Intermediate Ceramics Fall 2020
Instructor: Louis Katz
Arts 3324.001
TR 09:00-11:50AM Room CA112B
(361) 825-5987
louis.katz@tamucc.edu
Office: CA 105
Office Hours: TBA
Final Exam Time: TBA

This syllabus is subject to change.

This syllabus will be amended to include information for a transition to online, or blended teaching. While not quite high flex, the syllabus comes close to this standard through alternate assignments that can be completed at home. At home learning will be managed through the Blackboard shell for this class. The attendance policy has been struck from the document. Students are required to complete assignments. There are alternate assignments for student subject to quarantine or other health issues keeping them out of the studio. Students working at home will need to communicate with photo documentation about progress on their assignments at least twice a week. Grading criteria will be amended to compensate for these changes before the start of class.

Course description:
This course is mostly an introduction wheel thrown ceramics. It is designed to teach you, or allow you to learn, to throw, and to throw a variety of forms that conform to a dogma of "good" form. It is not the instructor’s belief that these dogmatic criteria for what truly is good or beautiful are effective, but conforming to certain criteria will bring about pots that are functional, trains the eye, and trains the hand. In short this course takes the philosophy that good art can be built on skill and training. The course will further your understanding of glazes through lectures and testing and will expose you to historical and contemporary functional pottery. It may also will include at least one other production technique. Stoneware clay and slips will be used. Most work will be glazed and fired to cone10 in reduction or soda. Students will prepare clay and will mix clay as needed during the semester. Students will use the gram scales and will learn to prepare and test clay glazes. Students will learn to unload and load bisque and glaze kilns. Lectures on glaze materials and glaze composition will be given.

Student Learning Outcomes:
Compeence in basic throwing techniques, skills and forms, to increase surface application skills and develop a palette of glazes and/or slips.
Increased surface application skills and to develop a palette of glazes and/or slips.
Increased competency in loading of kilns and more understanding of firing.
Additional awareness of historical and contemporary functional ceramic art.
Exposure to glaze materials, theory and glaze testing

Time Commitment:
This is a time intensive class. It is near impossible to do all the work for the class during in class times. Part of this is because learning to throwing relies on learning hand-skills. Hand-skills are best learned if practiced daily. If you come for just class time your skill level will likely advance to only a very low level. It will be frustrating and not very productive. Set up times to throw on days when you do not have class.
Drying pots to an appropriate hardness for trimming, covering, attaching handles etc. probably cannot be accomplished within a two day a week schedule. It might be possible in three if you work in teams with different days to manage drying. It can be done in a four-day work week. Plan on stopping by the studio to cover and uncover pots as needed.

Provisional Calendar
<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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</thead>
<tbody>
<tr>
<td>19-Aug</td>
<td>Classes begin Regular Fall &amp; 1st 7-week session.</td>
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<tr>
<td>20-Aug</td>
<td>First Class Day: Syllabus and Safety, Videos on throwing to watch over weekend.</td>
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<tr>
<td>25-Aug</td>
<td>Centering</td>
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<tr>
<td>27-Aug</td>
<td>Opening</td>
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<tr>
<td>26-Aug</td>
<td>Last day to late register or add a class</td>
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<tr>
<td>3-Sep</td>
<td>12th Class Day Census, Thrown Test tiles due, 7 on the racks.</td>
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<tr>
<td>7-Sep</td>
<td>Last day to drop for the 1st 7-week session, Silpha Bhirasi Day, Glaze must be mixed.</td>
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<tr>
<td>15-Sep</td>
<td>Clay test mixed and slaking.</td>
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<tr>
<td>22-Sep</td>
<td>Mid-Term Grading</td>
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<tr>
<td>5-Nov</td>
<td>Last day to drop a class in the full term</td>
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<tr>
<td>12-Nov</td>
<td>Last day to apply for December graduation</td>
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<tr>
<td>16-Nov</td>
<td>Last day to set out work for bisque</td>
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<tr>
<td>23-Nov</td>
<td>Last day to set out work for glaze</td>
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<tr>
<td>24-Nov</td>
<td>Last day of classes Regular Fall &amp; 2nd 7-week session</td>
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<tr>
<td>25-Nov</td>
<td>Reading Day- No Class</td>
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<tr>
<td>26-27 Nov</td>
<td>Thanksgiving Holiday- Campus Closed</td>
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<tr>
<td>30-Nov</td>
<td>Reading Day- No Class</td>
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<tr>
<td>1-7 Dec</td>
<td>Final ExaminationsThe last glaze kiln gets loaded 4 days before the final.</td>
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The last day of finals is the last day to remove work from the studio before it is subject to being thrown out.

