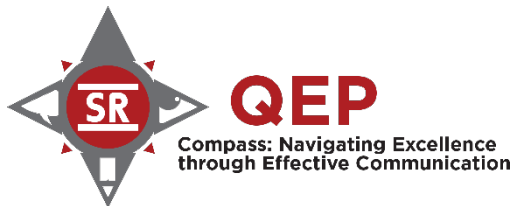


**Art 4302-002: Art Studio Con, Ceramics II  
(Proposal)  
FALL 2022  
Course Syllabus**



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<b>Instructor:</b>	<b>Gregory Tegarden</b>
<b>Office Hours:</b>	<b>M/W 8am – 9am, 1pm-2pm and Fridays 8am -12pm, or by appointment...(I’m in the studio at the Ceramics/Sculpture building every afternoon of the school week... please stop by if there is an emergency</b>
<b>Office Location:</b>	<b>Office: FAB 010, 432-837-8405 or Art Annex, (Studio): 432-837-8280</b>
<b>Telephone:</b>	<b>CELL: 361-425-4013 (If you need anything...please text me. Tell me who you are in the text)</b>
<b>Email Address:</b>	<b>gtegarden@sulross.edu</b>
<b>Class Schedule:</b>	<b>T/TH 2:00-4:50pm</b>
<b>Classroom Location:</b>	<b>CSB 102</b>
<b>Required Texts:</b>	<b>NONE</b>

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**Section I. Introduction**

**Course description:** In this Advanced/Proposal class ceramics students are expected to develop their own personal agenda in the medium. Maintaining a high level of production in their agenda is crucial to furthering ones career. This class will prepare students for self-directed advanced studio work beyond undergraduate classes in a personal studio career, a residency, or their continued education in ceramics. This class will also prepare the student for the upcoming semester’s, SPRING 2023, capstone class (your Exhibition!) by having the student compose a proposal for the show.

## **Section II. Course Design: Communication Infused**

To be successful in college and beyond, many sources (e.g., Morreale & Pearson, 2008) indicate that communication competencies are essential. Sul Ross recognizes that the current generation of undergraduate university students should receive training to navigate a global world as competent communicators in various contexts and channels of communication.

Through our Quality Enhancement Plan (QEP) called *Compass*, Sul Ross aims to equip you to navigate excellence in the 21<sup>st</sup> century by developing your communication skills across multiple courses. This [insert program/discipline/course name] course is designed to enhance your communication skills. Therefore, this course has the following QEP Student Learning Outcome:

## **Section III. QEP Student Learning Outcome**

QEP SLO: The student will create works that exhibit skill in prepared and purposeful communication, focusing on the **visual** side of communication but also using written and oral techniques for this goal.

## **Section IV. Course Objectives**

1. To become more competent in throwing/handbuilding/sculpting techniques and concepts.
2. Greater exposure to the multitude of techniques, materials and processes available to “Clayers” (Ceramists.)
3. To increase surface application skills and develop a palette of glazes and/or slips.
4. To increase competency in loading and firing kilns.
5. To become more aware of historical and contemporary ceramic art.
6. To develop a personal agenda and body of work.
7. Student will gain a broader understanding of the scope of the medium and participate in discussion of philosophical issues surrounding the field.
8. Student will learn communication and teamwork skills in the studio environment.
9. Student will learn how to plan an exhibition from preparing an artist statement, photographing work for advertisements and mapping out a gallery to stage a show.

## **Section V. ALL ART; Student Learning Outcomes**

1. Students will be able to expressively communicate an original idea or concept visually through an original artwork.
2. Students will demonstrate proficiency in writing within the art discipline.
3. Students will demonstrate knowledge of professional practices pertaining to their area of specialization.

## **Section VI. Marketable Skills**

1. Creating ideas with independence of thought.
  - a. Students will learn to produce work in a timely manner.
  - b. Use of original concepts and non-clichéd ideas.
  - c. Demonstrate the ability to create and curate a cohesive professional exhibition of well-crafted and thematic work with a defined technique or personal style.
  - d. Ability to produce professional documentation including advertising (posters & postcards), artist statement, press release, resume, digital records.
  - e. Faculty will integrate the information into lectures, workshops, etc.
  
