Art 4760C, Advanced Ceramics
Instructor: Nan Smith, Professor
Spring, 2014
Office: FAC B-15
Phone: 273-3083
E-mail: nan@ufl.edu
Website: www.nansmith.com
Credits – 3-6 hours
GTA: Adrienne Eliades

Class meeting times are Mondays and Wednesdays 8:30 am – 11:30 am (periods 2-4), Fridays 8:30 am – 2:45 pm (periods 2-7)

Office hours: Wednesdays 3-4 and Fridays 12:00 noon- 2 pm and by appointment:

**Course Description:** This course will support professional development at the advanced BFA level. Students will be required studio practice and personal idea development to support the production of personal and individual art work. Four approved studio projects are required. Each person is responsible for mixing their own clay, glazes, and firing their own kilns.

As one advances; their studio practice becomes more and more specific and individualizes. Every young artist wishes to develop a singular body of work and to express their own voice. Thus individual projects, learning patterns, problem solving, and goal setting must become a part of your practice. This course is designed to assist you in building these vital skills.

The class will explore art ideas through readings, visual presentations, and group critiques. Practical professional skills including defining an artists’ statement, artists’ resources, and opportunities will be addressed in seminar fashion. Alternatives and possible professional directions within the Ceramic discipline will be discussed. Demonstrations, tutorials, and selective research will be conducted. Each student will define and address specialized areas of study.

**Class Format:**

**Mondays** - Individual Studio Project Meetings – to discuss individual library research, idea, aesthetic, and technical development, coupled with studio in progress tutorials. Readings from textbook, “Imagine” will be discussed to aid in concept and creative development. Ceramic history videos will be shown.

**Wednesdays** – Professional Practice Seminar – to discuss reading assigned in textbook, “The Artists Guide” and to participate in professional practice exercises.

**Fridays** – Research and Studio Work Day monitored by the GTA. The first hour of class will be spent in the FAA Library doing research to be logged via photocopies, bibliographic entries, and/or drawing into a sketchbook dedicated to the course. The second and third hour of class will be dedicated to your art work and hands-on work time in the studio. Lunch is from 12 – 12:30. The last hour and a half of class 12:30 - 2:00 pm is dedicated to continued studio work. The GTA will take roll at 8:30 am. He/she will also keep track library leaves and lunch break time. At times videos will be presented.

**Required Textbooks:**

(1) *The Artists’ Guide; How to Make a Living Doing What You Love*, author Jackie Battenfield, paperback 2009, Da Capo Press, ISBN: 978-0-306-81652-9. Ordered into Fowlett's Bookstore and listed under course number or available on-line. On room reserve in FAA Library. We are reading a chapter from this book weekly. This will be the basis of our Wednesday seminar discussions. You are advised to get your own copy of this book.
This is an exceptional and current book on what it takes to become and arts professional today. The book provides methods, analysis, planning vehicles, and pro-practice materials guidance.


This book explores the neuroscience behind creativity. It provides a very interesting look at how our brains work and how we come to epiphanies, creative solutions, etc.

(3) Advanced Ceramics Professional Practices course packet is required and can be purchased at Target Copy.

Information regarding professional practice is pivotal for you, now and in the future. The readings and subsequent discussions will aid with the development of your personal professional packet; a key requirement the course.

Other Course materials:

Professional Practice Website focused on setting up a business: http://artistswhothrive.com/

Suggested for idea development and creative problem-solving (new books I ordered into the library for possible class use):

(1) The Back of the Napkin (Expanded Edition): Solving Problems and Selling Ideas with Pictures [Hardcover], author Dan Roam

(2) Thinkertoys: A Handbook of Creative-Thinking Techniques (2nd Edition) [Paperback], author Michael Michalko

(3) Problem Solving 101: A Simple Book for Smart People [Hardcover], author Ken Watanabe

(4) The Art of Innovation: Lessons in Creativity from IDEO, America's Leading Design Firm [Hardcover] Tom Kelley (Author), Jonathan Littman (Author), Tom Peters (Foreword)

Suggested Professional practice books:


(3) Field Guide for Ceramic Artisans website — juliagalloway.com/field-guide

Assignments:
Each of the four studio projects you plan are to be proposed formally through drawings and/or a maquette. A clearly defined written list describing the concept, aesthetic and technical goals is to be handed in as a contract at the beginning each project period.

