

Teaching Portfolio

Joshua Primmer

Spring 2016

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Teaching Philosophy

Art is aesthetic and cultural commentary, and the art professor must be a catalyst for that expression. The creation of art also requires technical skill, and art faculty are expert craftspeople. They are masters not only at instructing someone how to use a range of tools with which to manipulate a particular medium, but how to carefully reflect on society and the world that surrounds them while utilizing these methodologies.

The artist is responding to things they observe and experience in the environment around them. That response can be aesthetic, cultural, and/or political. They illustrate to the viewer their distinct interpretation of what they're experiencing through a unique but well-informed language. As an art instructor, part of my role is to help students of any level of proficiency become versed in the materials and processes of art making. As students gain fluency through these means, it is important to introduce them to a historical and contemporary background that relates to their work. This allows them to make informed decisions and understand the cultural context of what they are expressing. They can then apply their own personal beliefs and values to what is going on in the world now, that which has occurred in the past, and communicate this effectively using the media and the techniques of their choice.

It is my role to foster competency and ultimate mastery of all aspects of ceramic production by my students. Often in my classes, the process of learning the tools and media is begun through demonstrations, in which I perform a particular technique while verbally emphasizing important elements. After the demonstration, students are encouraged to try these techniques themselves. While observing the students endeavor on their own via individual roaming critiques, I work with them to address issues that they're having individually or later as a group. As their fluency in the medium increases, readings are assigned and images are presented of historical contexts, of processes, and of contemporary artists in the field and related fields. They are pushed to reflect on these readings and examples critically, and then respond by applying the concepts that interest them to their own work. Once they've completed each project I lead a group critique directing the conversation using prompts and direct questions. I ask students talk about their work and all they considered as they created it, and if they cited particular artists or movements of influence. In addition, they are asked to talk about any technical or creative problems that they had. Using constructive criticism the group discusses what each individual has accomplished effectively, problem solves in response to questions or issues the student has, and suggests how they can improve their work in the future.

Some of the aspects of being an art teacher that most excite me personally include integration of multiple media. As a student becomes more accomplished, I encourage them to work with

multiple formats when appropriate, as well as to explore new technologies. This integration is fulfilling to experience and challenges and stretches my own abilities. Clay is a process and material oriented medium and contrasting it with another accentuates its contextual importance. Particularly interesting to me is when experienced artists, who normally work in another media, apply the information I'm teaching them to their own practice. Recently, after introducing an Interior Design graduate student to the earlier work of Wim Borst in which he integrated sheet acrylic into his minimalist clay sculpture, she successfully utilized this combination along with the use of room temperature glaze to create her own unique centerpiece for dried flower arrangements. By combining several media and applying them to her own preexisting practice she was able to generate a valuable addition to her professional portfolio.

In addition, it is extremely gratifying to connect with students of culturally diverse origins. Comparing and contrasting the societal belief structures of different nationalities and socioeconomic levels, particularly as they pertain to art and ceramics, has been incredibly enlightening and informative to my students' work and my own. During the Pottery class I taught this past Winter Session at RISD we were discussing Garth Clark's essay "Bernard's Orphans," particularly the misrepresentation of the Japanese ceramic aesthetic by Bernard Leach and his followers. We discussed how this stunted the progression of the ceramics field into the Modern Art Movement in the U.S. and is still having a detrimental effect on ceramics today. A student from India contrasted the resulting devaluation of clay in American with the important role clay has in Indian households. The firsthand account of her experiences in her country of origin deepened the class's understanding of ceramic's impact on people's daily lives and broadened our collective understanding. Finally, beginning students I work with who are unfamiliar with the presuppositions of a given process often try to accomplish things that are against the "rules" normally observed by veterans to the particular technique. They occasionally succeed, thus teaching me and their peers something new. I was recently privy to a particular glaze experiment conducted by one of my more advanced students. She decided to layer slip over a glaze and achieved a beautiful, non-functional, heavily textured surface. Encouraged by the outcome, we decided to test numerous slips over glazes and produced some incredible sculptural surfaces.

