



FANOMNAKAN 2025 – SPRING SEMESTER

AR220,320,420,421 CERAMICS

Course Syllabus and Calendar

Course Format: **Face to Face**

Semester: **Spring 2025**

Virtual Classroom Website: 

Instructor Contact Information:

Instructor: **Drew Ippoliti**

Office Location: **Fine Arts building second floor FA202C**

E-mail: **ippolitia@triton.uog.edu**

Office Hours: **MTWTh 12:30-2PM**

Time Zone: **(Guam is at GMT/UTC +10)**

As this is a synchronous Face to Face class, it is preferred to have student meetings during assigned office hours. Drop in meetings are available other times when previously arranged with consent of both the student and faculty.

Contact is requested via the email address above.

Email is regularly checked with responses generated in 24 – 72 hours. At any point during this course, you are welcome to contact me via email with questions.

Course Description:

Ceramics 220 is an Introduction to Ceramics course. Students will study hand building and wheel throwing techniques to pursue visual ideas, solutions, and results. The student will acquire skills, which will enable them to realize concepts and articulate forms. Besides studio involvement, this course will include introducing information concerning clay, clay mixing, kiln procedures, glazing, surface embellishment, and ceramic history.

The class is designed to introduce the student to clay as an artistic medium. The major emphasis of this class will be your ideas and the creative and imaginative approach to solving visual problems. Hopefully, your perception of the world will be enriched because of this.

Credits: 3 credit hours.

Textbook(s): 

The **Basic Ceramics student** will purchase the Xeroxed Basic Ceramic handbook from **Fast Copy in Hatgatna. This book will be your class companion.** At the end of the semester the student is expected to have available all projects worked on throughout the semester which will be presented for assessment. **The student is required and expected to participate in the online portion of this class, there are assigned readings and video viewings in our Moodle Class**

MOODLE CLASS

There is a Moodle component of this class which acts as a textbook, repository of ideas, images and technical materials and techniques. You are expected to join this class and participate in exploring the materials provided.

Required Skills, Materials, and other Resources:

Taking online classes is very different from taking a traditional face-to-face class. There are certain skills and equipment needed as well as other resources such as Internet access. Here are some things you will need in order to take this class:

- Reliable access to a computer with broadband Internet access. Broadband Internet access is commonly available for residential customers. The UOG campus also has a few computer labs for student use. Many coffee shops and other public spaces also have WiFi hotspots. We strongly recommend that you use malware protection and a VPN app to protect yourself from infection or hacking on public WiFi networks.

A desktop or laptop computer is highly recommended. Mobile devices such as iPads, Android tablets, and smart phones are not recommended as they may have compatibility issues. You may use them for convenience to view most content for this class, but you should use a full computer for the more important class activities.

- This computer should also have the following:
 - [Mozilla Firefox](#) browser with Cookies enabled and the Pop-up Blocker disabled so that you can access and work in this class. Firefox is the most compatible browser for use with UOG Moodle.
 - MS Word and PowerPoint so that you can read, edit, or create documents and presentations for this class. Contact the [UOG Computer Center](#) to ask about Office365 which includes these Microsoft products. It may be included with your official GoTriton email account.
 - [Adobe Acrobat Reader](#) so that you can open PDF documents provided in this class.
 - A media player such as Windows Media Player or [VLC Player Free](#) so that you can play audio and video files provided in this class.
 - Virus and spyware protection so that you can protect yourself and your classmates while you are working on the Internet.
- You need to be comfortable enough with computers to perform the following tasks without help from anyone:
 - Send and receive email messages as well as send a message with an attachment.
 - Be able to find files on your computer that you have saved or downloaded.
 - Be able to navigate through web pages.

- Be able to search for items on the Internet by using a search engine.
- You need to be able to communicate clearly and effectively in writing to help avoid miscommunications. And, you will need a good understanding of online etiquette (also known as “netiquette”). You can find some netiquette guidelines below under “Virtual Classroom Interaction”.
- You need to be self-motivated, disciplined, and you should have good time-management skills. Even though you can access this class at any time of the day on any day of the week, you still need to follow the set course schedule. You need to be able to manage your time and meet deadlines set for the class. **This is not a self-paced class.** For a typical class in a regular 16-week semester, you should be able to commit 6-10 hours per week to your course work. Remember that procrastination can cause you more problems online than in a face-to-face class. There are chances that your computer can crash; your Internet connection can drop; or the UOG Moodle system may become unavailable.
- You will need an account with the UOG Moodle system. For assistance with the UOG Moodle system, please contact the UOG Moodle Help team by email at moodlehelp@triton.uog.edu or call (671) 735-2620.
- You will be expected to carefully read and follow instructions.
- You will be expected to keep track of deadlines and due dates.
- You will be expected to have all the skills and resources listed above.
- You will be expected to ask for help if and when you need it.