It is required that you complete all assigned chapter readings in The Artist’s Guide and Imagine to prepare yourself to participate in weekly discussions.. Regular participation in seminar discussions will be recorded and factored into your grade.
BFA Ceramics majors professional writing requirements include the following materials. These are to be presented along with a portfolio of new images on your personal website. Each writing assignment will have a separate deadline for review as the semester progresses. Expect to revise your written work and place the revised version on the website with the required gallery of images (10-12).

a. You are to design, write and print a professional resume. For a resume the file format should be a PDF to maintain all page to page formatting.

b. You are to write a one page artist’s statement about your current work and ideas. It is suggested that you include information about your concepts, how you reflect these formally, design issues, processes used (forming, surfacing, firing). Please follow the information on artists statements in the course packet and fill out the questionnaire before beginning to write this. It is required that this be double spaced and typed. To be considered for grading this must be handed in on time. Do not hand in your first draft. Rewrite this so that it sounds professional and well thought out.

c. You will be shown how to design and use WIX or WEEBLY website templates as needed. We will also cover image information needed, formats for image identification.

d. You will be shown how to create a simple business card. You are required to design and create a card that coordinates with your resume design.

Your professional materials are to be placed on a self designed website using either WIX or WEEBLY templates. You can see what others have accomplished in this class by reviewing the following sites: Michelle Bach Ceramics (wix.com), Brett Beasley Ceramics (weebly.com), Mariana Baquero Ceramics (weebly.com). It is to include: your resume, artist statement, images (labeled), business card. I ask that this be presented as a Power Point Presentation including labeled portfolio images, an business card image, and text pages with the artist statement and resume. In this format the business card would become the cover of the CD. Please carefully consider the layout and design of the show. If you do not have Power Point software please discuss other options with me.

Examples of the written materials etc. are available in the Art 4760C course packet.

Special Study/Post Bacc students can choose to do the above or one of the following in addition to the website:

a. Grants – Find a grant you might wish to apply for within the next couple of years (i.e. The Albert Murray Scholarship for graduate students, Arts Council state grant for individual artists) and acquire the guidelines. You can learn proposal preparation, which supplementary materials to include, and design the slide portfolio.

Suggested book - “Grant Writing for the Arts: The Art of Writing About Art”, authors Hudson and Noonan Morrissey

b. Mock Thesis – What is the written portion of the BFA or MFA Thesis all about? Learn how to write about your work and create an illustrated paper which represents you. Thesis papers completed by UF Ceramics MFA candidates will be used as resources.

c. Applications for graduate school or “The Job” – What is an excellent application, one that stands out from the rest?? Learn to write a letter of application, buff your resume, design an excellent slide portfolio, teaching philosophy (if applicable).

Attendance:

Class attendance is central to the learning process and to your success in this course. It is expected that a student will attend regularly and be punctual. Everyone will value this courtesy to the group.
begins promptly at 8:30 am. Attendance will be taken at the beginning of each class session. A student will be counted late if he/she arrives 10 minutes after class begins.

Absences count from the first class meeting. Students who do not attend at least one of the first two class meetings of a course in which they are registered, and who have not contacted the department to indicate their intent, may be dropped from the course.

Nan Smith’s attendance policies:

- A student who will be absent for an excused reason is to send an e-mail to me – nan@ufl.edu - before class to confirm the absence and reason.
- No-shows w/o notice will be considered unexcused.
- Tardiness: 2 late arrivals and/or early departures will be considered one absence.
- If absent a student is responsible to make up in-class work as well as assignments. It is expected that you initiate communication with me about what has been missed during an absence to plan a timeline to complete this work.
- Should you experience a prolonged illness or problem that will keep you from attending, please contact me and schedule an appointment to meet.
- More than 3 unexcused absences will result in a drop of one letter grade.
- 6 unexcused absences will result in a failing grade in the course.

Attendance https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx#absences

In general, acceptable reasons for absence from class include illness, serious family emergencies, special curricular requirements (e.g., judging trips, field trips, professional conferences), military obligation, severe weather conditions, religious holidays and participation in official university activities such as music performances, athletic competition or debate. Absences from class for court-imposed legal obligations (e.g., jury duty or subpoena) must be excused. Other sound reasons may be offered. The university recognizes the right of the individual professor to make attendance mandatory. After due warning, professors may prohibit further attendance and subsequently assign a failing grade for excessive absences.

Religious Holidays

The Board of Regents and state law govern university policy regarding observance of religious holidays: Students, upon prior notification of their instructors, shall be excused from class or other scheduled academic activity to observe a religious holy day of their faith. Students shall be permitted a reasonable amount of time to make up the material or activities covered in their absence. Students shall not be penalized due to absence from class or other scheduled academic activity because of religious observances. Further, a student who is to be excused from class for a religious holy day is not required to provide a second party certification of the reasons for the absence.

It is your responsibility to manage your studio work time effectively. Class breaks will be taken as a group on critique days or individually on work days and should not be abused.

