

# Syllabus

**ART 6933 Ceramics Graduate Seminar:  
Activism in Art  
FALL 2019  
6 Credits FAC B16**

**Visiting Assistant Professor David S. Bogus**

Office: FAC B15 Office

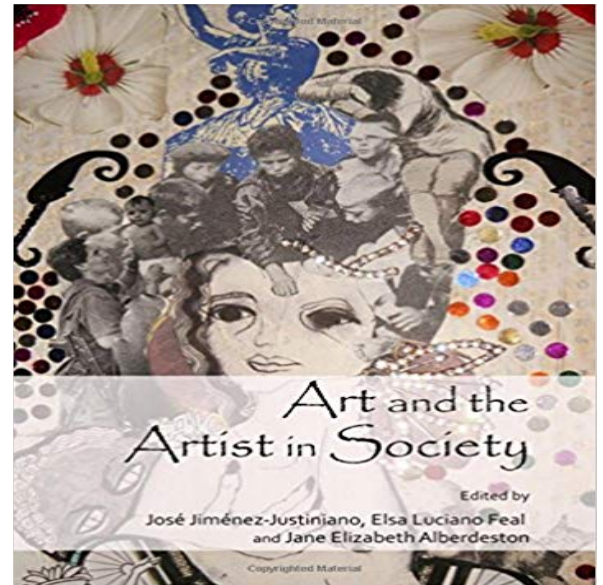
Office Hours: T/TH 4-5

and by appointment

[davidbogus@ufl.edu](mailto:davidbogus@ufl.edu)

352-273-3083

Class Meets: 6:15PM-9:10PM FAC B14, or as  
scheduled prior.



**Canvas** e learning will be used for this class for calendar, announcements, email and course materials and some assignments. You are responsible to check this site before and after each class in preparation and for homework and follow up. <https://lss.at.ufl.edu/>

*Welcome to UF Ceramics* is an important part of this syllabus can be found on **Canvas** under Files. These materials will be covered the first day of class.

## **Introductions:**

Name preferences and preferred pro-nouns will be respected in this class, and all area asked to be patient with the occasional error and please politely inform anyone when a mistake does occur.

## **Texts:**

PDF's will be posted to Canvas e learning. Suggested text is *Art and the Artist in Society* by Jose Jimenez-Justiniano (Author, Editor), Elsa Luciano Feal (Editor), Jane Elizabeth Alberdeston (Editor)

## **Course Description:**

This course is a studio-based course that explores activism as content in art and considers diverse aesthetic approaches that artists have used to address the politically urgent questions of their time. Central to this course will be a study of ways in which artists have used visual representation to engage audiences beyond the art world to bring about societal change. The class will incorporate readings, films, group discussions, individual critiques, collaborative endeavors, and individual art practices to facilitate class objectives.

This semester's focus will be on two areas:

Students will investigate choices in materials to express a personal direction. A **Research Concept** will be identified by the student for the semester's investigation during the first week of class. We will work closely together to define and refine the problem, identify personal content issues within the research, solve technical problems and grow through the process of research. You are required to keep a sketchbook and do library and web research. A historical understanding of artists, styles and genres will be necessary to have an understanding of your place in the art world.

Students are expected to participate in critiques that analyze your own work and that of other artists and class participants to identify strengths and weaknesses in research and promote the growth and exchange of ideas. Constructive comments can sometimes seem negative and subjective. As an artist one must be able to process these comments without taking them personally and emotionally.

**Course Objectives:**

- 1) Awareness of contemporary issues in ceramics and activism in art.
- 2) Ability to clearly articulate ideas both in writing and speaking
- 3) Participation in critiques for discussion and review of works produced
- 4) Ability to carry on a discussion based on readings
- 5) Practice and discipline of writing

**Assessment and evaluation is based on:**

- 1) Instructor assigned class readings, with required written responses that will lead to group in class discussion;
- 2) Group work in researching, choosing, assigning, introducing and leading the discuss of the articles (2-3) related to current theory and criticism;
- 3) A written critique on actual ceramic works;
- 4) Continuing personal studio work.

**Course Content and Assignments:**

You are expected to continue your personal studio work as part of this class. There will be a series of readings with in-class discussions following. There will be at least two class critiques scheduled with the instructor and one with a visiting artist. There will also be individual critiques on a scheduled basis.

