

ASTU 2101 – 502. Beginning Ceramics: Hand building

Art Annex #139

Tamara Rafkin

Monday/Wednesday: 5 pm– 7:50 pm Tamara.Rafkin@unt.edu

Fall 2025

Office: Art Annex #132A (Ceramic MFA Studio Hall)

Office hours: Wed. 3:30-4:30 pm (appointment required)

Course Schedule

The Course Schedule reflects expected class progress in the course subject matter and is considered tentative. The schedule below is subject to change in content and scope at the instructor's discretion.

Week	Monday	Topic	Wednesday	Topic
1	8/18	First Day Introductions, Syllabus Overview including projects and basic tools intro. Shelf and studio explanations. HW: read syllabus, do Canvas Quizzes: Syllabus, documentation, after hours	8/20	<u>Locker Sign up first 15min of class In the Beginning pt.1:</u> Hand-building with Clay, terms & overview of techniques. Pinch form demo <u>Class Work Period- project 1</u>
2	8/25	<u>In the Beginning pt. 2:</u> Coil building demo and examples Explanation of “In The Beginning Assignment” due end of week 7 <u>Class Work Period project 1</u>	8/27	Planning your forms - sketchbooks and design ideas. Explanation written assignment “2 artists”. <u>. Class Work Period project 1</u>
3	9/1	-Labor Day – No Class/Studio Closed	9/3	<u>In the Beginning pt.3:</u> Building with Slabs and/or The Extruder. <u>Class Work Period project 1.</u>
4	9/8	<u>Thoughts about surface treatments:</u> pre-bisque/post bisque. Class Work Period Project 1. Materials Charges Due.	9/10	<u>A look at historical works and modern works that reference them - Introduction to Mid-term project</u> 'Replication/Transformation' two created works, research and documentation.
5	9/15	<u>'Replication/Transformation' discussions of work from history and cultural/emotional perspectives.</u>	9/17	Class Work Period: <u>Replication/Transformation.</u>

		Class Work Period: <u>Replication</u> / Transformation.		
6	9/22	<u>Glazing: studio glazes</u> – the glazing room, how to coat your work Class Work Period Glazing Assignment 1. Work on project 2.	9/24	Class Work Period: Glazing Assignment 1. Work on project 2.
7	9/29	<u>In progress Critique</u> <u>Replication / Transformation</u> – have half of project work finished and sketches / designs / inspiration and possible wip to show of the “transformation”. Be able to tell everyone- why? How it relates? Emotional or cultural significance.	10/1	<u>Project planning, documenting ceramics, ceramics portfolios.</u> Class Work Period: <u>Replication</u> / Transformation / Documenting work.
8	10/6	Class Work Period: <u>Replication/ Transformation</u>	10/8	Class Work Period: Replication/ Class Work Period: Replication/ <u>Transformation</u>
9	10/13	Intro to Project – “Guests at the table”, a table setting and 1 table decoration (min. 5 objects). How can an object be a portrait without being the human form? Objects and their relationship to food and setting the table. Class Work Period	10/15	Mid-term studio clean up day Class Work Period if possible.
10	10/20	Bring in your sketchbook drawings and written plans for your “Guests” project we will discuss one on one in class work and timeline (this will occur over 2 classes) Class Work Period on “Guests Project 3”	10/22	Bring in your sketchbook drawings and written plans for your “Guests” project we will discuss one on one in class work and timeline (this will occur over 2 classes) Class Work Period on “Guests Project 3”
11	10/27	Class Work Period on “Guests”	10/29	Class Work Period on “Guests”
12	11/3	Class Work Period on “Guests”	11/5	Class Work Period on “Guests”

