

# Pitt State Pathway

(Undergraduate Course Numbers through 699)

**Please check only one:**

- ☒ Course is **currently** a “General Education” course.
- ☐ Course is listed in the current catalog, but is **NOT** a “General Education” course.
- ☐ New course that is **NOT** listed in the current catalog and has **NOT** been legislated through PSU Faculty Senate and/or KBOR.

A. Submission date: **December 18, 2018**

B. Department: **ART**

C. College: **Arts and Sciences**

If two or more Colleges, please indicate which Colleges will be involved in teaching the course:  
**Click or tap here to enter text.**

D. Name of faculty member on record for the course (may be Coordinating Professor or Chair):

**MALCOLM E. KUCHARKI**

*(As faculty of record, I verify all sections agree to address the Core or Essential Studies Element and corresponding Learning Outcome as indicated below.)*

E. Course prefix: **ART**

F. Course number: **244**

G. Credit hours: **3**

H. Title of course: **CERAMICS I**

Is this a change in the title of the course? **No**

*(If “Yes,” a Revision to Course or New Course form will need to be completed and uploaded to the Preliminary Briefcase and will go through the legislation process.)*

I. Will this course require a new course description? **No**

*(If “Yes,” please insert new course description here. A Revision of Course or New Course form will need to be completed and uploaded to the Preliminary Briefcase and will go through the legislation process.)*

**Click or tap here to enter text.**

J. Does this course include a co-requisite laboratory course: **No**

If “Yes”, please provide the co-requisite course name and number:

**Click or tap here to enter text.**

K. Will this course be available on-line: **No**

If “Yes”, please provide a detailed explanation: **Click or tap here to enter text.**

L. Semester(s) course will be offered (choose all that apply): **Fall and Spring**

M. Prerequisite(s): **NO**

N. Co-requisite(s) —other than lab course named above: **NO**

- O. Select the *Pitt State Pathway Core Element* or *Essential Studies Element* based on the identified Learning Outcome to be covered in the course (choose only **one** set):  
(Refer to definitions, hierarchy, and rubrics in the Pitt State Pathway document.)

Select **Only One Element**

- ☐ Communication
  - **Written Communication** .....
    - Students will communicate effectively.
- ☐ Communication
  - **Verbal Communication** .....
    - Students will communicate effectively.
- ☐ Quantitative/Analytic Methods and Scientific Literacy
  - **Quantitative/Analytic Methods** .....
    - Students will analyze data logically.
- ☐ Global Understanding and Civic Engagement
  - **Human Experience within a Global Context** .....
    - Students will explore global systems conscientiously.
- ☐ Global Understanding and Civic Engagement
  - **Human Systems within a Global Context** .....
    - Students will explore global systems conscientiously.
- ☐ Global Understanding and Civic Engagement
  - **Natural World within a Global Context** .....
    - Students will explore global systems conscientiously.
- ☐ Personal and Professional Behavior
  - **Wellness Strategies** .....
    - Students will model productive behaviors purposefully.


- P. Will the course address a **Companion Element**? **Yes**  
(Refer to definitions, hierarchy, and rubrics in the Pitt State Pathway document.)

If "Yes," please select one: Non-verbal and Creative Expression

- Q. What is the highest anticipated level of student achievement for the stated learning outcome(s) common across all sections of the course? Note: Sample assessment strategies will be submitted on the representative syllabus. Milestone II  
(Refer to definitions, hierarchy, and rubrics in the Pitt State Pathway document.)

- R. Please submit course syllabus as an attachment, highlighting the following items: course objectives related to Learning Outcome(s), assessment strategies (e.g. exams, course project, etc.), and/or sample assessment tool(s) to be used to measure student achievement.

