

ASTU 3101:501
METHODS AND MEANING IN CONTEMPORARY CERAMICS
FALL 2026

Course Number & Section: ASTU 3100:501
Course Meeting Location: 135 ARTF
Course Meeting Days: Tues/Thurs
Course Meeting Times: 2:20 pm- 5:10pm
Term & Year: Fall 2026

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Phone Number: (940) 369-7671 Main Art Office
Office Location: ARTF 147
Office Hours: 10 am-11 am Tues or by appointment

Course Description

This course serves as an introduction to developing and producing independent projects in ceramics. These projects should focus on methods and meaning in contemporary ceramics. Students will work on developing technical skills, materials and processes appropriate to their concepts as well as aesthetic sensibilities by use of historic and contemporary references in ceramic art, other arts and criticism. Most of the technical side of this class is self-directed, focusing more on developing your artistic voice and understanding contemporary discourse in the fields of art, craft and design in relation to your own practice.

Critical to this process is developing research methods which will allow you to document and revise your work. The creation of your work will move through three stages, concept, visualization and production. It is important to develop a solid concept before moving into production.

Please note that this class may be part of a combined class. It is mandatory to stay for the whole class period to be considered present. Please note because of the size of the class that individual meeting times are extremely limited.

- Technical Development: You need to independently learn technical skills on your own. The instructor may advise you, but there will be no individual demonstrations. Depending on the assignment and safety concerns, there may be class/ group demonstrations or activities (ex. Reduction gas kiln). Basic equipment and skills are not reviewed or taught in this class. Videos of how to use basic equipment are posted on Canvas.
- Conceptual Development: You will need to conduct your own research and be ready to discuss it with the instructor during your individual meeting. The instructor may suggest certain resources to consider. Group critiques where you will receive feedback from your instructor and peers are essential in the learning process.
- Graduate Students: Please be aware that this is a class for independent learning (see point about technical development above). If you wish to learn a certain skill (mold making, throwing, glaze development, etc.) you will need to learn this independently or to take a separate class. Though work for graduate seminar may be made in this class, please note that you will be given the same amount of space and time as the undergraduates in this class. It is not possible to pursue work that exceeds your technical skill or will cause undue pressure on time and facilities of the class and instructor (ex. Large installation for thesis show). You may fire your own kilns only when you have passed the assessments. Individual kilns will not be booked to meet a seminar critique deadline. See the instructor for further discussion.

Kilns and Studio Access

- **Students cannot sign up for their own individual kiln. The instructor will book group bisque and glaze kilns for this class. Generally, kilns will load on Tuesday and unload on Thursday.**

- This class fires and loads kilns with instructor supervision during class time. Kilns may be unloaded without the instructor outside of class, except the Blauuw kilns.
- All students in the class should fire to Cone 10, in oxidation or reduction. You can use studio glazes, but you are also expected to do your own clay and glaze research.
- Clay mixing is done during class with instructor supervision.
- Seniors and students in this class must fire separately. Please do not ask them to fire your work if you are late for a deadline.

Please note that for critiques we will only see finished work:

- **Only finished work will be critiqued.**
- Finished work: glaze fired work
- Unfinished work: work in the bisque and greenware stage (reviewed only in in-progress critiques)

If you cannot be present for the firing, even for legitimate reasons, you must ask another classmate to load your work. I will not load it or make other arrangements for you. If you miss the last firing for bisque or glaze you run the risk of getting a zero on the project.

It is critical you plan and are ready to fire! It is your responsibility to finish firing your work by the critique date. Please follow the kiln room rules! Kilns should be at least half full to fire, and we do not bisque in the test kilns!

Course Outcomes and Objectives

To produce objects of cultural and/or personal significance through research
 To use research methods to acquire, find and organize relevant information
 To be aware of important topics within the historical and contemporary discourse of craft, art, and design
 To give oral presentations of research and ideas in an organized and coherent way
 To build on knowledge of ceramic science, including clay bodies, glaze formulation and kiln firing
 To maintain consistent studio production, including firing prototypes, models, and tests
 To understand the greater issues that affects our society today and the role that ceramics plays
 To be exposed to new technologies and production methods in ceramics

We will focus on three key skills in this course:

Presentation – Learning how to convey to others why your art is important, in a school setting this is means presenting to your teachers and peers, but in the professional world this may apply to writing for a grant, presenting work to a client, or applying for an exhibition or a job.