13	11/10	Class Work Period on "Guests"	11/12	Class Work Period "Guests" Final Project Work for Bisque due by 5pm Thursday 11/13 on cart. 11/14: Ceramics Studio LAST DAY FOR WET CLAY
14	11/17	"Guests at the Table" planning your final critique and portfolio. Class Work Period "Guests"	11/19	Last Class before Thanksgiving Break. Open class work time + 1 on 1 discussion time if needed. Our Class: Everything must be glazed by end of Thanksgiving Break
15	11/24	No class/Thanksgiving Studio Access 11/24 - 26 @5pm Our Class: Everything must be glazed by end of Thanksgiving Break	11/26	No class/Thanksgiving Note: <u>After Hours access suspended</u> Nov.26 5pm - Nov. 30 12pm
16	12/1	Studio clean up / pick up work	12/3	-Project 3 semester final crit Final Critique "Guests at the Table" Group 1. 12/4 Ceramics Studio Last Glaze Firing
17	12/8	NOTE: Finals time - Project 3 semester final crit Final Critique "Guests at the Table" Group 2:	12/10	<u>Final DUE:</u> Portfolio due Wednesday 12/10 by 5pm MUST INCLUDE ALL 3 PROJECTS. <i>Have a Great Winter Break!</i>

Everything must be out of the studio & lockers by NOON on Friday, December 12th (if it isn't it will be discarded).

Course Description:

An Introduction to hand-building techniques to fabricate functional ceramic forms and ceramic sculpture.

Through various techniques, processes, and projects, this course will allow you to explore creating with clay without a ceramic wheel. We will explore building functional and sculptural forms, surface choices and applications, and creative conceptualizing through responding to works and ideas embedded in ceramic and craft narratives. This exploration will involve hands-on clay forming, utilizing materials, and will be accompanied by out-of-class research, sketchbooking, and active work documentation that support the class projects. It will cover basic ceramic forming techniques, including pinching, coiling, slab building, and extrusion. It will also challenge you to think about

the overall design, meaning, and function of the works you create.

Course Outcomes and Objectives

- Familiarity and skill in basic hand-building techniques (pinch, coil, slab, and extrusion) that can be used to create functional and sculptural ceramic works.
- Equip you with a basic understanding of clay and glaze knowledge to give a basis for your hand-building work that will expand your ceramic practice.
- A look at the surface as a design element.
- To learn how to design, plan, and execute your ceramic projects from concept to final presentation.
- Technical aspects of building a ceramic work.
- Exploration of the ideas of what can be functional, decorative, and sculptural ceramic works.

Course Overview

In-person discussion and learning are the basis of this course – the information gained through this process cannot be substituted. It is appreciated that you are present and ready to start at the beginning of class and that you help foster the class community by participating in the presentations, discussions, and critiques that are part of the course. Studio clean-up is an integral part of any shared studio community, and you are required to be respectful of your UNT ceramics community by cleaning up whenever (and wherever) you are working in the studio – cleaning up is part of the ceramics practice and helping each other fosters our community.

The assignments vary with work sharing (informal), in-process critique, and the formal final project critique. Each student is expected to participate in these moments of discussing work that is vital to the making progress. Be prepared to be involved with ideas, thoughts, and questions to talk about with the class and to take notes – this exchange of ideas will allow you to become stronger in your practice. Late work for in-progress and final critiques will not receive full credit for participation in those projects.

Creating in clay is a time investment for yourself and your work. Clay is a natural material and, as such, interacts with its environment in its way – that means class time for working is required, and so will be time outside of class to create your work and meet your deadlines. You can expect to be in the ceramic studio for a minimum of the same number of hours after classes that you are in class.

Each class will begin with a discussion of assignments and related ceramic activities that may/may not occur in the studio. The class will end with the required cleanup. If you are not present for both, you will be marked absent, as these are important parts of the class session.

Content in the arts can sometimes include works, situations, actions, and language that can be personally challenging or offensive to some students on the grounds, for example, of sexual explicitness, violence, or blasphemy. As the College of Visual Arts and Design is devoted to the principle of freedom of expression, artistic and otherwise,

and it is not the college's practice to censor these works or ideas on any of these grounds. Students who might feel unduly distressed or made uncomfortable by such expressions should withdraw at the start of the term and seek another course.

Course Requirements

You are required to participate in assignments and studio protocols, in both individual and group discussions, work critiques, and in the care and maintenance of the clay studio and its equipment. There will be 2 major projects and 3 smaller projects, sketchbook assignments, and canvas assignments.