**Legislative Process**  
**Authorization and Notification Signatures**  
(Electronic signatures accepted)

**Department Chairperson** ..... Approved ☒ Not Approved ☐  
 \_\_\_\_\_  
Department Chairperson Signature 12/18/18 \_\_\_\_\_  
Date

**Faculty Senate General Education Committee** ..... Approved ☐ Not Approved ☐  
\_\_\_\_\_  
Faculty Senate General Education Chairperson Signature \_\_\_\_\_  
Date

**Faculty Senate** ..... Approved ☐ Not Approved ☐  
\_\_\_\_\_  
Faculty Senate Recording Secretary Signature \_\_\_\_\_  
Date

Note: Each College curriculum representative will notify their respective College and Department(s) of the completion of the approval process.

\*Originating Department: Please **complete** the entire form, acquire the Chairperson's signature, and email to [psupathway@pittstate.edu](mailto:psupathway@pittstate.edu).





**DEPARTMENT OF ART  
PITTSBURG STATE UNIVERSITY  
COLLEGE OF ARTS AND SCIENCES  
CERAMICS ART 244  
FALL 2019**

**Instructor:** Malcolm E. Kucharski

**Email:** mkuchars@pittstate.edu

**Credit Hours:** 3

**Office:** 106 Porter Hall

**Office Phone:** 620-235-4306/4302

**Office Hours:** Monday-Tuesday-Wednesday-Thursday: 4:00-5:30

**Porter Hall Building Hours:** Monday-Thursday: 8:00am-9:30pm

**Friday:** 8:00am-4:30pm

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**COURSE DESCRIPTION**

This course will cover concepts, methods, techniques and studio experiences in hand building forms and throwing ceramic forms on the potter's wheel. Introduction to the sculptural and functional uses of clay, including introductory lectures on clay and glazes and the loading and firing of kilns,

**PURPOSE OF COURSE**

This particular ceramics course is designed to provide you with a variety of creative experiences, functional and abstract ideas that you will be asked to participate in and be the initiator of. This course is not designed to make an artist of you nor is it designed to make a potter of you. You will be given suggestions for assignments and various exercises that will enhance your ability to develop formal aesthetic expression and abstract ideas. Methods of idea generation and conceptual development are undercurrents within the course structure. It is, specifically designed to ask you to think creatively, experimentally, imaginatively and introduce you to various processes and techniques of ceramics. Introspective thought, meaningful personal expression, artistic risk taking and energy level will separate above- average grades. Craftsmanship and technique will be emphasized to a high degree. This course is structured to encourage you to develop and express individual ideas. Hopefully, your perception of the world and your interaction with your environment will be enriched for it.

**LEARNING OBJECTIVES:**

This course meets the Pittstate Pathway Essential Studies Element: Global Understanding and Civic Engagement: Human Experience in a Global Context-Students will explore global systems conscientiously. This course address the Companion Element: Non-verbal and Creative Expression.

**DEPARTMENT OF ART CURRICULAR GOALS AND OBJECTIVES: CERAMICS ART 244**

**CREATIVE ARTWORKS: REALIZE WAYS TO GENERATE AND MAKE WORK RELATING MATERIALS, FORMS AND INTENT/CONCEPT**

- Gain functional competence with problem solving through principles of 2-D and 3-D visual organization.
- Ability to make connections between concept and materials.
- Ability to construct visual problems and solve in a self designed manner.

**ART MEDIA SKILLS: UNDERSTAND TRADITIONAL AND EMERGING MATERIALS, PROCESS AND TECHNIQUES**

- Present work that demonstrates a perceptual acuity, conceptual understanding and technical facility in beginning studio course.
- Acquire a working knowledge of technologies and equipment applicable in a beginning studio course.
- Present work that demonstrates perceptual acuity, conceptual understanding and technical facility in a beginning studio course



## **ART CRITICISM: UNDERSTAND AESTHETIC DISCOURSE, THEORY AND ARTISTIC PHILOSOPHY**

- Begin by becoming familiar with the historical context, current major issues and various beginning related processes.
- Learn to analyze the works of art/design and begin the process of evaluating them at a critical level.
- Begin to develop an understanding of the elements and vocabulary of art/design and the interaction of these elements and begin to employ this knowledge in analysis.

