

General Education Course Submission Form

Date of Submission: 9/30/2010

1. Check which area(s) this course applies to.

Inquiry – Arts & Creativity	<input checked="" type="checkbox"/>	Composition & Communications - II	<input type="checkbox"/>
Inquiry – Humanities	<input type="checkbox"/>	Quant Reasoning – Math	<input type="checkbox"/>
Inquiry – Nat/Math/Phys Sci	<input type="checkbox"/>	Quant Reasoning – Stat	<input type="checkbox"/>
Inquiry – Social Sciences	<input type="checkbox"/>	Citizenship – USA	<input type="checkbox"/>
Composition & Communications - I	<input type="checkbox"/>	Citizenship - Global	<input type="checkbox"/>

2. Provide Course and Department Information.

Department: ART

Course Prefix and Number: A-S 270 Credit hours: 3

Course Title: Ceramics for Non-Majors

Expected Number of Students per Section: 15 Course Required for Majors in your Program? NO

Prerequisite(s) for Course? NO

This request is for (check one): A New Course An Existing Course

Departmental Contact Information

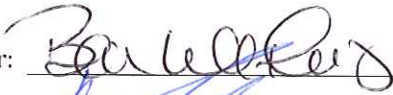
Name: Hunter Stamps Email: h.stamps@uky.edu

Office Address: Physical- 220 Reynolds
Mail- 207 Fine Arts Building Phone: 257-3291

3. In addition to this form, the following must be submitted for consideration:

- A syllabus that conforms to the Senate Syllabi Guidelines, including listing of the Course Template Student Learning Outcomes.
- A narrative (2-3 pages max) that explains: 1) how the course will address the General Education and Course Template Learning outcomes; and 2) a description of the type(s) of course assignment(s) that could be used for Gen Ed assessment.
- If applicable, a major course change form for revision of an existing course, or a new course form for a new course.

4. Signatures

Department Chair:  Date: 8/30/2010

Dean:  Date: 11/11/10

College Deans: Submit all approved proposals electronically to:

Sharon Gill Sharon.Gill@uky.edu
Office of Undergraduate Education

Course Review Form
Intellectual Inquiry in Arts & Creativity

Course Name: A-S 270 Ceramics for Non-Majors

College: Fine Arts

For Review Committee Use Only

Accept

Revisions Needed

Using the course syllabus as a reference, identify when and how the following learning outcomes are addressed in the course. Since learning outcomes will likely be addressed multiple ways within the same syllabus, please identify a representative example (or examples) for each outcome.

- An artifact (e.g. an object, product, installation, presentation, record of a performance etc.) that demonstrates personal engagement with the creative process either as an individual or as part of a collaborative.

Example(s) from syllabus:

Students will personally generate ceramic objects (artifacts), both functional and sculptural, that demonstrate their engagement with the creative process using hand building and wheel throwing techniques.

Brief Description:

Students will be engaged throughout the semester with hand-on assignments that challenge them to master the technique at hand and create ceramic objects (artifacts) that creatively solve given problems and visually communicate their ideas, thoughts and emotions. Emphasis will be on originality, utility, risk taking, and personal fulfillment.

- Evidence that students utilize readings, lectures, presentations or other resources to define and distinguish approaches (historical, theoretical, and methodological issues) to "creativity" as appropriate to the disciplinary practices specific to the subject, medium, or approach of this course.

Example(s) from syllabus:

Students utilize library resources and information gleaned from lectures and readings in order to write a research paper and written analyses of art produced in class and observed in extra co-curricular events.

Brief Description:

Ceramics is an ideal medium to investigate the many forms of creativity that are outlined in the Arts and Creativity course template. The discipline's diverse range of technological processes and sociological applications developed over the past tens of thousands of years would expose students to an art form that successfully expresses proofs of beauty in the form of decorative, purely aesthetic, scientific and utilitarian objects.

- The processes and assignments where students apply the logic, laws, and/or constraints of the area of study, (e.g. "out of the box" thinking or application of given rules or forms).