Though I am a ceramic artist, I feel that I have much knowledge to share in other related fields such as 3D design, sculpture, color theory, and Modernist art history to name a few. In addition to presenting the students with information and demonstrations, I believe that it is important to encourage them to learn through their own practice. By inspiring them to initiate and present research and then design and implement projects accordingly I empower the students to customize their learning experience in line with their own interests. What I value most about teaching is sharing my knowledge and skills with students and helping to continue the tradition of artists teaching artists. In the past, art professors have been some of the most significant people in my life, and I hope to be the impetus for the creation of powerful art in the future.

Joshua Primmer

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CER-W152- 01

Pottery; In the Context of Your Practice

3 credits

Joshua Primmer

Metcalf 007

01/06/2016, 01/20/2016, 02/03/2016 Wednesday 01:10PM – 06:10PM,
01/11/2016 - 02/09/2016 Monday, Tuesday 01:10PM - 06:10PM

The goal of this course is to establish and challenge the creative and expressive potentials of utilitarian methodologies. In response to historical and contemporary ceramicists and in the context each student's preexisting practice students will gain the depth of the medium. Beginning students to those with some experience from any major explore the pottery making processes of throwing, jiggering, extruding, casting, and pressing demonstrated by the instructors. They test and experiment creating ceramic surfaces from a variety of high temperature glaze and firing techniques. Each process will be demonstrated and then utilized by every student in an assigned project and culminated in a final project that demonstrates the techniques and content of the students' choice and relating to their own studio practice. Students will be presented a ceramic specific viewing of select works from the Rhode Island School of Design Museum's craft and applied arts collection.

Lab fee: \$120.00

Open to any student, no prerequisites

CER-4103- 01

Slip Cast Ceramic Object: Perfect Replication

3 credits

Joshua Primmer

Metcalf 013

09/08/2016-12/01/2016 Studio Thursday 01:10PM - 06:10PM

Imagine, for a moment, creating an ideal object. Then imagine identical copies of that object occupying and defining a space for which they were designed. This class is modeled for students with some background in clay. After learning this industrial process through demonstrations and assigned projects students will incorporate it into their own aesthetic sensibility. They will learn how to make various molds and prototypes, produce porcelain casting slip, and explore traditional and non-traditional surface applications. Course projects will focus on both functional and non-functional concepts, and a site-specific final project in which multiples will be produced to enhance the open space of a public setting or the intimacy around a dinner table.

Students are required to purchase a tool kit to supplement those tools already on hand. The approximate cost of the kit is \$200.00.

Lab fee: \$120.00

Ceramics major requirement; Non majors by permission of instructor.

CER-123-01

Two-Dimensional Design: Embellishing Functional Ceramics

3 credits

Joshua Primmer

CIT/Mason Building, Room 217 & Metcalf 314

09/13/2016-12/06/2016 Lecture Tuesday

01:10PM - 04:10PM

One of the most daunting struggles of the utilitarian potter is the conundrum of how to embellish the surface of their ceramics. Two dimensional design is the organization of form and color into a composition on a two-dimensional plane. Students concentrate on the individual characteristics of form and color (line, point, shape, texture, tone; value, hue and intensity) with the intention of mastering each element independently. Using these skills first individually and then collectively students will eventually transfer these designs onto the surface of their pottery. Additional consideration is required in imposing these compositions onto a three dimensional surface. How does the drawing emphasize the underlying form? How does one compensate for the distortion that inevitably occurs when moving from 2D to 3D? Is there a way to utilize or emphasize this distortion? Students will be embellishing surface using slip techniques, underglazes, china paints, and decals. A visiting artist in whose work these techniques figure prominently will provide a demonstration.

Lab fee: \$75.00

Fulfills a foundation requirement, open to ceramics undergraduates with no prerequisites.