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. It may be closed Thanksgiving weekend and Labor Day weekend and MLK day.
The studio is limited to the number of students who can be in the room and effectively social distance. When being monitored this number is 16, including the teacher and a graduate student. When there is not an instructor, graduate student, or monitor present this number is 10.

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.

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.

Graded activity
Assignments
All assignments should have your initials incised or stamped into the clay. Bats holding your pots may also be marked with slip.

Make 15 glaze test tiles from class stoneware the first week of class. Make the tiles 2"x6 inches and bend them per instructions. Put a line of iron oxide across the front of the tile and a pencil hole through the top for hanging on a nail. Put your initials on the bottom and inscribe the numbers with your first and last initials and number them 1-15 on the tiles. For example: LK1, LK2, LK3

Set them out to be fired. Ask for help if necessary.

Clay Body Tests
Direction notes: Wear respiratory protection. Label container. Dry mix outside with wind at your back. Add an excess of water. DO NOT MIX. Slake 2 days. Remove water from top. Dry to wet usable. Cut and slap at least 20 times (insures even distribution of materials) Wedge. Make shrinkage bar on board dusted with kaolin with 6 !/4 inches marked.

Make 10 labeled test tiles (2" x 5"). The tiles should have your initials, the test number (see below), and the tile letter (A- J). for example: LK 1 A, LK1B, LK1C,.....

Make at least three pots (can be pinched but not tiny) from this clay. These must be finished by 5th class day. Wrap the excess clay in 2 plastic grocery bags expelling the excess air.
1. Greenstripe Fireclay 8 Grog 0.5 Custer Feldspar 1.5
2. Hawthorn Bonding Clay 8 Grog 0.5 Custer Feldspar 1.5
3. Goldart 8 Grog 0.5 Custer Feldspar 1.5
4. Hawthorn Bond 2.5, #6 Tileclay 2.5, Goldart 2.5, Ballclay 1, Custer 1.5
5. #6 Tile Clay 2, Goldart 2, Greenstripe 2, Custer 1
6. Newman Red 1, Goldart 2, EPK 2, Ball Clay 1, Custer 1
7. Custer 2, Silica 1, Kaolin 2, Goldart 2, Ballclay 1
8. Greenstripe 2, Hawthorn Bonding Clay 2, #6 Tile Clay 2, Custer Feldspar 2, Ball Clay 1
9. Redart 2, #6 Tileclay 2, Ballclay 2, Goldart 2
10. Grog 1, Sand 1, Goldart 1, Custer 1, Ballclay 1, Hawthorn Bonding Clay 1, NewmanRed 1
11. # 6 Tile Clay 2, Grog 2, Hawthorn Bond clay 2, Custer Feldspar 1
12. Newman Red 1, Redart 1, Goldart 1, #6 Tile clay 2, Ball clay 2,
13. Newman Red 1, Redart 1, Goldart 1, #6 Tile clay 3
14. #6 Tile Clay 4, Custer 1, Goldart 1
15. #6 Tile clay 4, Greenstripe 1, Custer 1

Stamp
All Intermediate students will make a stamp to mark their work. The stamp should be bisqued. It should be smaller than 1/4" x 1/2". Do not glaze fire the stamp.