The class calendar will posted on Canvas. Please note when critiques or readings are due. Readings need to be posted one week in advance, and written responses to each reading are due the Monday before each discussion. Assignments include research sketches, readings, presenting the work on the assigned dates and participating in group critiques and discussions, and follow-up analysis on the way to the next works.

Incomplete work is not allowed for presentation at midterm and final critiques of personal work. Participants working at large scale and/or on complex works that require more fabrication to complete may present completed multiple maquettes for midterm critiques that have the content and general look of the larger work and explore surface alternatives. If you plan to work this way, you must discuss this with me prior to week 4 of the semester. **Unexcused late work will result in a lowered grade.** It takes regular studio practice to develop skills and ideas. It is anticipated that you will be highly productive in your studio and show the best of your works for critiques. A stronger presentation is usually selected from a larger group of works to exhibit you editing process. **Projects made for this class may NOT be submitted to any other class for credit unless both faculty have given prior approval. Failure to follow this rule will be considered academic dishonesty.**

Recommended Books:

Art and the Artist in Society by [Jose Jimenez-Justiniano](#) (Author, Editor), [Elsa Luciano Feal](#) (Editor), [Jane Elizabeth Alberdeston](#) (Editor)

**Class Activities:****October 23<sup>rd</sup> -24<sup>th</sup> Matt Mitros Workshop and Lecture: Time TBD****November 5-6 Dr. Judith Schwartz Studio Visit and Lecture****November 1: Art Bash****Grading:**

All projects must be completed on time to receive full credit. Specific due dates are stated on the class calendar posted on CANVAS. Failure to complete any project on time will result in a drop of one full letter grade. Keep in mind, however, late work is better than no work.

50%	Personal Work based upon Research Concept
30%	Reading, Writing, Discussion Assignments (9) + written critique (1)
10%	Research on Reading, Leading 1 discussion
10%	Attendance Class Participation in discussions, group critiques, visiting artists activities, studio visit written response
100%	Total

**UF Grading scale and policies**

Please keep in mind that an excellent student attends class regularly, is on time, keeps the course work schedule, and participates fully and produces superior artwork.

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.

<b>A+</b>	100%-97	<b>B+</b>	89%-87	<b>C+</b>	79%-77	<b>D+</b>	69%-67	<b>F</b>	<b>0</b>
<b>A</b>	96-94	<b>B</b>	86-84	<b>C</b>	76-74	<b>D</b>	66-64		
<b>A-</b>	93-90	<b>B-</b>	83-80	<b>C-</b>	73-70	<b>D-</b>	63-60		

UF online information about undergraduate grading:

<http://www.registrar.ufl.edu/catalog/policies/regulationgrades.html>

A semester **grade of incomplete** will not be given for late work unless the following requirements are met:

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.

**Attendance Policy:**

Attendance (sign in sheet) will be taken at the beginning of each class; tardiness will be noted and will affect your grade.

This is not a class you can get notes from your classmates – you need to be in class and participating to learn. It is expected that you will attend regularly and be on time. Group demonstrations and lectures, individual tutorials, and discussions will be scheduled for many class periods. At other times you will be expected to be working in your area.

**Please be on time for class. Plan to arrive no later than 8:30am** and immediately prepare to start working. Arriving late disturbs class. I make important announcements at the start of class. Plan ahead for traffic, parking, etc. so you will not have problems getting to class on time.

I allow up to two absences with Friday's session counting for 2 of these absences without penalty. I do not need an excuse for these absences. Keep in mind you must meet the requirements for any class missed, the work missed and any assignments due. A third absence (particularly for a Friday) will lower your participation grade a plus or minus, and any absence following will do the same. Should you have a prolonged illness or problem that takes you out of the class more than the above, see me as soon as possible to discuss.

Please note: Due to holidays and other UF events, there will be not be classes on 3 of the Fridays and 1 Monday. This cuts into studio time in particular.