## **CONTEMPORARY AND PAST CULTURES: COMPREHEND SIMILARITIES AND DIFFERENCE IN ART PRACTICES, MEANING, VALUES AND METHODS ACROSS TIME AND PLACE**

- Begin by becoming familiar with the works and intentions of major artists and movements of the past and present, both in Western and non-Western cultures.
- Begin to acquire the ability to place works of art/design in historical, cultural and stylistic contexts.

## **PROFESSIONAL PRACTICES**

- Understand the nature of professional work in their major field of study. Examples are: organizational structures and working patterns, intellectual, economic, technological context and development potential.
- Begin to acquire the skills necessary to assist in the development on advancement of your career, development of competencies in communication, presentation of business skills necessary to engage in professional practices in your major field.
- Develop an understanding of studio equipment safety, environmental hazards and safely setup and utilize a studio environment.

## **COURSE OBJECTIVES**

- Produce three-dimensional clay forms using hand-built and/or wheel thrown techniques and explain these processes to others.
- Discuss your own work and the work of others in a critical and analytical manner.
- Use, explain, and demonstrate the use of engobes/slips, glazes, clay bodies, kilns and other contemporary clay materials and equipment to others.
- Solve three-dimensional problems of visual organization using knowledge of the elements and principles of art and clay techniques.
- Explain and point out ways the elements and principles of art are utilized in clay history and cultures.
- Discuss, describe and familiarize yourself with current trends in contemporary ceramics.
- Become familiar with and explain to others the health hazards associated with clay and glaze materials and appropriate safety precautions.

**GENERAL EDUCATION:** This course counts toward the requirements in General Education for your degree program. General Education is an important part of your educational program at Pittsburg State University that has been designed to implement the following philosophy.

**PHILOSOPHY OF GENERAL EDUCATION:** General Education is the study of humans in their global setting. The general education curriculum, therefore, acts as the heart of a university education by developing the capacities that typify the educated person and providing a basis for life-long learning and intellectual, ethical and aesthetic fulfillment. General Education examines the world around us and fosters an understanding of our place in the universe. General Education celebrates the creative capacities of humankind and helps to preserve and transmit to future generations the values, knowledge, wisdom and sense of history that are our cultural heritage.



## **GOALS OF GENERAL EDUCATION FOR THIS COURSE:**

### **Human Experience within a Global Context:**

Understanding the diverse nature, meaning or functions of creative endeavors through the study of literature, music, theater visual arts or related forms of expression helps us understand ourselves. Competency in this element means:

- Applying cultural concepts and/or methodologies in the analysis of literary, performing, visual or other art forms.
- Analyzing how literature, performance, the visual arts or other creative endeavors respond to and influence society and culture.
- Analyzing creative endeavors in a contextual framework such as critical theory, aesthetics, philosophy of art or rhetoric.
- Demonstrating concepts that characterize a polycentric view of the world in contrast to an ethnocentric perspective.

**Learning Outcomes:** A completed portfolio of finished and glazed work to include a historical/cultural piece. In addition, you will write a minimum of a two page paper describing the historical/cultural piece of your choice and your interpretation and learning from this assignment.

## **BEGINNING CERAMICS SUPPLY LIST:**

- SKETCHBOOK

## **COURSE GRADING AND EVALUATION**

**ATTENDANCE:** Missing more than 3 class periods and you can be dropped from the course.

Information is given at any and all times. It is your responsibility to meet the course requirements. Some information and demonstrations are given once and once only. Therefore, class sessions are necessary for the understanding of the course content. You are strongly encouraged to be in class at all scheduled meetings. Being absent, tardy and leaving early will affect your final grade. Be here. Be on time. Work while you are here.