Example(s) from syllabus:

Students will learn and apply the fundamentals and logic of art by incorporating the elements and principles of design into the composition of their three-dimensional objects.

Brief Description:

Ceramics is a very process oriented discipline with multitudes of technologies and equipment with which students must become acquainted before even the simplest of projects can be fully realized. Once students have demonstrated the ability to control the material and design within the constraints of the discipline, they will be challenged to think "out of the box" and experiment and take risks.

- Assignments or exercises that require students to demonstrate the ability to critically analyze work produced by other students in this course and in co-curricular events using appropriate tools.

Example(s) from syllabus:

Through group critiques of the projects and written evaluations, students will learn how to analyze critically the work of others students in the class.

Brief Description:

The evaluations and discussions of the works will incorporate historical, theoretical, craft-based and cultural factors. Students will be expected to demonstrate the ability to think, write and clearly articulate about art and engage in a process of analysis and judgment.

- The process whereby students evaluate the process and results of their own creative endeavors and, using that evaluation, reassess and refine their work.

Example(s) from syllabus:

Through group critiques of the projects and self-written evaluations, students will learn how to analyze critically their own work.

Brief Description:

Based on the information gleaned from in class peer and instructor reviews, students are constantly asked to reassess and refine their idea. They must respond to repeated suggestions in some positive and appropriate manner that improves their design. This studio classroom environment is one of constant learning, evaluation, revision and progression.

- Describe how students demonstrate the use of information literacy resources.

Students will be required to write research papers that reflect the literary resources used in class and in some cases they will deliver research presentations on the literature. Students will also be quizzed on the terms, processes and techniques covered in the readings.

Reviewer's Comments:

NEW COURSE FORM

1. General Information.

- a. Submitted by the College of: Fine Arts Today's Date: September 24, 2010
- b. Department/Division: Art Department
- c. Contact person name: Hunter Stamps Email: h.stamps@uky.edu Phone: 257-3291
- d. Requested Effective Date: Semester following approval OR Specific Term/Year¹: Fall 2011

2. Designation and Description of Proposed Course.

- a. Prefix and Number: A-S 270
- b. Full Title: Ceramics for Non-Majors
- c. Transcript Title (if full title is more than 40 characters): _____
- d. To be Cross-Listed² with (Prefix and Number): _____

e. Courses must be described by at least one of the meeting patterns below. Include number of actual contact hours³ for each meeting pattern type.

_____ Lecture _____ Laboratory¹ _____ Recitation _____ Discussion _____ Indep. Study
_____ Clinical _____ Colloquium _____ Practicum _____ Research _____ Residency
_____ Seminar X- 6 hr Studio _____ Other – Please explain: _____

f. Identify a grading system: Letter (A, B, C, etc.) Pass/Fail

g. Number of credits: 3

h. Is this course repeatable for additional credit? YES NO

If YES: Maximum number of credit hours: _____

If YES: Will this course allow multiple registrations during the same semester? YES NO

i. Course Description for Bulletin: This is a studio course that explores the arts and creativity through the discipline of ceramics. An overview of historical and contemporary ceramic art practices will be presented as well as the basics of design and composition. Using hand building and wheel throwing techniques, students will explore the sculptural and functional potential of clay as an object-making media. No prerequisites.

j. Prerequisites, if any: _____

k. Will this course also be offered through Distance Learning? YES⁴ NO

l. Supplementary teaching component, if any: Community-Based Experience Service Learning Both

3. Will this course be taught off campus? YES NO

4. Frequency of Course Offering.

¹ Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.

² The chair of the cross-listing department must sign off on the Signature Routing Log.

³ In general, undergraduate courses are developed on the principle that one semester hour of credit represents one hour of classroom meeting per week for a semester, exclusive of any laboratory meeting. Laboratory meeting, generally, represents at least two hours per week for a semester for one credit hour. (from SR 5.2.1)

⁴ You must *also* submit the Distance Learning Form in order for the proposed course to be considered for DL delivery.