In accordance with university policy, our medical providers use the following guidelines when writing excuse notes: http://shcc.ufl.edu/forms-records/excuse-notes/
The Student Health Care Center can provide a medical excuse note only if our providers are involved in the medical care of a student they feel will need to be absent from class for 3 or more days for medical reasons.

The university recognizes the right of the individual professor to make attendance mandatory. After due warning, professors may prohibit further attendance and subsequently assign a failing grade for excessive absences. Students are responsible for satisfying all academic objectives as defined by the instructor. Students who do not attend at least one of the first two class meetings of a course or laboratory in which they are registered, and who have not contacted the department to indicate their intent, may be dropped from the course.

See the following link for UF attendance policy:
https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx#absences

Demonstrations: Individual and/or small group tutorials will be presented as needed. I plan to spend time working on an individual basis with each of you. Please let me know if you have a question or problem with any process. I will also employ individual tutorials in response to areas of investigation identified in critiques.

Grades: Your final grade for the semester will evaluate overall performance including: quality of artwork produced, timely completion, aesthetic, conceptual and technical development. Projects will be evaluated in a group critique and formally graded after the critique. Finished glaze fired work is required for all critiques unless otherwise discussed.

Grades – methods by which students will be evaluated

<table>
<thead>
<tr>
<th>Percentage</th>
<th>Description</th>
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<tr>
<td>80% of final grade comes from</td>
<td>4 studio project requirements (including research, preparatory sketches and maquettes, craft/forming, design/aesthetics, concept (focus and effective communication, completeness of effort), technical difficulty (forming process, scale, experimentation), individual voice. (25% ea)</td>
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<tr>
<td>5% of final grade comes from</td>
<td>Participation requirements: in group critiques and an evaluation of your ability to critically analyze and state ideas about visual art.</td>
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<tr>
<td>5% of final grade comes from</td>
<td>Seminar requirements: Participation in and preparedness for weekly seminar discussions.</td>
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<td>10% of final grade comes from</td>
<td>Professional Practice Website</td>
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A = excellent, distinguished use of concepts, materials, and execution
B = good use of concepts, materials, execution
C = average
D = marginal
F = unacceptable, failure. No credit.
<table>
<thead>
<tr>
<th>Letter Grade</th>
<th>A+</th>
<th>A</th>
<th>B+</th>
<th>B</th>
<th>C+</th>
<th>C</th>
<th>D+</th>
<th>D</th>
<th>E, I, NG, S-U, WF</th>
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<tr>
<td>Grade Points</td>
<td>4.0</td>
<td>3.67</td>
<td>3.33</td>
<td>3.00</td>
<td>2.67</td>
<td>2.33</td>
<td>2.00</td>
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**Please note:** A grade of C- will not count toward major requirements.

UF grading policy website: [http://www.registrar.ufl.edu/catalog/policies/regulationgrades.html](http://www.registrar.ufl.edu/catalog/policies/regulationgrades.html)

**LATE WORK:**

All projects must be completed on time to receive full credit. Specific due dates are stated on the course syllabus schedule. A hard copy of this schedule is posted on the classroom door. Failure to complete any project on time will result in a drop of one full letter grade.

The ceramic process requires that green ware be completely fabricated and detailed, then dried for an average of 7 – 10 days, depending upon scale and complexity. Clay requires your regular attention to achieve good results. It cannot be rushed or neglected.

You must have work finished and installed before the start of class on critique days. It is the student’s responsibility to turn in all work on time. Full participation by showing completed work during all critiques is required along with active participation through shared ideas and commentary.

A semester **grade of incomplete** will not be given for late work unless there is an excused absence involved. To be approved for an incomplete:

1. Students must have completed the major portion of the class with a passing grade of C or better.
2. The student is unable to complete course requirements because of documented circumstances beyond his or her control.
3. The student and instructor have discussed the situation prior to the final critique (except under emergency conditions).
4. The student will fill out the College of Fine Arts incomplete grade contract, which will be signed by the instructor and the chair and will detail the work to be completed and the date by which this must be done.

**Supplies:** It is expected that as you maintain the professional level of this course by buying, mixing and/or recycling your own clay. You have the choice of the clay you use and the temperature and firing done for your artwork. I suggest that you think about those tools and props to make studio life easier. I would be glad to help you design and make tools. Please include these professional needs in our discussions, so that we can come up with appropriate solutions (i.e. recycling bats, slump, hump or sectional molds, rubber molds, sand bags, trimming chucks etc.) for moving work from studio to the kiln, studio turntables, special tools that you might fabricate, ways to get cheap dental tools, specialty tools I use).
When you purchase a specialty clay recipe through the UF Bookstore you are required to pay for your glazes separately through a $35.00 glaze materials fee. This permits you to use all mixed shop materials as well as mixing your own specialty glazes. You are required to pay this fee to the clay dispensary employee at the beginning of the semester.

