Semesterly Information:

- Advanced Ceramics Arts 4324.001
- Office Hours M-R 2:00-3:15
- Final Exam: See online schedule.

Stable Information and Teacher Information:

- Name of Instructor: Katz, Louis
- Office phone number: 361 825-5987
- E-mail address: louis.katz@tamucc.edu
- Office number and building: CA112
- This syllabus is subject to change.

BREAKAGE, LOSS, FIRING ACCIDENTS Ceramics is fragile, firing is difficult and full of unknowns, especially in a group situation. It is inevitable that some pieces will be lost, broken, or misfired. While losses are regrettable they will happen. The faculty and TAMU-CC cannot be held liable for such accidents. Students should handle work carefully and as little as possible. All work must be marked with a student's initials or stamp.

- LOCKERS: See the Art Office (CA107) to reserve a locker in the hallway. You will need one. The sooner you get one the closer it will be to the studio. If you wait there might not be one available.

- STUDIO HOURS:
  - You may use the Ceramics Lab any time when the building is open except during class time for the other sections of Ceramics or during floor cleaning.
  - The class will involve work in the studio outside of class time.
  - The building is open many nights and weekends. Check on the front door, or with the building supervisor for details. It may be closed Thanksgiving weekend and Labor Day weekend and MLK day.

- CALENDAR: Ceramics is a time sensitive medium. Allowing projects to dry slow and even makes work less prone to cracking and easier to manipulate. Consequently work completed late in the semester will have a greater chance of cracking in the drying process. It is often possible to finish a piece in a small fraction of the time it would take to do it in one week if you spread the work out.

  Approximately two weeks before final exams will be the end of the time when wet clay can be used. (this date is different in the summer). This date is not fixed until a month before the end of the semester. If most of the work in the studio is already bisqued a few more days of wet work can be added. If little has been bisqued a few more days for firing will be needed and there will be less time for wet work. Even with this two week lead, objects made the last few days for wet work will need to be small if they are to survive the fast drying necessary. Roughly one week before finals will be the last time pots can be glazed. This will occur during dead week. The exact date for the last day for wet work is determined by the amount of work in the studio still needing to fired at the end of the semester.

  Occasionally there is too much work to fire in the last week. If the work was glazed before the last day to glaze and it was on the racks to be fired before the last day for them to be placed there it will be graded as if is was glaze fired. Work still needing firing may be brought back into ceramics at the beginning of the next long semester for firing. It may not be left in the studio between semesters. Work left in the studio between semesters will be thrown away.

- Required statements:
  *Notice to Students with Disabilities: Texas A&M University-Corpus Christi complies with the Americans with Disabilities Act in making reasonable accommodations for qualified students with disabilities. If you suspect that you may have a disability (physical impairment, learning disability, psychiatric disability, etc.), please contact the Services for Students with Disabilities Office, located in Driftwood 101, at 825-5816. If you need disability accommodations in this class, please see me as soon as possible.

  **ACADEMIC ADVISING: The College of Liberal Arts requires that students meet with an Academic Advisor as soon as they are ready to declare a major. The Academic Advisor will set up a degree plan, which must be signed by the student, a faculty mentor, and the department chair.
The College's Academic Advising Center is located in Driftwood 203E, and can be reached at 825-3466.

*** Grade Appeal Process. As stated in University Rule 13.02.99.C2, Student Grade Appeals, a student who believes that he or she has not been held to appropriate academic standards as outlined in the class syllabus, equitable evaluation procedures, or appropriate grading, may appeal the final grade given in the course. The burden of proof is upon the student to demonstrate the appropriateness of the appeal. A student with a complaint about a grade is encouraged to first discuss the matter with the instructor. For complete details, including the responsibilities of the parties involved in the process and the number of days allowed for completing the steps in the process, see University Rule 13.02.99.C2, Student Grade Appeals, and University Procedure 13.02.99.C2.01, Student Grade Appeal Procedures. These documents are accessible through the University Rules Web site at [http://www.tamucc.edu/provost/university_rules/index.html](http://www.tamucc.edu/provost/university_rules/index.html). For assistance and/or guidance in the grade appeal process, students may contact the Office of Student Affairs.