*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.*

**Door codes and access to Studios:**

You will need your Gator One ID Card for the Card swipe for all other times. The card swipe is on the ground floor out to the parking lot, closest to Sculpture. There is key pad access through the kiln room. FAC is opened:

M-F 7:00am - 10:00pm

SAT 1:00pm – 10:00pm

SUN 2:00pm – 10:00pm

**Clay:**

Students may purchase clay with material sheets and paying with check or money order to Diane Caple at the SAAH office. Most bagged clay is \$15.50 and porcelain is \$31.00. You may also choose to reclaim used clay. I recommend mixing your own clay recipe, please see the Teaching Lab Specialist to have him make up a clay ticket and pay in advance for the materials. After purchasing clay materials in the office, use a pen to put a line through the (previous) total and write the remainder on the slip with your signature next to the new total. i.e. if the total amount is \$31.00 and they are getting one bag of clay worth \$15.50, you would strike the \$31 and write "\$15.00" with your signature next to the new total. If Students have a ticket for \$15.50 and is getting one bag you can either: A. See step 1 (if they want to keep the white receipt) or B. keep the white receipt , rip it up, and throw it away. The

white receipt is treated as cash, so don't give student clay and let them keep the unmarked white receipt.

### **Supplies and Equipment:**

Studio supplies in common studio areas are meant for community use in those areas. Please do not take shop materials and tools into your personal studio for extended personal use. At this point in your careers, students should be purchasing such items as rolling pins and banding wheels for personal use.

### **Sketchbooks:**

Sketchbook/journals should be an important part of every artist's studio practice. Ideation, form development, notes from critiques can be kept in such a book. Regular practice and care in keeping the sketchbook can leave a valuable archive for the future. Your sketchbook should be with you in every class and in your studio during critiques. Use of Pinterest and Instagram for collecting images is also encouraged.

### **Studio Notes:**

All students are expected to follow the studio regulations as listed in *Welcome to UF Ceramics*.

- If a student does not actively use his/or her assigned studio space outside of class time, it will be re-assigned. Space is limited and if it is used for inappropriate storage or a gallery for old work, etc. The studio should have the tools and equipment you need to work. Do not store things on the floor as it impedes clean up.
- EVERYONE must keep the studio a clean and healthy place to work. Plan to wet mop regularly, clean dust off surfaces.
- Remove all work and personal equipment and supplies from shared studio spaces and kiln areas or it will be considered abandoned.
- Please work in a team spirit when it comes to cleaning public workspace such as the glaze and kiln rooms. Everyone using the space will appreciate any added effort on your part. If affects attitudes and aids in the safe use of the facility.
- Do not leave your work on community spaces. Please do not store anything on the floor.

### **Classroom Courtesies:**

As per the University Policy related to Classroom Demeanor at the end of this syllabus, cell phone use is not permitted in class. The use of all electronic should only be used in conjunction with the class activities to maximize interaction with your colleagues. Keep in mind if you are paying attention to other endeavors and NOT paying attention class activities that can be construed as being unprofessional.

### **Health and Safety:**

Please wear closed toe shoes and proper attire, tie back hair and loose clothing when working around shop equipment i.e. the grinder. Follow the directions for each piece of equipment and use goggles where required.

### **Specific Area information for Ceramics:**

#### **Area Rules**

All users of the studio classrooms are expected to follow studio area rules at all times. If you have any questions, ask your instructor.

- Follow all SA+AH Health and Safety handbook guidelines
- Follow the SA+AH Satellite Waste Management Chart in the classroom and other health & safety guidelines posted for your media.

- In case of emergency, call campus police at 392-1111
- File an incident report (forms may be found in the SAAH H&S handbook, the SAAH faculty handbook and in the main office.) Turn completed forms into the SAAH Director of Operations within 48 hours of the event.
- Alcohol is forbidden in studios
- No eating or drinking in the glaze or mixing areas
- Familiarize yourself with the closest eyewash unit
- 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, or doors
- Do not bring children or pets into the studios
- Do not store things on the floor
- Clean up spills immediately
- Scoop up dry materials, mop up liquids, do not spilled materials to original source as they are contaminated now
- Carry heavy or large trash to the dumpster
- Place materials containing barium or chrome in the hazardous waste disposal area
- Do not sweep. This puts hazardous materials in the air. Rather scrape up chunks and wet-clean.
- Report any safety issues IMMEDIATELY to your instructor.
- All courses must engage in an end of the semester clean up.
- Follow the **SA+AH CONTAINER POLICY** (see policy)

Any questions about Health and Safety? **ASK FIRST** before doing.

