ART 451  CERAMICS III
Fall Semester 2012  MW 2:00 - 4:50 pm
Instructor: Barbara Frey
Ceramics studio phone: (903) 886-5209  email: Barbara.Frey@tamuc.edu
Office hours: WTFA 101, Monday & Wednesday 11:00am – 1:00pm.
Or by appointment – contact me through email.

Course Description
Students will continue to explore the basic techniques of working with clay: forming methods, glazing and other surface treatments and finishing processes; and electric, gas, and wood kiln firing. Increased attention will be given to the conceptual and aesthetic issues involved with the use of clay as a fine art medium to create formally and conceptually expressive objects that are knowledgeable, sophisticated, and resolved.

Course Objectives
Demonstrate increased ability, knowledge, and awareness in the following areas:
• the acquisition of technical knowledge and the development of excellent craftsmanship
• the conceptual understanding of how objects “contain” or “embody” meaning
• the understanding of the historic and contemporary ceramic context and the issues that pertain specifically to ceramics as an art form
• the knowledge of art in general and especially contemporary art
• the definition and development of a personal direction
• the development of a solid, sustained work ethic and time-management skills
• the ability to benefit from the critique of one’s own work and the work of others

Course Requirements, and Policies
1. Attendance is mandatory. Students are expected to be present in each class, for the entire class period. Attendance will be taken at the beginning of each class at 2:00pm. A student who is not present when roll is taken will be counted as absent. No distinction will be made between excused and unexcused absences. If you arrive in class after the roll has been taken but within the first 15 minutes of class, you will be marked tardy instead of absent. A tardy counts as ½ an absence. Therefore, for every two late arrivals to class, an absence will be counted. After the third absence of the semester, the instructor may lower the student’s final semester grade by one letter grade for each subsequent absence.

A student who misses a class or is late for class is still responsible for any material discussed and any announcements made during class. The student is also responsible for making up the missed work time.

2. Working outside of class is required but is not a substitute for in-class work and participation.

3. Timely completion of required work by the critique dates is required.

4. Criticism and discussion are important aspects of artistic activity and development. Attendance and active, thoughtful participation at all critiques is mandatory.

5. Participation in loading, firing, and unloading the kilns is required. Students should be aware that these activities must often take place outside of class time. Every student in the advanced class is responsible for firing his/her own work.

6. Students in the advanced class are required to help with the maintenance and the running of the ceramics studio. This includes mixing the communal batches of slips and glazes, cleaning and re-coating kiln shelves, mixing wadding, and other tasks that contribute to maintaining a clean and appropriate work environment. Technical information will be given relating to these tasks.

7. Students are expected to engage in personal research in the university library where there is an extensive collection of books on ceramics as well as the periodicals Ceramics Monthly, American Craft, and Studio
Many other resources are available on line and in Metroplex museum collections, especially the DMA, The Crow Collection of Asian Art, and the Kimbell Art Museum.

8. Each student is required to maintain a three-ring binder for organizing handouts, glaze notes, and other materials.

9. Students are expected to attend all exhibitions in The University Gallery as well as other events hosted by the Department of Art such as visiting lecturers and visiting artist workshops.

10. Studio Policy:
   • The ceramics studio is a pet-free, child-free zone 24/7.
   • Do not mess with other people’s stuff. Look but don’t touch.
   • All cell phone (or other personal electronic device) use is prohibited during class time.
   • Smoking is not allowed in WTFA including the kiln court areas of the ceramics studio.

11. Positive Social Work Environment
In addition to being responsible for the proper use of facilities and equipment, all students are responsible for maintaining a positive social work environment. Advanced students are expected to model good studio practice to students in the beginning classes. A baseline expectation is that all students will be civil and cooperative in their dealings with other students. The necessity of sharing workspace and equipment requires that cooperation take place. A positive sense of community will foster productivity and the creation of good work.

12. Please note that the following University policies are in effect:
   • “All students enrolled at the University shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment.” (See: Student’s Handbook, Policies and Procedures, Conduct)
   • Students requesting accommodations for disabilities should contact the Office of Student Disability Resources and Services located in Gee Library, Room 132, (903) 886-5150 or (903) 886-5835. Studentdisabilityservices@tamu.edu

Assessment
The following criteria will be used in evaluating work during critiques and in grading the work. Please note that only completed work will be critiqued.

• the finished work must show evidence of an understanding of the technical, aesthetic, and conceptual aspects of the assigned projects
• the degree of effort and involvement apparent in the work
• the degree of innovativeness and creativity shown in the work
• the quality of technique (craftsmanship), emphasizing improvement over the course of the semester

Taking the above criteria into account, projects will be graded as follows:
A (Excellent) will be given to those projects which undertake and successfully resolve creative and challenging solutions; which demonstrate superior conceptual, expressive, and technical abilities. A sustained and committed work ethic must be evident.
B (Good) will be given to those projects that complete the requirements of the assignment in a creative manner, display a good level of technique, and in which a good work ethic is evident.
C (Average) is given to those projects that satisfy the specifications of the assignment on an adequate level. Reasonable effort has been demonstrated in order to complete the assignments.
D (Passing - Minimum) will be given to those projects which attempt to address the assignments but which fall short in understanding, creativity of solution, quality of technique, and effort.
F (Failure) is given to projects that show a complete lack of understanding, creativity, and effort.

A midterm evaluation will be based on the body of work completed by Midterm. The final, semester grade will be based on the following:
80%: the evaluation of all finished, glazed work presented at the final critique
15%: class performance and attitude throughout the semester; studio maintenance and cleaning;
participation in loading, firing, and unloading kilns; participation in mixing slips and glazes; participation
at critiques; participation in installing and de-installing the end of semester group exhibition.
5%: Report on an artist and responsive essay on the class discussion of Architecture of the Vessel.

