ARTS-249: CERAMIC SURFACES: WOOD KILN - SALT KILN

Effective Term
Fall 2025

CC Approval
01/21/2025

AS Approval
02/13/2025

BOT Approval
02/20/2025

COCI Approval
04/30/2025

SECTION A - Course Data Elements

CB04 Credit Status
Credit - Degree Applicable

Discipline

Minimum Qualifications	And/Or
Art (Master's Degree)	

Subject Code
ARTS - Arts
Course Number
249

Department
Arts (ARTS)

Division
Arts and Humanities (ARAH)

Full Course Title
Ceramic Surfaces: Wood Kiln - Salt Kiln

Short Title
Cer Sur: Wood Kiln - Salt Kil

CB03 TOP Code
1002.30 - Ceramics

CB08 Basic Skills Status
NBS - Not Basic Skills

CB09 SAM Code
E - Non-Occupational

Rationale
non substantive review adjusting to course leaf structure and text book update.

SECTION B - Course Description

Catalog Course Description
This course covers the historic and contemporary art of atmospheric (wood and salt) fired ceramics. Topics covered in this course will include various clay forming techniques, clay body and glaze formulation for atmospheric firing, an array of firing procedures, firing outcomes, and the aesthetics of historic and contemporary atmospheric firing.

SECTION C - Conditions on Enrollment

Open Entry/Open Exit
No

Repeatability
Not Repeatable

Grading Options
Letter Grade or Pass/No Pass

Allow Audit
Yes

Requisites

Advisory Prerequisite(s)
Completion of ARTS-141 with a minimum grade of C.

SECTION D - Course Standards

Is this course variable unit?
No

Units
3.00

Activity Hours
108

Outside of Class Hours
54

Total Contact Hours
108

Total Student Hours
162

Distance Education Approval

Is this course offered through Distance Education?
No

SECTION E - Course Content

Student Learning Outcomes

	Upon satisfactory completion of the course, students will be able to:
1.	Create Atmospheric fired works by translating concepts and visual experiences into tactile forms while utilizing historical and contemporary references, practices, theories and materials.
2.	Present finished ceramic objects for peer and academic review, and express artistic concepts and intents in written and oral formats while evaluating and critiquing these works.
3.	Safely handle and maintain materials, studio facilities and equipment.

Course Objectives

	Upon satisfactory completion of the course, students will be able to:
1.	Select clay bodies and glazes that will succeed in atmospheric firings.
2.	Evaluate forms and choose placement in the kiln.
3.	Prepare forms for specific atmospheric firings.
4.	Differentiate surfaces resulting from salt firing and wood firing.

5.	Create hypothesis about the surface result due to the type of wood used (in wood firing) or the type of sodium used (in salt firing).
6.	Create objects that demonstrate a relationship between form and surface.
7.	Assess finished surfaces and relate the surface to the location in the kiln and the respective firing.
8.	Analyze finished surfaces and explain how the surfaces were developed.
9.	Assess and critique ceramic works in group, individual and written contexts using relevant critique formats, concepts and terminology.
10.	Operate and maintain studio equipment, facilities and materials.

Course Content

1. Clay and Forming
   a. The formulation of clay bodies and glazes for wood firing.
   b. The creation of ceramic objects for specific areas in atmospheric kilns.
   c. The processes involved in preparing ceramic objects for placement in atmospheric kilns.
2. Surface Development
   a. The surfaces a salt kiln and wood kiln can create on ceramic objects.
   b. The different surface character produced by wood and flux variation.
3. Composition and Discussion
   a. Three dimensional compositional techniques and concepts related to form making and surface development.
   b. The use of kiln unloading as an educational forum focused on surface vs.. location, flame path and coal beds.
   c. Critique methods and terminology.
4. Studio Equipment
   a. A general understanding of the principals and process involved in loading an atmospheric kiln.
   b. A general understanding of firing strategies and goals.The students repeating Ceramic Surfaces will be expected to demonstrate progress in understanding forms, materials, techniques content and philosophy. Projects will progress through an increasingly complex synthesis of content to the final goal of creating asignificant series of ceramic objects.

