

LSC Use Only Proposal No:	UWUCC Use Only Proposal No: 11-127c	Senate Action Date: App-4/17/12
LSC Action-Date:	UWUCC Action-Date: AP-4/3/12	

Curriculum Proposal Cover Sheet - University-Wide Undergraduate Curriculum Committee

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Check all appropriate lines and complete all information. Use a separate cover sheet for each course proposal and/or program proposal.

1. Course Proposals (check all that apply)

☐ New Course	☐ Course Prefix Change	☐ Course Deletion
☒ Course Revision	☐ Course Number and/or Title Change	☐ Catalog Description Change

Current course prefix, number and full title: **ART 214 Ceramics**

Proposed course prefix, number and full title, if changing:

2. Liberal Studies Course Designations, as appropriate

This course is also proposed as a Liberal Studies Course (please mark the appropriate categories below)

☐ Learning Skills	☐ Knowledge Area	☐ Global and Multicultural Awareness	☐ Writing Across the Curriculum (W Course)
☐ Liberal Studies Elective (please mark the designation(s) that applies – must meet at least one)			
☐ Global Citizenship	☐ Information Literacy	☐ Oral Communication	
☐ Quantitative Reasoning	☐ Scientific Literacy	☐ Technological Literacy	

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3. Other Designations, as appropriate

☐ Honors College Course	☐ Other: (e.g. Women's Studies, Pan African)
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4. Program Proposals

☐ Catalog Description Change	☐ Program Revision	☐ Program Title Change	☐ New Track
☐ New Degree Program	☐ New Minor Program	☐ Liberal Studies Requirement Changes	☐ Other

Current program name:

Proposed program name, if changing:

5. Approvals	Signature	Date
Department Curriculum Committee Chair(s)	<i>[Signature]</i>	2/27/12
Department Chairperson(s)	<i>[Signature]</i>	2/28/12
College Curriculum Committee Chair	<i>[Signature]</i>	3/4/12
College Dean	<i>[Signature]</i>	3/18/12
Director of Liberal Studies (as needed)		
Director of Honors College (as needed)		
Provost (as needed)		
Additional signature (with title) as appropriate		
UWUCC Co-Chairs	<i>Gail Schuist</i>	4/3/12

Received

APR 23 2012

Liberal Studies

Received

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Liberal Studies

Part II. Description of the Curriculum Change

1. New Syllabus of Record

- a. See attached syllabus

2. Summary of the proposed revisions.

- a. Current course description:

A general introduction to the techniques and aesthetics of clay. The student works both at the wheel and with hand building methods.

- b. New Course Description:

Introduces the processes, techniques, and aesthetics of the ceramics medium with an examination of historical and contemporary approaches. Emphasis is placed on basic hand building methods and techniques.

3. Justification/rationale for the revision.

The current course description describes the course as more of an introductory course that was designed historically for students who had not had previous experience in ceramics. It was also patterned after similar courses in other institutions to satisfy Liberal studies Fine Arts requirements. In the case of IUP, it is used as a major's course where the larger majority of students have already had very similar content and experiences at the high school level.

This revision of the description and thusly, course content is meant to focus the technical approaches, broaden the theory and history of the course content to a collegiate level and to prepare students for upper level courses in Ceramics.

3. The old syllabus of record.

A syllabus of record does not exist for this course.

Part III. Letters of Support or Acknowledgement

Revisions to this course do not affect other departments or colleges.

ART 214 CERAMICS

3 class hours
3 lab hours
3 credits
(3c - 3l - 3cr)

I. COURSE DESCRIPTION:

Introduces the processes, techniques, and aesthetics of the ceramics medium with an examination of historical and contemporary approaches. Emphasis is placed on basic hand building methods and techniques.

