Course Number & Section: ASTU 5001:501  Term & Year: Spring 2023 Instructor Name: Eliza Au
Course Meeting Location: ARTF 135  Email: Eliza.Au@unt.edu
Course Meeting Days: Mon/ Wed  Office Location: ARTF 147
Course Meeting Times: 2 pm – 4:50 pm  Office Hours: 10 am -11am Mon/ Wed or by appointment

Course Description:
Readings, discussion and/or studio exploration of various art issues. Praxis graduate seminars are intensive topical or single discipline-based courses which encourage innovation, the development of a new method, idea and results. Seminars vary in structure offering a blend of reading/writing/presentation/discussion and studio practice/group critique.

Course Objectives:
The purpose of this course is to investigate the application of theory to practice in the formal and conceptual development of graduate work. This course will develop and refine focused ideas and concepts which apply to individual artistic practice through the methods of critiques, discussions, readings and research. This class is mainly focuses on group and individual critiques.

Though this course originates from ceramic art practice, it is inclusive of all artistic mediums and artistic practices. In this class, we seek to find a common ground to discuss issues that are present in contemporary art and craft in connection to the greater social, political and global arena. The theme of this seminar speaks to how we experience the world through physical and/or digital means and how it contributes to identity, values, material culture and cultural objects.

Please note that we critique work produced during this semester only. We can refer to past work, but it is not possible to modify or re-show artwork from other semesters. If you are currently preparing for your thesis show, some assignments may be modified to relate to your research.

Learning Outcomes:
This course may include:

Application of theory to practice through:
- Creating a critique structure to analyze studio work and formulate constructive criticism
- Investigation and analysis into cross-disciplinary and/or interdisciplinary methods and issues relating to ceramics and other media
- Placing studio practice and work within the context of contemporary art, craft and culture

Knowledge of emerging or specialized techniques:
- Exposure to contemporary techniques, materials and practices
- Exposure to interdisciplinary practices between different media and ceramics
- Exploring digital technologies in ceramics

Self analytical and critical skills:
- Identifying what the work should communicate to the viewer
- Examining issues and ideas in current practice
- Developing goals and planning directions from conclusions

Professional Practice:
- Exposure and awareness of sources to find job, residency and grant opportunities
- Exposure to methods of packing and shipping artwork safely

Assignments and Assessments:

1. Post- Critique Feedback- 10%

We have three major critiques. After every major critique, provide your other 3 classmates with 6-8 comments, observations, or suggestions. This can be in paragraph or bullet point form and posted onto Canvas. Longer responses are also welcomed.
2. Mind Map, Outline and Annotated Bibliography – 5%

To be shown with the presentation of your reading (2.). Please outline your main ideas and influences.

3. Presentation of Chosen Reading – 10%

Choose a reading that is relevant to your thesis or practice. Please email this reading to everyone in the class one week in advance. The presenter should present 5-7 images to summarize and start the discussion. In your presentation, please make sure to include text and images. The presenter should start and facilitate the discussion by posing questions to the class. The other students in the class should be prepared with 3-4 questions to participate in the discussion. You are welcome to refer to the reading list on Canvas or choose your own.

4. Artist Portfolio- 10%

Please submit a portfolio of works that have been shown at critique and/or your thesis exhibition at the end of semester. Refer to the example provided on Canvas. All images should have proper captions which include title, date of production, media and size.

5. In Progress Critique -15%

Group viewing and discussion of work in progress. Finished work does not need to be presented. At this time, suggestions about technique, media, content, etc. will be discussed.

6. Critiques – 50%

Professional display of finished work to the class. Work should be displayed on a pedestal, shelf, or in any manner that you would display in an exhibition.

How well does your work reflect your concept and purpose? Over the course of the class, how have you developed and refined your work based on self-analysis and constructive criticism? 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?

How have you participated and given input during critiques and group discussions? How well are you able to discuss, express your opinion and give feedback to others drawing from class discussions and topics? Are you able to explain and communicate the project clearly and in depth?