Lab Content (Lab activities need to be detailed and compliment the lecture content of the course):

1. Clay and Forming
   a. The formulation of clay bodies and glazes for wood firing.
   b. The creation of ceramic objects for specific areas in atmospheric kilns.
   c. The processes involved in preparing ceramic objects for placement in atmospheric kilns.
2. Surface Development
   a. The surfaces a salt kiln and wood kiln can create on ceramic objects.
   b. The different surface character produced by wood and flux variation.
3. Composition and Discussion
   a. Three dimensional compositional techniques and concepts related to form making and surface development.
   b. The use of kiln unloading as an educational forum focused on surface vs.. location, flame path and coal beds.
   c. Critique methods and terminology.
4. Studio Equipment
   a. A general understanding of the principals and process involved in loading an atmospheric kiln.
   b. A general understanding of firing strategies and goals.

Methods of Instruction

Methods of Instruction

Types	Examples of learning activities
Lecture	This Studio Arts Class will be taught with ongoing integrated lab and lecture. Image and video-enhanced lectures covering core concepts, terminology, and the historic development of ceramics followed by all-class or small-group discussions on the same topics.
Lab	Instructor-guided lab time to apply concepts and skills to course content through guided exercises. Lab time will include both one-on-one and group instruction.
Critique	Oral or written group critiques analyzing finished examples of student work related to specific course assignments. Peer critiques reinforcing student's capacity to think critically about course assignments.
Other	Student presentations on historic and contemporary works from a diverse range of cultures.

Methods of Evaluation

Methods of Evaluation

Types	Examples of classroom assessments
Portfolios	Each student's "course portfolio" will be made up of assignments from the semester. The portfolio will be evaluated by the instructor and student at "final critique." Generally the creativity, craftsmanship, presentation and demonstrated improvement of the portfolio as a whole will be evaluated.
Projects	Student self-evaluations, peer evaluations and instructor critique will be used to evaluate each project. Class participants may be given the opportunity to improve, elements and or redo each project before the end of the term and the final review of all projects as a whole within the "course portfolio."
Class Participation	Participation and performance in both oral and written critical analysis of work. Student participation in group, and all-class critique will be evaluated. Evaluation will include correct use of visual language and terminology. and the student's ability to give and receive constructive criticism.
Exams/Tests	Tests and exams may be used to ensure each student is able to identify, understand and practically apply specific processes and techniques relevant to ceramics.

Assignments

Reading Assignments

Selected readings from student proposals, textbook, class handouts, periodicals or library collections.

For example:

1. Students will read instructor provided handouts on critique formats, concepts and terminology relative to this course level.
2. Students will research an article that addresses atmospheric firing.

Writing Assignments

Written critical analysis.

For example:

1. Write a three-paragraph essay analyzing the strengths and weaknesses of a classmate's first series.
2. Written self-evaluation upon submitting course work at final critique.

Performance:

1. Completion of twenty pieces that illustrate two separate series of work.

For example: Create a series of at least 10 objects that relate to a found object or image of your choice. submit a proposal for approval of a second series of your choice and create the series.

2. Present a research article about atmospheric firing that you found and read for content.

Other Assignments

Completion of approximately twenty pieces that illustrate two separate series of work.

For example:

1. Create a series of at least 10 objects that relate to a found object or image of your choice. submit a proposal for approval of a second series of your choice and create the series.
2. Present a research article about atmospheric firing that you found and read for content.

SECTION F - Textbooks and Instructional Materials

Material Type

Textbook

Author

Phil Rogers

Title

Salt Glazing

Publisher
University of Pennsylvania Press

Year
2002

Rationale
this is the most current Text book that cover the complete subject matter in this area. This is a widely used book and is a standard for this area of study.

Material Type
Textbook

Author
Amedeo Salamoni

Title
Wood fired Ceramics: 100 Contemporary Artists

Edition/Version
1st

Publisher
Schiffer Craft

Year
2013

Rationale
This is the best and most current and complete text on this subject matter.

ISBN #
0764345333

Material Type
Other required materials/supplies

Description
A variety of clay forming tools.

Course Codes (Admin Only)

ASSIST Update
No

CB00 State ID
CCC000449079

CB10 Cooperative Work Experience Status
N - Is Not Part of a Cooperative Work Experience Education Program

CB11 Course Classification Status
Y - Credit Course

CB13 Special Class Status
N - The Course is Not an Approved Special Class

CB23 Funding Agency Category
Y - Not Applicable (Funding Not Used)

CB24 Program Course Status
Program Applicable

Allow Pass/No Pass
Yes

Only Pass/No Pass
No