Pottery; In the Context of Your Practice

RHODE ISLAND SCHOOL OF DESIGN
Winter Session 2016

Ceramics Department
CER-W152-01

Instructors: Joshua Primmer & Yifan Renxu
Contact: jprimmer@risd.edu (413)884-2174
yrenxu@risd.edu (401)441-0607
Room: Metcalf 007
Meetings: 01/06/2016, 01/20/2016, 02/03/2016 Wednesday 01:10PM – 06:10PM,
01/11/2016 - 02/09/2016 Monday, Tuesday 01:10PM - 06:10PM
Office Hours: By appointment
Credits: 3
Lab Fee: \$75.00

Pottery has traditionally been utilized to make functional work. We will use this context to inform our process and even the content of our work. The present day ceramic designer and artist have adopted these procedures (such as slip casting and utilization of the ram press) to support all manner of practices and we will investigate some of these through readings and slide presentations. What is most exciting to us, your instructors, and will be the impetus of this class is to probe how pottery can inform your own work within this class and beyond into your own practice.

Students will explore the pottery making processes of throwing, jiggering, extruding, casting, and pressing. You will test and experiment creating ceramic surfaces from a variety of high temperature glaze and firing techniques. You will establish and challenge the creative and expressive potentials of utility.

In this class the forming methods common to a pottery studio will be covered. We will begin with the wheel, then explore other forming methods, and conclude with simple mold making techniques. In ceramics, the material with which we work is especially important to the process. A significant amount of time will be spent learning to properly prepare the clay, slips, and glazes that will support our creative endeavors. This is heavy and dirty work and will begin on day one, please dress accordingly. Students will be expected to participate in the preparation of the materials that they are to use in class.

Besides forming techniques and material preparation, surface treatment will figure greatly in our class. We will cover in detail glaze and slip mixing and application techniques. Though the instructors will be firing your work, students will assist in loading and unloading the kilns and be given a very basic understanding of the science and process behind firing to better inform your choices in addressing surface. We will use a contemporary context to adopt typical pottery methodologies in the creation of nonfunctional sculptural works.

Students will leave this class with functional and sculptural ceramics built using a variety of techniques, photo documentation of these projects, and the skills necessary to perform these processes. You will also possess a basic understanding of contemporary and historical ceramics and how they relate. This will be supplemented by a ceramic specific viewing of select works from the Rhode Island School of Design Museum's craft and applied arts collection. Though process and material will figure heavily in the subject matter covered and resulting assignments, students will be encouraged to focus on the processes, materials, and subject matter that applies best to your own preexisting practices. There will be seven class projects exploring each methodology we examine in conjunction with the theory we examine in the readings and discussions. Then a final project will conclude the course utilizing the processes of each student's choosing and relating to their previous body of work. This class is open to all experience levels and any major.

Course Goals

- To understand the elements of material preparation (clay, plaster, casting slip, glaze, and slip mixing).
- To learn the central pottery production techniques (wheel throwing, mold making and usage, and the operation of other common pottery equipment).
- To comprehend the fundamentals of surface treatment (glazing, slip, and room temperature treatments).
- To develop a basic understanding of kiln room operation though students will not fire the kilns (basic firing methodologies, kiln loading and unloading).
- To make use of strategies for incorporating pottery methodologies into students' pre-existing art or design practice and visa versa.
- To apply a critical vocabulary to the techniques and materials commonly employed in the pottery studio setting and the broader ceramic art arena.
- To utilize an understanding of the contemporary and historical issues that influence the current day pottery practice and how they relate to the wider art and design fields in your own work.
- To integrate important personal issues and cultural contexts into your current studio practice through the lens of pottery.

Course Outcomes

- A solid comprehension of the techniques, materials, and historical and contemporary background covered in this class.
- Seven projects that illustrate clearly each of the main techniques covered in class demonstrations.
- A final project that exhibits a mastery of at least one of the aforementioned processes and integrates cultural and personal contexts while relating to the student's preexisting practice.
- Engagement in class critiques, discussions, and exorcizes.
- Evidence of integrative learning and critical thinking in critiques, projects, exorcizes, and especially the final project.