**Specialty Tools (can be ordered on-line):**
1. Kemper Ribbon Sculpting tools (set of 6), available thru Laguna/Axner's in Florida – 1-800-843-7057, approximately $8.99
2. Stainless steel Wax Modeling tools – Amazon.com or Euclid.com
3. Michael Sherrill red rib, SMT-R1, $6.00 (also suggest yellow rib same price)
   http://www.highwaterclays.com/handtools/cooltools2.html#smt

**Health and Safety:**
Please wear shoes and proper attire, tie back hair and loose clothing when working around shop equipment.

The ceramics program recommends that you wear a respirator when mixing clay and glaze materials and applying glaze with a spray gun. Fowlett's Bookstore has ordered N95 Filtering Face piece Respirators. Tight fitting respirators can be ordered from Grainger's or a similar lab safety supply company.

The link for information regarding the SA+AH H&S policy and handbook on health and safety is:
http://www.arts.ufl.edu/art/healthandsafety

2) Each student must complete a H&S STUDENT WAIVER FORM (available next to the copier in the SAAH office) and on-line (see address above). Waivers must be turned into the SAAH Director of Operations before the end of the 2nd week of classes. Please staple the course sheets together. University of Florida Environmental Health and Safety (EH&S) has determined that the use of respiratory protection is not required for projects and activities typically performed in the School of Art + Art History. It is against the School of Art + Art History policy for any instructor to require students to wear respiratory protection however, you may recommend it, and you may voluntarily choose to wear respiratory protection: either an N95 filtering face piece, commonly known as a dust mask, or a tight fitting half or full-face respirator. Any user who chooses to wear such respiratory protection is therefore said to be a voluntary user. Environmental Health and Safety follows or exceeds OSHA 29CFR1910.132-137 standards for Personal Protective Equipment. Any voluntary user: student, faculty, or staff is required to follow all Environmental Health and Safety policy which can be found at:

For simplicity, the regulations are outlined below. You must follow each step in order:
   Mail to: Environmental Health & Safety
   attn: OCCMED
   PO Box 112195
   Gainesville, FL 32611
   b. Complete "Medical History Questionnaire for N95 Filtering Face piece Respirators" form (http://www.ehs.ufl.edu/OCCMED/N95.pdf) and "UF Voluntary Use Respirator Supplementary Information Memo" (Below) Mail to:
   SHCC OCCMED
   Box 100148
   Gainesville, FL 32611
   c. Include Payment: i. There is a $5 charge for the review and processing of this form. 1. Graduate student payment options: a. Enclose a $5 check with drivers license number written on the check
b. Bill to Gator Grad Care by filling out enclosed UF Graduate Student Voluntary Use Respirator Payment Memo

2. Undergraduates must make payment in person. Go to:

Health Science Center
Dental tower, second floor Room D2-49
On the corner of Archer Road and center drive
West entrance
ii. Contact SHCC OCCMED at 352.392.0627 with questions.
SA+AH HEALTH & SAFETY STUDENT SIGNATURE PAGE

My instructor has reviewed the policies (pg. 1-15) in the School of Art + Art History Health and Safety Handbook with me as well as the inherent hazards of my course media, best practices, links to more information and the area rules. I understand that I am responsible for the information within.

*A copy of this handbook may be found on the School of Art + Art History website.*

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<th>Student Name (printed clearly)</th>
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<th>Student Name (signed)</th>
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*To be filed in the SA+AH Director of Operations Office, FAC 103 no later than the third course meeting date.*
Health and Safety
Specific Area information for Ceramics

Area Rules:

- Follow all SA+AH Health and Safety handbook guidelines.
- Alcohol is forbidden in studios.
- No smoking in the building or within 50 feet of any entrance.
- No eating or drinking in the glaze or mixing areas.
- Shoes must be worn at all times.
- It is recommended that protective equipment be worn at all times: safety glasses when grinding, chipping shelves, etc., protective lenses for kiln viewing, gloves for hot objects, heat resistant aprons for raku, ear protection for grinding and sawing, rubber gloves for mixing hazardous materials
- Do not block aisles, halls, doors
- Do not bring children or pets into the studios
- Do not store things on the floor
- Do not park bikes in the building
- Clean up spills immediately
- Scoop up dry materials, mop up liquids, do not replace spilled materials in original source if spilled for they are contaminated
- Carry heavy and large trash bags loaded with trash to dumpster
- **Place materials containing Barium and Chrome in the hazardous waste disposal area**
- Do not sweep for this puts hazardous materials into the air; rather scrape up chunks and wet-clean area.