Assignments/ Assessments / Evaluation

Work will be evaluated according to the student's level of engagement with the material, effort with new techniques and ideas, workmanship, exploration of research elements, and design as well as interpretations of assignments.

Grading

All grading of assignments both in class and on canvas will be by the weight of the assignments on your overall final class grade is as follows:

Projects In the Beginning – techniques and surface. 30% overall grade

- 3 pinch constructed forms – 25%
- 3 coil constructed forms - 25%
- 3 slab / extruded constructed forms – 25%
- Research and discussion of 2 artists' work – 15%
- Documentation of final works 10%

Project : Replication/Transformation. 30% overall grade

- Canvas discussion about Replication/Transformation choices. 10%
- In progress critique: Replication/Transformation and sketchbook research and development share. 15%
- Written Replication/Transformation research paper (500-700 words) 25%
- 2 actualized works – one replication / one transformation. 35%
- Simple portfolio PDF of finished works. 15%

Final Project: Guests at the Table. 40% overall grade

- Project plan for 6 works, including research, written discussion, sketches, and surface ideas. 10%
- Plan for the installation /display of the final project formal critique. 10%
- 6 actualized works. 40%
- Formal Critique of 6 works and installation 15%
- Portfolio with written elements of final project work and documentation. 25%

Sketchbooks: Development of ideas, sketches, writing, thoughts, and inspirations – will have various checks and shares throughout the course. Possible extra credit may be

obtained through meeting all sketchbook deadlines, credit amount TBD.

Material Charge: Failure to turn in your material charge will decrease your overall grade by a letter grade.

Late Work

Late work may be subject to a penalty of 10% deducted from the assignment's value per day the work is late, unless the student provides proof of an acceptable mitigating circumstance: serious illness, death of a family member, or other circumstance if approved by the instructor.

Grade explanation

- . **A Overall excellence, exceeds expectation.** Outstanding: work demonstrating significant growth; process; participation in class; critical thinking; meeting deadlines; attitude; depth of inquiry; willing to take risks and explore challenging solutions. *An A student is punctual, physically and verbally alert, and consistently observant. He/she can synthesize these collective observations and efforts in work that is progressive and engaging. This student's work shows that their consistent working process and studio rigor have expanded both their thought processes and their technical abilities. This student is consistently respectful and responsible in the conceptual, mental, and physical help/input they give to their peers.*
- . **B Impressive** Very good: work demonstrates growth and progress; healthy process; good participation in class and critical thinking; meeting deadlines; attitude; depth of inquiry; very good risk-taking abilities. *A B student is punctual, physically and verbally alert, and often observant. This student applies himself/herself dedicatedly but does not show as much willingness to merge taught technical applications with an experimental depth of inquiry and inquisitiveness as the A student exhibits.*
- . **C Average: work as expected at this level, but without demonstrable growth.** Average: work demonstrates little aptitude but no measurable growth or progress; very little risk-taking, experimentation, challenge, and lack of openness.
- . **D Below average: work below that expected at this level and without demonstrable growth.** Below average: work demonstrates little aptitude, growth, or progress, poor inquiry, critical thinking, participation, and attendance.
- F: Failure for the course: does not meet minimum expectations.** Poor: does not meet minimum expectations for one or more of the following factors: work, growth, progress, inquiry, critical thinking, participation, attendance.

Reading/materials

There is no textbook for this class. Topical articles may be given out throughout the semester via Canvas to be part of class discussion.

Interesting texts:

- *The Complete Potter's Companion* by Tony Birks
- *The Essential Guide to Mold Making & Slip Casting* by Andrew Martin
- *Handbuilt Pottery Techniques Revealed: The Secrets of Handbuilding Shown in Unique Cutaway Photography* by Jacqui Atkin

Recommended websites, blogs, and books, periodicals:

Design: • Designboom: Industrial Design Education, Articles, Interviews, Competitions <https://www.designboom.com/>

- Denzeen <https://www.dezeen.com/>

Art:

- Beautiful Decay Magazine: www.beautifuldecay.com
- Art in America Magazine
- Sculpture Magazine
- Google Arts and Culture <https://artsandculture.google.com/>
- New York Federation for the Arts (National and NY) <https://www.nyfa.org/>
- Glass Tire (Texas) <https://glasstire.com>
- Ceramic review <https://www.ceramicreview.com/>
- Ceramic Arts Daily <https://ceramicartsnetwork.org/daily>
- The Rosenfield Collection www.rosenfieldcollection.com
- International Academy of Ceramics <https://www.aic-iac.org/en/>
- Ceramics Now <https://www.ceramicsnow.org/>

Craft:

- The Journal of Modern Craft
- American Craft Council <https://www.craftcouncil.org/>
- Ceramics: Art & Perception / Ceramics Technical Magazine

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 supply students with these raw materials, they would be required

purchase their own manufactured clay for \$40-\$50 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**. After paying, please return your receipt to your instructor or the ceramics technician, Valerie Hancock, so that we can mark you off as paid in our records. This ensures that we keep an accurate record of all payments. Please see Brooks Oliver or Eliza Au with questions or concerns.

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 ceramics kit (including: Wood tool, metal rib, serrated rib, wooden rib, wire tool, big and small trimming tool, needle tool, sponge)



- Plastic for covering works in progress – not store checkout bags – buy kitchen/yard trash bags or drop cloth plastic.
- Small Tupperware container for personal slip
- Spray bottle (optional, as the studio provides communal ones)
- Sketchbook – this is for clay notes as well as ideas for pieces.
- Towel
- Locker lock combination only (if you want to get a locker)
- Computer with internet access

- Digital camera (cell phone cameras work just fine)

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

ATTENDANCE POLICY

- Regular and punctual attendance is mandatory.
- Three absences will be tolerated.
- 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. If you are late to class, you will need to notify me at the end of the class period to replace an absence with a tardy. Three tardies will constitute an absence.
- A tardy is considered to be arrival 5 minutes after the beginning of class.
- Assignments that are turned in late will receive one letter grade lower per day for each day they are late.
- 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.
- More than 6 absences (excused or unexcused) may result in the failure of this class.

Documentation

A digital catalog of your projects is expected at semester's end. This will require you to photograph all of your assignments completed in class and submit on canvas.

Ceramics studio protocol and hours

Art Annex Hours of Operation

Regular Hours • Jan. 17–May 12, 2023

- Monday–Thursday: 7:30 a.m.–8 p.m.
- Friday: 7:30 a.m.–5 p.m.
- Saturday and Sunday: Closed

Art Building Access for Undergraduates Granted After-Hours Access

- Monday–Thursday: Midnight–11:59 p.m.
- Friday: Midnight–5 p.m.
- Saturday: 9 a.m.–11:59 p.m.
- Sunday: Midnight–11:59 p.m.

To succeed in this class, you will almost certainly need to work after building hours. **You must apply to have after hours building access through the link below:**

<https://news.cvad.unt.edu/studentaccess>

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.**

For the first 2 weeks of class:

Today, all ceramic students will be temporarily granted 24-hour access to the Ceramics side of the Annex. (It might take Access Control a day or so to input all of the names so please be patient.) This will NOT grant students 24-hour access to the CVAD Building.

Ceramics students will have until **WEDNESDAY, AUGUST 27**, to successfully complete the online safety training and the quiz. If they do so, they will retain Ceramics access and will gain CVAD Art Building Access. If students do NOT successfully complete the training and quiz online, on **SEPTEMBER 1ST**, access will be *rescinded* to the Ceramics portion of the Annex. (Note: you must score 100% on the online exam)

While the building shuts down during the above hours, you will not be kicked out of the building if you are already in the studio; however, do know you will not be able to return if you use the bathrooms outside of the studio space.

DO NOT PROP DOORS OR LET PEOPLE YOU DO NOT PERSONALLY KNOW (ENROLLED IN A CERAMICS CLASS) INTO THE BUILDING. We have cameras at the doors, and if this happens, you will lose all after-hours access, most likely resulting in the failure of this course.

We will discuss safety protocol in depth throughout this class, but please know your safety is of the utmost importance.