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<thead>
<tr>
<th>Post-Critique Feedback</th>
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<tr>
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<td>Presentation of Chosen Reading</td>
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In Progress Critique

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Suggested Texts
There is no textbook for this class. Topical articles will be given out throughout the semester to fuel class discussion. Please see the reading list for further information.

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 Commercial 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/
Cfile: https://cfileonline.org/ (extremely good blog for contemporary ceramics and beyond – run by Garth Clark)

(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
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.badatsports.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

**Ceramics studio hours**
The Ceramic Studio is open 24 hours a day, 7 days a week for graduate students. Those who are non-ceramic grads who would like to work in our studio will be given storage space, and if you would like to fire your work, you can fire with a ceramic grad or check in with the instructor about booking kilns. Please note any non-ceramic grads must sign up with a ceramic grad or faculty, with both names on the kiln schedule. Non-ceramic grads need to check in with a ceramic grad or faculty before turning the kiln on. This is really critical to keep our equipment well maintained and avoid accidents. The faculty and ceramic grads are always happy to help when needed.

Please make sure to schedule your time in the studio during and after scheduled studio hours. It is a good idea to work with at least one other person during overnight hours. Please be considerate and respectful of classes happening while you use the studio.

**Studio Safety**
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.

**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 help us run our department safely and smoothly.

Please make sure to use the plaster room facility correctly – especially about cleaning and disposing plaster waste. I also teach the mold making class, which maintains the facility, but I may ask students from other classes who make molds from time to time to do a task.

**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.

Please be aware of and follow studio guidelines set in place due to the COVID-19 pandemic including cleaning protocols. It is highly suggested that masks are worn in the studio at all times.

**Health & Safety Area Specific Information: Ceramics**

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**

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](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 must equal 100%.

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.
American Disabilities Act
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

Financial Aid Satisfactory: Academic Progress
A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 3.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Students cannot exceed maximum timeframes established based on the published length of the graduate program. If a student does not maintain the required standards, the student may lose their financial aid eligibility.

If at any point you consider dropping this or any other course, please be advised that the decision to do so may affect your current and future financial aid eligibility. Please visit http://financialaid.unt.edu/satisfactory-academic-progress-requirements for more information about financial aid Satisfactory Academic Progress. It may be wise for you to schedule a meeting with an academic advisor in your college or visit the Student Financial Aid and Scholarships office to discuss dropping a course before doing so.

Building Emergency Procedure
In case of emergency (alarm will sound), please follow the building evacuation plans posted on each floor of your building and proceed to the nearest parking lot. In case of tornado (campus sirens will sound) or other weather related threat, please go to the nearest hallway or room on your floor without exterior windows and remain there until an all clear signal is sounded. Follow instructions of your teachers, act accordingly and remain calm.

Center for students' rights and responsibilities
Each University of North Texas student is entitled to certain rights associated with higher education institutions. See www.unt.edu/csrr for further information. Cases of academic dishonesty will be referred to University authorities. See UNT Policy 06.003.

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 http://deanofstudents.unt.edu.

Sexual Discrimination, Harassment & 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. Renee LeClaire McNamara is UNT’s Student Advocate and 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.

Ceramic Suppliers in the DFW area:
University of North Texas  
Ceramic Studio Policies  
Brooks Oliver  
Lab Tech: Valerie Hancock

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 if 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 studio after use.

**The slipcasting room and casting slip is for the molds and multiples class ONLY.**
Plaster is a messy process and we need your help to keep it clean. Thank you for your cooperation in advance!
PERMISSION TO USE STUDENT WORK

1 Grant of Permission. I, the undersigned, am a student at the University of North Texas (UNT) and I am enrolled in _________________________ (name of course). By my signature below I hereby grant permission to UNT to use, copy, reproduce, publish, distribute or display any and all works created to comply with the requirements of this course in accordance with the terms set forth below. Additionally I consent to the disclosure of the work created in this class as may be accompanied by my name and other personally identifiable information for purposes as set forth below.