II. COURSE OUTCOMES:

Upon the successful completion of this course, the student will be able to:

1. Demonstrate the basic techniques involved in the construction of Ceramic objects that are technically proficient.
2. Demonstrate a basic knowledge of ceramic materials, where they come from, how they are formed, and how they are formulated.
3. Understand, recognize and apply basic concepts of ceramic design, decoration, and glazing.
4. Understand the basic processes involved in the glazing and firing of ceramic wares.
5. Demonstrate a working knowledge of the ceramics vocabulary, and a basic understanding of the history of ceramics.

III. SAMPLE COURSE OUTLINE:

Week 1	1. Introduction 4. Lecture and Demonstration	6hr
Week 2	1. Lecture: Clay formation and composition 2. Laboratory Observation 3. Critique Project #1	6hr
Week 3	1. Lecture and Demonstration: Combination project 2. Lecture and Demonstration:: Basic firing techniques 3. Laboratory Observation	6hr
Week 4	1. Critique Project #2 2. Lecture: Historical clay bodies 3. Laboratory Observation 4. Lecture and Demonstration: Surface design	6hr
Week 5	1. Lecture and Demonstration: Basic Firing and Glazing 2. Lecture and Demonstration: Slab Constructed Forms	6hr
Week 6	1. Review Study Guide Test 1 2. Laboratory Observation 3. Critique Project #3	6hr
Week 7	1. Lecture and Demonstration: Low fire techniques and Applications 2. Test1	6hr
Week 8	1. Lecture: Low Fire vs. High Fire Glazes 2. Laboratory Observation	6hr
Week 9	1. Laboratory Observation 2. Lecture: Firing the Ware	6hr
Week 10	1. Critique Project #4 2. Laboratory Observation	6hr
Week 11	1. Critique Project #5 2. Lecture and Demonstration: Effigy Vessel Forms	6hr
Week 12	1. Laboratory Observation	6hr
Week 13	1. Laboratory Observation 2. Critique Project #6	6hr
Week 14	1. Review Study Guide Test2 2. Final glazing and firing 3. End of Semester Cleanup and Maintenance of Lab; attendance required	6hr
Final Exam	1. Final Critique 2. Test 2	2hr

EVALUATION:

1. Evaluation of student projects / assignments will be in the form of critiques, where students will have the advantage of discussing the work done by fellow class members, and availing them to critical analysis
2. Projects are to be completed on the scheduled due date and are evaluated during critiques. Late assignments and projects will result in the deduction of 5 pts per class day late. Formal Review sheets will be used to evaluate each student following critiques. Evaluations are as follows:

Productivity	20 points	Craftsmanship	20 points
Technical achievement	20 points	Concept	20 points
Form	20 points	<u>Total Score</u>	<u>100 points</u>

- 3.. Attendance to all Critiques is required. Make-ups are only allowed with an official documented excuse.
4. Students will be evaluated through written tests on material from class lectures. .
5. Assignments and Projects are to be completed and presented on the scheduled critique date.

Sample Projects:

1. Four Pinched Vessel forms
2. One Combination Pinched project
3. One Coil Built project
4. Die formed project Plate / Platter design
5. One Slab Constructed project
6. One Effigy Vessel project

Tests (2) = 25%

Projects (6) = 75%

IV. Grading Scale: A = 90 – 100% B = 80 – 89.9% C = 70 – 79.9% D = 60 – 69.9% F = Below 60%

V. ATTENDANCE POLICY:

The University expects all students to attend class. The attendance policy for this course will be consistent with the Undergraduate Course Attendance Policy in the IUP Undergraduate Catalog.

VI. TEXTBOOKS:

None required. Handouts will be provided.

VII. INSTRUCTIONAL MATERIALS, SUPPLIES, AND EQUIPMENT:

Students are required to acquire all materials, tools and supplies that are required for this course. A separate list will be provided and distributed in the first class session. Laboratory fees will also be charged on a per credit basis and are due before the mid term of the semester.