2. Communicating professionally through written and spoken presentation.
  - a. Students will demonstrate the ability to create a cohesive capstone with a defined technique or personal style.
  - b. Ability to produce a professional portfolio that meets current industry standards.
  - c. Faculty will integrate the information into lectures, workshops, etc.
  
3. Solving problems through critical thinking.
  - a. Students will learn to produce work in a timely manner.
  - b. Use of original concepts and non-clichéd ideas.
  - c. Demonstrate the ability to create and curate a cohesive professional exhibition of well-crafted and thematic work with a defined technique or personal style.
  - d. Ability to produce professional documentation including advertising (posters & postcards), artist statement, press release, resume, digital records.
  
4. Faculty will integrate the information into lectures, workshops, etc.

**Section VII. Course Requirements and Evaluation.**

You will be graded on participation (which includes work related in the upkeep of the studio and in class discussions), a contract (purposed by student and agreed upon by professor,) a research paper on a contemporary subject in the field of ceramics, a midterm critique (including greenware and glazed work) and the final critique (all finished **GLAZED** work).

<b>Participation:</b>	<b>10%</b>
<b>G'ware Critiques:</b>	<b>10%</b>
<b>Midterm Critique:</b>	<b>25%</b>
<b>QEP...PPT:</b>	<b>10%</b>
<b>Proposal</b>	<b>20%</b>
<b>Final Critique:</b>	<b>25%</b>

### **1. Participation:**

- I expect all students to participate in discussions, and if you rarely or never offer thoughtful comments or questions, you will only get half credit for your participation grade. If you aren't comfortable speaking in front of the class, please come talk to me.
- I also expect you to work well with others and to help each other out while maintaining the studio. This will be the other half of your participation grade.

### **2. Critiques:**

- Greenware, Midterm and Final... You know the game.

### **3. PowerPoint Presentation:**

- Presentation on your work, a contemporary ceramic artist, or process...
- Time minimum 15 minutes, maximum 20 minutes.
- Includes images of work.
- Presented to the Ceramics I class. Must make arrangements with professor in regards to date. An outline will also be turned in with an annotated bibliography.

### **4. Artist Statement:**

- Info will be handed out on proper formatting and discussions in class will be handed out.

### **5. Proposal:**

- **You will hand in a proposal for you're up coming show to the professor by the end of the 8<sup>th</sup> week. Information on this and rubric will be handed out to you by the end of the 2<sup>nd</sup> week of the semester. Please set up meeting times for the semester with main advisor.**

## **Section VIII. Course Assignments**

- Student initiated Contract... the student will create a contract of works proposed for the semester that will typed and presented to the professor by the second full week of class. This contract will be comprised of a short personal objective (a couple of sentences explaining your goals with the medium and questions you are considering trying to answer this semester.) The contract will also house a weekly schedule of the pieces you will be working on and a total number of these pieces that will be presented for final critique. Don't forget to include scale of the items.