NEW COURSE FORM

- a. Course will be offered (check all that apply): Fall Spring Summer
- b. Will the course be offered every year? YES NO
- If NO, explain: _____

5. Are facilities and personnel necessary for the proposed new course available? YES NO

If NO, explain: The Department of Art has requested funds for additional lecturers and TA's to accommodate the increase in the number of students taking art classes. Art has also requested funds for facility renovation and space expansion to facilitate the additional sections and handle the increase in students using the ceramics lab and the Reynolds Building. The course can still be offered if the requested funds are not found since we have enough faculty and space to teach 1-2 sections of the course, but we will be limited in the number of sections we can offer until additional funding and studio classroom space is acquired.

6. What enrollment (per section per semester) may reasonably be expected? 15 students

7. Anticipated Student Demand.

- a. Will this course serve students primarily within the degree program? YES NO
- b. Will it be of interest to a significant number of students outside the degree pgm? YES NO

If YES, explain: This class is part of the Arts and Creativity Core in the new General Education curriculum. A General Education course in ceramics has the potential to be very popular and successful with the student body. Students are often briefly introduced to ceramics in high school and find it to be a very approachable medium that they wish to continue learning about in college. Since my arrival to UK, I have received dozens of e-mails from non-art major students asking if there is a ceramics class they could take that did not require a prerequisite. Therefore, I feel confident that a ceramics course it would meet with great student involvement and success.

8. Check the category most applicable to this course:

- Traditional – Offered in Corresponding Departments at Universities Elsewhere
- Relatively New – Now Being Widely Established
- Not Yet Found in Many (or Any) Other Universities

9. Course Relationship to Program(s).

- a. Is this course part of a proposed new program? YES NO
- If YES, name the proposed new program: _____
- b. Will this course be a new requirement⁵ for ANY program? YES NO
- If YES⁵, list affected programs: _____

10. Information to be Placed on Syllabus.

- a. Is the course 400G or 500? YES NO

If YES, the *differentiation for undergraduate and graduate students must be included* in the information required in **10.b.** You must include: (i) identification of additional assignments by the graduate students; and/or (ii) establishment of different grading criteria in the course for graduate students. (See SR 3.1.4.)

- b. The syllabus, including course description, student learning outcomes, and grading policies (and 400G-/500-

⁵ In order to change a program, a program change form must also be submitted.

NEW COURSE FORM

level grading differentiation if applicable, from **10.a** above) are attached.

NEW COURSE FORM

Signature Routing Log

General Information:

Course Prefix and Number: A-S 270, Ceramics for Non-Majors

Proposal Contact Person Name: Hunter Stamps Phone: 7-3291 Email: h.stamps@uky.edu

INSTRUCTIONS:

Identify the groups or individuals reviewing the proposal; note the date of approval; offer a contact person for each entry; and obtain signature of person authorized to report approval.

Internal College Approvals and Course Cross-listing Approvals:

Reviewing Group	Date Approved	Contact Person (name/phone/email)	Signature
Art College of Fine Arts Curriculum Committee	10/1/2010	Ben Withers 17-4031 bwithers@uky.edu	Bee Withers
	11/5/10	Jane Johnson 7-1709 jhjohn@ email.uky.edu	Jane N Johnson
		/ /	
		/ /	
		/ /	

External-to-College Approvals:

Council	Date Approved	Signature	Approval of Revision ⁶
Undergraduate Council	9/20/2011	Sharon Gill	
Graduate Council			
Health Care Colleges Council			
Senate Council Approval			University Senate Approval

Comments:

⁶ Councils use this space to indicate approval of revisions made subsequent to that council's approval, if deemed necessary by the revising council.

