Arts 4324.001 Advanced Ceramics
CA 112
Fall 2016

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.

Semester Information:

Students MUST have a P100 cartridge respirator by the 7th class day or they will not be admitted to class. The respirator must be available for use during class and must be marked with the students name in indelible marker.

Dates /Times/Schedule 2016_09
Ceramics Classes
- Ceramics Beginning Arts 2346.001 TR 12:30-3:20 Exam Tuesday December 13 11:00-1:30
- Ceramics Intermediate Arts 3324.001 MW 3:30-6:20 Wednesday December 14 1:45-4:15
- Advanced/Grad Ceramics Arts 4324.001 5312.001 MW 12:30-3:20 Wednesday December 14 11:00-1:30
- Katz Office Hours MW 10:30 – 11:30 TR 1:15-2:45

Studio Schedule
- August 24 Classes Begin
- September 5 Labor Day
- November 24-25 Holiday
- December 7 Reading Day
- November 29 Last Day to Glaze
- November 21 Last day to place ware on racks for bisquing
- December 10 9:00 AM any work or tools in the ceramics lab or kiln yard is subject to disposal.

Events
- October 22 & 23 2016 Texas Clay Festival www.texasclayfestival.com/ The 23rd annual Texas Clay Festival will be held in the Gruene Historical District of New Braunfels
- NCECA’s 51st Annual Conference: Future Flux Portland, Oregon March 22-25, 2017
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 be 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:

**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. Degree plans are prepared in the CLA Academic Advising Center. The University uses an online Degree Audit system. Any amendment must be approved by the Department Chair and the Office of the Dean. All courses and requirements specified in the final degree plan audit must be completed before a degree will be granted. The CLA Academic Advising Office is located in Driftwood #203. For more information, please call 361-825-3466.

**DISABILITY SERVICES**

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please call or visit Disability Services at (361) 825-5816 in Corpus Christi Hall, Room #116.
If you are a returning veteran and are experiencing cognitive and/or physical access issues in the classroom or on campus, please contact the Disability Services office for assistance at (361) 825-5816.

**Grade Appeals:** Students who feel they have 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. A student with a complaint about a grade is encouraged to first discuss the matter with the instructor. For complete details on the process of submitting a formal grade appeal, please visit the College of Liberal Arts website (http://cla.tamucc.edu/about/student-resources.html). For assistance and/or guidance in the grade appeal process, students may contact the Associate Dean.

**Attendance**
Attendance is mandatory for your success, will be recorded during each class session and is considered as part of the professionalism element of your final grade.

- You will lose a single letter grade on your fourth (4) absence.
- Five (5) absences will result in the drop of another letter grade.
- Six (6) absences will result in the failure of the course.
- Three (3) late arrivals or early departures will result in the recording of one (1) full absence.
- Students are required to attend class for the duration of the scheduled time or until the Professor dismisses the class.
- Attending critiques are mandatory.

**** 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 hand-building 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 participate in more discussion of philosophical issues surrounding the field.

**Graded activity:**
Advanced Class Assignments
Read Syllabus and Class materials completely.
Project 1 for handbuilders and throwers
Due Date Green, It can be wet but must be complete. Feb 2 at the start of class.

**Vertical Assembly Building VAM- Make a sculpture out of pieces of clay.**

If you are a thrower they must all be thrown, use the time to practice throwing large cylinders. If they are too thick then you can carve down the inside surfaces. The maximum thickness for any of these pieces is 3/8". If you are a handbuilder some must be extruded and assembled at or near leather hard. Each piece of clay should be colored with slip, underglaze or an oxide while it is wet. Then the pieces will be assembled leather and loaded into the soda kiln for once firing on February 2. The amount of soda will be determined by draw rings. The maximum width and depth of the dry work should be under 9" wide x 7" deep. The work must be a minimum of 32 inches tall. It cannot be taller than 40". It must be strong enough particularly at the bottom to fire to cone 10. It cannot be thicker than 11/16ths inches thick. Make use of color, texture and form to create an interesting sculpture.

Slips may include,
Class White Slip
Class Dark Slip
Archie Bray Black Slip. This is really black but may stick to things like glaze.
Katz 111 Celadon with Bentonite (this is a glaze)
St. Johns Black with Alberta Slip. This is a slipglaze
Oso Chocolate Kaki. This is a slipglaze
Iron Oxide
Manganese Dioxide.

This is a complex project with a short timeline. Careful drying is the most important skill. Be good and careful about properly drying your pieces to a stage where they can be assembled. Be playful and intuitive rather than tight and rational. Don't get too bogged down in details unless needed. My suggestion is that you make attachments and cuts look visible and look intentional. People to look at are Peter Volkous, John Balistreri, Bill Daley, John Mason, Jim Leedy, Carey Esser, Nina Hole

**Glaze Tests**

Mix your glaze by the end of the third week of classes. Add water will help from the instructor.

Line Blend your glaze another classmate. This means someone may lineblend with you. You must lineblend with someone else. A copy of the record sheet for this will be provided. But it can also be gotten from here: [http://falcon.tamucc.edu/~Elkatz/materials/CeramicsHandbook/TAMUCC%20Line%20Blend%20Test%20Sheet.doc](http://falcon.tamucc.edu/~Elkatz/materials/CeramicsHandbook/TAMUCC%20Line%20Blend%20Test%20Sheet.doc)

This test should be completed and **fired** by Spring Break. The glaze should be mixed by itself the month before.