- In order to meet the minimum grade requirement for this course, all advanced students will be expected to spend approximately one hour of outside class time for every 1 hour in class.
- ALL ART STUDENTS students should be expected to attend two (2) Department of Art lectures or any university sponsored cultural event. Dates and times will be announced in advance.

## **STUDENT RESPONSIBILITIES AND STUDIO POLICIES**

- **ATTENDANCE DURING SCHEDULED CLASS TIMES**
- You can work outside of regular class time.
- No headphones (iPods) allowed during class times
- **NO CELL PHONES DURING CLASS TIME...PLEASE TURN OFF YOUR PHONES**
- Meeting assignment deadlines
- **Studio etiquette:** Ceramic work is messy at best. You are expected to clean up your space and work area at the end of each work session and put your work on the shelves provided. **PLEASE DO NOT LEAVE WORK ON THE TABLE TOPS.**
- Ceramic work not properly stored will be considered unwanted and thrown out. All work must be signed or initialed with your name or it will not be fired. **AFTER YOUR STUDIO SESSION, PLEASE SPONGE OFF THE TABLES AND NOT USE ANY HAND BROOMS.**

- Conversations and dialogue is exciting and critical to the creative process. Please keep your discussions and conversations during studio hours to the task at hand and avoid turning this time into a chitchat session. If you have a visitor, please conduct your conversation and business outside of the studio.
- **STUDIO CLEAN UP:** At the end of each semester, all classes will participate in a general clean up. The date will be announced and attendance is mandatory. Miss it and your grade will drop.
- **NO TCHOTCHKES WILL BE MADE OR FIRED IN THIS STUDIO TO INCLUDE THE FOLLOWING:** KNICK KNACKS, TRINKETS, SEASONAL FIGURES/POTS, ASH TRAYS, FACE MUGS, PIGGY BANKS, GREEK LETTERING, SCHOOL LOGOS, GORILLAS, PRACTICE CYLINDERS, WORK WITH RELIGIOUS THEMES OR REFERENCES, MUSHROOMS, HEARTS, ETC. THIS WILL INCLUDE ANY WORK THAT DOES NOT MEET A MINIMUM STANDARD OF CRAFTSMANSHIP. IF IN DOUBT, ASK.
- **ALL WHEEL THROWERS:** After each throwing session, please empty the slops from the bottom of your bucket into the barrels provided in the clay mixing room. PLEASE DO NOT POUR clay down the sink. Empty down the sink only the remaining water from your bucket. Please clean your buckets out and stack them neatly under the sink or in the clay mixing room. Please be considerate and DO NOT leave clay or water filled buckets in the sink or sink area for others to clean up. Wash all tools and place them back in the bins.

### COURSE SAFETY

Proper care should be taken when working with all art processes, as extended exposures to certain materials can be hazardous to your health. Serious bodily injury could result from improper use/handling and breathing chemicals and electrical equipment. The duration of exposure, individual susceptibility and the toxicity of materials are important factors to keep in mind. Wear protective clothing and DO NOT allow chemicals to come into contact with your skin. Do not eat around art-making materials.

### **GRADING CRITERIA FOR CERAMICS 244**

The grading of art projects and your involvement in the course will revolve around a number of factors and assessments to include the completion and quality of studio assignments.

#### **PLUG IN FACTOR: 50% OF YOUR GRADE**

- **USE OF CLASS TIME:** The “attitude, effort and interest” put into the research and development of each assignment that includes your responsibilities of: attendance, self-motivation, disciplined work habits, cooperation, safety and maintenance of equipment plus keeping a clean working area and environment.

#### **ART FACTOR: 50% OF YOUR GRADE**

- **Artistic ability, progress in the course and how well your work evolves**
- **CRAFTSMANSHIP AND TECHNICAL SKILLS:** The ability to apply successfully and with competence the information and skills taught and demonstrated in the course and how the crafting of an object influences its aesthetic quality. Overall improvement, progress and competency exhibited in the work and theoretical knowledge gained during the semester.