Critique – Asking the right questions and learning how to speak constructively by looking at the work through another viewpoint different than your own. Key to this is researching what other artists and critics have thought about your topic. Through this process you will begin to understand the basis of your own views better.

Discussion – Where did it come from and where is it going? By understanding the social and political context as well as the consequences of object-making we will better understand our work in the artistic spectrum. Discussion allows us to investigate the lineage of making and thinking, as well as looking outside ceramics and art into the greater cultural arena.

Course Structure

Students are responsible for completing all the required assignments and being prepared for class, including bringing all materials and tools needed. Our time is short in class and there is no time to buy or fetch materials.

It is recommended you have your own tools, so you do not need to share. Please respect the instructor and your classmates by refraining from using your phone during class for unrelated class activities and/or engaging in any other disruptive or distracting behavior.

We will start class on time. Please do not be talking to other people, unloading a kiln, looking for bisque, etc. We will not wait for you. If you are absent, demos are recorded and will be made available to you after class. It is the student's responsibility to contact their classmates and/or instructor to be aware of homework assignments.

Taking notes during class is extremely helpful and important to your learning experience. This will allow you to review information if you need to follow assignments step-by-step, troubleshoot or discuss things with your instructor or peers. Major points and homework are projected on the screen during the class, it is suggested you take pictures or notes of this for later review, and/or review it on Canvas.

At the start of every class, we may have a short informal 10–15-minute review/ critique and discussion with the class about any technical problems, design suggestions, etc. Please note that lectures, demos, presentations and discussions are priority during class time. **Though we will have some work periods, students are expected to complete most of their assignments in out-of-class time.**

Along with studio practice the aspects of research, documentation and presentation are emphasized. For each project you will complete a PDF document that records your research, process and images of your final work. Please note this PDF is very important; in some cases, it can be the difference in a letter grade. Your standing in the class is always available on Canvas.

We will clean up when necessary. It is very important to keep your personal space and the studio clean.

3D PLA (plastic) printing is not technically part of the class, check with the instructor if you wish to use the printer. We are also able to include the Potterbot if a group of students wish to use it for their project.

Please note if you miss a class or do not finish homework on time it can seriously affect your grade and performance in class.

****Please note that email is the preferred choice of communication and I will try my best to return your emails within 24 hours. Please make an appointment during office hours in advance if you need to see me individually.**

This course is flexible based on time and pace of the class but centers around these core methods:

Individual Studio Practice – This is the key component of this class. You are responsible for working independently in the studio and out of class. Please note that class activities are a priority above work time.

Lectures – Introduction of critical issues through key texts, writing by important critics and artists' works

Research Methods – Investigating ways of organizing and creating relationships between concepts and ideas.

Research Document- Initial sketches, documentation, etc. which will be compiled into the Final PDF.

Critique of Artwork (Individual and Group) – It is important to understand the social and material history of your artistic influences to speak about them in an enlightened way. Please remember we strive to speak constructively about each other's work to encourage a supportive environment.

Individual and/or Group Presentations – Working with a group helps you learn cooperation, new ideas and perspectives on the concepts in contemporary craft and your work.

Discussion of Professional Practice – Review and discussion of the types of documents that are common in the professional world, including artist statements and resumes. Practical skills such as photo documentation and crating work will be covered. Opportunities beyond graduation may also be included under this topic.

Readings – A compilation of essays will be provided to you from a variety of sources, within and outside of the ceramics discourse to emphasize an idea or concept.

Personal Notes and Written Responses – Writing things down is very different than giving verbal feedback. Writing down your ideas allows you to back track, edit, re-arrange, and add-on information, as well as share with others. We mentally absorb things differently when we re-write them into our own words. I personally like to document things digitally, whether by creating an archive of photographs or making a word file of my notes. A digital archive allows me to refer back to them easily, months or years later.

Visiting Artists/ Speakers – We may have several guest speakers. These are great opportunities to talk to people about their practice as well as experiencing art in a different context than a school setting.

Assignments and Assessments

5% Course Material Charge Assignment

20% Participation and Critiques

Participation in studio clean up, critiques and other group activities

10% Readings and Discussions

Completion of readings and participation in discussions

5% Group Presentations

Group Presentations which explain and illuminate the chosen or given reading.

60% Independent Projects (2 projects, 30% each)

Please see the rubric posted on Canvas.