STUDENT LEARNING OUTCOMES

Course SLO's	Program PLO's	Institution ILO's	Method of Assessment
<p>Demonstrate knowledge of 3D Form by designing compositional projects using 3D</p> <p>design elements with a focus on texture, line, plane, mass and volume</p>	<p>PLO2 Understand the artistic languages of the performing and visual arts by recognizing common terms, techniques and methods of expression.</p> <p>PLO3 Analyze the creations and presentations of other artists objectively</p> <p>PLO5 Identify and evaluate the influences of fine arts in society.</p> <p>PLO6 Understand the history of one or more art, music or theatre styles.</p> <p>PLO8 Identify the interrelationship of the arts.</p>	<p>ILO1 Mastery of critical thinking and problem solving</p> <p>ILO4 Understanding and appreciation of culturally diverse people, ideas and values in a democratic context</p> <p>ILO5 Responsible use of knowledge, natural resources, and technology</p> <p>ILO6 An appreciation of the arts and sciences</p> <p>ILO7 An interest in personal development and lifelong learning</p>	<p>Critique</p> <p>Group Discussion</p> <p>Critique</p>

	PLO10 Participate in their chosen field of artistic endeavor.		
Develop and use art vocabulary and terminology specific to Sculpture and 3D Form	<p>PLO2 Understand the artistic languages of the performing and visual arts by recognizing common terms, techniques and methods of expression</p> <p>PLO3 Analyze the creations and presentations of other artists objectively.</p> <p>PLO5 Identify and evaluate the influences of fine arts in society.</p> <p>PLO8 Identify the interrelationship of the arts</p> <p>PLO10 Participate in their chosen field of artistic endeavor.</p>	<p>ILO1 Mastery of critical thinking and problem solving</p> <p>ILO5 Responsible use of knowledge, natural resources, and technology</p> <p>ILO6 An appreciation of the arts and sciences</p> <p>ILO7 An interest in personal development and lifelong learning</p>	<p>Quiz</p> <p>Critique</p> <p>Group Discussion</p>
Students will demonstrate an understanding of structural relationship of materials and how various forming processes of materials influences the outcome of the work.	<p>PLO1 Produce a senior project demonstrating mastery of one artistic skill using professional production values.</p> <p>PLO2 Understand the artistic languages of the performing and visual arts by recognizing common terms, techniques and methods of expression.</p> <p>PLO3 Analyze the creations and presentations of other artists objectively</p>	<p>ILO1 Mastery of critical thinking and problem solving</p> <p>ILO5 Responsible use of knowledge, natural resources, and technology</p> <p>ILO6 An appreciation of the arts and sciences</p> <p>ILO7 An interest in personal development and lifelong learning</p>	<p>Critique</p> <p>Group Discussion</p> <p>Creative process</p>

	PLO10 Participate in their chosen field of artistic endeavor		
<p>Students will explore 3D processes of carving, casting, assemblage, and additive</p> <p>manipulation in various materials such as wire, wood, foam, clay, metal and mixed media.</p>	<p>PLO1 Produce a senior project demonstrating mastery of one artistic skill using professional production values.</p> <p>PLO2 Understand the artistic languages of the performing and visual arts by recognizing common terms, techniques and methods of expression.</p> <p>PLO4 Apply coursework learning in public displays and Performances</p> <p>PLO10 Participate in their chosen field of artistic endeavor.</p>	<p>ILO1 Mastery of critical thinking and problem solving</p> <p>ILO5 Responsible use of knowledge, natural resources, and technology</p> <p>ILO6 An appreciation of the arts and sciences</p> <p>ILO7 An interest in personal development and lifelong learning</p>	<p>Critique</p> <p>Group Discussion</p> <p>Creative process</p>
<p>Students will practice safe studio procedure in the use of studio equipment and materials.</p>	<p>PLO2 Understand the artistic languages of the performing and visual arts by recognizing common terms, techniques and methods of expression.</p> <p>PLO3 Analyze the creations and presentations of other artists objectively</p> <p>PLO8 Identify the interrelationship of the arts.</p> <p>PLO10 Participate in their chosen field of artistic endeavor.</p>	<p>ILO1 Mastery of critical thinking and problem solving</p> <p>ILO5 Responsible use of knowledge, natural resources, and technology</p> <p>ILO6 An appreciation of the arts and sciences</p> <p>ILO7 An interest in personal development and lifelong learning</p>	<p>Critique</p> <p>Group Discussion</p> <p>Creative process</p>

