Student Health Center.

If you wish to report an incident or have questions about school policies and procedures regarding Title IX issues, please contact the Associate Vice President for Student Affairs and the FHSU Title IX Coordinator. Or, you can report to Residential Life Staff or University Police, which are **non-confidential reporters**.

If you are unsure about the reporting status of an individual, ask them directly before disclosing sensitive information. If they are non-confidential, they can direct you to someone you can talk to in complete confidentiality, which does not have to be officially reported.

## 11. UNIVERSITY POLICIES

### 11.4. Use of Computing Resources

Fort Hays State University (FHSU) provides computing resources and worldwide network access to its faculty, staff, and students for legitimate administrative, educational, and research efforts. As a member of the FHSU electronic community it is your responsibility to use computing resources ethically and responsibly. Members of the FHSU electronic community are expected to use computing resources ethically, and to exercise reasonable care in utilization of FHSU information systems or their components. More information related to privacy, responsibilities, things forbidden to do and use of email can be found at

[http://www.fhsu.edu/academic/provost/handbook/ch\\_1\\_computing\\_resources/](http://www.fhsu.edu/academic/provost/handbook/ch_1_computing_resources/)

### 11.5 Withdrawal Policy

Students may withdraw full-semester courses through 11:59:59PM CT on the 35th day of the semester (Learning Technologies (LT) will work with the Registrar's Office and Technologies Services (TS) to make the specific date for each semester available at the syllabus site). Students withdrawing during this time period will not receive any notation on their transcript. Students who withdraw after this period and thru 11:59:59PM CT on the 70th day of the semester will receive a notation on the transcript of withdrawal (W). No withdrawals after the 70<sup>th</sup> (LT will work with the Registrar's Office and TS to make the specific date for each semester available at the syllabus site) day of the semester. Students who withdraw completely will receive a notation on their transcript of the date withdrawn. Students receiving financial aid have additional responsibility and should

contact the Office of Student Financial Assistance, 785-628-4408.  
(<http://www.fhsu.edu/registrar/academic-policies-and-information/>)

11.6. Proctoring Requirements (Virtual College courses only if applicable)  
The Proctor Approval Form for the Virtual College courses along with the student's and the proctor's responsibilities can be found at  
<http://www.fhsu.edu/virtualcontent.aspx?id=12884902424&terms=proctor>

## Ceramics 865, Spring 2022, 9:00 to 11:45 TTh

Jan.	18	Welcome and Visions. Syllabus. 3 Personal Series. European Ceramics. MaP: Personal or Printmaking on Slabs, 2-part molds, bowls, glazes, and soda firing. Safety. Space. Assignment: Plan PS1.
	20	<b>Early European Ceramics.</b> Review plans for first personal series. Bowls
	25	<b>Majolica</b> lecture. Begin PS1.
	27	<b>Pallissy's</b> lecture. PS1. Bowls.
Feb.	1	<b>English</b> lecture. PS1. Bowls.
	3	<b>PS1.</b> Triaxial blends.
	8	<b>Meissen</b> lecture. Slip on Soda ware.
	10	<b>Contemporary Meissen</b> inspired art. PS1 Completed.
	15	<b>Sevres</b> lecture. PS2 Plan due. Two Part Mold for Slip Casting.
	17	PS2. Mold-Made Multiples
	22	PS2. Discuss Art History Research <b>Topic:</b> Art, Presentations, Workshops
	24	PS2.
March	1	PS2. Mold-Made Multiples
	3	PS2. Mold-Made Multiples
	8	PS2. Mold-Made Multiples
	10	Midterm. PS1 glazed, PS2 formed, MaP (Personal or Bowls, Triaxial Blends or Molds), Art History lecture due. NCECA.
	22	<b>Lecture on working with a gallery.</b> PS3 plan due. Soda Work.
	24	PS3.
	<b>26 – 27</b>	<b>Carolyn Mimbs Print on Clay Workshop</b>
	29	PS3. MaP, Presentation, Art, Workshop
	31	PS3. MaP, Presentation, Art, Workshop
April	5	PS3. MaP, Presentation, Art, Workshop
	7	PS3. MaP, Presentation, Art, Workshop
	12	PS3. MaP, Presentation, Art, Workshop
	14	PS3. MaP, Presentation, Art, Workshop
	19	PS3. MaP, Presentation, Art, Workshop
	20	SACAD
	21	<b>Last Day for Wet Clay</b>
	26	Glaze
	28	Last Day for Glaze
May	3	Last Firing. Update resumes and website.
	5	Reflections Paper. Clean. Return Tools
	7	<b>Graduate Meeting.</b>
	12	Final Meetings