**College of Fine Arts, Department of ART
University of Kentucky Lexington**

A-S 270-001 Ceramics for Non-Majors (3cr)

Instructor: Hunter Stamps
Meeting time: TBA
Location: Reynolds Building Room 220
E-mail: h.stamps@uky.edu

Office: Reynolds 229
Office Hours: TBA
Phone Number: 257-3291

Course Description

A studio course that explores the arts and creativity through the discipline of ceramics. An overview of historical and contemporary ceramic art practices are presented as well as the basics of design and composition. Using hand building and wheel throwing techniques, students explore the sculptural and functional potential of clay as an object-making media. *No prerequisites.*

Class Mechanics

This is a studio intensive course supplemented with demonstrations, critiques, and lectures on ceramic processes, concepts and theories. Over the duration of the course, students will be exposed to clay's diverse and complex relationships to the contemporary world of art as well as its long historical lineage. Within this framework, we will make and discuss utilitarian, functional and sculptural ceramic objects. Lectures and demonstrations will provide examples of the wide range of historical and contemporary making possibilities clay has to offer as well as the technical information needed to construct, dry, fire, and glaze ceramic objects.

Course Objectives

Students will personally generate ceramic objects (artifacts) that demonstrate their engagement with the creative process. As part of this process students will:

- Define and distinguish different approaches (historical, theoretical, and methodological issues) to “creativity” as appropriate to the disciplinary practices of ceramics.
 - Develop critical and conceptual thinking skills.
 - Demonstrate an ability to use a wide variety of ceramic tools, materials, and processes.
- Apply the logic, laws, or constraints of the ceramics the area of study, (e.g., “out of the box” thinking, or the masterful, elegant treatment of given rules or forms).
 - Effectively manipulate the elements and principles of three-dimensional design to create representational, non-objective, and abstract ceramic objects.
 - Demonstrate proper studio procedure, maintenance, and safety.
 - Apply learned techniques and knowledge to creatively solve problems.
- Demonstrate the ability to critically analyze work produced by other students in this course and in co-curricular events using appropriate tools. These analyses should utilize relevant information resources to incorporate historical, theoretical, and cultural factors.
 - Utilize library resources for ceramic research
- Evaluate results of your creative endeavors and, using that evaluation, reassess and refine your work.
 - Apply appropriate terminology and vocabulary in the discussion of art.

Lab Fee

In this course we will use boxed pre-mixed low-fire clay and glazes. Most ceramic materials are not available locally and need to be shipped in and thus are significantly cheaper when bought in bulk. This is taken care of for you and the total cost of clay/glaze materials and firing expenses for the semester are included in your studio fees.

Required Materials

- Needle Tool PRO-X
- Wire tool
- Flexible Steel Rib (smooth and flexible for smoothing out the clay)
- Serrated Steel Rib (has grooves and “teeth” for scoring the clay)
- Small Sponge
- Trimming tool or loop tool. Used for carving into the clay and creating designs.
- Loop Sgraffito Tool. WLS-X.
- Fettling Knife
- Sur-form Shaver
- 2-3 Small soft bristle brushes for slip/glaze decoration
- Small red rubber rib made by Sherrill Mud Tools
- Small containers for slip and water

Highly Recommended Tools

Apron or old clothes, tool box, misting bottle, ruler, scissors, scrap paper, shop towel, slip trailing bottles (hair dye bottles are good), rubber kitchen gloves to mix glazes, texture tools like old forks, carving tools and looped clay tools.

Respirators

One paper mask will be provided for use when mixing clays and glazes. If you have respiratory ailments please let the instructor know. Respirators place additional strain on your breathing, which adversely effect people with respiratory ailments, yet wearing a respirator is crucial for your health. I suggest purchasing a rubber respirator with P100 dual filters that are made for filtering particulates.

LEXINGTON MATERIAL SOURCES

KENTUCKY MUDWORKS, 825 NATIONAL STREET LEXINGTON, KY 389-9681
 KENNEDY BOOK STORE, 405 S. LIMESTONE 252-0331
 BOTKIN/COX TRUE VALUE HARDWARE, 863 E. HIGH 266-7041
 WALMART, RICHMOND ROAD & MAN O’ WAR, 268-2001
 HOME DEPOT, 2397 RICHMOND ROAD, 269-4774
 SHUMAKER’S, 400 OLD VINE STREET, STE. 103. LEXINGTON, KY 40507 254-0930
 LOWES BUILDING SUPPLY, 200 TODDS RD, 266-7780

Co-curricular Activities

Students will be required to attend and write about at least two artist talks and two art show/exhibitions. A written analysis of the event will be due within one week of the attendance date.