****Please see the weekly course schedule on Canvas.**

Plagiarism

If you copy the work of another student, the instructor, or any other artist to **avoid learning what is taught or because of procrastination**, it counts as plagiarism. Please **DO NOT COPY** any images, text, resources, etc. from the instructor or sample student research from Canvas. **Your assignment will be given an automatic zero and/or you will need to resubmit your assignment.** If you cite text from another author, make sure to credit them.

You cannot “double dip” or submit the same project to two classes. In some cases, you can do one project for two classes, but this **must be approved by both instructors and cannot suddenly be changed without approval**. Presenting objects that were not approved can result in penalties. New work should be made for each project and during the period the project is active. For example, you cannot use molds, models, files, etc. from the first project (or previous semesters) for your second or third project. You may be able to use prior etc. in **addition to but NOT as a substitute** for work required for the project.

Use of AI to complete homework is not allowed unless it is instructor approved. Written homework and presentations should be in your own words and not generated by AI. Use of Grammarly is allowed, as well as presentation templates. If in doubt, ask the instructor.

Studio Access

Doors to the ceramic studio are currently swipe access only, due to damage to the doors from wind. **Please DO NOT PROP the doors.** They will be closed if propped open.

After-hours access is 24/7, the exception is Fridays from 5 pm to Saturday 9 am and holidays. Note that if you are still in the building you can stay, but if you leave you will not be able to come back in. If you drop the class, your swipe access will be removed.

Please apply for after-hours access right away. **If you do not apply, you will lose after-hours access by the end of the day approximately two weeks after school starts.** Please refer to the link on Canvas to take the quiz.

The instructor will inform you of the punch code for the door to the kiln yard. Make sure to take note of it in your phone or memorize it! There is no other exit.

Suggested Readings and Textbooks

Please refer to the link [HERE](#).

Evaluation Criteria Definitions

This criterion is heavily based on the studio time you put into this class. In general, the more effort and time you put into this class, the more you will get out of it. **Six hours is the minimum requirement of out-of-class studio hours**, but for a satisfactory outcome, you should be prepared to spend more time than the minimum requirement in the studio.

	Challenges and Problem Solving	Work Ethic, Progress and Punctuality	Object Making and Research	Participation
A (90-100%), Excellent	This student challenges and pushes themselves to excel both technically and conceptually in the course. The work produced shows significant growth and an initiative in research above and beyond what is requested. Extra effort is put into trial and error or troubleshooting challenges.	Works consistently during in class and out of class on projects. Puts significant effort and time into their projects. Plans ahead. Is punctual to all classes and hands assignments in on time. Exceeds the minimum studio requirement time.	Makes more than the required objects and chooses the best ones to present. Object shows lack of technical issues such as cracking, slumping, etc. Object shows significant evidence of care and time put in. Research and documentation are well done and thorough, and often a longer document.	Gives constructive criticism in class during discussions and critiques. Is an active leader or participant in group activities.
B (89-80%), Good	All requirements of the course are fulfilled, and craftsmanship and conceptual interpretation of projects is acceptable. Skills and knowledge, as well as work produced shows healthy growth and learning.	Works consistently during in class and out of class on projects. Is punctual to most classes and usually hands assignments in on time. Fulfills the required studio time.	Makes the required object and fulfills all the set guidelines. The object shows minor technical issues but overall exhibits learning. Research and documentation overall well done and complete.	Is an active participant in critiques and group activities. Overall works well with peers and collaborates well.
C (79-70), Satisfactory	Falls back on previous knowledge and shows limited or no new learning.	Works in class but lacks out-of-class studio time. Is not punctual to most classes and often hands projects in late. Is close to fulfilling the studio requirement but the work could benefit from more studio time.	Makes the required object and but does not follow all guidelines. Object shows technical issues but overall exhibits learning. Research and documentation are submitted but are missing some requirements. Photos may be unclear or dark.	Participates in critiques and group activities but is frequently late or leaves early.

D (60-69), Inferior	Does not address technical and conceptual challenges sufficiently	Does not work in class consistently or productively, projects are done last minute or rushed. Only works in class. Does not work out-of-class. Is not punctual and has four or more absences. Assignments are not handed in on time. Does not fulfill the minimum studio time requirement.	Makes the required object and but does not follow all guidelines. Object shows technical issues and very limited learning. Object does not reflect the standard of an intermediate or advanced class. Research and documentation are submitted but missing many requirements. Photos are unclear, dark, or missing.	Has limited participation in critiques and often absent from group activities.
F (59-below), Failing	Does not address technical and conceptual challenges	Very limited production in class and no out-of-class time is spent on projects. Is not punctual and has over six absences. Very few to no assignments are not submitted. Does not fulfill the minimum studio time requirement.	Does not follow project guidelines and object is not submitted or exhibits major technical problems. Research is non-existent and not handed in.	Very limited to no participation in critiques or group activities.

