CORCORAN CERAMICS (CCR)

CCR 1253. Introduction to the Wheel. 3 Credits.
Students are introduced to using the wheel to create functional pottery. The class covers wedging, throwing, trimming, and glazing for simple forms. Assignments explore the poetic presence that results from the character of clay, the manipulation of form, and the qualities of glazed surfaces. Weekly assignments focus on bowls and vertical forms with a focused glazing/slipping palette. At times this course may be cross-tailed at the intermediate level as CCR 2253. Students who have completed CCR 1253 may wish to register for CCR 2253.

CCR 2236. Images in Clay. 3 Credits.
Ceramic object-making techniques tie in with drawing, painting, printmaking-this is an intermedia experience for students. Students work with various image-producing techniques which are compatible with ceramics-decals, printing, and painting-to bring the surface image into context with the form of the ceramic object. The class works with oxides and glazes as well as the printed and transferred image. From Majolica to digital imagery, from tile to sculptural object, students create diverse works representing the scope of image-making on clay.

CCR 2253. Intermediate Wheel: Poetry of Pottery. 3 Credits.
The intermediate wheel class delves into beakers, vase’s, and pitchers through weekly assignments using the pottery wheel. Just as a poet contemplates the nuances of language, the class considers the aesthetic vocabulary of volume, material and physical traces. Students make and use hand-made brushes as one means to investigate the interrelationship of form and surface decoration. The nuance of slip and glaze application is explored; projects are fired in a high temperature gas kiln. At times this course may be cross-tailed at the Introductory level as CCR 1253. Students with prior experience may register for CCR 2253 if they have already completed CCR 1253. Prerequisites: CCR 1250 or CCR 1253 or permission of the department.

CCR 2380. Sculpture in Clay. 3 Credits.
This course provides an exploration of methods of clay construction relating to sculptural form and the aesthetic concerns of the sculptural object. A variety of traditional hand building methods and innovative forming techniques are introduced to challenge and inspire students notion of ceramic sculpture. The production of discreet objects, multiples, and issues dealing with the installation of each are addressed. The full range of ceramic finishes and firing techniques are introduced and explored to emphasize the interfacing of ceramic surface and form.

CCR 3600. Special Topics: Ceramics. 3 Credits.
Students explore ways of representing the human form utilizing various hand-building techniques. Pinch, coil, and slab methods are reinterpreted with the hollow figure/vessel in mind. Gesture studies in clay form a basis for understanding the connection between the inherent plasticity of the clay and the animation of the body. Sustained figure modeling studies address more traditional sculptural focus using life models. Surface treatments include the use of slips, engobes, sgraffito, as well as glaze and firing options.

CCR 5236. Images in Clay. 3 Credits.
Ceramic object-making techniques tie in with drawing, painting, printmaking-this is an intermedia experience for students. Students work with various image-producing techniques which are compatible with ceramics-decals, printing, and painting-to bring the surface image into context with the form of the ceramic object. The class works with oxides and glazes as well as the printed and transferred image. From Majolica to digital imagery, from tile to sculptural object, students create diverse works representing the scope of image-making on clay.

CCR 5380. Sculpture in Clay. 3 Credits.
This course provides an exploration of methods of clay construction relating to sculptural form and the aesthetic concerns of the sculptural object. A variety of traditional hand building methods and innovative forming techniques are introduced to challenge and inspire students notion of ceramic sculpture. The production of discreet objects, multiples, and issues dealing with the installation of each are addressed. The full range of ceramic finishes and firing techniques are introduced and explored to emphasize the interfacing of ceramic surface and form.