Suggested Texts

Postmodern Ceramics by Mark Del Vecchio, 1st Edition
Hands in Clay by Charlotte Speight, 4th Edition

Suggested Periodicals

The Fine Art Library has an excellent collection of ceramics related literature in the forms of books and periodicals. I strongly encourage you to take full advantage of whatever is available to you in order to insure your growth and success in this class. Here are some useful periodicals:

Ceramics Monthly, Studio Potter, Ceramics Art & Perception, Ceramics Technical, Studio Potter, American Ceramics, Pottery Making Illustrated and Clay Times.

Papers

1-2 page research papers are assigned with most projects. The papers will incorporate responses to the assigned readings and demonstrate your use of information literacy resources. The writing process is a great opportunity for students to develop conceptual frameworks for their projects and link them with the ideas delivered in through lectures, demonstrations and assigned readings.

Sketchbooks

A sketchbook is required and should be kept with you at all times to document ideas, solve design problems, record information and discuss ideas with your instructor. Each project must be thoroughly conceived by drawing and presented to your instructor for approval.

Assignments

The course will include four to five assigned projects that will be evaluated through in class group critiques and discussions. These projects are designed to provide exposure to the many steps of the creative thinking process and the many ways in which ideas can become physical forms. These projects are also set up for you to be exposed to a variety of clay working techniques, such as hand building, wheel throwing surface decoration and firing.

Class Structure and Requirements

In class: The majority of class time will be structured working on process-focused assignments. Each class period will focus on specific objectives.

Out of class: Each student is expected to spend at least a minimum of 3 hours outside of class time each week researching ideas and working on assignments in order to be ready for scheduled critique dates.

Tentative Course Schedule

Weeks 1-2: Introduction to the course and principles of creativity.

Weeks 3-6: Historical based wheel throwing projects.

Weeks 7-11: Midterm Test. Contemporary based hand-building projects.

Weeks 11-13: Group projects.

Weeks 14-16: Finishing, analyzing and documenting work.

Final Examination Period: Final Critique

Course Requirements and Grading Policy

Final grades will be determined through the following percentages:

(4) Projects (15% each)	60%
Research and Event Papers	20%
Terminology Quiz	10%
Class Attendance/Participation	10%

Project Grading: Your hands on projects will be graded based on the research and preliminary drawings (25%), level of craftsmanship (25%), formal design (25%), and concept (25%). Mere completion of the course work will serve only as the base expectation and as such will receive an average grade. Time and hard work will allow each student to gain the most out of this class and will undoubtedly reflect in their grades.

Example of Project Grading Rubric:

25%: Research and Preliminary Drawings:

1 2 3 4 5 6 7 8 9 10 x2.5 =

25% Craftsmanship: use of tools and materials to bring about a unified design statement of the problem

1 2 3 4 5 6 7 8 9 10 x2.5 =

25% Design Quality: emphasis on integration and composition of the design elements and principles

1 2 3 4 5 6 7 8 9 10 x2.5 =

25% Concept/Idea: ability of the finished piece to convey the ideas, emotions and thoughts of the artist's intent

1 2 3 4 5 6 7 8 9 10 x2.5 =

TOTAL=

Letter grades will be given in this class and will be assigned using the standard grading scale:

100-90%=A

89-80%=B

79-70%=C

69-60%=D

59% and below=E

Final Critiques: Attendance at each critique is mandatory, as assignments will be submitted at the beginning of each scheduled critique. If you miss a critique with an unexcused absence you will receive an E (zero credit) for the project. Participation in the critique will count as a part of your project grade. If your project is not finished you still need to participate in the critique. Students are expected to make a significant contribution to the critique process, speaking about their own work and the work of others.