## **Section IX. Policies**

## **RULES AND EXPECTATIONS:**

- Students will be expected to have a sketch/notebook every day in class with a writing implement. The sketch/notebook will hold all class handouts student's notes and sketches. Students arriving without a notebook may be recorded as absent. We will not wait as students go to get sketch/notebook or pencils. Taking careful notes during demonstrations and using them will greatly improve a student's success. Sketching is also a good practice for a student to implement into their making process.
- Completion of contract: Student initiated... the student will create a contract of works proposed for the semester that will typed and presented to the professor by the second full week of class. This contract will be comprised of a short personal objective (a couple of sentences explaining your goals with the medium and questions you are considering trying to answer this semester.)
- There will be a critique given at the mid-point of the semester. Failure to attend class on critique day is excusable only in cases of dire emergency i.e., severe illness or a death in the family. Students missing the midterm critique or final critique should expect their grade to be lowered a full grade.
- **All work must be marked with a student's initials or stamp.**
- Participation in preparation of clay and glazes for class use; students will be assigned a mixing partner or partners and will mix clay or glazes as necessary at least once during the semester. Do not waste work; avoid putting usable clay in slop barrels.
- Participation in loading and unloading of class kilns
- All project work and outside work to be graded must be available for review at the end of the semester. Due to space limitations fired finished work may not be stored in the ceramics studios. If work will not fit in lockers, students must make other arrangements for safe storage- i.e., take work home, etc. Again, all work must be available for review at semester's end.
- Studio Safety and Hygiene: we will read, sign, and hand in the student agreement, attached. All students are required to clean up their work areas before leaving the studio and do other studio cleaning as necessary. At the beginning of the semester all students must be checked off before leaving class.
- All work, tools and other belongings, must be removed from the studio the last day of finals week by noon. (In the summer session by the end of the day of finals). The studio will be cleaned and remaining personal belongings and clay work may be thrown out.
- **BREAKAGE, LOSS, FIRING ACCIDENTS:** Ceramics is fragile; firing is difficult and full of unknowns, especially in a group situation. It is inevitable that some pieces will be lost, broken, or misfired. While losses are regrettable they will happen. The faculty and Sul Ross State University cannot be held liable for such accidents. Students should handle work carefully and as little as possible. All work must be marked with a student's initials or stamp.
- You may use the Ceramics Lab any time when the studio is open except during class time for the other sections of Ceramics or during floor cleaning. We will try to work on the buddy system... if some is using the studio you are welcome to be in there...the last person out shuts all doors and turns out lights. If the studio is locked you are out of luck. **You may not use any power tools (except glaze mixer drill) while unsupervised by your professor. You may not load, unload or fire a kiln with out professor's approval.**
- This class will involve work in the studio outside of class time.
- The building will be open nights and weekends. Check on the front door or with me for more details.
- **CALENDAR:** Ceramics is a time sensitive medium. Allowing projects to dry slow and even makes work less prone to cracking and

easier to manipulate. Consequently work completed late in the semester will have a greater chance of cracking in the drying process. It is often possible to finish a piece in a small fraction of the time it would take to do it in one week if you spread the work out.

- Occasionally there is too much work to fire in the last week. If the work was glazed before the last day to glaze and it was on the racks to be fired before the last day for them to be placed there it will be graded as if it was glaze fired. Work still needing firing may be brought back into ceramics at the beginning of the next long semester for firing. It may not be left in the studio between semesters. Work left in the studio between semesters will be thrown away.
- Plagiarizing, cheating, or any other dishonest behavior in the classroom will not be tolerated. Rules and regulations regarding plagiarism, dishonesty, and other issues concerning classroom participation can be found in University Rules and Regulations and Student Handbook. A student found to be engaging in these activities will be penalized to the full extent of university policy.
- **Interruptions due to electronic devices will not be tolerated...this includes text messaging! Turn phones OFF! The only exceptions will be emergency personnel and official university business.**
- **Earbuds are not allowed during class time for safety reasons.**

#### **Attendance:**

- Nine absences result in you being dropped from the course with a grade of “F” as per university policy. Upon the 4<sup>th</sup> unexcused absence you will be dropped one letter grade. Upon the 6<sup>th</sup> unexcused absence you will be dropped another letter grade. And upon the 8<sup>th</sup> unexcused absence you will be dropped yet another letter grade. Plain and simple... attendance is crucial to your survival in this course.
- If you must miss a class for a school-related activity, the absence must be discussed (and arrangements made regarding coursework) prior to the absence. If you must miss a class for an emergency or illness, please contact me by email or phone as soon as possible and provide documentation (such as a doctor’s note). Late work will not be accepted, unless you have contacted me about extenuating circumstances before the due date. Extenuating circumstances will be considered on a case-by-case basis.
- **Arriving to class on time is essential. Being late three times will count as an unexcused absence.**
- **Students are expected to attend the entire class time unless they have made prior arrangements with me in advance. Students who leave early or get up and leave class for any other reason without notifying me will be counted as absent for that day.**
- There will be no “make-up” work allowed unless your name appears on the explained absence list. It will be the student’s responsibility to contact the professor and make the necessary arrangements.

#### **Tools: Mark all tools with a permanent marker.**

- This list is intended only as a guide- you may find you need or want other tools.
- Potters tool kit.

