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.

Semester Information:

Ceramics Studio Class Schedule Spring 2018
- Katz Office Hours TWR 1:20 - 3:00
- Advanced/Grad Ceramics MW 3:30 - 6:20 - Katz
- Intermediate Ceramics MW 9:00 - 11:50 Reuter
- Beginning Ceramics TR 3:30 - 6:20 - Katz

Final Exam Schedule
- Advanced/Grad Ceramics May 7 Monday 1:45 - 4:15
- Intermediate Ceramics May 9 Wednesday 8 - 10:30
- Beginning Ceramics May 10 Tuesday 1:45 - 4:15
- May 11 Noon All work left in the studio may be thrown out.
- May 11 1 PM Studio final cleanup.

Monday April 30 Noon - Last day to place work on racks for bisquing (leather hard or drier)
Sunday April 29 1:00 PM - Last day to glaze work
Monday May 14 - First day of Maymester

Monday November 27 Noon - Last day to place work on racks for bisquing (leather hard or drier)
Sunday December 3 - Last day to glaze work

The studio is open for enrolled students during the same hours as the buildings official hours except during floor cleaning. Leave 10 minutes before the building closes. Do not work during other classes times without asking the instructor.

Events
- Bountiful Bowl - Rockport February 10, 2018
- NCECA Conference March 14-17, 2018

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:

ACADEMIC ADVISING
The College of Liberal Arts (CLA) 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 PROCESS
As stated in University Procedure 13.02.99.C2.01, Student Grade Appeal Procedures, 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 Procedure 13.02.99.C2.01, Student Grade Appeal Procedures (available at http://academicaffairs.tamucc.edu/rules_procedures/assets/13.02.99.C2.01_student_grade_appeal_procedure.pdf). 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’s Office.

ATTENDANCE
Attendance is mandatory for your success, will be recorded during each class session and is considered as part 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 is 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:**

Throwers and non-throwers will have 3 assignments or forms. Or the projects will be broken into thirds. For those working on a BFA exhibition alternates can arranged in writing with the instructor.

In addition to this there will be a tearbow assignment and a slipcasting assignment at the beginning of the semester and the glaze line blend assignment.

Student will participate in activities held during the student's class time. Out of class work will be necessary.

There will be three "Day Workshops" (In general these take less than an hour and a half a few take a whole class period):

- Texture Workshop. Hunt, create, engineer.
- Twenty - Minute Teapot activity.
- Tool-centric exercise.
- Mark exercise.
- Claymation exercise.

**Individual Project(s)**

Make a decision; I am going to throw or I am going to handbuild.

**Grading Criteria**

**Throwing, Project One.**

Using at least 6 - 10 " cylinders with even walls, requiring no trimming and not thicker than 1/2 inch, make an interesting object. Expect to make a test piece before making a finished one. In order to keep the cylinders similar in scale consider weighing the clay lumps. Consider adding texture, slip or attachments or distorting the forms after throwing. Six is enough to create a pattern or rhythm or complexity. Any project that has well thrown cylinders will receive a grade of satisfactory or better.

If throwing 10 " cylinders is too hard after three weeks of trying, seriously consider cutting your losses and decide to handbuild.

**Throwing Project Two and Three.**

Pick a form such as "covered jar", "platter", "pitcher", or choose an artist whose thrown work you will in some way emulate (you can emulate in style, technique, spirit or a combination) and learn to throw (assemble, alter) the form or work. This work will be graded on intendedness although difficulty will be considered. As part of this prepare a very short presentation on an artist who makes one of the form. The presentation will be 10 images of their work. You must know, where they live and work, and where they studied and have quote of something they have said about their work. This could also be a quote from someone else's critical writing about the work.

**Handbuilding Project One.**

Make an extruder die and use it to create a sculpture or functional object. The Object should represent a month's work. Make a mock-up and discuss it with Louis before starting. Use an existing die before trying to make your own.

**Handbuilding Project Two.**

Make a series of complex forms using slump or hump molds. These can be built with several molds or made with one mold but with several pieces from the same mold and/or several iterations of the same piece. The finished objects may not be a set of single slump molded pieces that have not been assembled in any way. The objects should represent a month's work.

**Handbuilding Project Three.**

Describe what your goal is for this project on a one page piece of paper. Discuss with Louis your intent for this. Do it. This project should represent almost a month's work. As part of this prepare a very short presentation on an artist who makes work similar to this project in some way. The presentation will be 10
images of their work. You must know, where they live and work, and where they studied and have quote of something they have said about their work. This could also be a quote from someone else's critical writing about the work.