Door code for the kiln yard will be given in class.

CERAMICS DEPARTMENT MATERIAL CHARGE

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To pay this materials charge, please take the provided sheet from your instructor to the **Cashiers Services in the Eagle Student Services Building**. After paying, please return your receipt to your instructor or the ceramics technician, Valerie Hancock, so that we can mark you off as paid in our records. This ensures that we keep an accurate record of all payments. Please see Brooks Oliver or Eliza Au with questions or concerns.

Storage of active work

Each student will label one shelf with their name on the first day of class. These shelves are only for storing 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 student's 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 who habitually clean up shared spaces when others forget tend to stay in my good graces. Those who habitually leave a mess for someone else tend not to. Therefore, never leave a mess for anyone else to clean up. **YOUR PARTICIPATION IN CARING FOR THE STUDIO WILL AFFECT YOUR GRADE.**

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>.

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, glazedware 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 than 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 the 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%.

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 Statement *

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.

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. For the ceramics facilities, we will evacuate to the far WEST end of the parking lot directly

outside of the Art Annex. Before you leave, you MUST check in with your instructor, who will be taking roll of the class. In case of a 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. In the Art Annex, the designated tornado shelters will be the restrooms. Follow the instructions of your teachers, act accordingly, and remain calm.

Emergency Notification & Procedures *

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 Blackboard for contingency plans for covering course materials.

Retention of Student Records

Student records pertaining to this course are maintained in a secure location by the instructor of record. All records such as exams, answer sheets (with keys), and written papers submitted during the duration of the course are kept for at least one calendar year after course completion. Course work completed via the Blackboard online system, including grading information and comments, is also stored in a safe electronic environment for one year. Students have the right to view their individual record; however, information about student's records will not be divulged to other individuals without proper written consent. Students are encouraged to review the Public Information Policy and the Family Educational Rights and Privacy Act (FERPA) laws and the University's policy. See UNT Policy 10.10, Records Management and Retention for additional information.

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>.

Access to Information – Eagle Connect

Students' access point for business and academic services at UNT is located at: my.unt.edu. All official communication from the University will be delivered to a student's Eagle Connect account. For more information, please visit the website that explains Eagle Connect and how to forward e-mail: eagleconnect.unt.edu/

Survivor Advocacy

UNT is committed to providing a safe learning environment free of all forms of sexual misconduct, including sexual harassment, sexual assault, domestic violence, dating

violence, and stalking. Federal laws (Title IX and the Violence Against Women Act) and UNT policies prohibit discrimination on the basis of sex, and therefore prohibit sexual misconduct. If you or someone you know is experiencing sexual harassment, relationship violence, stalking, and/or sexual assault, there are campus resources available to provide support and assistance. UNT's Survivor Advocates can assist a student who has been impacted by violence by filing protective orders, completing crime victim's compensation applications, contacting professors for absences related to an assault, working with housing to facilitate a room change where appropriate, and connecting students to other resources available both on and off campus. The Survivor Advocates can be reached at SurvivorAdvocate@unt.edu or by calling the Dean of Students Office at 940-565-2648. Additionally, alleged sexual misconduct can be non-confidentially reported to the Title IX Coordinator at oeo@unt.edu or at (940) 565 2759.

Ceramic Suppliers in the DFW area:

<i>Trinity Ceramic Supply</i>	<i>American Ceramic Supply</i>	<i>Texas Pottery</i>
9016 Diplomacy Row Dallas, TX. 75247 76117	2442 Ludelle St. Fort Worth, TX. 76105	4401 Garland Dr Haltom City, TX.
(214) 631-0540 trinityceramic.com Mon-Fri 9-5 & 1 st Sat of the month 9-12	(817) 535-2651 americanceramics.com Mon-Fri 9-5 & Sat 9-noon	(817) 503-2022 texaspottery.com Mon-Thurs 9-5 Fri 9-4

****The instructor retains the right to change the syllabus with or without notice at any time during the semester.*

University of North Texas
Ceramic Studio Policies
Brooks Oliver, Eliza Au
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 need to be returned to their homes. 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 the 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.

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: _____

Syllabus 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