VIII. BIBLIOGRAPHY:

- American Ceramic Society, edited by Anderson Turner (2007). Throwing and Handbuilding. Westerville, OH: American Ceramic Society.
- Everson Museum of Art edited by Barbara Perry (1989). American Ceramics, The Collection of Everson Museum of Art. NY: Rizzoli International Publications, Inc.
- French, Neal (1998). The Potter's Directory of Shape and Form. London: Quarto Inc.
- Godden, Geoffrey (1994). Godden's Guide to European Porcelain. NY: Cross River Press.
- Healy, Kay (1985). Make your own Ceramic Decals. Indianapolis, IN: AMACO publishing.
- Levin, Elaine (1988). The History of American Ceramics, 1st edition. NY: Harry N. Abrams, Inc.
- Manners, Errol (1990). Ceramics Source Book. Secaucus, NJ: Chartwell Books.
- Meister, Peter Wilhelm and Horst Reber (1983). European Porcelain of the 18th Century. Ithaca, NY: Cornell University Press.
- Munsterberg, Hugo and Marjorie (1998). World Ceramics From Prehistoric to Modern Times. NY: Penguin Putnum Inc.
- Nelson, Glenn C. and Richard Burkett (2002). Ceramics, A potter's Handbook, 6th ed. U.S. : Thomas Learning, Inc.
- Peters, Lynn (1999). Surface Decoration for Low – Fire Ceramics. Asheville, NC: Lark Books.

Peterson, Susan and Jan Peterson (2004). The Craft and Art of Clay, 4th edition. Upper Saddle River, NJ: Prentice Hall.
Speight, Charlotte F. and John Toki (2004). Hands in Clay, 5th edition. NY: McGraw Hill Higher Education

Course Analysis Questionnaire

Section A: Details of the Course

A1 How does this course fit into the programs of the department? For which students is the course designed? (majors, students in other majors, liberal studies). Explain why this content cannot be incorporated into an existing course.

This course helps to fulfill the 200 level requirements of the BA, BFA and BSED- Art Ed majors and minors within the department. It is currently a prerequisite to ART 452 Advanced Ceramics.

A2 Does this course require changes in the content of existing courses or requirements for a program? If catalog descriptions of other courses or department programs must be changed as a result of the adoption of this course, please submit as separate proposals all other changes in courses and/or program requirements.

No

A3 Has this course ever been offered at IUP on a trial basis (e.g. as a special topic) If so, explain the details of the offering (semester/year and number of students).

Not Applicable

A4 Is this course to be a dual-level course? If so, please note that the graduate approval occurs after the undergraduate.

Not applicable

A5 If this course may be taken for variable credit, what criteria will be used to relate the credits to the learning experience of each student? Who will make this determination and by what procedures?

Not applicable

A6 Do other higher education institutions currently offer this course? If so, please list examples (institution, course title).

Ohio State University: Fine Art 340: Beginning Hand building for Ceramics

University of Mississippi: ART 340 Beginning Ceramics

Blinn College: Arts 2346 Ceramics I

Louisiana State University: ART1661 Introduction to Ceramics

A7 Is the content, or are the skills, of the proposed course recommended or required by a professional society, accrediting authority, law or other external agency? If so, please provide documentation.

Although The following does not apply specifically to IUP as the department of Art does not offer a BFA in Ceramics, NASAD does speak to this issue with regards to ceramics content.

IX. SPECIFIC PROFESSIONAL BACCALAUREATE DEGREES IN ART AND DESIGN

A. Ceramics. The title normally used to identify professional undergraduate programs with a major in this field is Bachelor of Fine Arts in Ceramics.

1. Curricular Structure

a. Standard. Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in ceramics as indicated below and in Section VIII.

b. Guidelines. Curricula to accomplish this purpose that meet the standards previously indicated normally adhere to the following structural guidelines: studies in ceramics comprise 25-35% of the total program; supportive courses in art, design, and crafts, 20-30%; studies in art and craft history, 10-15%; and general studies, 25-35%. Studies in the major area; supportive courses in

art, design and crafts; and studies in visual arts histories normally total at least 65% of the curriculum (see Section III.C. regarding forms of instruction, requirements, and electives).