Research
Choose one of these artists, collect 6 images of their work from the web. Email the images to Louis. Make sure the file names start with the artist’s last name. Find out where they studied and a quote about their work. Be ready at mid term to do a short 5-10 minute presentation on them. Where do they live? Where did they learn? Where do they sell?
Assignment One
Throw ten cylinders at least six inches tall. They must have relatively even walls and a flat floor. Make prints of these and get them checked off. Remember that the ability to throw a good cylinder is determined by looking at the entire body of work at the end of the semester. Finishing this assignment is required before moving on to Assignment Two. This should be done within 2 weeks of the start of class. If you have trouble centering, work that out first. If the problem is with floors work on that. If it is pulling up the walls work on that. Do not get ahead of yourself. Trying to finish a pot that is poorly started is a time sink "like chasing the cows before fixing the fence".
Objectives. Get control of the process, understand the steps. Learn to center, then learn to open and make a floor, then pull the walls.
Criteria. Excellence is having a floor, and walls that exhibit less than a 2X thickness variation after the first 3/4's inch in at least half of the prints( thrown not trimmed in any way).
Satisfactory is 3X variation or less in at least 3 pots.
IF the prints are turned in and you show that you can meet a better criteria during the Tumbler assignment you will be given credit for this. In other words IF the tumblers are well done, then it is assumed that the cylinders are.

Take your own notes but they should contain these details at least:
Notes. Soft Well Prepared clay stored covered. Bracing, remove hands slowly, use both hands. Wheel must slow down as the pot gets taller or wider.

How to get help? Wedge two pieces of clay minimum and ask. If a long quiet session is needed it can be sometimes easier outside of class.

Assignment Two: Tumblers
Twelve tumblers at least 4.5 inches tall. These can be made in any style but must be functionally intended. Weigh your clay into even sized lumps. The tumblers must be at least twice as tall as they are wide. However, 3-5 times as tall as they are wide is better. The cylinders should have walls with even thickness of 1/8 - 1/4 inch thick. 3/8 inch thick at the bottom is acceptable if the top does not get too thin. Evenness is more important than thinness. The pots may not be trimmed off the wheel, although the bottom inch may be cut with a wooden tool when first thrown.
Weigh your clay and keep your ball size constant. Work to get the floor the same thickness as the wall and flat. Learn to use the wooden cutoff tool to produce a neat bottom edge. The bottom edge should be smoothed when the pot is leather hard. The center of the bottom should be tapped to cause it to curve up slightly. If you are unable to get the pots to a leather hard stage, you are unable to continue in the class.
There will be NO trimming of bone dry work in my classes with any project. If you slide your pots onto a board, make sure it is a clean unfinished (no paint) wooden board and not a plastic bat. The wood will draw water from the bottom of the pot and dry it. If you are sliding your pots then after the pot has sat on the board a short time (30 minutes - 2 hours) come back with your wire and recut. But do not attempt to cut it off with a wire again after it has sat on the bat for more than about three hours. The wire will rise up and may slice through the floor. It will also get very difficult.

Rims. You are learning to make "good pots." Rims are perhaps the most important part of a pot after form, maybe even more important than form. A good rim serves the function of the pot. In pouring pots such as pitchers and teapots the lip that is poured over may have a sharp edge to prevent drips, but this makes the lip prone to chipping. In all other forms including cups the rim should be rounded. You probably do not want a rim that will cut your lips. Use a balloon or chamois on the rim and make it round and a pleasure to put against your lips. Often anemic, thin unformed rims can be saved by good use of a chamois, but learn to leave a little extra clay at the top of your walls to make the rim from.

Your learning objectives in this assignment (and most of all the other assignments) includes beginning to think about the process of making the same form a number of times. This is done to train your hands to do your bidding and not the clay's. It will also train your eye to start picking up the subtle differences between each similar form. It helps to edit pots that don't meet your criterion also. Not all pots thrown will be fired.

Objectives:
Even walls,
Speed (less than 20 minutes per pot, less than 10 minutes is the goal).
Well formed rims. Well finished untrimmed bottoms, beginning control over form.
Criteria, Excellence is having a floor, and walls that exhibit less than a 2X thickness variation, a flat floor and a well formed rim. Satisfactory is having floors that are not quite flat enough, or variation in the walls that is beyond 2X. Unsatisfactory is having bullet shaped floors or beyond 2.5X variation in the walls or having a thickness of 3/4 " or greater anywhere in the pot or an unconsidered rims. Unfinished is having 11 pots.