<p>Students will maintain a sketchbook/ journal.</p> <p>The student will demonstrate an understanding between form, content and function.</p>	<p>PLO1 Produce a senior project demonstrating mastery of one artistic skill using professional production values.</p> <p>PLO2 Understand the artistic languages of the performing and visual arts by recognizing common terms, techniques and methods of expression.</p> <p>PLO3 Analyze the creations and presentations of other artists objectively</p> <p>PLO4 Apply coursework learning in public displays and Performances</p> <p>PLO5 Identify and evaluate the influences of fine arts in society.</p> <p>PLO8 Identify the interrelationship of the arts.</p> <p>PLO9 Debate the significance of particular artistic objects, works or experiences.</p> <p>PLO10 Participate in their chosen field of artistic endeavor.</p>	<p>ILO1 Mastery of critical thinking and problem solving</p> <p>ILO4 Understanding and appreciation of culturally diverse people, ideas and values in a democratic context</p> <p>ILO5 Responsible use of knowledge, natural resources, and technology</p> <p>ILO6 An appreciation of the arts and sciences</p> <p>ILO7 An interest in personal development and lifelong learning</p>	<p>Final Critique</p> <p>Group Discussion</p> <p>Creative Process</p>
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Evaluation and Grading:

COURSE REQUIREMENTS:

Success in this course hinges on dedication and hard work. The following are requirements the student should consider when signing up for this course.

1.Attendance:

In this course three unexcused absences, and the student automatically fails the course. Being late or leaving early will be looked upon as indifference with no interest in the course and be counted as an absence. Prior arrangement with the instructor must be made for excused absences. Use the phone or email to communicate with me. Two lates will count as an absence. **Class meets M T W Th 2:00 – 3:20 Attendance will be taken daily.**

2.Assignments:

Ceramics is a hands-on, studio art course. Each student will complete projects which will address issues of design and technique in the ceramic medium. Each project will present different ceramic materials, techniques, and/or processes within a different conceptual problem. This is essentially a problem solving class. There are many solutions to a given problem. It is quite important to do work outside of scheduled class times. **Students should average at least one to two hours of lab time for every hour of class time.** Students are allowed to work on their projects at their own pace. Some students are diligent about their work, yet, need a longer time to complete it. Consideration will be given to concept, craftsmanship, originality and expression. For all students, the project must be completed by the due date. The student will learn the vocabulary of the ceramic arts and utilize this vocabulary during class critiques.

Deadlines:

This is a multi level course. All student will be grouped into their respective levels. Assignments, projects and studio work will be addressed according to you level. Projects will be due at the posted deadlines. All students will be expected to participate in critiques. Work will be marked down if it is late. All students have the option of re-doing their work if it is not satisfactory. Projects will be graded based on the attached Rubric in this syllabus.

3.Tools and Materials:

The student shall purchase their own ceramic tool set from Standard Office supply, or from an internet vendor. The student may wish to make their own tools or collect an assortment of texture making tools to use on their clay

UOG will supply the students with a basic covered workboard and clay for each project. I will also include some simple tools from our collection. The Fine Arts Department has limited ceramic tools.

4.Journals:

Students will keep a comprehensive art journal / process book for the process of ideation. Student should always have their journal with them and should use it as a sketchbook, a book of thinking and area to prepare questions. Intermittently faculty will check process books. Students should be prepared to present ideas from process books.

5.Critique Participation:

There will be discussions during and specifically at the end of each project. It is expected that each student will participate in this process. Discussions will focus on the positive virtues of the work as well as offering some constructive criticism to help improve it. The student will learn the vocabulary of the ceramic arts and utilize this vocabulary during class critique.