**** Because art studios use materials and tools that could be dangerous, safe and cooperative behavior by students is absolutely necessary. The studio course instructor will be the ultimate judge of cooperative as well as safe and unsafe behavior. Individuals engaging in uncooperative and/or unsafe behavior will be cautioned and instructed once by the instructor. If a second occasion of uncooperative and/or unsafe behavior occurs, that student will be un-enrolled from the course and given a “wd” with no refund of tuition and fees. (per Dean Richard Gigliotti)

**Course Specific Information**

- **Course title:** Advanced Ceramics
- **Course number:** ART 4324
- **Course description:** Advanced Ceramics covers different material each semester. This allows the student the ability to take Advanced Ceramics multiple times without much repetition of content. In addition to class assignments, Advanced Ceramics students are expected to develop their own personal agenda in the medium. The assignments given will usually be open enough to allow the students agenda to be imposed upon them. Specific Assignments are contained in the assignments page.

  - **Student Learning Outcomes:**
    1. To become more competent in throwing and/or handbuilding techniques and concepts.
    2. To increase surface application skills and develop a palette of glazes and/or slips.
    3. To increase competency in loading and firing kilns.
    4. To become more aware of historical and contemporary ceramic art.
    5. To develop a personal agenda and body of work.
    6. Student will gain a broader understanding of the scope of the medium and and participate in more discussion of philosophical issues surrounding the field.

**Graded activity:**

Advanced Class Assignments

Read Syllabus and Class materials completely.

**Individual Project(s)**

1. Turn in project sheet on Day 2
2. At the very least meet informally weekly to discuss current status of the project
3. Develop and test surfaces for the project before the time crunch at the end of the semester. (by midterm)
4. Platters This class will learn to make large platters, and use several systems of glazing on them. The scale is limited to 18” diameter bisqued. Platters can be made by any of several techniques. Thrown, slump and hump molds, and perhaps other techniques will be demonstrated. The student will make sufficient numbers to become proficient at making and decorating them.
5. Cone 10 Decorating Techniques. Majolica. Using Vivika's Majolica or another suitable base the student will decorate using glaze on glaze, and oxide on glaze techniques.
6. Glaze on glaze. Student will test and use a variety of decorative glazes for cone ten with trailing bottles, controlled pouring, and wax paper stencils.
7. Large Scale Scraffito Student will produce a "large" platter with a Scraffito image. See Matt Metz, David Regan, Edward Eberle
8. Cone 04
9. Student will participate in tests of the making of ceramic decals.
10. Low fire earthenware
11. Using low temperature earthenware clay bodies the student will use Majolica glazing techniques.
12. With these techniques the student will explore oxides, Mason brand stains, and glaze on majolica application. See Linda Arbuckle, Talavera, Rosie Wynkoop, Stanley Anderson.
13. Student will also produce work for low temperature soda firings. Students need to produce work that is tall or broad and able to be loaded on its side or stacked in order to fill the kiln. This work is expected to fill a 1 cubic foot spot for each of three firings. All of these kilns will be fired by groups of students.
14. Student will test a set of ten colorants in a glaze base (low or high fire) or do a series of focus glaze tests for use in one of the projects with consultation of the instructor.

**Firing.** Advanced students are expected to actively participate in the firing, loading and maintenance of kilns. Washing shelves, cleaning burners and loading kilns are normal skills required in a studio. At the end of the semester you should be able to light our kilns, adjust them for reduction, load them and clean the kiln shelves properly. This will require out of class time.

**Attend technical lectures each week**
Students will learn to identify the following styles, kilns, and artist's typical work:

<table>
<thead>
<tr>
<th>1st Semester</th>
<th>Second Semester</th>
<th>Third Semester</th>
<th>Fourth Semester</th>
</tr>
</thead>
<tbody>
<tr>
<td>Peter Volkous</td>
<td>Patti Warashina</td>
<td>Viola Frey</td>
<td>Warren Mackenzie</td>
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<tr>
<td>Richard Notkin</td>
<td>Ken Price</td>
<td>Mark Burns</td>
<td>Karen Karnes</td>
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<tr>
<td>Akio Takamori</td>
<td>Ron Nagle</td>
<td>Sergei Isupov</td>
<td>Sarah Jaegar</td>
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<tr>
<td>Toshiko Takaezu</td>
<td>Elsa Rady</td>
<td>Raymond Elozua</td>
<td>Chuck Hindes</td>
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<tr>
<td>Rosalie Wynkoop</td>
<td>Betty Woodman</td>
<td>Dan Anderson</td>
<td>Andrea and John Gill</td>
</tr>
<tr>
<td>Linda Arbuckle</td>
<td>Rick Dillingham</td>
<td>Rosanjin</td>
<td>Lucy Breslin</td>
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<tr>
<td>Palissy Ware</td>
<td>Ralph Bacerra</td>
<td>Ongi</td>
<td>Sally Brogden</td>
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<tr>
<td>George Orr</td>
<td>Chris Gustin</td>
<td>Jomon</td>
<td>Victor Babu</td>
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<tr>
<td>Shoji Hamada</td>
<td>Tony Marsh</td>
<td>Kenzan</td>
<td>Rudy Autio</td>
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<tr>
<td>Gail Nichols</td>
<td>Marilyn Levine</td>
<td>Nabeshima</td>
<td>Daphne and Gary Hatcher</td>
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<tr>
<td>Shino</td>
<td>Richard Shaw</td>
<td>Lucie Rie</td>
<td>Mark Hewitt</td>
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<tr>
<td>Oribe</td>
<td>Ah Leon</td>
<td>Khmer stoneware</td>
<td>Jack Troy</td>
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<tr>
<td>Shigaraki</td>
<td>Leopold Foulem</td>
<td>Chris Staley</td>
<td>Echizen</td>
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<td>T'ang style</td>
<td>Adrian Saxe</td>
<td>Fances Senska</td>
<td>Linda Christianson</td>
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<tr>
<td>Thomas Toft</td>
<td>Kurt Weiser</td>
<td>Marguerite Wildehain</td>
<td>Randy Johnston</td>
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<tr>
<td>Wedgewood</td>
<td>Edward Eberle</td>
<td>Matt Metz</td>
<td>Don Rietz</td>
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</tbody>
</table>
Lots of people are missing from this list. Hopefully it is used as just a start.

Grading Rubric
Name:(print neat) ____________________________ ____________________________ ____________________________ Semester 2012_01

<table>
<thead>
<tr>
<th>Studio practices</th>
<th>Once</th>
<th>Twice</th>
<th>More</th>
<th>Points</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clay Mixing</td>
<td></td>
<td></td>
<td></td>
<td>1</td>
<td>By Semester End</td>
</tr>
<tr>
<td>Bisque Kiln Loading</td>
<td></td>
<td></td>
<td></td>
<td>1</td>
<td>By Semester End</td>
</tr>
<tr>
<td>Glaze Mixing</td>
<td></td>
<td></td>
<td></td>
<td>1</td>
<td>By Semester End</td>
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<tr>
<td>Firing Participation</td>
<td></td>
<td></td>
<td></td>
<td>1</td>
<td>By Semester End</td>
</tr>
<tr>
<td>Kiln Firing PreTest</td>
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</tbody>
</table>

"Projects" | Un satisfactory | Satisfactory | Excellence | points | Date |
--- | --- | --- | --- | --- | --- |
Individual project | 5 | 4 |
Cone 10 Majolica | 2 | 3 |
Scraffito | 2 | 3 |
GlazeOnGlaze | 2 | 3 |
O4 Majolica | 2 | 3 |
LowTemp Soda | 2 | 3 |
Glaze Tests | |

Grades
A "B" requires a score of 4 or better on the studio practices and at least a total score of 13 or better on the "Projects"
An "A" requires a score of 5 on the studio practices and a score of 14 or better on the "Projects". Excellence is defined as BFA Exhibition quality. This can further be defined as having a sense of intendedness to all details including surface, and clarity of idea.
A "C" requires a score of 3 or better on the studio practices and a score of 9 or better on the "Projects"
More than 3 absences will result in the lowering of your grade by one letter grade, 4 absences by two, 5 absences by three, 6 will result in a failing grade.
See Final Exam Policy Below
COURSE REQUIREMENTS:
- having a HEPA respirator for use in class
- having a pair of rubber gloves available for glazing
- Completion of all projects assigned. Participation in class activities and exercises.
- Evidence of, and results from a students personal ceramic agenda. It should be apparent what the student is working towards.
- Preparation of clay. Mixing may take place outside of class time. Do not plan to mix clay during the beginning classes time.
- Participation in loading, firing, and unloading of group kilns, and preparation of clay and glazes.
- Participation in class projects, if any.
- All project work and outside work to be graded must be available for review at the end of the semester. Due to space limitations finished work may not be stored in the ceramics studios. If work will not fit in lockers, students must make other arrangements for safe storage - i.e., take work home, etc. Again, all work must be available for review at semester's end.
- Tests: students may be tested on class information, safety information, vocabulary and reading assignments.
- Studio Hygiene and Safety: read, sign, and hand in student agreement, attached. Students using equipment or materials in an unsafe manner may be prevented from using the ceramics facility even if this results in a failing grade. All students are required to clean up their work areas before leaving the studio and do other studio cleaning as necessary.
- RESEARCH - to enrich their own work, students should:
- Make a habit of looking at Ceramics publications -Become familiar with The Library's large collection of Ceramic titles and periodicals. Search under subject headings Ceramics, Clay and Pottery or head for the stacks.
- NOTEBOOK - Students are required to keep a notebook with all class information, all handouts including this syllabus, results of glaze tests, and notes from class lectures. Students will be expected to have this notebook every day in class with a writing implement. Students arriving without a notebook may be recorded as absent. The notebook will be checked during the final exam. It is not expected that the notebook will be finely presented or worked on other than it containing the above mentioned information.