Assignment Three: Cups with handles
Eight drinking vessels with pulled handles. This means make many more and keep the best. The pots may not be trimmed. Weigh your clay and keep your ball size constant. Work to get the floor the same thickness as the wall. Dry the pots just to the stage where handles can be pulled on them without distorting them. The wetness is critical. Too dry and the handle may crack at the upper attachment, to soft and the pot will distort.
If at this point the pots get beyond leather hard then maybe you should drop.
The handles should be pulled with soft aged clay. If the clay is only 2 days old, don't bother unless you dried it from slop. You can always use slop dried on a board or bat. Wedge it well. Roll your carrot on dampened canvas or on Formica. If the surface of the carrot is dry the handle will crack when it is bent. Score and slip the pot with rather thick slip. Do not slip the carrot. One of the purposes of using wet clay is to keep from needing to slip it. Make sure you
roll the end of the carrot onto the pot to expel air. Before you begin to pull have a tad of slip on your serrated rib for attaching the bottom of the handle after pulling. The dogmatic "good handle" has an attachment that looks like a branch leaving the trunk of a tree. There is a much thicker attachment than the cross section of the handle. The bottom attachment is more flexible. It can look like the top or be thinner. Only bend the handle once. If you bend it twice or try to correct the curve it will loose the freshness of its spring. Practice making handles before you try them on your good cups. The bottom edge should be smoothed when the pot is leather hard. The center of the bottom should be tapped to cause it to curve up slightly.

Learning objectives, pulling handles off the pot that look attached to the pot in a more than superficial way. Begin to integrate the form, rims, handles and bottom details. Start to be subtle about form.

Criteria are the same as for tumblers except,

Excellence - forms should start to be refined, handles should have smooth curves and the handle attachment should be smooth. They should not show signs of fussing after being pulled.

Satisfactory is the same as excellence except that the handles need work although they are attached and pulled.

Tips

You can practice handles on bricks, cans, or some other non-cup that you are not going to keep. It is much easier when the stress is lower. When you can do three in a row without screwing it up, start with your worst cup. Start practicing pulling handles early.

Assignment Four: Teabowls

Throw fifteen teabowls and trim feet on them. The bottoms must be curved. In most cased the curve should NOT bleed into the wall. There should be a corner between the floor and the wall. These should be able to be thrown inside 2 hours by now. Sets are not required in this assignment, but if you find a form you enjoy see if you can repeat it. Ample clay must be left on the bottom for trimming (at least 3/4 of an inch, if your pots are wobbly, more). These pots should be dried to trimming stage slowly (at least 3 days). If the pots have dried quickly (less than two full days), they should be placed tightly under plastic and allowed to become evenly hard. If you cannot dry these to leather hard stage then you should drop the class. Feet should be trimmed so that the outside of the form conforms to the inside with even walls. The foot-ring should be out far enough to give the pot a steady stance, and should be tall enough that there is at least 3/16’s of inch clearance between the body of the pot and the table.

Experiment with types of forms, surfaces, rims and feet. These, your first twenty teabowls, if they look like twenty different people made them it is good. Teabowls are a standard form in the United States for loosening up you, Åøre throwing and starting out a new body of work or when in school a new semester. They need not take more than a few minutes each to throw. Often they are better if they look a tad under done before trimming.
Tips
Try to imagine your forms trimmed.
Make sure your pots are the right hardness to trim. Do not dry them too quick. If the outside is stiff and you trim into soft clay you have dried them too fast. It will take at least four days to dry pots well to trim them.
This assignment does not require great skill in throwing but it does require that you learn to trim. Leave enough clay at the bottom of the pot to trim good feet.
Practice trimming early. See the exercise below. If you are having trouble, make sure the pot is centered before trimming and keep the wheel speed up around what you would use for opening.
Objectives: Throwing curved bottoms for trimming. Drying for trimming. Centering for trimming. Trimming feet for even floors. Understanding the transition from trimmed areas to thrown. Speed.
Excellent Teabowls will have even walls and feet (1.5X). They will have a well defined transition between the floor and walls. The rims will be well formed. There will be no sharp edges nearing 90 degrees although obtuse angles will be allowed between the trimmed and untrimmed portion of the pot. The feet will be centered with the rim.
Satisfactory pots will have less even feet, or uncentered.