Lockers:

Please sign up for a locker to be used to store tools and personal belongings. The list will be circulated in class and then handed in to the teaching lab specialist. Lockers must be cleaned out and locks removed by the end of finals week, or the contents will be considered abandoned.

Please leave the studio clean. Regardless of the condition you find it in, you are requested to leave it clean for the next person. Leave the work tables clear and clean. *This is a group studio, and we all need to pitch in to keep it a safe and healthy functioning work environment.*

Firings:

Ceramic work is fragile. Studio accidents or kiln issues may cause work to break. While all due care will be exercised, I must have finished work to assign a grade for a project. Work that blows up or is broken before completion will require re-making for grading. If your work is destroyed in progress, please show this to me and we will discuss what must be done to achieve a finished project for grading. In the case of involved projects where the loss is not the student's fault, abridged project parameters may be negotiated and due dates adjusted.

Recycling Clay:

All students are welcome to recycle clay out of the reclaim buckets. Stiff clay may be reclaimed by cutting into slabs, alternating with layers of soft clay or slurry from the reclaim bin, then wedging to an even consistency. Clay too stiff to wedge should be broken into small lumps so that water will penetrate, and slaked down covered by water in a bucket or the reclaim barrel. If you desire, the resulting slurry can be put onto the plaster drying slabs in Studio, turned periodically until dried to a soft clay consistency, and wedged up for use.
Bone dry clay should be slaked down as above. Wet clay can be dried on plaster bats or slabs until some moisture is removed, and wedged for use, or powdered fire clay or stoneware clay (ask your instructor) or grog may be wedged in. Wedging itself also tends to dry clay out. Clay slurry remaining in your bucket after working or clean up should be put in reclaim.

**DO NOT POUR SLURRY OR SLIP IN THE SINK; USE THE RECLAIM BARREL.** Place contaminated clay in the trash. Thick liquids not going to reclaim should be put in the trash. Keeping studio areas clean of clay helps reduce the dust level and is healthier for all.

**Studio and Studio Use:**
Each student is responsible for ensuring that his/her projects and materials are safely stored, displayed, installed, and removed from the classroom and critique space. Projects must be set up and removed from the critique space at the times and spaces designated for each project.

The instructor, the School of Art and Art History, and the Ceramics Department are not responsible for student work left in workspaces, installation spaces, the critique space, the shops, or the classrooms. Projects/materials are not to be stored in the group working space.

Please address any concerns, problems, and questions regarding this class to me as they arise. I will be available during office hours, and for appointments for a special meeting time.

Always be open-minded when considering new ideas and constructive criticism. Critique ideas; not people.

*The SAAH studios are designated for student use. Please be advised that visitors are not permitted without approval. The SAAH has an official policy for those not currently taking classes. The following form is required for access.*

**LAB & STUDIO ACCESS AGREEMENT FORM**
Laboratory and studio spaces in the School of Art and Art History are for educational and research purposes. Use of these spaces is intended for currently enrolled students, faculty and staff only. Occasionally, access may be granted to non-enrolled students, faculty or staff on a case by case situation. Permission is granted through the use of this form.

Laboratories and studios are managed and maintained by each SA+AH Area, therefore permission is granted by the Area Head or Teaching Lab Specialist for that lab/studio. If granted permission, all persons using an SA+AH lab/studio must adhere to the policies, procedures and safety measures established in the SA+AH Health and Safety Handbook (www.arts.ufl.edu/art/healthandsafety.com) as well any further instructions given by area Teaching Lab Specialists. Access may be revoked at the discretion of the Area Head, Teaching Lab Specialist, or SA+AH Director, at any time, for any reason, particularly for failure to adhere to verbal or written instructions.

The SA+AH maintains laboratories and studios in art+ technology, ceramics, creative photography, drawing, graphic design, painting, printmaking and sculpture. Access to one lab or studio does not grant access to any other facility within the SA+AH.

**Applicant**
Name: ___________________________________________________________________________________

Purpose for Access:
_____________________________________________________________________________________
_____________________________________________________________________________________
_____________________________________________________________________________________
_____________________________________________________________________________________

Address: __________________________________________________________________________________
University Policies:

Students with disabilities - I will make every attempt to accommodate students with disabilities. At the same time, anyone requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide you with the necessary documentation, which you must then provide to me when requesting accommodation.

“Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation.”

Classroom Demeanor – “Students in the School of Art and Art History will not be permitted to have beepers (pagers) and cell phones turned on in the classroom. If such a device beeps, chimes, rings, or makes any type noise, it must be turned off before entering the classroom”.