***Remember that your final grade will be subject to the attendance policy stated above***

Extra credit is given for volunteering as a student monitor in The University Gallery, first floor
Art Building. For extra credit to impact your final grade, a minimum of five hours must be logged as a
volunteer. There is a sign up sheet in the Art Office across the hall from the Gallery.

Assignments
First Half of the Semester Work due by Midterm Critique on October 17, glazed or otherwise completed
and resolved:
• Function Denied: The Sculptural Cup. A series of four, handbuilt, sculptural cups.
• Robot or Spaceship assembled from thrown parts. Non-fired, mixed media surface.
• Architecture of the Vessel: reading, group discussion, report on an artist, and responsive essay.

Second Half of the Semester
• Each student will propose and then undertake an individual body of work to consist of a series of
pieces that explore a stated theme. The finished body of work will be due at the Final Critique,
December 13. The number of works expected will depend on scale and complexity. This will be
individually agreed upon with the instructor before work begins. (Please note: the work due at Midterm
must also be present at the final critique to complete your semester’s body of work.)
• Assigned testing of clay bodies, slips, and glazes for soda firing and wood firing.

Other requirements and activities
• Wood Kiln: Make work to be wood fired (minimum of four pieces). Consider functional and sculptural
forms that will respond to the special qualities of atmospheric firing. Participate in the preparation and
firing of the kiln.
• A group exhibition of work produced during the semester – WTFA second floor critique space during
finals week.

Fall Semester 2012 Events
• Mark Shapiro, Craft Guild of Dallas, October 19-21. www.craftguildofdallas.com
• Clay Club Activities and Fall Fundraiser: TBA
• Department of Art Christmas Sale: November 28-30.
• Hunting and Gathering: The Ceramic Work of Barbara Frey, Art Gallery, Baugh Center for
the Visual Arts, University of Mary Hardin-Baylor, Belton, TX. Opening reception
September 27, 2012.
• Barbara Frey and Katherine Taylor, R02 Gallery, Dallas, opening in October.

Looking ahead to Spring 2013: NCECA will be in Houston, March 20-23!!
Second Semester Tools and Supplies: Beyond the basic tool kit!
Ribs – different kinds, sizes, applications
Serrated rib for scoring
Smaller needle tool – easier to use on the wheel
Rolling pin, dowel, small wooden roller, canvas-covered board
Lid Master calipers for covered jars, teapots, sectional pieces, etc.
Spray bottle
Banding wheel
Bats
Paint scraper
Surform tools
Respirator with changeable cartridges
Slip trailers
Carving / loop tools – specialized uses
Handmixer for small batches of slips and glazes
Hole makers
Scalpel
Sponge-on-a-stick
Chamois leather
Hairdryer
Paint brushes
Foam pad
Assorted buckets / plastic containers
General supplies: magic marker, ruler, mat knife, scissors
Three ring binder / glaze notebook
And, of course, Mr. Sponge and Ms. Towel
<table>
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<tr>
<th>ART 451-001</th>
<th>Fall 2012</th>
<th>COURSE SCHEDULE</th>
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<tbody>
<tr>
<td><strong>August</strong></td>
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<tr>
<td>27 M</td>
<td>Course introduction. Sculptural Cup introduction.</td>
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<td>29 W</td>
<td>Clay body information and clay mixing</td>
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<td><strong>September</strong></td>
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<td>3 M</td>
<td>Holiday: Labor Day</td>
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<td>5 W</td>
<td>Sculptural Cups. Demo: handbuilding strategies</td>
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<tr>
<td>10 M</td>
<td>Slip mixing: handout and demo</td>
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<tr>
<td>12 W</td>
<td>Sculptural Cup prototype due</td>
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<td>17 M</td>
<td>Workday</td>
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<td>19 W</td>
<td>Video: Color and Fire. <em>Architecture of the Vessel</em> introduction</td>
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<td>24 M</td>
<td>Sculptural Cups due: leatherhard critique</td>
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<tr>
<td>26 W</td>
<td>Robots and Spaceships introduction and demo</td>
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<td><strong>October</strong></td>
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<td>1 M</td>
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<td>3 W</td>
<td>Collaborative Robot/Spaceship construction</td>
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<td>8 M</td>
<td>Group discussion and artist reports: <em>A of the V</em></td>
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<td>10 W</td>
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<td>15 M</td>
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<tr>
<td>17 W</td>
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<tr>
<td>22 M</td>
<td>Midterm Critique and essays due</td>
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<td>24 W</td>
<td>Proposal due for individual body of work</td>
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<td>31 W</td>
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<td><strong>November</strong></td>
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<td>5 M</td>
<td>Critique in progress</td>
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<td>7 W</td>
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<tr>
<td>19 M</td>
<td>Critique in progress</td>
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<td>21 W</td>
<td>Thanksgiving Break</td>
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<td>26 M</td>
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<td>28 W</td>
<td>(Last day for wet clay)</td>
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<tr>
<td><strong>December</strong></td>
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<td>5 W</td>
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<td>9 Sun</td>
<td>Load final Cone 10 glaze kiln</td>
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<td>12 W</td>
<td>Install ART 451 Exhibition, WTFA 2nd floor</td>
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<td>13 R</td>
<td>Final Critique: TBA</td>
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Keep this schedule and up-date it throughout the semester. Demonstrations covering slip decorating techniques, glazing, kiln loading and firing, etc. will be scheduled when appropriate, as will slide lectures and films.

**Studio policy on kiln firings:** Any work that is defective or damaged (such as too heavy, cracked, broken, etc.) will not be fired. Extra work must meet the standards of the studio and will be fired only as kiln space is available.