Attendance Policy

- Regular and punctual attendance is mandatory. Most lectures, demonstrations, and assignments will occur at the beginning of class periods and will not be repeated for those who come in late. In this case, please speak with your classmate or see the information on canvas.
- Attendance is recorded on Canvas. Leaving early may count as an absence.**
- A tardy/late is considered to be arrival 15 minutes after the beginning of class. Each tardy will be 2% off your final grade. note that using class time productively is part of your grade.**
- Up to 3 absences will not receive penalization, starting on the 4th absence, 5% will be deducted off your final grade for each recurring absence. Leaving early counts as an absence. Cleaning up early (around 30 minutes before the end of class) may count as an absence.**
- 6 absences may result in the failure of the class. In the event that these absences are legitimate, the student will be requested to withdraw from the class and take it at another time to avoid failure.**
- Absences may be waived if documentation from the ODA office is provided excusing the absence for a reason covered under [UNT policy 06.039 \(Student Attendance and Authorized Absences\)](#).
- Critiques missed may not be made up and grades will reflect the student's failure to participate in the critique discussions.
- Please note you are responsible for completing all assignments even if you are absent for any reason, even if this reason is legitimate.**

Late Work

Late written or research assignments handed in on canvas will be deducted 10% each day it is late. Final objects for critique may not be handed in late and will receive a mark of zero.

Exceptions will be made if the student provides proof of an acceptable mitigating circumstance: serious illness, death of a family member, or other circumstance if approved by the instructor. In the case of legitimate reasons

with documentation, and alternate research assignment may be given. An alternate assignment can only be done once.

Ceramics Department Material Charge

In the UNT ceramics department, we believe in the educational importance for intermediate and advanced students to learn how to formulate and mix their own clay and glazes, so we provide our students with raw materials. For beginning students, the ceramics program mixes both the clay and glaze to aid in the technical making of their projects. If we did not do supply students with these raw materials, they would be required purchase their own manufactured clay for about \$35 per 50 lbs at a supplier in Dallas. To save students time and money, we require students taking a ceramics class to pay a \$50 materials charge.

To pay this materials charge, please take the provided sheet from your instructor to the **Cashiers Services in the Eagle Student Services Building** (the Southwest part of the Union building). **After paying, please take a picture of the receipt and upload it to Canvas as an assignment. This assignment is 5% of your final grade.**

Please note that any special materials, such as kiln stilts, mason stains, etc. are NOT provided, and you will need to purchase these on your own.

Ceramic Suppliers in the DFW area:

Trinity Ceramic Supply
9016 Diplomacy Row
Dallas, TX. 75247
(214) 631-0540
trinityceramic.com
Mon-Fri 9-5 &
1st Sat of the month 9-12

American Ceramic Supply
2442 Ludelle St.
Fort Worth, TX. 76105
(817) 535-2651
americanceramics.com
Mon-Fri 9-5 &
Sat 9-noon

Texas Pottery Supply
4401 Garland Dr
Haltom City, TX. 76117
(817) 503-2022
texaspottery.com
Mon-Thurs 9-5
Fri 9-4

STUDIO SAFETY

Please add the UNT Police number into your phone in case of a non-emergency. This number is (940) 565-3000. In case of an emergency call 911. Eating is not allowed in the studio but drinking containers with lids are allowed.

Students in the CVAD may find themselves working in the shop or in their studios or classrooms using a variety of materials and power and handheld equipment, which may cause injury. Students should use the studio only after having received an orientation in the use of various equipment and when supervised by faculty. Should any injuries occur in the studio, inform your instructor immediately.

Emergencies

In case the fire alarm goes off, please proceed to the far end of the parking lot closer to the main art building. There the instructor will take role in making sure everyone is present. In case of tornado warnings, the bathroom is the safest place to reside because there are no windows to the exterior.

Storage of Active Work

Each student will label their assigned storage space with their name on the first day of class. These shelves are only to store current and working project materials. After students have finished for the day, all tools and materials are expected to be cleared up and returned to each students' shelf. **Please do not store banding**

wheels on your shelf! Other students need to use them!