6. INTERNET:

This semester we will be using an internet program called **MOODLE** to create dialog with each other about course content, extend the studio globally. This site can be found at



Begin by registering for a MOODLE account. To register you will need internet access and an email account. If you do not have either, you must register at the computer center. As a UOG student you are entitled to an account if you paid your student fees. After you have your MOODLE account, click on the course and enter your Art experience.

Discussions and Critiques (10% of overall grade for the course) MOODLE

Attendance and Time Considerations:

You will be counted as “present” for a class if you participate in class. As this is a synchronous class you will be required to show up in attendance. Students should be prepared to spend a minimum of 6 hours a week on reading and on course assignments. Please be sure to budget your time accordingly

UNIVERSITY OF GUAM COLLEGE OF LIBERAL ARTS AND SOCIAL SCIENCES COMMUNICATION AND FINE ARTS		AR220,320,420,421	STUDENT:	ASSESSOR:
		SEMESTER: SPRING 2023	STUDENT ID:	DATE:
A 100 – 90	B 89 - 80	C 79 – 70	D 69 -60	F 59 and bellow
CONCEPTUAL ENGAGEMENT - 20pts				
An investigative ad reflexive response to a selected issue of topic through art practice, use of technical processes and discussions.				
Work shows innovation and imagination; generates concepts and develops its potential. 20-19pts	Generate concepts in a considerate manner. 18-17pts	Generates some ideas from existing sources. 16-15pts	Recognize existing concepts but does not extend these. 14-12pts	Incomplete and deficient engagement. 12-0pts
RESEARCH (through making) / AMOUNT OF ARTWORK PRODUCED - 20pts				
The ability to source relevant material in experimental and critical manner and complete assignments / projects.				
In depth-research through studio practice, drawing full potential. 20-19pts	Ability to research material and use it in productive ways. 18-17pts	Some ability to source and collect material and make use of it. 16-15pts	Sources material but does not structure or sort out values. 14-12pts	Has not used relevant material or recognized values. 12-0pts
RESOLUTION OF WORK – 20pts				
Successful and completed examples of open-ended explorations.				
Excellent levels of resolution of ideas and methods. 20-19pts	Good understanding of ideas / use of appropriate methods and materials.18-17pts	Resolves and completed most work to reasonable advantage. 16-15pts	Considered but partial completion of work. 14-12pts	Little evidence for resolution of work; substantially incomplete work. 12-0pts

TECHNICAL QUALITY / USE OF TECHNIQUE TO SUPPORT CONCEPT - 10pts.				
Consistency in completing assignments throughout the course and learning art methods and techniques.				
Work shows excellent technical skill and use of method to support idea. 10pts	Work shows very good technical skill supporting concept of the work. 9-8pts	Work shows good technical skill that supports concept of the work. 7-6pts	Work shows fair technical skill supporting the concept. 5pts	Work shows poor technical skill that supports the concept of the work. 4-0pts
PRESENTATION OF WORK / AESTHETIC QUALITY - 15pts				
Composition, design and overall effect of the work and the ability to develop and present the work and ideas through successful points of completion.				
Excellent presentation of work at this level. 15-14-pts	Good presentation of work at this level. 13pts	Work meets standards at this level and is presented to most reasonable advantage.13-12pts	Some basic attempts at making a presentation are considered. 11-10pts	Overall very poor presentation of work. 9-0pts
STUDIO PRACTICE - 15pts				
Attendance, participation and self-management in relation to time frame of given assignments, engagement into discussion during critiques, and constructive and critical reflection to student's own work and the work of others.				
Excellent participation in studio as well as group discussion; commitment to studio practice. 15-14pts	Good studio practice. 13pts	Satisfactory commitment to studio practice. 13-12pts	Some commitment to studio practice. 11-10pts	Very poor participation and insufficient commitment to studio practice. 10-0pts

Most ideation, development and critique of your work will take place on ZOOM and Moodle, in the studio and at home. Part of being a good artist is to be a good researcher. You will be forced into the zone of ambiguity where you will have to create your own direction, your own language, your own working methodology, your own history for making. This will involve research across many disciplines and areas to visualize and realize your artwork. I want everyone to create a presentation of their process and ideas for each project. This means you will be documenting your process, your research process, ideation process and the making process. This will be a google document or Apple document. Whatever format you decide it will be. This will be presented at every critique his semester for each project. These will also be submitted and uploaded to the Moodle class for final assessment. At the end of the semester we will have another virtual student exhibition. Perhaps, this might be an actual exhibition at ISLA CENTER.