ATTENDANCE:
- LATENESS - It is essential that students come to class ON TIME. Important information will be given each class during the first few minutes of class. Arriving for class late four times is equal to one absence. Lateness is disrespectful to the teacher and other students. Late students are expected to not ask questions during the lectures that they were late to.
- This is a studio class. Attendance is mandatory. There is no "make up work" to compensate for missed class time. Some information will be imparted only during class.
- It is the students responsibility follow attendance procedures during class to make sure they are recorded properly.
- Most projects will require a minimum of three hours work outside of class for every three hours spent in class.
- INCOMPLETE POLICY- Incompletes are given at the instructors discretion. They involve extra work from the instructor and use university facilities taking class space. The student must be able to complete the work with minimal input from the instructor. The incompletes must be for a reason that can be justified by the instructor to the dean, provost and department chair. For more information consult your catalog. Ware made for for incompletes must be bone dry by the next long semester's mid term, and must be glaze fired before the last 2 weeks of classes.
- You may use the Ceramics Studio any time the building is open except during floor cleaning and other ceramics classes.
- Missing the final exam will lower your grade by one letter and counts as an absence. The instructor still must review your work before the end of the semester in order for a passing grade to be given. The is NO TOLERANCE for instructors giving exams during my exam period. Any complications due to an exam being scheduled at the same time as mine should be brought to the attention of the appropriate dean.

CRITIQUES:
- New work will be placed on tables for critique on the first class meeting of each week.

STUDIO HOURS:
You may use the Ceramics Studio any time the building is open except during floor cleaning and other ceramics classes.

BREAKAGE, LOSS, FIRING ACCIDENTS
Ceramics is fragile, firing is difficult and full of unknowns, especially in a group situation. It is inevitable that some pieces will be lost, broken, or misfired. While these losses are regrettable they will happen. The faculty and TAMU-CC cannot be held liable for such accidents. Students should handle work carefully and as little as possible.

REQUIRED TEXT
SUGGESTED TEXTS:
It is suggested that the student read books, visit websites, frequent the library magazine racks and take every opportunity to see actual ceramic work in the flesh. This includes visits to Aloe Tile, Wilhelmi Holland Gallery, museums, potters in other cities and states, other schools, conferences, anywhere. ...

- Ceramics Monthly Magazine PO Box 12448 Columbus Ohio 43212, (614) 891-8960 ORDER TODAY ask for the current issue. All serious ceramists in the U.S. should get this.
- A POTTER'S BOOK- by Bernard Leach. A classic, this book was the inspiration for many of this centuries greatest potters. It has some very good basic information, but is better as an expression of a philosophical stance towards pottery.

LOCKERS: See Art Office to reserve a locker in the hallway.

REQUIRED TOOLS:
- NOTEBOOK
- HEPA type dust respirator, rubber gloves REQUIRED. Paper masks are Not appropriate. MSA400 LS (or Advantage ® 400) with P100 Filter
  I found these links:
  o http://www.westechrigging.com/respirator-200ls.html
- lidded containers for glaze tests. These may not be drinking cups. Have these the third day of class.

SUGGESTED TOOLS: this list is intended only as a guide- you may find you need or want other tools.
- chamois for thrown and handbuilt edges.
- gloves
- brushes for slips and glazes. If you want to see catalogs to order from, ask.
- notebook
- bat pins
- thin plastic drop cloths (.03 mm) for covering work.
- work clothes: You might want to keep a change of clothes that you can get very dirty in your locker, also closed top, sensible shoes. You cannot use the studio wearing sandals or high heels. See student agreement.
- hair control devices: long hair must be tied back when using potter's wheel, mixing clay, using the grinder, or firing kilns.
- Scarf or cap: to cover your hair when mixing clay or glaze, sweeping, or other dusty jobs.