Studio care

Use the studio and the equipment to its full advantage, but do not abuse it. Please be considerate, it is a facility shared by more than a hundred students each semester. Clean up after yourself and after any other person who forgets. Those that habitually clean up shared spaces when others forget tend to stay in my good graces. Those that habitually leave a mess for someone else tend do not. Therefore, never leave a mess for anyone else to clean up.

Course risk factor

According to the University Policy, this course is classified as a category 3 course. Students enrolled in this course are exposed to significant hazards which have the potential to cause serious bodily injury or death. In this class, those risks are related to chemical hazards (clay & glaze materials), mechanical hazards (wheels, clay mixers, extruders, slab rollers), electrical hazards (wheels, kilns, power tools) and burn hazards (hot kilns). Students enrolled in this course will be informed of potential health hazards or bodily injury connected with the use of materials and/or processes, and they will be instructed how to proceed safely.

Students who are pregnant or will become pregnant during the course of the semester are advised to check with their doctor immediately to determine if any additional risks are reason to postpone this course until a later semester. It will be up to you and your doctor to determine what course of action to take.

Health & Safety Area Specific Information: Ceramics

Please review the CVAD Health and Safety handbook at: <https://art.unt.edu/healthandsafety>

1. Hazards of the Materials

Clay Dust is a potential irritant and prolonged exposure may result in chronic conditions. Many substances in the glaze room are marked as toxic or hazardous materials. Ingestion and inhalation of these materials could be hazardous or fatal.

2. Best Practices

Use gloves and clean after yourself and your area to avoid exposure to hazardous materials.

3. Links for Safety

<http://www.lagunaclay.com/msds/>

4. Area Health & Safety Rules

All users of the studio classrooms are expected to follow studio area rules at all times. If you have any questions, ask your instructor.

- Follow all CVAD Health and Safety handbook guidelines (the handbook should be reviewed by your instructor and can be found here: <https://art.unt.edu/healthandsafety>)
- Follow the CVAD Waste Management Chart in the classroom and other health & safety guidelines posted
- In case of emergency, call campus police at (940)565-3000 or call 911
- File an incident report (forms may be found in the CVAD H&S handbook and in the main office. Turn completed forms into the Studio Art Departmental Office within 48 hours of the event)
- Do not prop classroom doors. Doors are to remain closed to ensure the building HVAC and ventilation work properly
- No food or drink in the studio
- Read and obey all signs posted in the Ceramics areas

- Report any safety issues IMMEDIATELY to your instructor or the ceramics technician.
- Use best practices for material handling. If you have questions about a material, ask an instructor for guidance or check the MSDS sheets located in OSH 137 (glaze material room).
- Familiarize yourself with the closest eyewash station and first aid kit.
- Notify your instructor if first aid supplies are low.
- Do not spray any aerosols in any CVAD classroom/studio/doorway or exterior wall/floor. Cover any surface you are spraying on outside. Please do not use bricks from the ceramic brick piles to prop or hold down your items or surface cover.
- Shoes must be worn at all times. It is wise to change into clothes and / or wear an apron for this class to avoid carrying dust particles with you when you depart. These studio clothes or personal aprons may be stored in your OSH locker.
- It is recommended that protective equipment be worn at all times: safety glasses when scraping and cleaning shelves, protective lenses for kiln viewing, gloves for hot objects, ear protection for grinding and sawing, rubber gloves for mixing hazardous materials, etc.
- It is strongly recommended that a respirator with particulate filters be worn when working with dry materials, especially in the glaze material room (OSH 137), the clay mixing room (OSH 122), and the plaster room (OSH 124).
- Do not block aisles, halls, or doors
- Do not bring children or pets into the studios
- Studio, equipment and material use is restricted to students currently enrolled in a ceramics class.
- If you do not know how to use a piece of equipment or are unsure of proper procedures please ask someone. Do not use force on any piece of equipment.
- If something breaks, please tell the ceramics technician or your instructor immediately.
- Do not store things on the floor or on the counters. Tools, buckets, clay and works in progress should be stored in the storage areas provided.
- Clean up spills immediately
- Clean up your working area daily- wipe down all used surfaces and check the floors. Do not leave works in progress out on the tables, wheels or counters when you are not in the studio.
- Scoop up dry materials, mop up liquids, do not return spilled materials to original source as they are contaminated now
- If you accidentally cross-contaminate dry materials in the glaze material room (OSH 137), please inform the ceramics technician or your instructor immediately.
- All discarded bisqueware, glazeware and empty dry material bags must be taken to the dumpster. Do not place in the trash cans.
- All glazing utensils must first be rinsed in the yellow rinse bucket prior to being washed in the sink.
- Place materials containing barium carbonate or chromium oxide in the hazardous waste disposal area
- Do not sweep. This puts hazardous materials in the air. Rather vacuum, scrape up chunks and wet-clean.
- Do not sand greenware, glaze or bisqueware indoors. If sanding *must* be done, please do so outside (over a trash can) while wearing an appropriate dust mask or respirator.
- Do not block doorways or block access to lights.
- Do not remove furniture from rooms or borrow furniture from rooms without permission from the area coordinators.
- Do not create “daisy chains” with multiple electric cords.
- No hazardous materials down sinks.
- Store all flammables in the flammable cabinet. Keep flammable cabinet closed at all times.
- Report any safety issues IMMEDIATELY to your instructor.
- All courses must engage in an end of the semester clean up.