2. Recommendations for General Studies (see *Section VIII.A.6.*).

3. Essential Competencies, Experiences, and Opportunities (*in addition to those stated for all degree programs in Sections VIII.B. and C.*):

- a. Understanding of basic design principles, particularly as related to ceramics. Advanced work in three-dimensional design. The development of solutions to design problems should continue throughout the degree program.
- b. Knowledge and skills in the use of basic tools, techniques, and processes sufficient to produce work from concept to finished object. This includes knowledge of raw materials and technical procedures such as clays, glazes, and firing.
- c. Understanding of the industrial applications of ceramics techniques.
- d. Understanding of the place of ceramics within the history of art, design, and culture.
- e. Functional knowledge of basic business practices.
- f. Preparation of clay bodies and glazes, kiln stacking procedures, and firing processes. Special firing methods such as salt glaze and raku are recommended.
- g. Easy and regular access to materials, equipment, and library resources related to the study of ceramics.
- h. Completion of a final project related to the exhibition of original work.

Section B: Interdisciplinary Implications

None at this time

B1 Will this course be taught by instructors from more than one department or team taught within the department? If so, explain the teaching plan, its rationale, and how the team will adhere to the syllabus of record
Not applicable.

B2 What is the relationship between the content of this course and the content of courses offered by other departments? Summarize your discussions (with other departments) concerning the proposed changes and indicate how any conflicts have been resolved. Please attach relevant memoranda from these departments that clarify their attitudes toward the proposed change(s).
Not applicable

B3 Will this course be cross-listed with other departments? If so, please summarize the department representatives' discussions concerning the course and indicate how consistency will be maintained across departments.
Not applicable

B4 Will seats in this course be made available to students in the School of Continuing Education?
Not applicable

Section C: Implementation

C1 Are faculty resources adequate? If you are not requesting or have not been authorized to hire additional faculty, demonstrate how this course will fit into the schedule(s) of current faculty. What will be taught less frequently or in fewer sections to make this possible? Please specify how preparation and equated workload will be assigned for this course.

Faculty Resources are Adequate. The current professor previously taught two sections of ART 214 and will only teach one offering of that course to accommodate the new intermediate level course offerings.

C2 What other resources will be needed to teach this course and how adequate are the current resources? If not adequate, what plans exist for achieving adequacy? Reply in terms of the following:

***Space**

***Equipment**

***Laboratory Supplies and other Consumable Goods**

***Library Materials**

***Travel Funds**

All resources are adequate.

C3 Are any of the resources for this course funded by a grant? If so, what provisions have been made to continue support for this course once the grant has expired? (Attach letters of support from Dean, Provost, etc.)

No.

C4 How frequently do you expect this course to be offered? Is this course particularly designed for or restricted to certain seasonal semesters?

Once per fall and spring semesters as well as once in the Summer

C5 How many sections of this course do you anticipate offering in any single semester?
1 section

C6 How many students do you plan to accommodate in a section of this course? What is the justification for this planned number of students?

20

C7 Does any professional society recommend enrollment limits or parameters for a course of this nature? If they do, please quote from the appropriate documents.

NASAD Handbook

Section II E. 6. Class Size: b. Guidelines

(1) Classes in creative work generally should not exceed 25 students. Experience indicates that a class size of 20 or fewer is educationally more effective. In some cases, safety considerations and specialized equipment limitations will require class limits of fewer than 15.

C8 If this course is a distance education course, see the Implementation of Distance Education Agreement and the Undergraduate Distance Education Review Form in Appendix D and respond to the questions listed.

Not applicable

Section D: Miscellaneous

Include any additional information valuable to those reviewing this new course proposal.