Assignments

There will be 7 assignments in addition to the final project. Each assignment is designed as an exploration of a particular method in pottery or of a theory in contemporary or historical ceramics. The final project is left open. The assignments will be described in short handouts, and are due on the dates indicated by the syllabus. The review of each student's final project and complete body of work produced in all 7 assignments will take place during the final group critique on February 9th. Please note that at least one work should be reserved for the completion of assignment 7 in which nontraditional finishing techniques will be employed. The techniques used should be faithful to the overall context of the piece.

Final photo documentation of all the projects (excluding the final project and assignment 7) will be conducted during class on February 8th. The final project and assignment 7 will be photographed during the final group critique. Photographs of the student's work will be made available through Google Drive upon submission of each student's final grade.

Grading Structure

Participation: 30%

Assignments: 40%

Final project: 30%

Please refer to the attached rubric for an outline of the grading structure that will be used in this class

Critiques

Critiques will be performed using a number of different formats. After demonstrations, while students are practicing the exhibited methods, the instructors will roam the classroom and critique the students' technique individually or in small groups. Students are encouraged to ask the instructors for additional guidance in this format as needed throughout the duration of this course. At the presentation of each

completed assignment, including the final project, there will be a class critique of the presented work. The instructors will lead the critique in which they and fellow students constructively discuss each student's work, technical and contextual issues that arise, and suggest ways in which these issues could be addressed. At the beginning of these critiques each student may choose a particular critique structure to direct the nature of the discussion. There will also be individual assessment critiques between the instructors and each student after the final project proposal and during the photo documentation of each student's work at the close of the course.

Materials (most materials can be purchased at the RISD 3D, hardware, and grocery stores)

- Basic Potters Tool Kit (needle tool, wood, metal, and/or rubber ribs, wire tool).
- Sponges (elephant ear strongly advised, household will work).
- Water Bucket.
- Towel (apron also suggested).
- Plastic Bags (kitchen tall type or dry cleaner plastic for wrapping work in progress).
- Sketch book.
- Respirator with particulate filters (strongly advised) or dust mask (will be provided).

Course Structure

This studio has three distinct components: (1) instructor demonstrations and subsequent studio time with which to employ these techniques (2) instructor and student presentations, discussions, and exercises (3) individual and group critiques of student work.

Suggested Readings

A Potter's Book, Bernard Leach

The Mud-Pie Dilemma, John Nance

<https://cfileonline.org/>

Ceramics Monthly

Ceramics Art and Perception

<http://juliagalloway.com/field-guide/>

<http://ceramicartsdaily.org/>

Shards, Garth Clark,

"Leach offered ceramics a comforting form of fundamentalism: purity of form, acknowledgement of function as the root of all beauty, and insistence that every step from the choice of clay through to the firing was part of a perfectly balanced performance that determined the aesthetic worth of the pot."

Documentation & Shared Files

There will be a shared Google Folder for everyone in the course to have access to. This folder will contain relevant readings, the syllabus, assignments, examples of artist work for the course, resource links, etc.

Attendance

There can be NO unexcused absences. We have a lot to cover in a very short amount of time. Essential information will be covered in every class and must be made up in the event of an excused absence. One unexcused absence will result in the loss of a full letter grade. Two absences, and you are withdrawn from the class (as per RISD policy). If you are late to class three times, we will consider it an unexcused absence. If you are late to class a fourth time you may be withdrawn from the class. Excused absences should be cleared with us as early as possible via email or phone.