1. Please help us keep the studio clean and safe.
2. Clean up after yourself. If YOU make a mess, YOU clean it up. The wheels, workstations, clay mixers, & extruders need to be washed down with a wet sponge. All kilns need to be vacuumed and shelves & kiln furniture needs to be returned to its home. Be considerate and don't leave a mess for someone else to clean up.
3. DO NOT PUT CLAY IN THE SINK! Use the large bin located in the center of the ceramics lab. Do not put anything other than clay in the slop bin.
4. Put all studio tools back in their proper place after use.
5. All clay objects to be fired must have your name, initials or logos on the piece. No name, no fire, no exceptions.
6. Scrape insides of glaze buckets after use. This helps prevent the glaze from building up on the inside of the bucket. Also sponge off the outside of the bucket. Cleaning up immediately after glazing is much easier than when the glaze has dried and hardened.
7. Work to be glazed must be cleaned up 3/8" from where it touches the tabletop. If it's not, you will find your piece on the REJECT SHELF and it will not be fired until YOU clean it up!
8. If your glaze is thick and drippy and runs onto the kiln shelf, you will be required to clean the shelf and possibly pay for the shelf, depending on the damage. Kiln shelves cost \$50.
9. Work that is unacceptable for firing, whether improperly glazed, cracked, or poorly constructed, will be placed on the REJECT SHELF. It is the responsibility of the student to remedy the problem before putting it back on the shelf to be fired. If you are not sure what the problem is, ask the instructor.
10. PLEASE DO NOT handle other people's work, it is very fragile.
11. Check the bisque shelves often! We will go through the bisque shelves and throw away bisque ware that has been there for more than 3 weeks. Space is a valuable commodity in this studio.
12. Cycle your work in a timely manner. Don't wait until the end of the semester, or you may be disappointed.
13. Lockers and shelves must be cleaned out at the end of each semester. Items that are not removed will be thrown away.

14. When testing glazes you must make your own test tiles. You also need to bring your own containers for your glazes.

15. Your cooperation is essential for a safe and smooth operation of this studio.

Thank you for your cooperation. Have fun and be safe!

Firing Rules

1. This is a shared facility, so cooperation and compromise are essential to its optimum usage by all.
2. Do not sign up for a kiln until you are ready to use it.
3. Do not sign up more than 10 days in advance.
4. Sign up with PENCIL only; you MUST erase if you cannot honor your sign up time.
5. Always indicate your name, firing temperature and length of time you plan to occupy the kiln.
6. *Try to be in and out as quickly as possible. Usually 48-60 hours. If you need more than 60 hours (2.5 days), get permission from the lab tech.*
7. Everyone needs to fire. You are just one of many.
8. Do not load damp ware. It will blow up in the kiln and it damages the elements. ***If you do blow something up, vacuum out the kiln and elements!***
9. Signing up and not using the kiln is a violation of your contract with us.
10. Sign up for only one kiln at a time.
11. Be efficient! Full kilns only!
12. If you do not use your kiln within 18 hours of your start time, your kiln can be reassigned. Call the lab tech (and leave a message) if you are late. 940.369.6509
13. Our kilns break down sometimes. It's a good idea to check on your kiln within 15 minutes of starting to be sure it works properly.

14. Inform the lab tech if you break a shelf, or if your glaze was thick and drippy and ran all over the shelf.
You may be required to pay for a replacement shelf.
Clay shelves cost \$50.
Silicon Carbide shelves cost \$60.
15. If you plan to fire a wood kiln, notify the lab tech so she can inform the fire department.
16. If you cannot follow policy, your firing privileges may be suspended.

Thank you for your cooperation!