Disruptive Behavior – Students are expected to assist in maintaining a classroom environment that is conducive to learning. In order to insure that all students have the opportunity to gain from time spent in class, unless otherwise approved by the instructor students are prohibited from engaging in any form of distraction. Inappropriate behavior in the classroom shall result, minimally, in a request to leave class.

The university’s policies regarding academic honesty, the honor code, and student conduct related to the honor code will be strictly enforced. Full information regarding these policies is available at the following links:

Academic Honesty: [http://www.registrar.ufl.edu/catalogo/policies/students.html#honesty](http://www.registrar.ufl.edu/catalogo/policies/students.html#honesty)

“As a result of completing the registration form at the University of Florida, every student has signed the following statement: “I understand that the University of Florida expects its students to be honest in all of their academic endeavors and understand that my failure to comply with this commitment may result in disciplinary action to and including expulsion from the university.”

Critical Dates on the university calendar may be viewed at – [http://www.reg.ufl.edu/dates-critical.html](http://www.reg.ufl.edu/dates-critical.html)

Resources are available on campus for students having personal problems or lacking clear career and academic goals which interfere with their academic performance.
University Counseling & Wellness Center
3190 Radio Road
P.O. Box 112662, University of Florida
Gainesville, Florida 32611-4100
Phone: 352.392.1575
Web: http://www.counseling.ufl.edu/cwc/

University Counseling Center
301 Peabody Hall
392-1575, personal counseling.

Student Mental Health
Student Health Care Center
392-1171, personal counseling.

Sexual Assault Recovery Services (SARS)
Student Health Care Center
392-1161, sexual assault counseling.

Career Resource Center
Reitz Union
392-1601, career development assistance and counseling.

I look forward to an energetic course and a great semester with you all!
<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Topic</th>
<th>Homework</th>
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<tbody>
<tr>
<td>1</td>
<td>Monday January 6</td>
<td>Orientation – syllabus, senior project, exhibitions, digital examples of professional practice packets and senior exhibition CD</td>
<td>Homework: Written Proposal for Project #1 (set up and begin working)</td>
</tr>
<tr>
<td></td>
<td>Wednesday January 8</td>
<td>Individual Mtgs.with Nan Come with proposal for #1 and drawings or models.</td>
<td>Homework: Mix /purchase/clay and begin working</td>
</tr>
<tr>
<td></td>
<td>Friday January 10</td>
<td>Studio Day (set up and begin working) Individual Mtgs.with Nan Come with proposal for #1 and drawings or models.</td>
<td>Homework: Work on your proposed project. Read- Imagine: Introduction and Chapter 1</td>
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<td></td>
<td><strong>Opening – Persian Tapestry Exhibition – University Gallery</strong></td>
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<tr>
<td>2</td>
<td>Monday January 13</td>
<td>Discuss Imagine – Idea Development - Individual Mtgs.with Nan Come with proposal for #1 and drawings or models.</td>
<td>Homework: Studio work</td>
</tr>
<tr>
<td></td>
<td>Wednesday January 15</td>
<td>Seminar Discussion #1 Individual Mtgs.with Nan and during Nan's Office hours. Come with proposal for #1 and drawings or models.</td>
<td>Homework: Studio work</td>
</tr>
<tr>
<td></td>
<td>Friday January 17</td>
<td>Library Research- 8:30-9:30 Studio 9:30 – 12:00 Lunch 12-12:30 Studio 12:30-2:00</td>
<td>Homework: Studio work</td>
</tr>
<tr>
<td>Week 3</td>
<td>Monday January 20</td>
<td>MLK DAY Holiday – No Classes</td>
<td>Homework&lt;br&gt;Studio work&lt;br&gt;Bring your resume, Post Baccs – Select</td>
</tr>
</tbody>
</table>
**Pro Practice Semester Project via written note to me.**