- Serrated rib
- 1 gallon bucket (minimum.) The bucket should be big enough to really clean your hands but not so big that it is too tall to get your hands inside of.
- Thin plastic drop cloths (.03 mm) for covering work.
- Rubber gloves available for glazing.
- Work clothes: You might want to keep a change of clothes that you can get very dirty in your locker, also closed top, sensible shoes. You cannot mix clay or use
- Hair control devices: long hair must be tied back when using potter's wheel, mixing clay, using the grinder, or firing kilns.

### **LAB FEES**

There is a \$125.00 lab fee for Advanced Ceramics. This fee will cover clay, glaze materials and firings of work done for class only. All lab fees must be paid into the Art Stores Account at the Cashier's office in BAB and a receipt provided to the professor no later than Friday, September 2, 2022. **Do Not Pay At Lobo Den!**

***SRSU Disability Services.*** SRSU Disability Services. Sul Ross State University (SRSU) is committed to equal access in compliance with Americans with Disabilities Act of 1973. It is SRSU policy to provide reasonable accommodations to students with documented disabilities. It is the student's responsibility to initiate a request each semester for each class. Students seeking accessibility/accommodations services must contact Rebecca Greathouse Wren, LPC-S, SRSU's Accessibility Services Coordinator at 432-837-8203 (please leave a message and we'll get back to you as soon as we can during working hours), or email [rebecca.wren@sulross.edu](mailto:rebecca.wren@sulross.edu). Our office is located on the first floor of Ferguson Hall (Suite 112), and our mailing address is P.O. Box C-122, Sul Ross State University, Alpine, Texas, 79832.

***Technical Support.*** SRSU 24/7 Blackboard Technical Support: Toll Free: 888.837.6055.

Email: [blackboardsupport@sulross.edu](mailto:blackboardsupport@sulross.edu)

### ***SRSU Library Services.***

The Bryan Wildenthal Memorial Library in Alpine offers FREE resources and services to the entire SRSU community. Access and borrow books, articles, and more by visiting the library's website, [library.sulross.edu](http://library.sulross.edu). Off-campus access requires your LoboID and password. Check out materials using your photo ID. Librarians are a tremendous resource for your coursework and can be reached in person, by email ([srsulibrary@sulross.edu](mailto:srsulibrary@sulross.edu)), or phone (432-837-8123).

The Southwest Texas Junior College (SWTJC) Libraries at Uvalde, Del Rio, and Eagle Pass.

Offer additional access to library spaces and resources. Del Rio, Eagle Pass, and Uvalde students may also use online resources available through SWTJC website, <https://library.swtjc.edu>. The SWTJC Libraries serve as pick-up locations for InterLibrary Loan (ILL) and Document Delivery from the Alpine campus.

### **Classroom Climate of Respect**

Importantly, this class will foster free expression, critical investigation, and the open discussion of ideas. This means that all of us must help create and sustain an atmosphere of tolerance, civility, and respect for the viewpoints of others. Similarly, we must all learn how to probe, oppose and disagree without resorting to tactics of intimidation, harassment, or personal attack. No one is entitled to harass, belittle, or discriminate against another on the basis of race, religion, ethnicity, age, gender, national origin, or sexual preference. Still we will not be silenced by the difficulty of fruitfully discussing politically sensitive issues.

### **Diversity Statement**

"I aim to create a learning environment for my students that supports a diversity of thoughts, perspectives and experiences, and honors your identities (including race, gender, class, sexuality, religion, ability, socioeconomic class, age, nationality, etc.). I also understand that the crisis of COVID, economic disparity, and health concerns, or even unexpected life events could impact the conditions necessary for you to succeed. My commitment is to be there for you and help you meet the learning objectives of this course. I do this to demonstrate my commitment to you and to the mission of Sul Ross State University to create an inclusive environment and care for the whole student as part of the Sul Ross Familia. If you feel like your performance in the class is being impacted by your experiences outside of class, please don't hesitate to come and talk with me. I want to be a resource for you."

