OBJECTIVES
We will quickly cover basic building techniques, firing methods and surface treatments used in working with ceramic materials. It is important that you experiment and explore to devise a personal methodology in finding and creating your own work. Clay is very plastic but like any material has its limitations. Willingness to experiment and being open to the process is important. Scale matters – no work should be less than 18” min. in any direction. Complexity, craft, concept, and ability to meet deadlines are key. The class is responsible for loading/unloading kilns and making clay.
This course is designed to meet the needs of different skill levels. Class time is work time, so attendance is paramount. However, some work time outside of class will be necessary to complete the three required projects and journal. Outside assignments may include viewing local exhibits as a means of research, idea gathering, and becoming familiar with the local arts community.

STUDIO PRACTICE
You will be working closely with each other and constantly sharing equipment. Be respectful of your peers. You will be asked to learn how to use the studio equipment. And each student will be asked to mix clay several times during the semester (in teams of 2) The radio is for your enjoyment and a simple majority of those present may determine when and what station to play. You may listen to your personal devises when no info is being issued, however Cell phones are NOT to be used in the class. You may take a short break when appropriate. NO FOOD or drink is NOT to be consumed in the class room. Each student will be required to mix clay on a regular rotating basis.

SAFETY
Always wear closed toed shoes – no heels or dress shoes. Always wear long pants. Always wear old clothes, or bring in an apron because you will get dirty. Keep long hair tied back in the studio. Facemasks are provided when mixing clay or using dry materials for nuisance particles. Clean up is very important in order to keep air born particles to a minimum. After each class, we will store away tools, etc., wipe down tables, and make sure the floor is free of excess debris. In addition, you will keep your shelf organized. These items are also a matter of courtesy to other students who use this studio as well as 10 % of your grade.

SUPPLIES
Journal
It can be any 8.5” x11” spiral bound sketch book/journal with unlined pages. Use it to record your thoughts and ideas that will come from the research you will do for each project. Write/sketch your
responses. Use it as a tool for documenting the evidence from your research and thought processes. Take it with you to museum visits, lectures, and research trips to the library and bring it with you to every class. Brainstorming, reflections, reactions, inspirations, quotes, or passages from readings and collage fragments are some examples of journal entries. Record entries at regular intervals and will indicate to me how involved you become with the process.

It is necessary to keep your journal current for developing your ideas in a timely manner. You are required to have a drawing or diagram of the piece you wish to make for each assignment. **The instructor or TA must check off in your sketch book BEFORE you begin the project.** I will collect the Journals at midterm and semesters end.

**Other:** You will get clay on you, so please bring an apron to wear. You need a steak knife with serrated edge, a fork, **extra large trash bags**, and newspaper, a 1” or 2” wide flat brush, a small 1-2 gallon utility bucket and basic ceramic tool kit available from the bookstore at Mallinckrodt or Local suppliers such as Dick Blick on the Delmar Loop or Artmart (781-9999) on Hanley Rd will have everything you need, even a ride.

**Attendance Policy**

Attendance is mandatory, and will be documented for all course meetings. You are expected to arrive ready to participate and be fully engaged in the day’s coursework during the entire scheduled class period. Participation in major critiques and reviews by all students is essential to the development of all of students. Failure to do so will have an impact on your final grade.

**GRADING ;**

**Ron**

I grade on several criteria, Tenacity is very important (digging into an idea). **The focus in this course is on complexity of the form and the relationship of the surface to that form.** If you want to make the best work you are capable of you will no doubt have to make a project more that one time. The ability of your piece to convey your intent to others, have a sense of good design & a high level of craftsmanship. **Attention to how you interpret and apply criticism.** Attendance: Meeting the deadline for crits. As well as the criteria of the assignment. Discernible growth in your concepts and control of the medium over the semester. **Class participation in crits and clean up etc.**

Each project is given a letter grade; these 4 grades along with meeting deadlines, overall improvement in skill and complexity, studio practice, safety, Journals and absences will become the grading rubric. **Note: The criteria for successful work goes up as the semester progresses.**

**PROJECT LIST:** your drawings must be approved before you begin

1. **Multiples:**

*Design and produce a sculptural object or group of related objects.* **Functional option:** A set of dinnerware comprised of one cup/saucer, one dinner plate and one goblet, a pouring devise and sm. Bowl with footring. Research and make working drawings of these pots. **These can be either hand built or thrown on the wheel**

2. **Memorial to You.** Create a “portrait”. This does not have to be a “representation” but a symbolic and or conceptual work based on “how you want to be remembered after death”. You will be hand building an object, urn or marker/headstone no smaller than 18” in one direction. You will incorporate 3 found objects into this work. **This will be discussed further in class. Focus is on interior vs exterior as well.**
3. Replication of Real Object: You will self-select a small object from nature (that I will provide) you must recreate this form as exactly as possible but much larger (16” min). The emphasis here is on close observation and careful rendering (think of this as drawing a still life) If you want to take it a little further you may choose 2 objects, combine them and or make them into a container. You may also choose a manmade/Industrial object to replicate.

4. Everyone must build a box (hard slabs tech.) throw a small bowl and a cup with handle & saucer the box is due at second crit. The cup/ saucer and bowl due at any crit.

Lab Fees; All fees go toward the supplies needed to make your work, glaze materials, clay, some tools.

OUTSIDE ASSIGNMENTS;
As a class, we will visit the SLAM. They have a great ceramic collection.
Attend 2 Sam Fox lectures (visiting Artist) Then turn in a one half pg. personal response to the ideas presented in the lecture.

CRITIQUES/PROJECT DEADLINES and end of the semester firing schedule
Multiples - Due – Feb. 11  Look at drawings for next project
Memorial -Due – Mon. March 16 midterm  Look at Drawings for final project
Final Crit - Wed. April 22  Clean up –April 27, roll is taken

Note: Your work is not required to be fired for the critique deadline but it must be completed. This means you can work of the project up to the crit. (crits will begin 30min. after roll call) This means that the emphasis is on strong, well-executed form, not on the quality of the glazed surface.

The firing schedule for the end of the semester is most critical (TBA)
After the final crit all work is left out to dry on the shelves.
load the last bisque.
They will be unloaded and you will have 2 days to come in and glaze your work and put it on the portable racks for final Glaze fire.
You MUST pick up your work BEFORE May 14. Any work not picked up by that date will BE DISCARDED. If you cannot come in to pick up your work please have a friend do so.

Accommodations based upon sexual assault:

The University is committed to offering reasonable academic accommodations to students who are victims of sexual assault. Students are eligible for accommodation regardless of whether they seek criminal or disciplinary action. Depending on the specific nature of the allegation, such measures may include but are not limited to: implementation of a no-contact order, course/classroom assignment changes, and other academic support services and accommodations. If you need to request such accommodations, please direct your request to Kim Webb (kim_webb@wustl.edu), Director of the Office of Sexual Assault and Community Health Services. Ms. Webb is a confidential resource; however, requests for accommodations will be shared with the appropriate University administration and faculty. The University will maintain as confidential any accommodations or protective measures provided to an individual student so long as it does not impair the ability to provide such measures.
Bias Reporting:

The University has a process through which students, faculty, staff and community members who have experienced or witnessed incidents of bias, prejudice or discrimination against a student can report their experiences to the University’s Bias Report and Support System (BRSS) team. See: brss.wustl.edu

Mental Health:

Mental Health Services’ professional staff members work with students to resolve personal and interpersonal difficulties, many of which can affect the academic experience. These include conflicts with or worry about friends or family, concerns about eating or drinking patterns, and feelings of anxiety and depression. See: shs.wustl.edu/MentalHealth