AR220 Basic Ceramics

Instructor: Drew Ippoliti

PROJECTS

For each of the projects listed below, you will be given a demonstration of related techniques and mechanical requirements as well as examples of related forms. More detail for each project will be presented in class.

1. Form and Texture - Theme and Variations (Repetition and Contrast): This project will introduce you to clay, its possibilities and limitations. The focus will be on the **FORM** of the

vessel without concern for function. The surface treatment will focus on the **TEXTURE** of the vessel's surface with only secondary concern for color. **Pinch Pots, smooth, burnished, textured, stained**

2. Surface Decoration - Pattern, text and representation: In this project you will explore the use of color, pattern, text and representation to enhance the surface of a variety of functional forms. Coil, slab or thrown

3. The Inner Self: a self-portrait (of sorts): This project involves a self-portrait which may be realistic, abstract, may project your inner personality, might be a metaphor for self, etc. Use no mirrors or photographs. **SLABS, COILING, DRAWING, SCULPTING** (refer to handout)
Minimum required studio assignments (to show competency) This is a grade of "C"

I. **Pinch Forming**, Three (3) **good** pinchpots evidence of texture, drawing, and smooth surface. Make many pinch pots as they will be your glaze tests

II. **Coil Forming. One good vase with evidence of personal surface decoration**

III. **Slab Construction.** One biographical box with evidence of good craftsmanship and joinery. A journey into personal expression

IV. **GLAZING:**

Demonstration and test tiles and other work. Glaze tests and glaze application must be recorded in your journals

V. **Wheel Forming**, eight (8) Minimum – at least eight good forms.

Demonstration: throwing on the wheel / reading assignment / do this for competency. Then make these forms yours through design.

LAST DAY TO WORK IN WET CLAY IS Thursday December 2, 2024

Glaze lecture and final glazing of all work will commence after glaze lecture on properties of glaze materials / reading assignment, refer to handout

All students will be scheduled for loading and firing of the electric kilns. Teams of students will be responsible for mixing glazes and firing kiln

Final critiques will be individual held **TBA**

VI. **Glaze Experiments**

Directions:

All glaze applications shall be recorded in your journal. Small sketches recording area of slip decoration, incising, scraffito or any other decorative techniques used will

accompany these. All ideas for color and how it may affect form should be addressed here. This will be turned in for evaluation at the end of the semester.

VII. Drawings/ Sketches/ Ideas/ Research

FINAL CRITIQUE WILL TAKE PLACE TENTATIVELY ON Tuesday MAY 16TH during scheduled times from a signup sheet placed on the studio door.

Basic Ceramics Schedule

Please note this schedule is subject to change and updates.

WEEK 1

Introduction to materials of clay, origins, properties and processes

WEEK 2

Introduction to Pinch pots, incising, burnishing, texture, wedging and more.

WEEK 3

Introduction to slip, scraffitto, sprigs, and form. **Project due: TBA**

WEEK 4

Introduction to Coil building.

WEEK 5

Coil building **project due : TBA**

WEEK 6

Slab Construction, texture, carving, painting, cutouts, negative space.

WEEK 9

First Slab construction **Project due TBA**

WEEK 11

Introduction to firing. What is a bisque firing? What is a glaze firing?

WEEK 12

What is a glaze? Glazing your work.

WEEK 11

Glazing your work.

WEEK 12-17

Potters wheel (may happen earlier in the semester)

Final Project**TBA**

AR320/AR420 Suggestions to ramp up your work!!

PROJECTS:

1. Clay- just the clay- A fired surface treatment using clay saggars filled with various materials.

The student will build a clay sagger to create controlled firing effects. The student must devise forms that will work with this technique. This firing context can be used for both functional or non-functional forms. These forms will be fired in the electric kiln to bisque. The idea is to explore the clay and various materials effects on the fired surface.. **Explore Raku firing**

Form and Texture - Theme and Variations (Repetition and Contrast): This project will introduce you to clay, its possibilities and limitations. The focus will be on the **FORM** of the vessel without concern for function. The surface treatment will focus on the **TEXTURE** of the vessel's surface with only secondary concern for color.

