ASTU 4100:501 CVAD SENIOR CERAMICS STUDIO FALL 2019

Course Number & Section: ASTU 4100:501
Instructor Name: Eliza Au
Course Meeting Location: Oak Street Hall
Email: Eliza.Au@unt.edu
Course Meeting Days: Tues/Thurs
Phone Number: (940) 369-7671 Main Art Office
Course Meeting Times: 2pm-4:50pm
Office Location: The Hut/ Ceramics Studio
Term & Year: Fall 2019
Office Hours: 10am-11am Thurs or by appointment

COURSE DESCRIPTION
Advanced studies in ceramics with an emphasis on in-depth research to create individually generated projects. Students will focus on professional development and portfolio preparation. They 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.

The majority of the technical side of this class is self directed; as senior studio focuses 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. Because concept is the root of production, we need to build and shape this as steady foundation before moving into production.

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 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
To create a body of work for a senior exhibition (where applicable)

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, applying for an exhibition or applying for 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
There will be three main projects in this class. There is the exception of those who are pursuing a senior show.

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 studio time in class.

**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** - Students will create a “living document”, a document which is continually edited and updated.

**Critique of Artwork (Individual and Group)** – If you base your feedback solely on your thoughts and feelings alone you will go in circles. 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.

**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. A reader may be provided to the class.

**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. I personally have a tendency to lose things, so a digital archive allows me to refer back to them easily, months or years later.

**Visiting Artists and Field Trips** – These are great opportunities to talk to people about their practice as well as experiencing art in a different context than a school setting. When these are forthcoming I will notify you.

**Senior Show**- Those students who are graduating in the fall semester please notify me and we will discuss gallery space venues.

**The research document and written responses should all be submitted digitally**
ASSIGNMENTS & ASSESSMENTS

10% Participation and Feedback

Participation and input during critiques and group discussions. How well are you able to discuss and give feedback drawing from class material? Are you able to formulate your own opinions from what you have learned? Are you able to explain and communicate the project clearly and in depth?

15% Readings, Written Responses and Research Presentations

10% Mini-Research Presentations

There will be a series of mini-research presentations you will do in response to the project theme. In these presentations we are interested in talking about the wider cultural context, but remember we need to bring it back to talking about craft and ceramics to make it relevant to our practice.

5% Artist Statement and Written Responses

Learning to analyze and write about art – whether your own or someone else’s. How do you clearly communicate and support your concepts? What resources do you draw from?

75% Projects (3 projects, 25% each)

Each of the studio projects are graded on the percentages below (in regards to the percent for each project). If you have a senior show this would apply as one project only:

- 30% Craftsmanship
  Quality of craftsmanship, time and effort put into the forms created, including demonstration of techniques learned. How well the technical side of your project is executed. Was your method of building and firing successful?

- 20% Consistency of Progress of Work
  Consistent studio practice and production over the course of the semester and also during weekly check-ins. In-class and out of class work ethic is also part of this percentage. This can refer to development of ideas and research, however the quantity and quality of object making is critical.

- 30% Concept/Originality/Creativity
  Experimentation, problem solving and ability to draw conclusions from challenges presented. How flexible and adaptable are you to the challenges presented? How did you design and revise your project in the making process? How well does your concept fit the object you have made?

- 20% Project Research and Presentation of Final Work
  Research PDFs and planning of projects including sketches, images, models, test tiles, etc. How in depth is your research document in terms of investigating the social and material history of your work? How did you display your final work and how does the viewer interact with and interpret it? Were you successful in communicating your intended message?

**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)

**Please see weekly course schedule attached at the end of this document**
SUGGESTED READINGS AND TEXTBOOKS

NCECA Journal – Every year NCECA publishes a journal which has writings on current issues within the ceramics discourse. It is a very good resource to keep up-to-date on where the field is going.

Art of the Future – An online book by Paul Mathieu, which broadly covers many topics with contemporary ceramics

Important Craft Critics/ Craft Writers:
Garth Clark
Bruce Metcalf
Ezra Shales
Glen Adamson
Amy Gogarty
Sandra Alfoldy
Paul Greenhalgh
Paula Gustafson

Significant Commerical or Public Galleries
MAD – Museum of Arts and Design
Victoria and Albert Museum
Gardiner Museum
Holster Burrows
LA Louver (ceramic and fine art)
Mindy Solomon Gallery
Ferrin Contemporary
Lacoste Keane Gallery
Joan B. Mirviss Gallery (contemporary Japanese Art)
Jason Jacques Gallery
Gerald Peters Projects
Duane Reed Gallery
Sherry Leedy Gallery
Leedy-Volkous Gallery

International Biennales
British Ceramic Biennale
Korean International Ceramic Biennale
Mino Ceramic Biennale
Vallauris Ceramic Biennale

Ceramic Artist Databases:
Access Ceramics: www.accessceramics.org
Art Axis: https://artaxis.org/

(From Brooks)