- **ART AND DESIGN ELEMENTS:** Execution of the ideas in clay (problem solving), quality and authenticity of the ideas being explored, the originality, imagination and research used to develop the content (source of inspiration) and the composition (color, texture, spatial concerns, balance, harmony, contrast, etc.) for each assignment and the aesthetics or the overall completeness and finish of the work.

### **FORM CONSIDERATION AND EXPLORATION**

- Begin by attempting to express your most striking use of clay for your own emotional or intellectual understanding.
- Incorporating the principles and elements of design to invent and reinvent your ideas
- Discover your hidden talents by experimenting with ideas and where they originate.
- Taking risks is one method or technique that reveals new bold ways of working.
- Let the creative form be your visual guide toward displaying your awareness to a greater expression of beauty. These results can produce personal concerns involving the conception of art and personal values.

### **CONTENT CONSIDERATIONS AND EXPLORATION**

- What is your work about and how does the work reflect the person who made it?
- How does your work allow us to see the familiar and then see things anew in a refreshing manner?
- How does your work address issue about our time with emotions, passion and/or intelligence?
- How is your work in some way related to a lived experience or vision?
- How do your art making and creative experiences of any kind play against time itself?

### **CONSIDERATIONS AND SUGGESTIONS**

- Combinations of wheel and hand building pieces or wheel and hand built work
- Using approx. 3 lbs. of clay, make 12 cylinder forms and make each one different. Seek variety in your thinking
- Forms based upon architectural concepts: emphasis on the plane and the use of line
- Forms based upon the natural (flora, fauna and geology) or imaginary world
- Reliquary. **BOXES WITH LIDS FINISHED WITH OXIDES AND NO GLAZE**
- Utilizing press molds of familiar objects, you can distort or juxtapose them into groups or as one joined object
- Weigh out clay for a soup size bowl and make 20 of them with different lips and feet combinations.
- Lidded forms with corners. **LIDDED FORMS WITH CORNERS**
- Work that could fit inside a cone box
- Cup and saucer relationship
- Teapots. **OTHER NON-LIDDED CONTAINERS WITH SPOUTS AND HANDLES**
- Create several vase forms that could contain a liquid, grain, seeds or imaginary objects. Base this work upon and selected from a combination of geometric shapes: the square, rectangle, oval, trapezoid, diamond (triangle) and rhombus. Investigate the surface through a pattern or design and complete this work through the use of slips and oxide washes.
- Create forms that involve an interior/exterior form relationship utilizing a draped or slump mold form or free formed. Focus on a sense of VOLUME (a feeling of containing space or holding something) or by dividing the open interior and redefining that space with textures, designs and color. Consider how that object radiates into and thus redefines the space surrounding it. Consider shell forms, seedpods, nests, etc.



- You can create objects (artifacts) by breaking or cutting several pieces apart. You can think about adding new parts by utilizing clay or non-clay materials, even consider leaving out pieces. Consider: Archeology (something found, discovered and pieced back together with what is available on site), geology (i.e. tectonic plates) or mixed media forms.
- You can create forms that represent an intimate space and depict a narrative image. It can tell us a story (i.e. social, personal, political issues) even a story in miniature. Use your imagination to create figurative or human related objects. You can also build a landscape or cityscapes by incorporating architectural images. Consider how and where this object is to be viewed: will it be hung on a wall, propped up, partially buried into the ground or displayed in some special manner?
- Your teapots will have a locking lid, a handle and spout. These teapots can be functional or non-functional can take on non-traditional imagery. You can base your ideas upon several areas that could include architectonic images such as huts, houses, igloos, nests, etc., a self-portrait teapot, urban landscape objects, animal, vegetable, mechanical subject matter. Use your wildest imagination and include humor to investigate objects that we come across in our daily lives.