2 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 and classroom presentations. My permission is on-going and will continue until such time as I revoke it by giving UNT three months written notice of revocation to 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.

3 Certificate of Ownership. I am the owner of all work submitted in accordance with the requirements of the named course and the work is not subject to any grant or 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.

4 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 in accordance with the terms of this Agreement.

5 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.

I have read, understand and agree to the terms of this permission form.:  

__________________________  __________________________  ____________  
Student name:                                         Signature:                                    Date:

Acknowledgement

“I have read the syllabus and understand what is expected of me in this course. I have had an opportunity to ask questions. I understand the course structure, grading, participation and attendance policies as well as the risk factor rating. I hereby agree to the syllabus and its provisions.
CHOOSE ONE:

_______ I have read the “Permission to Use Student Work” document and agree to the publication of examples of my class projects.

_______ I have read the “Permission to Use Student Work” document and do not agree to the publication of examples of my class projects.

_______________________________________ ____________________________________
Printed Name Signature
__________________________________            _____________________________________
Course Number and Section Email
______________________________________________
Risk Rating Date
**Praxis: Ceramics CVAD Spring 2023 Eliza Au**

**Please note this schedule is subject to change**

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<td>Reading #2: Five Allegories for Critiques</td>
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<td>The Warehouse?</td>
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<tr>
<td>5</td>
<td>Feb 13 &amp; 15</td>
<td>Instructor Absent</td>
<td>Critique</td>
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<td>6</td>
<td>Feb 20 &amp; 22</td>
<td>Student Reading #1</td>
<td>Instructor Absent- TBA</td>
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<td>7</td>
<td>Feb 27 &amp; Mar 1</td>
<td>Clay Guild Visiting Artists Workshop</td>
<td>Individual Meetings</td>
<td>Clay Guild Visiting Artists Chelsea Dodd and Sam Momeyer Workshop Mon Feb 27- Tues 28th</td>
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<td>8</td>
<td>Mar 6 &amp; 8</td>
<td>Student Reading #2</td>
<td>In–Progress Critique</td>
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<td>9</td>
<td>Mar 13 &amp; 15</td>
<td>Spring Break</td>
<td>Spring Break</td>
<td>NCECA Mar 15-18th</td>
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<td>10</td>
<td>Mar 20 &amp; 22</td>
<td>Student Reading #3</td>
<td>First Year Reviews</td>
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<td>Apr 3 &amp; 5</td>
<td>Student Reading #4</td>
<td>Critique</td>
<td>Dallas Pottery Invitational April 8-10th</td>
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<td>Apr 10 &amp; 12</td>
<td>TBA</td>
<td>Individual Meetings</td>
<td>The Warehouse?</td>
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<tr>
<td>13</td>
<td>Apr 17 &amp; 19</td>
<td>In–Progress Critique</td>
<td>Individual Meetings</td>
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<td>Apr 24 &amp; 26</td>
<td>Individual Meetings</td>
<td>Individual Meetings</td>
<td>Ceramic Suro, Dallas Contemporary, Apr 20th</td>
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<td>15</td>
<td>May 1 &amp; 3</td>
<td>Individual Meetings</td>
<td>Critique</td>
<td>Courtney Segrest Thesis Show – Opening Apr 27th</td>
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<td>16</td>
<td>May 8 &amp; 10</td>
<td>Finals Week</td>
<td>Finals Week</td>
<td>Pint Night May 2nd</td>
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**TBA – Vising Speakers**
- Steve Hilton – Midwestern State University, Ceramics Professor
- Northern Clay Center-  Kyle Rudy-Kohlhepp, Director
- Greenwich House Pottery – Fabio Fernandez, Director; Kaitlin McClure, Gallery Director
- Houston Center for Contemporary Craft – Natalie Svacina, Residency and Education Director