**Please note that this syllabus is subject to change.**



**Advanced Studio Concentration  
PROPOSAL  
ART 4302-002  
Fall 2022**

**Calendar**

**Schedule: T-TH 9:30am - 12:15pm**

**Location: Art Annex: Ceramics/Sculpture Building room 101 and 102**

**Instructor: Gregory Tegarden**

**Contact: Cell: 361-425-4013**

**Final Exam/Critique: Monday December 5th @ 3:00pm. All students must attend. No exceptions.**

**Week 1 Introduction**

8/23 Syllabus review and safety

8/25 Prep. for work to come... discuss Contracts

**Week 2 Contracts**

8/30 Contracts are due and discussed, Studio work...

9/1 Contract revisions, Studio work...

**Week 3 Studio work...**

**Week 4 Studio work...Individual Greenware Critique 1**

9/13 Studio work...

9/15 Individual Greenware Critique 1

**Week 5 Studio work...**

**Week 6 Studio work...**

**Week 7 Studio work...**

**Week 8 Studio work... Midterm Critique and Proposal due**

10/11 Studio work...

10/13 Midterm Critique and Proposal handed to prof

**Week 9 Studio work...**

**Week 10 Studio work...**

**Week 11 Studio work...**

**Week 12 Studio work...Individual Greenware Critique 2**

11/8 Studio work...

11/10 Individual Greenware Critique 2

11/13 **Last day for wet clay... Midnight????**

**Week 13 Studio work... PPT Presentations to Ceramics I**

11/15 Studio work... choose a day to do presentation.

11/17 **last day to glaze. By 5:00pm**

**Week 14 Studio work...**  
11/22 Studio work...  
11/24 gobble turkey gobble

**Week 15 Studio work...clean up**  
11/29 **CLEAN and Last day to glaze**  
11/1 Dead day

**Week 16 Finals**  
12/5 **Final Critique...3:00pm Monday, December 5th, 2020.**

\*Dates subject to change.

## QEP MAPPED CLASS CARDINAL RUBRIC

### Definition

The process of sending, receiving and interpreting messages through written, oral, or nonverbal communication channels to effectively convey information, and/or by which two or more people reach understanding.

### Framing Language

Communication is transmitted through a variety of modes (oral, written, or visual). This rubric is specifically designed to evaluate communication in an academic environment to determine that the central message is conveyed, reinforced by multiple supporting materials and purposefully organized. Communication in an academic environment may include: a variety of written works such as academic papers, lab reports, poetry, webpages, personal essays; oral presentations of sufficient length such that a central message is conveyed, supported and purposely organized; visual media, including but not limited to posters, PowerPoints, videos, graphic art, and infographics.

### Glossary

*The definitions below serve to clarify terms and concepts used in this rubric only.*

- **Organization:** The grouping and sequencing of ideas and supporting material. Organizational patterns supporting effectiveness typically include an introduction, one or more identifiable sections in the body and a conclusion. An organizational pattern should be purposeful and make the content easy to follow. Potential patterns might include a chronological pattern, a problem-solution pattern, or an analysis-of-parts pattern.
- **Content Development:** The ways in which a topic is explored and represented in relation to its audience and purpose.
- **Purpose:** The main point/thesis/"bottom line"/"take-away" of a message. A clear purpose is easy to identify. For example, is the message meant to persuade or to inform, to report or to summarize, or to amuse?
- **Academic Language:** Language supporting the effectiveness of a central message is appropriate to the topic, genre/discipline, audience, is



- grammatically correct, and clear. Language enhancing the effectiveness may also be vivid, imaginative, and expressive.
- **Supporting Material:** In communication, students draw upon sources to extend, develop, define, or shape their ideas. Digital citizenship, the careful consideration of copyright and fair use of images is important. The student considers reliability of communication to include an understanding of accuracy, applicability, currency, liability, and completeness.
  - **Technique:** Execution or performance of communication skills given the mode of communication. For example, in writing, technique may include mechanics and use of style; in oral communication, it may include nonverbal cues and use of voice; in visual works, it may include the use of the medium.

Cardinal Rubric was adapted from the Association of American Colleges and Universities oral communication VALUE rubric, the National Communication Association's Speaking and Listening Competencies for College Students, Texas A&M University's Visual Communication rubric, Otis College of Arts and Design's Fine Arts rubric, Lane Community College Communicating Effectively Rubric, and Stephen F. Austin State University's assessment rubric for Oral and Visual Communication.