#### **LETTER GRADE: A**

Shows an exemplary understanding, performance and attitude about their work. The finished work is always creative, risk taking, exploratory and thinking outside the norm and/or the immediate solution to solving the visual problem. It shows uniquely personal characteristics, ideas and experiences. The visual qualities show unusual and a uniqueness that reflects an investigation by the maker. The traditional limit that includes concepts and perceptions are redefined and extends or restructures the illustrative an/or graphic nature of the work. The point of view that exhibits a conceptual coherency that revolutionizes assumptions about the function or structures of art that creates breaking through given limitations. There is a strong correlation and extraordinary synthesis of form and content. The use and a strong display and thorough understanding and mastery of the clay material, various techniques and processes that provides new insights with little or no conscious effort. Through repeated attempts there is a constant exploratory nature about the work that is very evident and obvious.

#### **LETTER GRADE: B**

Shows personal characteristics, ideas and/or experiences. The visual qualities display a particular signature style that utilizes typical images, symbols or ideas in new ways. The art elements will display unity and variety in order to appropriately convey the intent of the maker and displays a cohesive unity within the finished work. The art elements will connote meaning and/or feelings in an able manner. The finished work shows a definite understanding of clay, techniques and processes while exploring the use of clay without important oversights. Craftsmanship is paramount and there is strong evidence that shows a willingness to explore through repeated voluntary and persistent attempts.

#### **LETTER GRADE: C**

Shows some personal characteristics, ideas and experiences. There is use and the display of typical images or ideas. The finished work displays some or limited degree of unity and variety that is appropriate to the intent and/or displaying that reflects a visual understanding of art principles and elements. The principles and elements of art do not support the intended meaning and/or feeling; resulting in an uneven manner. There is a very limited use of exploration that includes the technical and craftsmanship pertaining to the use of clay and the amount of work that is evident.

## **LETTER GRADE: D**

Shows almost no personal characteristics or individual style. The use of stereotypic images and/or imitative ideas is evident in the finished work. The work displays very little unity and variety appropriate to the intent of the maker and displays little unity in general. The use of the principles and elements of art do not support the intended meaning and/or feeling. The work is clumsy and awkward in exploration regarding technical issues and the craftsmanship ability pertaining to the use of clay. There is a display that shows little willingness to explore, take risks and experiment.

## **SUGGESTED SEQUENCE OF COURSEWORK FOR BEGINNING WHEEL WORK CERAMICS: 244**

The following list of assignments can be the minimum of the required and finished WHEEL THROWN work that will be included in your final portfolio. **EXAMPLES FROM THE SECOND, THIRD, FOURTH AND FIFTH ASSIGNMENTS WILL BE ADDED TO COMPLETE YOUR PORTFOLIO FOR A MINIMUM OF 15 GLAZED PIECES.**

- **ASSIGNMENT NUMBER 1      THROWN CYLINDERS**

For your first wheel throwing assignment you will make cylinders and meet all demonstrated criteria. **THESE CYLINDERS WILL NOT BE FIRED**

Begin drawing in your sketchbook clay vessels and objects that you find interesting. Investigate historically based vessels from cultures other than our own. On each sketch, please indicate the culture and time period of these pieces. Fill up several pages of your sketchbook with one drawing per page. Bring your sketchbook to class everyday.

- **ASSIGNMENT NUMBER 2      COMBINATION FORMS**

Combination of 2 or more thrown forms added or joined together to create 1 object. Consider adding a white slip to your work by utilizing a brush or sponge. You can **CARVE OR DRAW** through the slip and into the clay creating designs with lines, patterns, shapes, textures, etc.

- **ASSIGNMENT NUMBER 3      ATTACHING HANDLES**

This throwing assignment will involve attaching handles on several forms, such as pitchers, cups, mugs or any decorative handle attachment on possibly two or more shapes joined together and/or distorted forms. Consider attaching handles on square, rectangular, ovoid, triangular forms. You may consider revisiting the first assignment for ideas and certainly your own research. Consider objects that could be found and/or utilized around your living space and kitchen.