### **Visitor Policy**

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. Your safety is important to us. Keep studios locked and not propped open. Should you have someone wanting to visit, you must seek permission, request a form from the Teaching Lab Specialist and submit at least 48 hours before the visit.

#### **Health and Safety:**

Appendix G:

Health & Safety Area Specific Information: Ceramics, found at this link:

<http://arts.ufl.edu/site/assets/files/37319/saahhealthandsafetyhandbook.pdf>

**PLEASE NOTE: There will be an orientation on Safety the first day of class by our Teaching Lab Specialist. Should you miss this orientation, you will have to arrange for another session at the convenience of the Teaching Lab Specialist.**

This course will adhere to the School of Art and Art History's Health and Safety Policy, which will be reviewed in class.

## **Respiratory Protection**

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.

Please read the entire policy in the SA+AH Health and Safety Handbook (see link above).

### **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.”*

### **University Policies:**

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/catalog/policies/students.html#honesty>
- Honor Code: <http://www.dso.ufl.edu/sccr/honorcodes/honorcode.php>
- Student Conduct: <http://www.dso.ufl.edu/sccr/honorcodes/conductcode.php>

### **Classroom Demeanor**

Students in the School of Art and Art History are permitted to have cell phones turned on in class to receive campus safety warnings. It would be appreciated if you phone is placed on vibrate so that there are no disruptions. Casual use of phones is not allowed in the studio during class.

### **Disruptive Behavior**

Faculty, students, administrative, and professional staff members, and other employees (herein referred to as “member(s)” of the university), who intentionally act to impair, interfere with, or obstruct the mission, purposes, order, operations, processes, and functions of the university shall be subject to appropriate disciplinary action by University authorities for misconduct, as set forth in the applicable rules of the Board of Regents and the University and state law governing such actions. A detailed list of disruptive conduct may be found at:

<http://www.aa.ufl.edu/aa/Rules/1008.html>

**Note: Be advised that a student can and will be dismissed from class if he/she engages in disruptive behavior.**

**University Policy for 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.

**University Counseling Services/ Counseling Center:**

The Center provides counseling and consultation services to currently enrolled undergraduate and graduate students and their spouses/partners. This is a very helpful resource and it is recommend that if you are having difficulties with the class that are not related to course materials consider checking these services out. 301 Peabody Hall

Phone: 352-392-1575

Web: [www.counsel.ufl.edu](http://www.counsel.ufl.edu)

**Critical Dates on the university calendar may be viewed at –**

<https://catalog.ufl.edu/UGRD/dates-deadlines/2019-2020/#falltext>



<b>Tuesday Classes</b>	<b>Thursday Classes</b>
August 20: Syllabus	August 22: Harn Museum Reception 7:30 Membership Required (Free)
August 27: Slide Shows/ Summer Research	August 29: Individual Critique Group A
September 03: R/W/D 1	September 05: Individual Critique Group B
September 10: R/W/D 2	September 12: *6pm, Allison Zuckerman, University Gallery
September 17: R/W/D 3	September 19: Individual Critique Group C
September 24: *Visiting Artist Lecture 6pm, Wafaa Bilall	September 26: Group Critique
October 01: *Visiting Artist Lecture, Saki Mafundikwa (No Instructor)	October 03: Studio Research Day (No Instructor)
October 08: R/W/D 4	October 10: Individual Critique Group A
October 15: R/W/D 5	October 17: *Matt Mitros Visiting Artist
October 22: R/W/D 6	October 24: Individual Critique Group B
October 29: *Felipe Baeza, 6PM	October 31: Individual Critique Group C
November 05: *Judith Schwartz Visiting Artist Lecture	November 07: Research Day (no Instructor)
November 12: R/W/D 7	November 14: Individual Critique Group A
November 19: R/W/D 8	November 21: Individual Critique Group B
November 26: Individual Critique Group C	November 28: Thanksgiving Break
December 3: Final Group Critique Potluck	*** NOVEMBER 1= Art Bash
<u>*Calendar is subject to changes to accommodate for unplanned events.</u>	