Plaster Room Rules

- 1.) After you have finished your work, clean up after yourself! Make sure to clean:

Table: Scrape down and wipe down all surfaces you have worked on, including any drips on the sides of the table.

Floor: Scrape and sweep any plaster that has fallen or stuck to the floor.

Communal Tools: Clean them with a wire brush, wipe them down and return them to their proper place.

- 2.) The clay mixing sink may be used get water, but you cannot pour any contaminated plaster water or wash any plaster contaminated tools in it.
- 3.) Dispose of plaster correctly. Excess plaster should be mixed until stiff and heaped on the tabletop to harden. After it has set, dispose of it in the right bin labeled "Plaster Waste". **DO NOT** pour the plaster into the garbage or wash up bucket!!
- 4.) To dispose of plaster slop, we have a two bucket system. One of the buckets is always "Dry" and one is "Wet". To dispose of plaster, we pour the top water off of the "Wet" bucket into the empty "Dry" bucket and throw dry plaster chip into it to dry the slop. This then becomes the "Dry" bucket, and once this hardens we will throw it in the garbage. Conversely, the "Dry" bucket becomes the "Wet" bucket.
- 5.) The wet wash up bucket should be used for cleaning tools and hands **ONLY**. Before mixing plaster it is recommended to lightly grease the bucket (oil, Vaseline, half Vaseline/mineral spirits) before using to mix plaster. Dirty plaster buckets should be allowed to harden and then squeezed or tapped on the side to break out the chips.
- 6.) **Do not cast any plaster on studio wareboards or bats!** These should always stay completely free of plaster. You may use these to transfer work to the plaster room, however they must be returned to the studio after use.
- 7.) **Any clay that is contaminated with plaster should not enter the clay mixing room or studio.** This becomes "mold clay", strictly used for mold making only. If contaminated clay is fired or gets into the studio clay there could be major consequences.

8.) Once your mold is dry in the drybox, move it to your shelf to free up the space for another mold. Make sure to label your mold on the outside so we know whose it is.

9.) Stools should be returned to the main studio after use

Plaster is a messy process and we need your help to keep it clean. Thank you for your cooperation in advance!

ACADEMIC INTEGRITY *

According to UNT Policy 18.1.16, Student Academic Integrity, academic dishonesty occurs when students engage in behaviors including, but not limited to cheating, fabrication, facilitating academic dishonesty, forgery, plagiarism, and sabotage. A finding of academic dishonesty may result in a range of academic penalties or sanctions ranging from admonition to expulsion from the University.

ADA ACCOMODATION *

UNT makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide a student with an accommodation letter to be delivered to faculty to begin a private discussion regarding one's specific course needs. Students may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the ODA website at disability.unt.edu.

HEALTH & SAFETY PROGRAM *

Students are required to follow the Department of Studio Art Health and Safety guidelines and are required to complete training for each studio course. The goal of the Studio Art Health and Safety Program is to protect the health and welfare of all faculty, staff, and students and to cooperate with the University of North Texas' Office of Risk Management. Please visit the website for details and the departmental handbook: <https://art.unt.edu/healthandsafety>.

STUDIO CARE

Use the studio and the equipment to its full advantage, but do not abuse it. Please be considerate, it is a facility shared by many students each semester. Clean up after yourself and after any other person who forgets. Those that habitually clean up shared spaces when others forget tend to stay in my good graces. Never leave a mess for anyone else to clean up. Always be aware of your surroundings. Much of the equipment and materials can be dangerous, so please be careful. Learn the proper procedures and safe use of all machines before attempting use. Your participation in caring for the studio will affect your grade. If you are unsure of something get help from a teacher, lab tech or area assistant.

EMERGENCY NOTIFICATION & PROCEDURES *

UNT Emergency Guide: <http://guidebook.com/app/emergency/guide/unteitmerge...>

UNT uses a system called Eagle Alert to quickly notify students with critical information in the event of an emergency (i.e., severe weather, campus closing, and health and public safety emergencies like chemical spills, fires, or violence). In the event of a university closure, please refer to the course management system for contingency plans for covering course materials.

ACCEPTABLE STUDENT BEHAVIOR

Student behavior that interferes with an instructor's ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Dean of Students to consider whether the student's conduct violated the Code of Student Conduct. The University's expectations for student conduct apply to all instructional forums, including University and electronic classroom, labs, discussion groups, field trips, etc. The Code of Student Conduct can be found at deanofstudents.unt.edu/conduct.