**Read – The Artist’s Guide: Chapter 2 – How to Assemble the Essential**

<table>
<thead>
<tr>
<th>Date</th>
<th>Event Description</th>
<th>Homework Notes</th>
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<tbody>
<tr>
<td>Wednesday January 22</td>
<td><strong>Seminar Discussion #2</strong>&lt;br&gt;Speed Dating – A review of Professional Practice Materials. Round table discussion of resumes Individual Meetings 10:30. 11:00</td>
<td><strong>Homework:</strong> Studio work</td>
</tr>
<tr>
<td>Friday January 24</td>
<td><strong>Library Research-</strong>&lt;br&gt;8:30-9:30&lt;br&gt;Studio 9:30 – 12:00&lt;br&gt;Lunch 12-12:30&lt;br&gt;Studio 12:30-2:00</td>
<td><strong>Homework:</strong> Studio work – Prep for Critique</td>
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<tr>
<td><strong>Week 4 -</strong></td>
<td><strong>Monday January 27</strong>&lt;br&gt;<strong>Group Critique #1</strong></td>
<td><strong>Homework:</strong> Studio work – Prep for Critique</td>
</tr>
<tr>
<td>Wednesday January 29</td>
<td><strong>Visiting Artist</strong>&lt;br&gt;Michael Strand – Think and Do Tank (REQUIRED; Class Experiential Session)&lt;br&gt;Adrienne will take over class/Nan away for Art and Science Conference</td>
<td><strong>Homework:</strong> Studio work</td>
</tr>
<tr>
<td>Friday January 31</td>
<td><strong>Library Research-</strong>&lt;br&gt;8:30-9:30&lt;br&gt;Studio 9:30 – 12:00&lt;br&gt;Lunch 12-12:30&lt;br&gt;Studio 12:30-2:00</td>
<td><strong>Homework:</strong> Revised and updated resume, Studio work <strong>Read- Imagine:</strong> Chapter 2</td>
</tr>
<tr>
<td><strong>Week 5 - Due – Resume (new or updated and revised)</strong></td>
<td><strong>Monday February 3</strong>&lt;br&gt;<strong>Discuss – Idea Development Historical Videos</strong>&lt;br&gt;Individual Meetings 10&lt;br&gt;10:30&lt;br&gt;11</td>
<td><strong>Homework:</strong> Studio work</td>
</tr>
<tr>
<td>Wednesday February 5</td>
<td><strong>Nan Away for Workshop</strong></td>
<td><strong>Homework:</strong> Studio work</td>
</tr>
<tr>
<td>Week 6 - Due – New Artist Statement</td>
<td>Monday February 10</td>
<td>Discuss- Imagine Idea Development Seminar Discussion #3 Also discuss Artist statements, create a list that describes your artist practice. Group sharing of lists.</td>
</tr>
</tbody>
</table>

| Week 7 - Due – Image ID List | Monday February 17 | Discuss- Imagine Idea Development Historical Videos Individual Mtgs. 8:30 9:30 10:00 10:30 | Homework: Studio work Read – The Artist’s Guide: Chapter 4 – How to Introduce your work… |