Tests: A test will be given at midterm that will be based on the assigned text, handouts and class lectures. The scheduled final examination period will be used for the final critique of all completed course projects.

Absence Policy

100% attendance is expected in this class and roll will be called at the beginning of every class. Coming to class unprepared to work is equivalent to being absent. Arriving to class over 15 minutes late or leaving class before the class has been ended will count as an unexcused absence. According to the written policy of the College of Fine Arts, more than three unexcused absences will result in a reduction in the your final semester grade (S.R.5.2.4.2 defines the acceptable reasons for excused absences.) You will lose one-half of a letter grade for each unexcused absence after the three allowed. After a combination of 6 unexcused and excused absences you may be asked to petition the Dean for withdrawal from the course. It is your responsibility to gather information from your peers if you have to miss a class session. Attending a class and not participating counts as an absence. Come to class on time and with your materials.

Tardiness

Arriving to class late three times will be counted as one unexcused absence. Entering class late is disruptive and disrespectful to the students who arrive on time.

Make-up opportunity

When there is an excused absence, you will be given the opportunity to make up missed work and/or exams. It is your responsibility to inform the instructor of the absence preferably in advance, but no later than one week after the absence has occurred.

Verification of absences

If you are absent from class for a situation that is deemed excused by the S.R.5.2.4.2 that defines the acceptable reasons for excused absences, you must present appropriate documentation to me within one week of your absence.

Academic Integrity, Cheating and Plagiarism

Integrity: University of Kentucky students are responsible for adhering to the University policies regarding academic discipline that are published in the Undergraduate Bulletin and the Student Handbook. If you use any unethical practice in your work, you are putting yourself and others at risk of failing or being expelled from this course and/or from the University.

Cheating: Cheating is defined by its general usage. It includes, but is not limited to, the wrongfully giving, taking, or presenting any information or material by a student with the intent of aiding himself/herself or another on any academic work which is considered in any way in the determination of the final grade.

Plagiarism: All academic work, written or otherwise, submitted for credit in this course, is expected to be the result of your own thought, research, manipulation, manual effort or self-expression. If a student submits work purporting to be their own, but which in any way borrows ideas, manipulation, organization, wording or anything else from another source without appropriate acknowledgment of the fact, you are guilty of plagiarism. Plagiarism includes reproducing someone else's work, whether it be a published article, an artwork, a project from a friend or whatever. Plagiarism also includes the practice of employing or allowing another person to alter or revise the work which you turn in as your own, whoever that other person may be. You may discuss assignments among your peers or with an instructor or tutor, but when the actual work is done, it must be done by you, and you alone. (See below for details on group projects and collaborations.)

For written work: when your assignment involves research from outside sources or information, you must carefully acknowledge exactly what, where and how you have employed them. If the words of someone else are used, you must put quotation marks around the passage in question and add an appropriate indication of its origin. Making simple changes while leaving the organization, content and phraseology intact is plagiaristic.

For Group Work and Student Collaboration: This course may include work created and/or discussed in a group. When this arises it is your responsibility to contribute to your highest ability. At the beginning of any group project, the rules on what constitutes plagiarism will be reviewed and refined to include the collaborative nature of that particular assignment.

Students with Disabilities or Chronic Medical Illness

If you have a documented disability or chronic medical illness that requires accommodations, please see me as soon as possible during scheduled office hours. In order to receive accommodations in this course

you must provide me with a letter of Accommodation from the Disability Resource Center from Mr. Jacob Karnes (Room 2, Alumni Gym, 257-2754, email address: jkarnes@email.uky.edu) for coordination of campus disability services available to students with disabilities. Please work on this matter quickly so that the instructor can accommodate your needs before the first graded assignment is due.

Classroom Behavior, Decorum and Civility

A studio lab environment is a place for creative expression, hard work and mutual respect. In order to create the class atmosphere together you will be expected to: participate in class work and discussions throughout the entire scheduled class time, clean up after yourselves without complaint during class and when working in the studio after hours, be respectful and tolerant of other people in the studio when you are working (regardless of their gender, race, ethnicity, national origin, religious affiliation, sexual orientation, political beliefs, age or ability,) be focused and motivated towards success.