Assignment Five: Bowls
Throw ten round bottom bowls and trim feet on them. Successful bowls will have continuous curves, well trimmed feet and considered rims. They will have even walls and well-sized and detailed feet.
Tips
Learn the sequence required to get a smooth inside curve with little hump or slump.
Concentrate on the curve of the floor, if it is too small a radius it will impare your ability to make bowls..
Trimming is easier when the curve of the bowl is smooth
Aged clay really helps with bowls and keeps rims from splitting.

Excellence: Even walled, centered trimmed feet. Continuous curve. Well formed rim.

Assignment Six: Firing
Arrange for the firing before midterm.

In a group of 4 people or less you will fire a gas kiln filled with your own glazed work. This can be accomplished in a school day, but it is smarter to be loaded the night before and to light the kiln shortly to dry out the work. The kiln does not have to be filled but must have at least one piece from each person in the kiln. There should be a shino pot, and a pot with Island Celadon in each firing. The best days for this to take place are Monday - Thursday. Other days may be possible with prior arrangements. The firing must be scheduled in advance with Louis. It is easier to do this with others. It will need to be monitored from early in the morning until it
fires off. This can be as late as midnight if there are problems. While this is unusual the last few years it is not unheard of.

Kiln choices, Test Kiln, Electric Rings on the raku base, Alpine Kiln, Soda Kiln.

Grading:

Unsafe practices result in an unsatisfactory grade for this assignment. Failure to have someone in the studio to monitor the kiln results in an unsatisfactory grade.

Excellence: Kiln reaches temperature and after unloading the shelves are clean and put away. The firing will be documented with a photograph of the pots and cones in the kiln before it is unloaded. The photograph will be sent to your teacher. This will happen even if the instructor sees the kiln with his eyes.

This assignment only has the grade of Excellence or unsatisfactory

Assignment Seven: Lidded Jars
Make a series of three jars with flanges on the pots. Be as precise as you can when throwing so that the lid fits the pot snug. Learn to make a gallery for the lid with a good profile.

Assignment Nine: Glazing
Student will demonstrate competence in the following glazing techniques:
Multiple dips exhibiting intended design.
Wax resisted dipping.
Scratched Wax lines and colorants.
Trailed glaze.

Glaze Tests
Make a line blend between two glazes with another classmate.
Make test tiles using the square extruder die. Make them two inches long. Cut a 1/4-inch hole in one end so they can be hung on a nail. Inscribe your initials into them. Get them fired immediately.
Weigh out 1000 grams exactly of a glaze recipe. If you cannot or don’t want to do this with a classmate, mix up two.
Discuss your choices with your instructor. The most interesting glazes to line blend are different in surface, ingredients and colors.
Mix the glazes a bit on the thick side, but still liquid. Blend the glazes well.
Water down one of the glazes so that they are both the same volume. ASK about this first with the glazes mixed.
Glaze a test tile with glaze B mark it 0
Glaze a tile with 1 Tablespoon (T) glaze A and 5T Glaze B mark it 1
Glaze a tile with 3T(T) glaze A and 3T Glaze B mark it 3
Glaze a tile with 4T(T) glaze A and 2T Glaze B mark it 4
Glaze a tile with 5T(T) glaze A and 1T Glaze B mark it 5
Glaze a tile with glaze A mark it 6
When the tests are fired annotate the first and last tile with the glaze name.
When these are done ask Louis about follow-up tests.
Fill out a line blend test form copied from the Ceramics Handbook. Get a clear copy to Louis
and keep one yourself.
Vocabulary Self Study
Along with the names above students should learn to identify the following styles, kilns, and
artist's typical work, This will not be tested.: Shoji Hamada
Bernard Leach
Michael Cardew
Peter Volkous
Richard Notkin
Akio Takamori
Rosalie Wynkoop
Linda Arbuckle
Clary Illian
Tara Wilson
Historic:
Shino
Oribe
Shigaraki
Leach School
English Slipware
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 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 also 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.