### QEP MAPPED CLASS CARDINAL RUBRIC

*Evaluators are encouraged to assign a zero to any work sample or collection of work that does not meet formative (cell one) level performance.*

	<b>Exemplary</b>	<b>Satisfactory</b>	<b>Developing</b>	<b>Formative</b>
<b>Organization</b>	Organizational pattern is clearly and consistently observable, skillful, and makes the content of the message cohesive.	Organizational pattern is clearly and consistently observable; contains elements of logical development; contains clear transitions; has a recognizable flow of ideas.	Organizational pattern is intermittently observable; lacks organization; it is sometimes disjointed and/or awkward.	Organizational pattern is not observable; has no discernible organizational structure; contains random unconnected elements.
<b>Content Development</b>	Uses appropriate, relevant, and compelling content to illustrate mastery of the topic, conveying understanding or a useful perspective.	Uses appropriate, relevant, and compelling content to explore ideas within the context. It is clear, accurate and appropriate.	Uses appropriate and relevant content to develop and explore ideas but may have inaccuracies or may be unclear at times. Provides limited insight or information.	Uses appropriate and relevant content to develop simple ideas in some parts of the work. May contain misinformation, or may be confusing or misleading.
<b>Purpose</b>	Demonstrates a thorough understanding of context, audience, and purpose that is responsive to the assigned task(s) and focuses all elements of the work. The purpose of the message is clearly conveyed.	Demonstrates adequate consideration of context, audience, and purpose and a clear focus on the assigned task(s) (e.g., the task aligns with audience, purpose, and context). The purpose of the message can be discerned with some effort.	Demonstrates awareness of context, audience, purpose, and to the assigned tasks(s) (e.g., begins to show awareness of audience's perceptions and assumptions). The purpose of the message is vague or unclear.	Demonstrates minimal attention to context, audience, purpose, and to the assigned tasks(s) (e.g., expectation of instructor or self as audience). The purpose of the message is not at all apparent or is missing.
<b>Professional/Academic Language</b>	Communication is grammatically correct. Language choices are imaginative, memorable, compelling, and demonstrate constructive knowledge, connects with audience and flows well. Error free.	Communication is grammatically correct. Language choices are thoughtful and generally effective, demonstrate constructive knowledge, connects with audience and flows well. Limited errors.	Grammar occasionally interferes with communication. Language choices are mundane, commonplace, and partially effective. Language is moderately appropriate to audience. Includes some errors.	Errors in grammar and format. Language choices are questionable and minimally effective. Language is not appropriate to audience. Uses language that sometimes impedes meaning.

<b>Supporting Material</b>	Demonstrates skillful use of a variety of supporting material that are high-quality, credible, relevant sources to develop ideas that are appropriate for the intended message or discipline.	Demonstrates consistent use of credible, relevant sources to support ideas that are appropriate for the intended message or discipline. Though limited, it refers to supporting information or analysis, or establishes credibility or authority on the topic. Generally attributes sources as appropriate.	Demonstrates an attempt to use credible and/or relevant sources to support ideas that are appropriate for the intended message or discipline. Makes reference to weak/partial supporting information or analysis. Sources are inconsistently attributed.	Demonstrates an attempt to use sources to support ideas but it insufficiently makes reference to information or analysis that minimally supports the intended message or topic. Fails to attribute sources as appropriate.
<b>Technique</b>	Demonstrates exemplary appropriateness and quality of technique for the chosen mode. For example, skillful execution of genre and disciplinary conventions on written works; skillful oral delivery; exemplary craftsmanship of visual works.	Demonstrates appropriateness and quality of technique for the chosen mode. For example, appropriate execution of genre and disciplinary conventions on written works; or, effective oral delivery; or, notable craftsmanship of visual works.	Attempts to demonstrate appropriateness and quality of technique for the chosen mode. For example, follows expectations of execution of genre and disciplinary conventions on written works; satisfactory oral delivery; satisfactory craftsmanship of visual works.	Marginal demonstration of appropriateness and quality of technique for the chosen mode. For example, attempts to execute basic genre and disciplinary conventions on written works; poor oral delivery; poor craftsmanship of visual works.