STUDENT EVALUATION ADMINISTRATION DATES

Student feedback is important and an essential part of participation in this course. The student evaluation of instruction is a requirement for all organized classes at UNT. The survey will be made available during weeks 13 and 14 [insert administration dates] of the long semesters to provide students with an opportunity to evaluate how this course is taught. Students will receive an email from "UNT SPOT Course Evaluations via IASystem Notification" (no-reply@iasystem.org) with the survey link. Students should look for the email in their UNT email inbox. Simply click on the link and complete the survey. Once students complete the survey they will receive a confirmation email that the survey has been submitted. For additional information, please visit the spot website at www.spot.unt.edu or email spot@unt.edu.

INCOMPLETE GRADES

An Incomplete Grade ("I") is a non-punitive grade given only during the last one-fourth of a term/semester and only if a student (1) is passing the course and (2) has a justifiable and documented reason, beyond the control of the student (such as serious illness or military service), for not completing the work on schedule.

In consultation with the instructor, complete a request for an Incomplete Grade. This form can be found on the department website and must be turned into the department chair prior to the last day of classes (not the exam date). Note: A grade of Incomplete is not automatically assigned to students

SEXUAL DISCRIMINATION, HARRASSMENT & ASSAULT

UNT is committed to providing an environment free of all forms of discrimination and sexual harassment, including sexual assault, domestic violence, dating violence, and stalking. If you (or someone you know) has experienced or experiences any of these acts of aggression, please know that you are not alone. The federal Title IX law makes it clear that violence and harassment based on sex and gender are Civil Rights offenses. UNT has staff members trained to support you in navigating campus life, accessing health and counseling services, providing academic and housing accommodations, helping with legal protective orders, and more.

UNT's Dean of Students' website offers a range of on-campus and off-campus resources to help support survivors, depending on their unique needs: http://deanofstudents.unt.edu/resources_0. UNT's Student

Advocate she can be reached through e-mail at SurvivorAdvocate@unt.edu or by calling the Dean of Students' office at 940-565-2648. You are not alone. We are here to help.

PERMISSION TO USE STUDENT ARTWORK

We would like to use your work to spread the news about the amazing art made at CVAD! Please help us put your talent on display by allowing us to photograph and exhibit your art on CVAD's social media, websites and paper advertising. Thank you!

I hereby grant permission to UNT and CVAD to use, copy, reproduce, publish, distribute or display any and all works created in my classes while at UNT. Additionally, I consent to the use of my name to coincide with images of my artwork.

1. Scope of Permission. This permission extends to the use of the described work and images of such work: (1) for academic purposes in order to demonstrate examples of student work to current and future UNT students; (2) for public display in the galleries or on the campus of the UNT or on the UNT website; (3) for promotional materials created by UNT in all forms of media now known or later developed, including but not limited to exhibition catalogues, direct mail, websites, advertising, social media, and classroom presentations. My permission is on-going, but can be revoked by giving the professor of record for this course written notice of my wish to revoke permission and use of any images of my artwork. UNT will have three months from the date of my notice to stop all use agreed with this permission.

2. Certificate of Ownership. I am the owner of all work submitted and the work is not subject to any restriction that would prevent its use consistent with this permission. All aspects of the work are original to me and have not been copied. I understand that as owner of the work I have the right to control all reproduction, copying and use of the work in accordance with U.S. copyright laws.

3. Privacy Release. I hereby authorize and consent to the release, maintenance and display of my name if necessary and any other personally identifiable information that I have provided in connection with the work and its use described in this Agreement.

4. Signature. By signing below I hereby grant the permissions indicated above. I understand that this grant of permission relates only to the use of the described work. This is not an exclusive right and I may sell, give or otherwise transfer the rights to such work to others on a non-exclusive or exclusive basis. However, in the event that I do sell, give or otherwise transfer ownership or the exclusive right to use my work to another party, I will notify UNT immediately in writing through the professor of record for this course. UNT will have three months from the date of my notice to stop all use in accordance with this permission.

Printed name: _____

Signature: _____

Date: _____

Name of Course: _____

STUDENT ACKNOWLEDGEMENT*

Provide a “tear off” or separate page with a place for the student(s) to sign a declaration of understanding and agreement with the above syllabus provisions and risk factor. Or similarly, create a required quiz in Canvas/Blackboard.

I _____(print your full name) acknowledge that I have read the course syllabus. I understand the course structure, grading and attendance policies. I hereby agree to the syllabus and its provisions.