Grading Rubric

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<tr>
<th>Studio Practices</th>
<th>once</th>
<th>twice</th>
<th>more</th>
<th>requirements</th>
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<td>Clay Mixing</td>
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<td>2 batches</td>
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<tr>
<td>Bisque Kiln Loading</td>
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<td>1 load</td>
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<tr>
<td>Glaze Kiln Loading</td>
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<td>1 load</td>
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<tr>
<th>Assignments Or alternates</th>
<th>number of objects</th>
<th>Unsatisfactory</th>
<th>Satisfactory</th>
<th>Excellence</th>
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<td>Tumblers</td>
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<td>Handled Cups</td>
<td>Teabowls</td>
<td>Bowls</td>
<td>Jars</td>
<td>Glaze Test</td>
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<th>Demonstrated Skills</th>
<th>Unsatisfactory</th>
<th>Satisfactory</th>
<th>Excellence</th>
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<td>pull even walls</td>
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<td>trim feet</td>
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<td>make and attach handles</td>
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<td>craft cleanly</td>
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<td>Effective use of glaze</td>
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<td>integration of glaze and form</td>
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<td>Totals</td>
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Grade Before Attendance _______
Grade After Attendance__________

Grades
A "B" requires a score of 5 or better on the studio practices and at least a total score of 18 or better on the "Projects" and at participation in at least half the workshops.
An "A" requires a score of 5 on the studio practices and a score of 22 or better on the "Projects". 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 2 or better on the studio practices and a score of 12 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 an A, B, 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.
  - [Link](http://www.homedepot.com/p/3M-Professional-Multi-Purpose-Respirator-Black-Drop-Down-63023DHA1-C/206408987)
  - [Link](https://www.lowes.com/pd/3M-All-purpose-Respirator/3466798)
- Have a pair of disposable nitrile or latex rubber gloves available for glazing
- Preparation of clay. Mixing may take place outside of class time. Do not plan to mix clay during the beginning classes classtime.
- 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.
- 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:
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.
Class time will often be taken up by demos, talks, critiques, and studio work. It is expected that coursework will be done outside of class time.
Makeup assignments for assignments missed due to illness or COVID related emergencies will be assigned. These will not be thrown assignments and will be drawn from material that might be included in the Junior level handbuilding class. These will be chosen by the teacher and are listed at the bottom of the syllabus. They will mostly be self directed and small scale so that they can mostly be completed on a 2 foot x 3 foot table space. “Go Kits” will be made available. The materials of the go kits other than the clay, must be returned. They can be arranged to be picked up by a third party by emailing your instructor.

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 classday after the 15th of the month

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: none

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
- kemper Potter’s Tool kit PTK or the tool kit that comes with a fettling knife
- respirator and gloves (above)
- lidded containers for glaze tests these will be discussed in class. Have these the fourth day of class.
- thin plastic drop cloths (.03 mm) for covering work.

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.
- brushes for slips and glazes. If you want to see catalogs to order from, ask.
- notebook
- bat pins
- 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.
Disabilities Accommodations
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 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.

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. The Dept. of Art & Design student advisor is Jennifer Arnold Jennifer.Arnold@tamucc.edu.

Dropping a Class
I hope that you never find it necessary to drop this or any other class. However, events can sometimes occur that make dropping a course necessary or wise. Please consult with your academic advisor, the Financial Aid Office, and me, before you decide to drop this course. Should dropping the course be the best course of action, you must initiate the process to drop the course by going to the Student Services Center and filling out a course drop form. Just stopping attendance and participation WILL NOT automatically result in your being dropped from the class. NOVEMBER 5 is the last day to drop a class with an automatic grade of “W” this term.