**Teapot Exercise.** This is a one day, in class assignment. It is meant as an exercise. However a fire-able replica, or modification of you exercise will be due in class one week after the exercise. This assignment will be given one or two classes after the VAM assignment is due.

**Tool Exercise.** Like the Teapot assignment this will be an in class exercise with a modification or replica or finished piece due one week after the exercise.

**2x4 Exercise.** 3rd project in the series. The students will all be given the same tool.

**Individual Project(s)**

Student will participate in activities held during the student's class time. Student will choose three thrown forms or other projects to develop during the semester. If thrown these forms should be chosen (with consultation of the instructor) in an order that makes pedagogical sense such as cylinders and bowls before covered jars and lids. Expect to turn in at least 20 of each thrown form. Expect to not turn in the first lot of any form.

The first form should be a tall vertical form such as a pitcher or tall covered jar.
Students working with figurative work may instead develop a portfolio of figurative work.

Handbuilding projects will need to be determined individually.

Excellent completion of a form is at its root level:
1. a complete sense of intendedness of the details making up the form
2. demonstration of necessary skills for making the form

Satisfactory but not excellent completion of a form is:
- A sense intendedness is apparent but not complete in most of the forms primary details.
- A significant improvement in the necessary skills to make the forms in respect to intermediate class (or beginning class for hand-built objects) expectations. The student should have a more advanced ability to construct and finish work without cracks, glaze flaws, or other blemishes. The instructor does understand that things do occasionally crack from the luck of the draw. The instructor also knows that good practice of skills eliminates many of these problems. The advanced student should be able to manage the drying firing of work in a long semester without difficulty. Do not wait until the last weeks to do things.

**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. Student will participate in studio practices such as loading and unloading kilns, glaze-making, group cleanups and clay-making.

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. I do not test being able to load or fire. If you do not want to pursue this, I won't make you.

Glazes, students will research test develop and use a palette of glazes in consultation with the instructor.

**Surface development**
Students are expected to develop personal surfaces for their objects. This can be glaze combinations and application techniques or it can be non-glaze surfaces. Because of the vast variety of possibilities and materials, the student should consult with the instructor, and must consult before using non-standard class glazes not mixed for the beginning students. There are great examples of surfaces on the web, in books, and in Ceramics Monthly magazines. Like other details surfaces should look intended.

Grading Rubric

<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>2</td>
<td>By Semester End</td>
</tr>
<tr>
<td>Bisque Kiln Loading</td>
<td></td>
<td>2</td>
<td></td>
<td></td>
<td>By Semester End</td>
</tr>
<tr>
<td>Glaze Mixing</td>
<td></td>
<td></td>
<td>1</td>
<td></td>
<td>By Semester End</td>
</tr>
<tr>
<td>Kiln Firing Participation</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td>By Semester End</td>
</tr>
</tbody>
</table>

"Projects" | Unsatisfactory | Satisfactory | Excellence | points | Date |
--- | --- | --- | --- | --- | --- |
Tool | 1 | | | | |
Teapot | 1 | | | | |
Grades

- A "B" requires a score of 6 or better on the studio practices and at least a total score of 14 or better on the "Projects"
- An "A" requires a score of 7 on the studio practices and a score of 12 or better on the "Projects". Excellence can be defined as BFA Exhibition quality, although there does not have to be cohesion to the work. This can further be defined as having a sense of intendedness in 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 6 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 grades, 5 absences by three, 6 will result in a failing grade.
- A grade of "D" will only be given if five of the projects are completed (not tokens) or if the criteria for a C are met but the grade is lowered by poor attendance.
- Missing the final exam will lower your grade by one letter. 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 other 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.

COURSE REQUIREMENTS:

- have appropriate dust protection for mixing clay and glazes by the 4th class period. Students MUST present their respirators for admittance to class on this day. Shared respirators, and single use masks, are not appropriate and may not be used. An MSA model 817664 is appropriate.
- they are also available on Amazon. Home Depot Stores sell two models of 3M respirators with P100 filters. The cheaper one is fine and is about $24.95 about a week before I wrote this.
- Model # 62093HA1-C
- have a pair of rubber gloves available for glazing
- Completion of all projects assigned. Participation in class activities and exercises.
- 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 student's 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 instructor's 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 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.

**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 groups 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 century's 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
- have appropriate dust protection for mixing clay and glazes. Shared respirators, and paper masks, are not appropriate. An MSA model 817664 is appropriate. One place to purchase them online is: [http://www.homedepot.com/h_d1/N-5yc1v/R-100143655/h_d2/ProductDisplay?catalogId=10053&langId=-1#](http://www.homedepot.com/h_d1/N-5yc1v/R-100143655/h_d2/ProductDisplay?catalogId=10053&langId=-1#) They are also available on Amazon.
  - Another choice is 3M™ Half Facepiece Respirator Assembly 6291/07002(AAD), Medium, with 3M™ Particulate Filters 2091/07000(AAD), P100 This is not my favorite because of the exposed felt filter.
  - Other not disposable respirators with a P100 cartridge are fine too.
- 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.
- fettling knife or another long straight edged thin bladed knife.
- -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.

**Provisional Calendar**

Day 1 Syllabus and Safety

Deadlines for assignment critiques are given with the assignment, but final grading on assignments is not done until the final exam

Daily demos, lectures or critiques as humidity and firing dictate

Provisionally all work has to be ready for bisquing 9 days before the final.

The last glaze kiln gets loaded 4 days before the final.

The last day of finals is the last day to remove work from the studio before it is subject to being thrown out.