2. Making Marks/ Layering – A look at history – Utilizing the drawn, brushed, painted, scratched, printed, transferred or whatever technique we will devise, the student will pursue form and imagery that fits the form utilizing slips and oxides as a medium. The Intermediate class will be tasked to address history specifically here. Research a historic form and attempt to make it by whatever method you devise. You must attempt to be true to the feeling of the form and the painted and or carved decoration. You do not copy this piece. You draw inspiration from this form. All students will be required to have a color Xerox from a book or a printout from the web of a historic form that inspires your own direction.

Texture, Slips, Bas relief, Paddling, Bone dry state, Sanding, Shaping, Carving, Slips, Stains, Bisque state, Glazes, Stains, Glaze state, Overglazes

Surface Decoration - Pattern, text and representation: In this project you will explore the use of color, pattern, text and representation to enhance the surface of a variety of functional forms.

3. Away from the Vessel – Exploring clay as a sculptural medium. What is this medium's true properties? What have you read about it? What have you seen with your own eyes? How does it feel? Taste? What is its surface, texture, touch weight, color? How does it absorb or reflect light. This is a true exploration into the unknown. How thick should it be? Will it explode?

How thin should it be? Will it collapse? How do I make what I'm thinking about? A few starting points to think about. A dialog to be continued....Animal, mineral, vegetable, human. Exploring combined forms. Handbuilt forms, thrown forms, vessels and Sculpture.

The Inner Self: a self- portrait (of sorts): This project involves a self-portrait which may be realistic, abstract, may project your inner personality, might be a metaphor for self, etc. Use no mirrors or photographs. SLABS, COILING, DRAWING, SCULPTING (refer to handout)

4. If you wish you may focus on the The Wheel - Tradition, skill and function: Here you will work on the basic forms thrown on the potter's wheel; the plate, cup, vase, bowl, jar, cylinder, ovoid, and more. You will develop your own forms based on research and process. You will be expected to produce a minimum of four (4) examples of each form.

5. You will be expected to make a powerpoint presentation about a ceramic artist or ceramic technique to the class this semester.

6. Glaze research. You will be expected to develop a signature glaze or surface effect for your work.

Advanced student ideas for ceramics

1. Integration: Temporary environments and natural materials
Introduction to the Land Art phenomenon. how do we control seemingly uncontrollable environmental factors? How long should an art piece exist in the world? Documentation of the temporary: Use photography to record the existence of a work of art. Can the documentation become a work of art in itself?
Artists: Walter de Maria, Michael Heizer, Dennis Oppenheim, Andy Goldsworthy, Jeanine Antoni, Gloria Lamson
2. Involvement: The body and the human impact on the environment - examining new ideas about how we view ourselves in relation to our world; the body as sculpture; the body as art
Artists: Lucy Orta, Rebecca Horn, Kazuo Shiraga, Dennis Oppenheim, Charles Simonds, Ana Mendieta, Richard Long
3. Experiencing environment – capturing the intangible. Create a work that does not use an object or objects at its focal point. How can you create a transformative experience using intangible materials such as light, sound and smell. Consider an outdoor setting and how these changing qualities impact our senses and experiences of the space and place.
Artists: James Turrell, Richard Serra, Toshikatsu Endo, Christo and Jean Claude

4. The controlled environment – indoor space. Considering all aspects of the context of a particular space and the significance of its role in installation. What is an installation? How does the space in which an installation exists affect the piece? Bringing the outdoors in.
Artists: Robert Smithson, Hans Hacke
5. The miniature environment – peephole project; point of view. How can you control the viewer's perspective? How does scale affect our understanding of a piece? Engineering a specific concept. Artists: Bora Kim
6. Recycle and reuse - giving found objects a new life; telling a story by creating a new function; a discussion of the conventional notions of function; the domestic environment- what objects do we live with?
Artists: Tony Cragg, Bill Woodrow, Louise Nevelson, Marc Di Suvero
7. Research Project – research a potter or ceramic artist whose work you are interested in. Present, in power point format, a lecture about the history and evolution of this person's work. Why is this person's work important? Discuss why you are interested in this work. Create a piece in the style of this person and present it during your talk.