Safety

A clean studio is essential to the health of everyone working there. At the close of each class we will devote 15 – 20 minutes to cleanup. Inhalation of dust is to be avoided so dust masks will be provided and the cleanup procedure will be demonstrated by the instructors at the end of the first session. We will be working with toxic materials and potentially dangerous equipment so it is very important to pay close attention to their safe and proper use. Misuse will not be tolerated. Please be mindful of one another's safety and if you have any questions at all we are more than happy to assist you. The following link offers some great guidelines and resources for ceramic studio safety: <http://ceramicartsdaily.org/ceramic-art-and-artists/open-studios/essential-guidelines-for-a-safe-and-healthy-pottery-studio/>

Glossary of Terms

Bat - A flat disc made out of plaster, wood, or plastic which is affixed to the wheel head with clay or pins. Bats are used to throw pieces on that would be difficult to lift off the wheel head.

Bisque - Pottery which has been fired once, without glaze, to a temperature just before vitrification.

Bisque Fire - First firing, without glaze. Slips can be used in a bisque firing.

Bone Dry - Completely air dried.

Calipers - A tool used to measure the diameter of round forms, for example calipers are used to get lids to fit just right. Centering - Technique to move the clay in to a symmetrical rotating axis in the middle of a wheel head so you can throw it. Chuck - A piece used to aid the potter in trimming. A chuck is a form that can hold a pot upside-down above the wheel head while the potter trims it. Chucks are thrown and bisque fired clay cylinders which are open on both sides.

Clay - Alumina + silica + water.

Clay body - A mixture of different types of clays and minerals for a specific ceramic purpose. For example, Porcelain is a translucent white clay body.

Coil - A piece of clay rolled like a rope, used in making pottery.

Compress - Pushing the clay down and together, forcing the particles of clay closer.

Cone – Pyro metric - A pyramid composed of clay and glaze, made to melt and bend at specific temperatures. It is used in a kiln to determine the end of a firing or in some electric kilns it shuts off a kiln setter.

Earthenware - A low fired clay body. Glazed pottery is fired to a temperature of 1,830 - 2,010 degrees Fahrenheit. Available in red or also white.

Fire - To heat a clay object in a kiln to a specific temperature. Firebrick - An insulation brick used to hold the heat in the kiln and withstand high temperatures.

Firing Range - The range of temperature at which a clay becomes mature or a glaze melts.

Glaze - A thin coating of glass. An impervious silicate coating, which is developed in clay ware by the fusion under heat of inorganic materials.

Glaze firing - The final firing, with glaze.

Green ware - Unfired pottery. Ready to be bisque fired.

Kiln - A furnace of refractory clay bricks for firing pottery and for fusing glass.

Leather Hard - Stage of the clay between plastic and bone dry. Clay is still damp enough to join it to other pieces using slip. For example, this is the stage handles are applied to mugs.

Maturing Point - The temperature at which the clay becomes hard and durable.

Oxidation - Firing with a full supply of oxygen. Electric kilns fire in oxidation. Oxides show bright colors.

Pinch - Manipulate clay with your fingers in your palm to a hollow shape. Pinch pots are a popular beginner's project. Plasticity - The quality of clay which allows it to be manipulated into different shapes without cracking or breaking.

Porcelain - White stoneware, made from clay prepared from feldspar, china clay, flint and whiting.

Potter's Wheel - A device with either a manual (foot powered) or an electric rotating wheel head used to sit at and make pottery forms.

Rib - A rubber, metal or wooden tool used to facilitate wheel throwing of pottery forms.

Slab - Pressed or rolled flat sections of clay used in hand building.

Slip - Clay mixed with water with a mayonnaise consistency. Used in connecting, casting and decoration.

Stoneware - All ceramic wear fired between 2,100 and 2,300 degrees.

Throwing - Creating ceramic shapes on the potter's wheel.

Vitrification - The firing of pottery to the point of glassification.

Wedging - A method of kneading clay to make it homogenous by cutting and rolling.