<p>| Wednesday February 19 | Seminar Discussion #4 Discuss organizing your images on the computer, process shots of your work, image lists Nan Powerpoint artist lecture/ discussion of representing yourself in a lecture and | Homework: Studio work |</p>
<table>
<thead>
<tr>
<th>Date</th>
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<tbody>
<tr>
<td>Friday February 21</td>
<td><strong>Library Research</strong>&lt;br&gt;8:30-9:30&lt;br&gt;Studio 9:30 – 12:00&lt;br&gt;Lunch 12-12:30&lt;br&gt;Studio 12:30-2:00&lt;br&gt;Individual Meetings during Nan’s Office hours 12:00 1:00</td>
<td>Homework: Studio work, Business Cards</td>
</tr>
<tr>
<td>MidTerm – Week 8 – Due – Business Cards</td>
<td>Monday February 24&lt;br&gt;<strong>Group Critique #2</strong></td>
<td>Homework: Studio work</td>
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<tr>
<td>Wednesday February 26</td>
<td><strong>Group Critique #2</strong></td>
<td>Homework: Studio work Read – The Artist’s Guide: Chapter 5 – How to Build Long Term Professional Relationships</td>
</tr>
<tr>
<td>Friday February 28</td>
<td><strong>Seminar Discussion #5</strong>&lt;br&gt;Round table discussion of business cards&lt;br&gt;Individual Mtgs. 10:30 11:00&lt;br&gt;Individual Meetings during Nan’s Office hours 12:00 1:00 2:00</td>
<td>Homework: Studio work</td>
</tr>
<tr>
<td>Week 9 – SPRING BREAK</td>
<td>Monday March 3&lt;br&gt;<strong>Historical Videos</strong>&lt;br&gt;Individual Meetings&lt;br&gt;Studio Day</td>
<td>Homework: Studio work,</td>
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<td>Wednesday March 5</td>
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<td>Homework: Studio work</td>
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<tr>
<td>Friday March 7</td>
<td></td>
<td>Homework: Studio work</td>
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<tr>
<td>Week 10 -</td>
<td>Monday March 10&lt;br&gt;Individual Meetings with all Historical Videos</td>
<td>Homework: Studio work Read – The Artist’s Guide: Chapter 6 – How to Earn and</td>
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<tr>
<td>Date</td>
<td>Event</td>
<td>Homework</td>
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</table>
| Wednesday March 12 | Seminar Discussion #6  
Discussion of on-line business card, post card and poster ordering, Studio Day | Homework: Studio work                                                   |
| Friday March 14    | Library Research-  
8:30-9:30  
Studio 9:30 – 12:00  
Lunch 12-12:30  
Studio 12:30-2:00 | Homework: Studio work                                                   |
| Week 11-           | Monday March 17  
Individual Mtgs.  
8:30  
9:00  
10:00  
10:30  
11:00  
Historical Videos | Homework: Studio work                                                   |
| NCECA              | Wednesday March 19  
Studio Day  
Nan Away at NCECA | Homework: Studio and more studio                                       |
| NCECA              | Friday March 21  
Studio Day  
Nan Away at NCECA  
Library Research-  
8:30-9:30  
Studio 9:30 – 12:00  
Lunch 12-12:30  
Studio 12:30-2:00 | Homework: Studio work in preparation for crits on March 31 and April 2 |
| Week 12-           | Monday March 24  
Individual Mtgs.  
8:30  
9:00  
10:00  
10:30  
11:00  
Historical Videos | Homework: Read – The Artist’s Guide: Chapter 7 – How to Find Even more Support... |
| Wednesday March 26 | Seminar Discussion #7 | Homework: Begin Project #4                                               |
| Friday March 28    | Library Research-  
8:30-9:30  
Studio 9:30 – 12:00  
Lunch 12-12:30  
Studio 12:30-2:00 | Homework: Studio work in preparation for crits next week                |
| Week 13-           | Monday March 31  
Group Critique #3 |                                                                 |
<p>| Wednesday April 2  | Group Critique #3 |                                                                 |</p>
<table>
<thead>
<tr>
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<tr>
<td>Friday April 4</td>
<td>Library Research- 8:30-9:30 (for glazing) Studio 9:30 – 12:00 Lunch 12-12:30 Studio 12:30-2:00</td>
<td>Homework: Complete your work and fire for show</td>
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<tr>
<td><strong>Week 14 -</strong></td>
<td></td>
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<tr>
<td>Monday April 7</td>
<td>Studio Day</td>
<td>Read -The Artist's Guide: Chapter 8 – How to Read and Work with Fine Print</td>
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<tr>
<td>Wednesday April 9</td>
<td><strong>Last Day of Wetwork</strong></td>
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<td>Seminar Discussion #8</td>
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<tr>
<td>Friday April 11</td>
<td>Library Research- 8:30-9:30 (for glazing) Studio 9:30 – 12:00 Lunch 12-12:30 Studio 12:30-2:00</td>
<td>HW- Professional Practice Website due Monday</td>
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<tr>
<td><strong>Week 15 –</strong></td>
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<tr>
<td>Monday April 14</td>
<td>Studio Day</td>
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<tr>
<td><strong>Show Week</strong></td>
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<tr>
<td>Wednesday April 16</td>
<td>Install show at Icehouse Gallery</td>
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<tr>
<td>Thursday April 17</td>
<td>Install show at Icehouse Gallery</td>
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<tr>
<td>Friday April 18</td>
<td>Install show at Icehouse Gallery Opening Nite</td>
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<td><strong>Week 16 – Final Crits</strong></td>
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<tr>
<td>Monday April 21</td>
<td>Final Crit Hand in Final professional packages.</td>
<td>Clean up duties assigned.</td>
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<tr>
<td>Wednesday April 23</td>
<td>Final Crit class/refreshments? Clean up to be done.</td>
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<tr>
<td>Thursday and Friday</td>
<td>Reading Days</td>
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<tr>
<td>April 24, 25</td>
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<tr>
<td>April 26, 28, 30</td>
<td><strong>Finals Week</strong></td>
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</table>
Questions for first semester seniors:

The following exercises may aid you in deciding your creative direction for the semester.

(1) Make a list that describes your primary interests as a child…

(2) List 10 words describing yourself. Please go beyond a mere physical description.

(3) Create a grid and select colors that for you reflect color harmony. Use your choice of color marking instruments on paper.

(4) List your favorite forms in dogs, flowers, cars, etc.

(5) What are your Hot buttons – pop culture, science/technology, humanities – religion, psych, autobiographical
Professional Development Exercise:

Please think about and answer the following questions. Bill Hunt, former editor of Ceramics Monthly offers a professional workshop where he asks related questions to artists to aid in their self awareness as a professional.

What are your strengths as an artist?

What are those things you would like to strengthen?

What characteristics are you looking for in a clay recipe?

What surface qualities excite you?

How do you like to handle firing?

What scale do you see as optimal for your work?

What time of day do you have peak energy?

How do you prefer to work in the studio; Hours at a time? Breaks? Hours during the day?

What are your professional goals? Short term? Long Term?