Both Throwers and Handbuilders

1. Make a sculpture assembled out of at least three poured molds. The sculpture must not retain the sense that it is made out of just one mold. Cut, Slump, Assemble, Manipulate.

Glazes, surfaces for throwers and handbuilders.
Either test ten separate glazes, or do two separate glaze color runs of six colors each. These are due FIRED at mid term. Get approval for the tests before mixing and fill out the appropriate forms for each test.
Grading Rubric

**Excellent:**
All glaze tests complete and forms filled out. No obvious problems

**Satisfactory:**
All glaze tests complete and forms filled out. Obvious problems with mixing, weighing or testing. These can be addressed through retesting.

**Unsatisfactory:**
Failure to have all glaze tests complete and forms filled out.

Rubric for Handbuilding and Throwing Assignments.

**Completion Definitions:**

**Excellent completion** of a form is at its root level:
- A complete sense of intendedness of the details making up the form
- Demonstration of necessary skills for making the form

**Satisfactory** but not excellent completion of a form is:
- A sense of 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 or minimizes many of these problems. The advanced student should be able to manage the drying, and firing of work in a long semester without difficulty. Do not wait until the last weeks to do things.

**Unsatisfactory Completion**
lacking intendedness. Usually this appears in thrown details or comes from poor technical throwing. In handbuilding it is a *Laissez-faire* ("yeah, whatever") look to the assembly or choice of details. lacking the skills necessary to complete the form. Usually the skill lacking is using the clay at an appropriate stage of wetness or attempting to assemble clay objects at different wetnesses.

An excellent project, thrown or handbuilt will represent the time put into it. It will appear to be a month's work or improvement. This can be expressed in quantity, quality or a combination. An excellent project will demonstrate excellent completion.

A satisfactory project will demonstrate an appropriate amount of work for a month but will fall short of "Excellent completion."

An unsatisfactory project will fail to demonstrate an appropriate amount of work for a month or will lack intendedness

**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.

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**Grading Rubric**

**Name:** (print neat) ________________________________________________________  
**Semester:** 2012_01

**Studio Practices:**

<table>
<thead>
<tr>
<th>Day (only three) Workshops</th>
<th>1</th>
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<tbody>
<tr>
<td>1. Texture</td>
<td>1</td>
<td></td>
<td></td>
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<tr>
<td>2. Tool</td>
<td>1</td>
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<tr>
<td>3. Teapot</td>
<td>1</td>
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<tr>
<td>4. Marks</td>
<td>1</td>
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<tr>
<td>5. Claymation</td>
<td>1</td>
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- **Once**  
- **Twice**  
- **More**  

<table>
<thead>
<tr>
<th>Points</th>
<th>Date</th>
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<tbody>
<tr>
<td>2</td>
<td>By Semester End</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Bisque Kiln Loading</th>
<th>2</th>
<th>By Semester End</th>
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<table>
<thead>
<tr>
<th>Kiln Firing Participation</th>
<th>2</th>
<th>By Semester End</th>
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"**Projects"**  

<table>
<thead>
<tr>
<th>Unsatisfactory</th>
<th>Satisfactory</th>
<th>Excellence</th>
<th>Points</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assignment 1</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Assignment 2</td>
<td>1</td>
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<td></td>
</tr>
<tr>
<td>Assignment 3</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td></td>
</tr>
</tbody>
</table>

| Surface Development | 1 | 2 | 3 |
| Glaze Test         | 1 | 2 | 2 |

**Grades**

- A "B" requires a score of 5 or better on the studio practices and at least a total score of 10 or better on the "Projects" and at participation in at least half the workshops.
- An "A" requires a score of 6 on the studio practices and a score of 12 or better on the "Projects" and participation in at least 2/3's of the Day Workshops. 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 grade. 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.

Other 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 ($38 on Amazon). You will need a plastic bag to store it in. They MUST have your name or initials marked on them with a marker. Do not share them.

They are also available on Amazon. Home Depot Stores sell two models of 3M respirators with P100 filters. As of this writing Harbor Freight does not seem to stock one. The following are OK (They have P100 certification). Other not disposable respirators with a P100 cartridge are fine too.

- 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. 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 to 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:**
- The first day of October and November (fall semesters), February and March and April (in the Spring) there will be formal group critiques

**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
- respirator (above)
- 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
Day 3 Glaze tiles done and placed outside on greenware racks, Glaze recipes brought to class.
Day 5 Glaze recipe mixed

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

The following deadlines will be firmed up as the semester gets near the end:

Provisionally all work has to be ready for bisquing 14 days before the first ceramics final.

All work should be glazed by 7 days before the first ceramics 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.