Schedule

<p>Week 1 – Wednesday, Jan 6</p> <p>Class 1: Introductions:</p> <p>Demo: Introductions to class and resources in clay, wedging, intro to the wheel (center, open, pull a cylinder), trimming, and mixing clay</p> <p>Assignment 1: Throw and trim 12 cylinders</p> <p>Readings: #1 “Empty Space,” Robert Piepenburg, Ceramics Monthly, January 2016, pg. 34-37</p>	<p>We begin to establish a relationship with clay; we learn how to manipulate it and how it responds to our actions.</p> <p>This assignment is designed to begin to create muscle memory and to become accustomed to the properties of clay.</p> <p>This reading explores the formal relationships that three contemporary ceramic artists consider while composing their work; Eva Hild (Sweden), Nick Joerling (American), and Wouter Dam (Amsterdam).</p>
<p>Week 2 – Monday, Jan 11</p> <p>Class 2: The wheel continued</p> <p>Demo: Throwing other forms (bowl and plate), altering, handles, spouts, and lids</p> <p>Review: Assignment 1</p> <p>Assignment 2: Mugs and pouring vessels</p> <p>Firing: First bisque loaded</p> <p>- Tuesday, Jan 12</p> <p>Class 3: Machines of Making</p> <p>Demo: Extruder, slab roller, jigger, and ram press (maybe)</p> <p>Review: Reading #1</p>	<p>We start to build upon the foundation which we have created in learning to throw a cylinder.</p> <p>Embellishment on and practical use of the cylinder.</p> <p>These machines allow us to create multiples of simple identical forms with which we can build more complex structures or sets. They also help increase our efficiency.</p>

<p>Week 3 – Monday, Jan 18</p> <p>Class 4: Molds</p> <p>Review: Assignment 2</p> <p>Demo: How to make and use slump, hump, and press molds (plaster mixing)</p> <p>Assignment 3: Make a mold</p> <p>Firing: Second bisque</p> <p>- Tuesday, Jan 19</p> <p>Class 5: Mold making continued</p> <p>Demo: Two part mold making and use (slip mixing)</p> <p>Reading: #2 “Bernard’s Orphans – Searching for the Neo in Classical,” Garth Clark, Studio Potter, June 2005, Vol. 33, Issue 2, p6 – 13.</p> <p>- Wednesday, Jan 20</p> <p>Class 6: Surface</p> <p>Demo: Glaze and slip mixing and using (wax and latex resists, dip, pour, paint, and spray)</p> <p>Review: Assignment 3</p> <p>Assignment 4: Glaze and slip your work, and use your molds</p> <p>Week 4 – Monday, Jan 25</p> <p>Class 7: Glaze firing</p> <p>Demo: Loading glaze kiln</p> <p>Presentation: Presentation for final</p> <p>Assignment 5: Final proposal</p> <p>Firing: Glaze loaded</p>	<p>Molds help us achieve the same ends as machines through simpler means.</p> <p>Using the same basic process utilized to make one piece molds the forms we produce compound in complexity.</p> <p>Garth Clark, an established contemporary ceramic critic, collector, and curator, critiques one of pottery’s greatest icons; British born Japanese inspired Bernard Leach.</p> <p>Here we learn the final stage of the pottery process, soon you will have finished work in your hands</p> <p>An essential element in this final stage, an art in its own right.</p>
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<p>- Tuesday, Jan 26</p> <p>Class 8: Final proposal presentations</p> <p>Review: Assignment 5 and Reading #2</p> <p>Week 5 – Monday, Feb 1</p> <p>Class 9: Final bisque for glaze firing loaded</p> <p>Assignment 6: Presentation of our work</p> <p>Reading: #3 Roberto Lugo Video (https://www.youtube.com/watch?v=xB24yj1xqCc)</p> <p>- Tuesday, Feb 2</p> <p>Class 10: Our work</p> <p>Review: Assignment 6</p> <p>Field Trip: Rhode Island School of Design Museum’s craft and applied arts collection.</p> <p>- Wednesday, Feb 3</p> <p>Class 11: Final firings!</p> <p>Firing: Final glaze and bisque loaded</p> <p>Review: Reading #3</p> <p>Week 6 – Monday, Feb 8</p> <p>Class 12: After the fire</p> <p>Demo: Cold finishing, room temperature glazes (spray paint, paint, etc.), and photo documentation</p> <p>Assignment 7: Room temperature glaze</p>	<p>We begin to integrate the technical skills that we have learned and the contemporary and historical trends in pottery with the work that moves us as makers.</p> <p>A moving acceptance speech from a fresh new face in ceramics who won the Emerging Artist award at NCECA 2015 in Providence. He talks about racism, culture, and the other issues that drive his work.</p> <p>We see where we are coming from and how it relates to what we are making in 007.</p> <p>We will also have the special opportunity to see noted pottery works in person.</p> <p>Yes, there is still work that can be done.</p>
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<p>- Tuesday, Feb 9</p> <p>Class 13: Final critique</p> <p>Review: Critique all work (including Assignment 7) and pot luck!</p>	<p>Time to see and use your work in the context for which it was designed.</p>
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This course schedule is subject to change at any time at the discretion of the instructors