Recommended texts:
• *The Ceramic Process* by Anton Reijnders
• The Craft and Art of Clay by Susan Peterson
• Clay and Glazes for the Potter by Daniel Rhodes and Robin Hopper
• The Essential Guide to Mold Making & Slip Casting by Andrew Martin

Recommended websites, blogs, and books, periodicals:

Craft:
• The Journal of Modern Craft
• American Craft Magazine
• Ceramics: Art & Perception / Ceramics Technical Magazine
• Thinking through Craft by Glenn Adamson
• The Craftsman by Richard Sennett

Design:
• Designboom: Industrial Design Education, Articles, Interviews, Competitions
• Core 77: Industrial Design Magazine Resource
• Mocoloco: Modern & Contemporary Design & Architecture

Art:
• Beautiful Decay Magazine: www.beautifuldecay.com
• Art in America Magazine
• Sculpture Magazine
• Air Guitar by Dave Hickey
• Studio and Cube by Brian O'Doherty

Blogs / Artist Sites:
• www.notcot.org for your ideas+aesthetics+amusement
• www.retitle.com online art directory of gallery, artists, opportunities
• www.untitledartshow.com
• www.badasports.com
• www.ted.com - ideas worth spreading
• Ayumi Horie - good example of a ceramic artist using the web quite well
• Marek Cecula - influential international ceramic artist, designer, educator

EVALUATION CRITERIA DEFINITIONS
This criteria 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.

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, as well as being reflective of extra time spent in the studio. Gives constructive criticism in class during discussions and critiques and is punctual to all classes and hands assignments in on time. Extra effort is put into trial and error or troubleshooting challenges. Exceeds the minimum studio requirement time.

B (89-80%), Very Good
Participates in discussions and critiques, and is punctual to all classes and hands all assignments in on time. 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.  **Fulfills the requirement studio time.**

C (79-70), Average
Meets all major project deadlines and shows competence in techniques and concepts presented but does not show significant creativity or originality in response to the project. **Is close to fulfilling the studio requirement but the work could benefit from more studio time.**

D (60-69), Inferior
Is not punctual to class and has more than three absences without a medical note. One or more assignments are not completed and/or do not reflect revision or time needed for the project. Does not complete homework on time and is not ready to work in class (lack of materials or preparation). **Does not fulfill the minimum studio requirement.**

F(59-below), Failing
Has four absences or more and has not completed or handed in any finished work. Work shows lack of development (conceptual or technical) due to minimal time spent in class or out-of-class time.

**CLASS PARTICIPATION EXPECTATIONS**
Students are responsible for completing all of 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. If you have forgotten something, it is best to borrow or share with a classmate. 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, including checking your email or surfing the internet, updating your social networking sites, eating or drinking in class, making offensive remarks, sleeping or engaging in any other form of distraction. In extreme cases of the issues mentioned above, proper measures may be taken.

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. I use the blackboard frequently to write down major points and homework during the class, it is suggested you take pictures or notes of this for later review. Photographs during demos are also highly encouraged.

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

**ATTENDANCE POLICY**
- Regular and punctual attendance is mandatory.
- More than three absences will require a note from a doctor or a note from the art office excusing the absence for a reason covered under UNT policy 06.039 (Student Attendance and Authorized Absences) in order to be counted as excused.
- More than three absences will lower your final grade by one letter grade per additional absence (4 or more)
- Most lectures, demonstrations, and assignments will occur at the beginning of class periods and will not be repeated for those who come in late. Three tardies will constitute an absence.
• Because classes are scheduled close together, a tardy is considered to be arrival 10 minutes after the beginning of class
• Examinations, quizzes, and in-class assignments missed may only be made up with an official doctor’s excuse or note from the art office 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 / MAKE-UP POLICY

The project mark will be deducted by 50% if handed in a day late; on the second day late will receive a 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.

It is critical you plan and predict ahead when you can fire! It is your responsibility to finish firing your work by the critique date. If your work is delayed by the kiln schedule, it still counts as late.

REQUIREMENTS FOR GRADUATION SENIORS

As part of the requirements for graduating with a BFA in Ceramics from the University of North Texas, students are required to mount an exhibition of at least 8 pieces of their work and to deliver 10 images of their work in ceramic from their time in the program.

EXHIBITION

Students who are expecting to graduate should make it known to their ceramic professor (and the ceramic area coordinator) within the first week of class that semester. In the case where a summer graduation is expected, the student shall make their status known to the professor in the first week of the preceding spring semester. Senior exhibitions must take place during the regular school year and may not occur during the summer semester. Show dates and location must be made known to the student’s ceramic professor at least one month in advance. Students may choose to exhibit with other individuals, which is permissible provided that the requirements set fourth here are met.

LOCATION

It is the student’s responsibility to secure a location well in advance. The location must be open to the public. The location chosen may be no further than one hour’s drive from Denton, Texas. In the Spring semester, the ceramic area coordinator may schedule out one of the CVAD galleries for a senior group show. Graduating seniors can opt out of this show but are then again responsible for securing another location.