STUDIO RULES AND REGULATIONS:

This semester WE WILL WORK IN THE CERAMIC STUDIO. Where ever we work as a class we must be considerate of others who will be sharing the space. The main workspace will be the ceramic studio. The ceramic studio is open during class only.

ETIQUETTE:

Creating ART is messy at best. **Please clean up after yourself and have consideration for others that will be utilizing the studio along with you.** Timing will be essential in understanding media and their processes. You must keep the studio clean and free from contamination. Those students who constantly leave a mess will be asked to drop the course. Store your projects in appropriate places. The tables will be utilized by other classes this semester and must be kept clean and available for use. When not using clay, always cover the table with the tarp provided and clean up after you finish.

HEALTH & SAFETY:

Creating sculpture is a fun activity though not always a healthy one. All students will be required to purchase and wear an OSHA approved dust mask for use when we work in the studio. A pair of work gloves and safety goggles will be a good investment also.

MATERIALS :

TOOLS AND MATERIALS

Suitable shoes and clothing or apron

lock for locker

plastic trash bag for clay storage and work-in-progress

tool kit which includes: small sponge, needle tool, cut-off wire, wooden rib, metal

scraper, wooden modeling tool, loop tool, ribbon trimming tool

fork

fettling knife (optional)

two or more brushes, one 1" flat, one pointed

piece of canvas for slab roller (optional)

respirator for mixing clay (optional)

WORK-IN-PROGRESS should be stored, covered when necessary, on the shelves labeled for ceramic work.

FINISHED WORK After critiques, finished work should be taken home or secured in your locker. At the end of the semester remove all your work, including greenware, bisque, and glazed pieces, by taking them home, recycling, or discarding.

TOOLS Be aware of keeping hand and power tools secure. Return all hand tools to their places. Check out power tools and lock them in your locker when not in use. Do not leave tools on tables.

lockers will be distributed the first class. The lockers are on a first come first served basis. Buy a lock and claim a locker. A \$5.00 deposit is required for a key to some of the lockers. First make sure it is empty and then take the number for the lock and go see Ms. Jeannette, in the DCMFA office EC111 for a key

Withdrawal from Class:

[UOG Student Handbook, p.33-34]

Students may withdraw from a class or classes during the first week of instruction of a regular semester and the first two days of a summer session without anything being recorded on their transcripts. From the second through the eighth week of instruction of a regular semester and from the third day of classes through the third week of a summer term, students may withdraw by using the Withdrawal feature in their Webadvisor account.

Plagiarism:

In line with our School's program intent in developing ethical professionals, students must adhere to honesty and give credit (where applicable) to cite sources on exams and assignments, respectively. Absolutely no credit/points will be granted for work where cheating (exams/tests) and plagiarism are observed.

Accommodations for students with disabilities:

If you are a student with a disability who will require an accommodation(s) to participate in this course, please contact me privately to discuss your specific needs. You will need to provide me with documentation concerning your need for accommodation(s) from the University of Guam's EEO/ADA Office. If you have not registered with the EEO/ADA Office, you should do so immediately at 735-2243/2244/2971 to coordinate your accommodation request.

Health Alert: *(This applies to Hybrid courses, but not to Online courses.)*

Based on the new CDC guidance, the Department of Public Health and Social Services recommends that people with influenza-like illness should stay home for 3-5 days or 24 hours after their fever is gone without the use of fever-reducing medicine, whichever is longer (fever is defined as having a temperature of 100 degrees Fahrenheit or 37.8 degrees Celsius or greater). If you must miss class sessions for this purpose, please notify me by email, or by telephone, so that accommodations for making up missed work can be made. You will also need to provide me with a doctor's excuse for any days missed due to illness.

Virtual Classroom Interaction:

There are a number of things to keep in mind with regards to interaction in the virtual classroom.