Grading Rubric

Pottery; In the Context of Your Practice

	A: Excellent (90 – 100)	C: Average (70 – 78)	F: Poor (0 -58)
Technical - Production Techniques - Surface Treatment - Kiln Techniques	- Superlative utilization of techniques in assignments - Uses techniques to effectively communicate artistic content - Experiments employed to master techniques	- Displays a fair level of technical ability in the completion of assignments - Begins to use techniques to communicate artistic content	- Does not display technical ability in classwork - Fails to exorcize techniques to communicate content
Material - Clay Chemistry and Preparation - Glaze Chemistry and Preparation - Kiln Atmospheric Chemistry	- Experiments employed to master materials and processes - Flawless preparation of materials and demonstration of processes - Utilizes materials and processes effectively to illustrate artistic content	- Adequate preparation of materials and administration of process demonstrated - Begins to employ the use of materials and processes to exhibit artistic content	- Fails to successfully prepare materials and administer processes - Does not employ processes or materials to display artistic content
Vocabulary/Terminology - Critical vocabulary around the techniques and materials commonly employed in the pottery studio setting and the broader ceramic art arena.	- Always clearly articulates technical and material vocabulary in its proper context	- Has an adequate grasp of technical vocabulary and usually succeeds in communicating ceramic techniques and processes	- Is unable to communicate technical ceramic information effectively
Historical Context - Understanding the historical influences applicable to contemporary ceramics.	- Is able to reliably pinpoint and explain the historical influences applicable to contemporary ceramic works - Regularly researches historical influences and applies them affectively to projects created for class	- Has a grasp of the historical influences upon contemporary ceramic artists - Occasionally utilizes historical trends in the implementation of class projects	- Displays no consciousness of historical influences in contemporary ceramic practices - Fails to adopt historical trends to complete class projects

<p>Contemporary Context</p> <ul style="list-style-type: none"> - Understanding the contemporary issues that commonly occur in studio ceramics. 	<ul style="list-style-type: none"> - Is able to reliably pinpoint and explain the contemporary influences present in the work of an influential living ceramic artist - Regularly researches contemporary issues and applies them to work created for class 	<ul style="list-style-type: none"> - Is aware of the general contemporary trends in ceramics - Begins to utilize issues of contemporary import in the creation of class work 	<ul style="list-style-type: none"> - Shows no consciousness of contemporary trends that influence pottery - Does not advance contemporary issues while making class work
<p>Individual Context</p> <ul style="list-style-type: none"> - Incorporation of pottery methodologies into preexisting practice and visa/versa - Brings issues of personal import into work made to fulfill assignments 	<ul style="list-style-type: none"> - Exceptional use of ceramic methodologies to bring depth and breadth to student's preexisting body of work - Displays a strong personal connection to the work created in class 	<ul style="list-style-type: none"> - Personal context is evident in classwork - Ceramic methodologies are applied to student's preexisting body of work 	<ul style="list-style-type: none"> - No personal investment is evident in classwork - There is no evidence of the student's preexisting work in the projects created in class

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Pottery; In the Context of Your Practice

Winter Session, 2016

Final Project

For your final assignment we are going to leave things quite open and flexible. Please use a process or processes you have learned in class, construct your final project mostly (though not necessarily entirely) of ceramic, and somehow relate this project to the work that you are making in your current practice. Also keep in mind the cultural and historical issues that are prominent in contemporary pottery. As a class, we are now familiar with the work that you make outside of this class and are intrigued about how your ideas will manifest in the context of this course.