All cell phones must be turned off completely while class is in session. Disregarding this policy will result in a lower overall grade. Having them on to check the time, text or for the use of any other phone feature is not permissible. If you have a dependent in your life, i.e. a child, disabled family member etc. please contact me ASAP for accommodations to this policy.

Health and Safety

Health and safety are of the utmost importance. Students should be aware of the potential health hazards associated with many ceramic processes. Unprotected exposure to the dust of several dry materials, such as silica, over a significant period of time can be potentially harmful to your respiratory system. If you are pregnant or are at a high risk for respiratory system ailments please feel free to discuss your situation and options with the instructor privately. You are expected to use precautions with all materials and equipment. Any student who has an existing respiratory or other physical condition should notify the instructor immediately. All necessary precautions will be taken to prevent any additional harm or aggravation.

Classroom and Studio Safety Guidelines

These requirements are set to create a safe environment for all, and to help students gain knowledge and skills for the safe creation of artwork. Failure to adhere to proper safety standards and procedures will have a negative impact on your grade and your health. Let's all enjoy a safe, healthy and creative semester.

Hours and Access: The ceramics studio door is open most all of the time. The building locks at 6pm and can be accessed through the main door with the following pass code: TBA.

Studio Technician: The ceramics and sculpture studio technician will be introducing some technical procedures and safety precautions to the class throughout the semester. Please consult the technician if you have any questions about the proper use of equipment in these facilities.

Studio Cleanliness: Clean up is mandatory. A clean studio is a healthy studio, which is very important. Please leave the studio clean regardless of the condition in which it is found. This is a group studio, and we all need to pitch in to keep it a clean and functioning work environment. The last twenty minutes of each class will be dedicated to cleaning up. Failure to comply in this area will result in a two-point final grade reduction for every violation. All students are required to participate in regular clean up sessions. At the end of the semester everyone will be expected to remove your personal items from the studio.

Note: This syllabus is subject to revision by the instructor

Sample Project, A-S 270 Ceramics for Non-Majors

Historical Reference/ Contemporary Issue

This assignment is designed to introduce you to some of the historical background of works in clay. You are going to have to spend a little time in the library researching the history of ceramics. During your research find a piece that engages you and make photocopies of the chosen object and make sketches of its form. Think about the maker's intent and the object's sculptural or utilitarian function.

The second part of this assignment is to reinterpret the historical work so that it becomes contemporary. While you are selecting and sketching a piece, brainstorm about ways to bring it into contemporary times. Bring this ancient object into the present through the use of contemporary iconography, symbolism or design. Look around you for inspiration. There are so many things that will indicate to anyone that this new object is a part of the twentieth century. Make your object so that it has a real or imagined use for today. You may change the form of the piece, alter its surface or make additional attachments to the piece. This object need not be to scale, but it should be at least 12 inches in one direction. You may use any hand-building method necessary.

Iconography to consider

television
radio
billboard ads
graffiti imagery
newspaper
film/video
magazines
movie/rock stars
fashion
advertising etc.

Issues to consider

aid/sexual politics
gender issues
foreign policy
national politics
homelessness
university policy
state/regional politics
environmental
authority issues
Unemployment etc.

Homework:

-Read the intro and chapter 1 to Postmodern Ceramics by Mark Del Vecchio

- Write a two page typed paper describing the piece you have chosen. Why did you feel drawn to this particular piece? What was the historical function and purpose of the piece? What are your ideas for making it contemporary? Make reference to the reading assignment and discuss how the author Mark Del Vecchio may categorize the piece you have designed for this project.

-Bring to class several photocopies the chosen historical piece and 3-5 sketches of the your proposed modernization of the piece.

***Due Date: TBA.** You will only have three class periods to work on this project, so be prepared to start building next class period.