DURATION
The exhibition must last for at least three days and include a reception of at least one hour during which time the artist is on the premises. Students are advised against planning exhibitions during the week of final examinations.

**ANNOUNCEMENTS**
Students are required to produce announcement cards bearing pertinent information about the time and dates of the exhibition and reception in advance of their taking place.

**EVALUATION**
Student exhibitions will be evaluated based on the quality and creativity of the work, quantity of ceramic work displayed, and the professionalism of presentation.

**IMAGES**
The documentation of ten pieces of a student’s work in ceramic is to remain with the department as a permanent record. This will further ensure that students are prepared to represent themselves professionally after graduation. This documentation must be in digital form. Each image must be properly labeled:

Last name_First Name_Title. All images must be in jpeg format at 300 dpi with a minimum size of 6 x 9” or smallest side at least 2000 pixels. An image list Word document must also accompany the images and should include the following for each piece:

Title, date, materials, size (H x W x D”)

Documentation must also include an **artist’s statement** in Word format. The above must be turned in to the student’s ceramic professor by the last day of their senior show. We accept cd’s, non-returnable jump drives and digital download submissions (such as Dropbox).

**Failure to comply with the above requirements may result in a delay of graduation.**

**CERAMICS DEPARTMENT MATERIALS 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 within the first two weeks of class.

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 return this sheet and your receipt to the ceramics technician, Valerie Hancock, and she will mark you off the list.
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

**COURSE MATERIALS**

Please bring all required tools to class daily.

You should collect all the tools necessary for you to make your work. At the very minimum you need:

- Basic tool assortment for throwing / handbuilding / trimming / glazing
- Respirator – NOT a paper dusk mask – N95 or P95 rating or higher
  - Particulate respirator will be required for mixing glazes and clays and fumigation
    - respirators will be required if students are firing Soda kilns or applying lusters. Students should have a fit test performed to make sure they are wearing the proper sized respirator.
- Work clothes or apron, towel
- Plastic for covering works in progress – NOT walmart checkout bags – buy kitchen/yard trash bags – clear bags suggested
- Bats & bat pins (optional, but suggested if you want to make plates, casseroles etc.)
- Locker in Oak Street Hall
- Buckets with lids for your own glazes and/or slips- no studio bucket use
- Spray bottle
- Bin or a method for storing your own clay – NOT GIANT, we don’t have the space!
- Folder for notes and handouts
- Sketchbook – I suggest you start using one if you don’t already.

*Put your name on ALL your tools with a Sharpie!!*

This class will work with mainly high fire clay and glazes. Clay materials are supplied by the ceramics studio, however students are responsible for their own class clay. The class will be divided into 4 groups who are responsible for making clay on a rotating basis. If clay appears to be running low or will soon be running low, it is your job to contact your fellow class mates to make more clay. Be sure to keep an eye out for when it is your groups’ turn to make clay and plan ahead. “There was no clay” will not serve as an excuse for assignments not being turned in on time. Clay may only be mixed during business hours and the material shed can be opened by the faculty and staff. Be sure to keep your classes bin locked at all times as clay can walk off with other students.

**Ceramics studio hours**

The Ceramic Studio is open 24 hours a day, 7 days a week. You may work anytime outside of scheduled class. It is a good idea to work with at least one other person during overnight hours. Many professors will let you work in the studio while they are teaching another class – but you must first ask them if it is okay. Be considerate and respectful of classes happening while you use the studio.
Door code: ____________

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. Please only use the door on the east side of the studio to enter and exit the studio. All other doors in the studio are emergency exits. 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 hand held 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.

Storage of active work
Each student will label one shelf 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.

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 to not. Therefore, never leave a mess for anyone else to clean up. YOUR PARTICIPATION IN CARING FOR THE STUDIO WILL AFFECT YOUR GRADE.

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.
• Follow the CVAD CONTAINER POLICY (see below)

There are 3 types of labels used in CVAD.

All containers must have a label identifying the contents at all times.

UNIVERSAL LABELS (while chemical is in use):

All secondary/satellite containers for hazardous materials (or what might be perceived as hazardous - i.e. watered-down gesso, graphite solutions, satellite containers of solvents, powders, spray paints, fixatives, oils, solvents) must be marked with content, your name and the date opened. All unmarked containers will be disposed of with no notice. Labels can be found in the studios. All containers must be marked with your name, contents and date opened.

UNIVERSAL WASTE LABELS (when material is designated as waste):

All containers solely containing a universal waste must have a universal waste label identifying the contents as “Universal Waste - (type of universal waste)” that are designated as waste for proper disposal. The label must also include the date the first item of universal waste entered the container.

HAZARDOUS WASTE LABELS

All hazardous waste containers must have a label identifying the contents as hazardous.

Labels should include all constituents in the waste mixture as well as an approximate percentage of the total for that item. All constituents should equal 100%.
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!

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 ACCOMMODATION *

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. 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.

Course number and section

Risk Rating

Student phone #, e-mail address (print) Signature Date

Faculty Name Signature Date