On Tuesday, January 26th you will present a very short proposal sketching out what you plan to undertake for your final. Include names and images of contemporary, cultural, and/or historical references you will be making, sketches or maquettes of your plans, and discuss the processes that you plan to use (some good references for contemporary ceramics; <http://www.pulsceramics.com/>, <https://cfileonline.org/>, <http://artaxis.org/>). Please keep these presentations short and succinct, five to ten minutes. We will discuss your plans with the rest of class to hash out any technical or contextual issues. Your proposals and support materials can be saved to our class's shared Google Drive pottery folder in the "final" folder or to a flash drive. We will be presenting them on the big screen.

Due to the ceramic process and the limited time we have together any green ware that needs to be glaze fired for your final assignment should be ready for bisque firing at the close of class on Monday, February 1st in order to be ready for the last glaze firing on Wednesday, February 3rd. Please keep in mind this limited time line while conceiving of you project ideas, and try not to take on more than you can handle or time allows. If you plan to room temperature glaze (i.e. paint) your final project the last bisque firing will be on the third as well. In this case your final can account for assignment #7 as well, just be sure that your finishing process fits the overall context of the piece and the extra time you have be reflected in the overall quality of your work.

Goals:

- To successfully integrate one or more of the methodologies learned in class with your preexisting body of work
- To utilize these processes to develop your practice further
- To begin to develop an understanding of the history, culture, techniques, terminology, and contemporary trends in ceramics

Objectives:

- Relevant use of historical, cultural, or contemporary references (30%)
- Technique and craftsmanship using processes learned in class (35%)
- Relation or development to your current practice (35%)

Please note that Yifan and I will be available and happy to assist and advise you as it is likely that your explorations will take you farther than has been covered during class time. That being said, we expect a certain level of independence and proactivity from you depending on your competency with the content coming into class and your level of study i.e. foundation, undergrad, or graduate. Grading for this assignment can be broken down into two basic levels. Basic competency; provides evidence of understanding and utilization of subject matter. Advanced competency; provides clear evidence of further independent development of understanding and excellent utilization of processes and theory. For further guidance please refer to the assessment rubric that was handed out in the first class and is in our class's shared Google Drive pottery folder.

Student's name (optional)

Mid-Semester Feedback

Pottery; In the Context of Your Practice

Keeping in mind the course goals (to utilize pottery processes to advance your practice further, and to develop an understanding of the history, culture, techniques, terminology, contemporary trends, and critical vocabulary commonly employed in the studio pottery setting and the broader ceramic art arena) and objectives (Understand the fundamentals of material preparation, production techniques, surface treatment, and the basics of kiln room operation), please rate the following course objectives on a scale of 1 to 5 (5=strongly agree, 1= strongly disagree).

- Class readings and videos were relevant to the topics being covered in class and clarified these ideas.

5 4 3 2 1

- Technical information was explained clearly.

5 4 3 2 1

- Critiques were helpful to the development of your work.

5 4 3 2 1

- Presentations effectively illustrated ideas and processes introduced and demonstrated in class.

5 4 3 2 1

- The necessary resources were available to facilitate all class activities.

5 4 3 2 1

1. Are there any processes or theories that have been covered in class that you feel need more explanation? If so what?

2. What format/structure suggestions do you have to improve the effectiveness of critiques?

3. Are there any techniques or information not covered in class that you feel would be helpful to meeting the objectives of this course? Please elaborate.

4. Do you have any other suggestions to improve the class, if so what?