- Communicating with the Instructor
 - At any point during this course, you are welcome to contact me via email with questions regarding grades, instructions, advisement, or even for personal issues. I check my email frequently and will typically respond to messages within 24 hours.
 - I have included an “*Ask the Instructor*” forum in the class where you can post any questions you might have regarding the class. I will post answers to your questions in this forum so that you, and anyone else with the same questions, can always refer back to the forum for answers. Students are also welcome to provide their own answers and feedback based on their own experience. Such sharing of information allows us all to help each other.
- Communicating with classmates
 - In the virtual classroom, you will see a “Participants” list in the left column. This will include links to all students enrolled in the class. You will be able to send messages through this system or you can send them email messages directly.
- Online Etiquette (aka: Netiquette)
 - Do not SHOUT. Using All Caps when you type is considered to be “shouting” online. Remember to turn off your Caps Lock.
 - Be prompt. Follow class schedules and respond to email messages promptly.
 - Participate. Participation is part of your grade and also helps to move the class along. Especially for group activities, be sure to do your share of the work.
 - No flaming, trolling, or cyber bullying. You are all expected to be respectful and professional. If you have any concerns with classmates, please contact your instructor regarding the problem.
 - Stay on topic and try to back up any claims or statements that you make.
 - Do not dominate any discussion. Give other students the opportunity to join in the discussion.
 - Use and cite credible sources.
 - Do not plagiarize.
 - Avoid jokes and sarcasm as these are often misinterpreted online.
 - Use emoticons if they will help to convey the tone of your message.
 - Always re-read what you type before you send it. Remember that you cannot take back anything that you post. Also remember that people cannot see you or hear you. That means that they cannot see your body language or hear the tone of your voice. They can only rely on what you type. So, try to make sure that what you type cannot be misinterpreted. Be clear and brief.
 - Be patient and open-minded. Do not judge others or jump to conclusions. Remember that, just as others might misunderstand you... you might

misunderstand them. If something sounds confusing or offensive, ask for clarification before you jump to conclusions. Never respond out of emotion because what you say online can stay online and may be used against you in the future. Also remember that other students may not be native English speakers and may have difficulty in saying what they really mean online.

- Respect the privacy of others. Do not post or communicate personal or confidential information in the virtual classroom.
- Remember that the UOG Moodle system keeps logs of all your activity inside of UOG Moodle.

Student Support:

The following is a list of resources that students can turn to when they need support:

- Problems with the course instructions or other content?
Contact your Instructor for clarification and assistance.
- Technical problems with UOG Moodle system?
Contact the UOG Moodle Help team by email at moodlehelp@triton.uog.edu or by phone at (671) 735-2620.
- Problems with WebAdvisor or GoTritons student email service?
Contact the UOG Office of Information Technology (aka: the Computer Center) by email at helpdesk@uog.edu or by phone at (671) 735-2640.
- UOG Library Resources and Services
Go online to <https://www.uog.edu/student-services/rfk-library/>
- UOG Student Services
Go online to <https://www.uog.edu/student-services/enrollment-management-student-success/> to contact the Admissions and Records office, Financial Aid office, Student Life office, Housing and Residence, Counseling, Student Health, and other services.

	Poor (5 pts)	Fair (10 pts)	Good (15 pts)	Excellent (20 pts)
Organization	Audience cannot understand presentation because there is no sequence of information.	Audience has difficulty following presentation because student jumps around.	Student presents information in logical sequence which audience can follow.	Student presents information in logical, interesting sequence which audience can follow.
Subject Knowledge	Student does not have grasp of information; student cannot answer questions about subject.	Student is uncomfortable with information and is able to answer only rudimentary questions.	Student is at ease with expected answers to all questions, but fails to elaborate.	Student demonstrates full knowledge (more than required) by answering all class questions with explanations and elaboration.
Graphics	Student uses superfluous graphics or no graphics	Student occasionally uses graphics that rarely support text and presentation.	Student's graphics relate to text and presentation.	Student's graphics explain and reinforce screen text and presentation.
Mechanics	Student's presentation has four or more	Presentation has three misspellings	Presentation has no more than two misspellings	Presentation has no misspellings

	spelling errors and/or grammatical errors.	and/or grammatical errors.	and/or grammatical errors.	or grammatical errors.
Elocution	Student mumbles, incorrectly pronounces terms, and speaks too quietly for students in the back of class to hear.	Student's voice is low. Student incorrectly pronounces terms. Audience members have difficulty hearing presentation.	Student's voice is clear. Student pronounces most words correctly. Most audience members can hear presentation.	Student uses a clear voice and correct, precise pronunciation of terms so that all audience members can hear presentation.