Grade Appeal Process
As stated in University Procedure 13.02.99.C0.03, 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.C0.03, Student Grade Appeal Procedures. For assistance and/or guidance in the grade appeal process, students may contact the Dean, Äôs
office in the college in which the course is taught or the Office of the Provost. These documents are accessible through the University Rules Web site at: http://academicaffairs.tamucc.edu/rules_procedures/assets/13.02.99.c0.03_student_grade_appeals.pdf.

For assistance and/or guidance in the grade appeal process, students may contact the Associate Dean’s office in the college in which the course is taught. For complete details on the process of submitting a formal grade appeal in CLA, please visit the College of Liberal Arts website, http://cla.tamucc.edu/about/student-resources.html.

Alternate Assignments for at home, blended or sick days:
These are assigned in consultation between students and the instructor.

Multiday:
Nerikomi vessels
Slip Preudo Yobitsugi Vessels
Pseudo Natural processes sculptures or containers
Thin walled pot made with YiXing techniques

Single day:
Glazy.org glaze research
Contemporary Leach School Potter

Go Kit Contents:
Canvas
2” Diameter plastic pipe
Stoneware Clay
Porcelain in White and two colors
White Slip
Dark Slip
Small amount of highlight color.
Slats for cutting or rolling slabs
A shelf board.

COVID-19 Temporary Amendment to Syllabus

Campus Safety Measures

To promote public safety and protect students, faculty, and staff during the coronavirus pandemic, Texas A&M University has adopted policies and practices for the Fall 2020 academic term to limit virus transmission. Students must observe the following practices while
participating in face-to-face courses and course-related activities (office hours, help sessions, transitioning to and between classes, study spaces, academic services, etc.):

- **Self-monitoring**—Students should follow CDC recommendations for self-monitoring. **Students who have a fever or exhibit symptoms of COVID-19 should participate in class remotely and should not participate in face-to-face instruction.**
- **Face Coverings**—Face coverings (cloth face covering, surgical mask, etc.) must be properly worn in all non-private spaces including classrooms, teaching laboratories, common spaces such as lobbies and hallways, public study spaces, libraries, academic resource and support offices, and outdoor spaces where 6 feet of physical distancing is difficult to reliably maintain. Description of face coverings and additional guidance are provided in the [*Face Covering policy*](https://www.tamucc.edu/fall-2020/face-coverings-faq/) and [*Frequently Asked Questions (FAQ)*](https://www.tamucc.edu/fall-2020/face-coverings-faq/) available on the [Provost website](https://www.tamucc.edu/fall-2020/face-coverings-faq/).
- **Physical Distancing**—Physical distancing must be maintained between students, instructors, and others in course and course-related activities.
- **Classroom Ingress/Egress**—Students must follow marked pathways for entering and exiting classrooms and other teaching spaces. Leave classrooms promptly after course activities have concluded. Do not congregate in hallways and maintain 6-foot physical distancing when waiting to enter classrooms and other instructional spaces.
- **To attend a face-to-face class**, students must wear a face covering (or a face shield if they have an exemption letter). If a student refuses to wear a face covering, the instructor should ask the student to leave and join the class remotely. If the student does not leave the class, the faculty member should report that student to the [Student Conduct office](https://academicaffairs.tamucc.edu/rules_procedures/assets/34.99.99.c0.02_use_of_face_coverings.pdf) for sanctions. Additionally, the faculty member may choose to teach that day’s class remotely for all students.

**TAMU-CC Face Coverings**
TAMUCC Face Coverings Policy and FAQs:  
[https://www.tamucc.edu/fall-2020/face-coverings-faq/](https://www.tamucc.edu/fall-2020/face-coverings-faq/)

Rule and Procedure:  
[https://academicaffairs.tamucc.edu/rules_procedures/assets/34.99.99.c0.02_use_of_face_coverings.pdf](https://academicaffairs.tamucc.edu/rules_procedures/assets/34.99.99.c0.02_use_of_face_coverings.pdf)