- **ASSIGNMENT NUMBER 4**

### **FOOTED BOWLS-RAISED BOWLS-TEA BOWLS, BOTTLES**

For this assignment you will make footed bowls or bowls that are thrown and finished without a foot. The finished foot may be trimmed away or completed by any other added foot design. The purpose of this assignment is to elevate your thrown piece above the tabletop surface and stand upon some type of foot or base. You may consider revisiting the previous assignments for ideas.

- **ASSIGNMENT NUMBER 5      FREE CHOICE WORK**

## **SUGGESTED COURSE WORK FOR HAND BUILDING CERAMICS: ART 244**

The following list of assignments is the minimum of the required and finished (glazed) work that will be included in your final portfolio. **FROM THESE ASSIGNMENTS YOU WILL NEED A MINIMUM OF 12 GLAZED PIECES.**

### **FIRST ASSIGNMENT**    **EMPHASIZE THE SURFACE: OPEN OR CLOSED FORM**

For this assignment your ideas will be focused on the cube, oval, square, dome, trapezoid and rectangle. Hand building or wrapping clay around various forms such as a PVC pipe, 4 x 4 inch and 2 x 2 inch wood you can create forms. Using one of the forms or a combination of the above forms, you will paint with a white slip clay and either draw or carve or a combination of the two your choice of a non representational/non objective design, patterns, illusionary space, linear perspective, etc. This assignment will not include symbols or graphics. **MINIMUM HEIGHT OF 10 INCHES...**

### **SECOND ASSIGNMENT**

For this assignment your focus will be toward objects that are raised above the tabletop surface. Ideas can begin with a geometric form resting on 3 or more points of clay. An elevated bowl is one example. Consider a relationship between the interior and exterior of an object. Your creative challenge is to explore and invent various ways of how a vessel rests on a surface and in what unique manner. To chart your progress, you are asked to work in a series of several similar objects.

### **THIRD ASSIGNMENT**                      **OBJECTS WITH HANDLES: CUPS, TEA BOWLS, VASE**

### **FOURTH ASSIGNMENT**                      **COVERED JARS, BOXES, TEA POTS, SPOUTED FORMS**

### **FIFTH ASSIGNMENT**

**FREE CHOICE WORK TO INCLUDE THE ABOVE ASSIGNMENTS TO CREATE A MINIMUM OF 12 FINISHED AND GLAZED PIECES.**

**THIS SYLLABUS IS SUBJECT TO CHANGE.**

**SPECIAL NEEDS STUDENTS ASSIGNMENTS WILL BE MET ON AN INDIVIDUAL BASIS**

**ALL WORK MUST BE REMOVED FROM THE STUDIO BY THE END OF EACH SEMESTER. ANYTHING LEFT IN THE STUDIO (TOOLS, GLAZE WARE, ETC.) WILL BECOME DEPARTMENT PROPERTY AND WILL BE DISPOSED OF.**



**AT THE END OF THE SEMESTER, PLEASE DO NOT PICK YOUR WORK UP UNTIL:  
3:00 P.M. DECEMBER 14, 2018.**

**FALL BREAK: OCTOBER 11-12, 2018**

**FINAL WET CLAY WORKING DAY: NOVEMBER 9, 2018**

**GLAZING DEMONSTRATION: NOVEMBER 6 and 7, 2018**

**FINAL BISQUE KILN LOADING: November 16, 2018**

**FINAL DAY TO GLAZE YOUR WORK: November 30, 2018**

**FINAL EXAMINATION WEEK: DECEMBER 10-14, 2018**

**ACADEMIC HONESTY AND INTEGRITY POLICY**

**<http://www.pittstate.edu/audiences/current-students/policies/rights-and-responsibilities/academic-misconduct.dot>**

**SYLLABUS SUPPLEMENT FALL 2018**

**[https://www.pittstate.edu/registrar/\\_files/documents/syllabus-supplement-fall-2018](https://www.pittstate.edu/registrar/_files/documents/syllabus-supplement-fall-2018)**

