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Curriculum Proposal Cover Sheet - University-Wide Undergraduate Curriculum Committee

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Proposing Department/Unit Art/Art History	Phone 7-2537

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

1. Course Proposals (check all that apply) <input checked="" type="checkbox"/> New Course <input type="checkbox"/> Course Prefix Change <input type="checkbox"/> Course Deletion <input type="checkbox"/> Course Revision <input type="checkbox"/> Course Number and/or Title Change <input type="checkbox"/> Catalog Description Change	
<i>Current Course prefix, number and full title</i>	ARHI 321 History of World Ceramics <i>Proposed course prefix, number and full title, if changing</i>
2. Additional Course Designations: check if appropriate <input checked="" type="checkbox"/> This course is also proposed as a Liberal Studies Course. <input checked="" type="checkbox"/> Other: Non-Western <input type="checkbox"/> This course is also proposed as an Honors College Course.	
3. Program Proposals <input type="checkbox"/> New Degree Program <input type="checkbox"/> Program Title Change <input type="checkbox"/> Other <input type="checkbox"/> New Minor Program <input type="checkbox"/> New Track <input type="checkbox"/> Catalog Description Change <input type="checkbox"/> Program Revision	
<i>Current program name</i>	<i>Proposed program name, if changing</i>
4. Approvals	
Department Curriculum Committee Chair(s)	<i>[Signature]</i> 1/17/08
Department Chair(s)	<i>[Signature]</i> 1/17/08
College Curriculum Committee Chair	<i>[Signature]</i> 2/9/08
College Dean	<i>[Signature]</i> 2/12/08
Director of Liberal Studies *	<i>[Signature]</i> 3/27/08
Director of Honors College *	
Provost *	
Additional signatures as appropriate: (include title)	
UWUCC Co-Chairs	

* where applicable

Received

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FEB 25 2008

FEB 13 2008

Syllabus of Record

Catalog Description.

ARHI 321 History of World Ceramics

3 class hours

0 lab hours

3 credits

(3c-0l-3cr)

Prerequisite: ENGL 202

Analyzes the development of ceramics from its beginnings to the present. Emphasizes the historical and social context, and changing aesthetics of ceramic production, with special focus on the pottery of East Asia and Islamic cultures.

- I. **Course Objectives.** Students who successfully complete ARHI 321 will be able to:
1. Recognize the social context that stimulates art production.
 2. Identify the major forms of ceramic art from past civilizations and many world cultures.
 3. Interpret clay objects as meaningful products of the cultures and times that produce them
 4. Compare and contrast works, applying the methods of inquiry and vocabulary specific to the discipline of Art History.
 5. Critically argue the strengths and weaknesses of modern/contemporary clay art.

II. **Detailed Course Outline.**

Week 1. Introduction

- Dating technologies
- Paleolithic: Dolni Vestonice
- Jomon
- Yangshao & Longshan
- Susa
- Egyptian faience
- Indus Valley
- Catal Huyak

Week 2. Early Mediterranean

- Babylonia
- architectural ceramics
- Minoan
- Mycenaean
- pithos
- Kamares ware

Week 3. Greece & Etruscan

- Greek: Geometric, Orientalizing, Black & Red figure ware
- Classical
- Etruscan funerary ceramics
- Villanovan
- Bucchero Ware

Week 4. Rome

- Samian
- terra sigillata
- Arretine
- Barbatine
- molded ware
- lamps

**Week 5. First Exam (1 hour)
China**

- Qin and Han funerary ceramics

Week 6. China: Domestic and Export ceramics

Tang & Song stoneware

- Ding
- Cizhou
- *Sancai*
- celadon
- *meiping*

porcelain of the Yuan and Ming

- Underglaze blue
- Jingdezhen
- fahua ware
- doucai
- wucan

Week 7. Japan: Tea vessels and porcelain

Earthenware

- Shigaraki
- Shino
- Oribe
- Raku
- Iga

Porcelain

- Arita center
- Imari
- Kakiemon
- Nabeshima

Week 8. Korea

Old Silla funerary ceramics

Koryo Period

- *Kundika*
- *Maebyeong*
- celadon glaze
- *sanggam*

Choson Dynasty

- *punchong* ware
- white porcelain

Week 9. Second Exam (1 hour)

Islamic

- Nishapur
- lustreware
- Mina'i decoration (Haft-rangi)
- *lajvardina* decoration
- Iznik, Anatolia (Turkey)
- Architectural applications

Week 10. European

- Tin-glazing (white ground)
- luster
- *albarello*
- *Istoriato* (narrative) style
- Majolica (maiolica)
- della Robbia family
- Nicola da Urbino
- Maestro Giorgio
- Isabella d'Este
- Palissy
- Deruta
- Gubbio

Week 11. The Americas and sub-Saharan Africa: ancient

North America

- Anasazi
- clapboard
- black & white
- *olla*
- Mogollon
- Mimbres

South America

- Moche
- Shipibo-Conibo

Africa

- Nok
- Yoruba
- Lydenburg Heads

Week 12. Africa and North America: living traditions

North America

- Acoma
- Zuni
- Hopi
- Luci Lewis
- Mary Chino
- Maria & Julian Martinez

Africa

- Olifantsfontein
- Mangbetu portrait pots
- Zulu beer vessels
- Ewe
- Natajam
- Nyonyosi-Yatenga

Week 13. Modern clay artists

Archie Bray Foundation

Arts & Crafts Movement

- Hamada
- Leach
- Robineau
- Voulkos
- Chicago
- Arneson
- Woodman
- Hyme Rabinowitz
- Esias Bosch

Week 14. Contemporary; Possibly a field trip to a Museum or Gallery

Week 15. Final Exam (1 hour)

III. Evaluation Methods. Your final grade for this course will be calculated as follows:

- Three exams, (two during the semester –20 % 20%; and a final-25%). Tests are not strictly cumulative; however, students will be expected to retain material discussed earlier in order to understand and contextualize later work. The tests include image identification and explanations of terms, but will, for the most part, be in the form of essay responses to questions addressing broad issues raised in classroom discussions.
- A research paper on an assigned topic (20% total). The paper will examine the work of a modern or contemporary ceramist, with a consideration of past movements and influences evident in the work.
- Class participation (15%). Students' willingness to respond to questions regarding assignments and current topics will be evaluated throughout the semester.

IV. Example Grading Scale.

The letter grade for each exam is calculated on the following scale:

- A 90-100% of total points
- B 80-89% “ “

- C 70-79% “ ”
- D 60-69% “ ”
- F 0-59% “ ”

V. Undergraduate Course Attendance Policy.

As per the University's attendance policy, students are expected to attend class. Individual faculty members will define attendance standards.

VI. Required Textbook(s), Supplemental Books and Readings.

Emmanuel Cooper. *Ten Thousand Years of Pottery*. 4th ed. Philadelphia: University of Pennsylvania, 2000.

VII. Special Resource Requirements

Student must have internet access to consult the Webct site for this course, and to acquire readings on EReserve at the IUP Library site. Otherwise, no additional materials or equipment required.

VIII. Bibliography

Arnold, Dean. *Ceramic Theory and Cultural Process*. Cambridge: Cambridge University, 1985.

Chavarria, Joaquim. *The Big Book of Ceramics*. New York: Watson-Guptill, 1994.

Clark, Garth, and Margie Hughto. *A Century of Ceramics in the United States 1878-1978*. New York: E.P. Dutton, 1979.

Coutts, Howard. *The Art of Ceramics*. New Haven: Yale University, 2001.

Emerson, Julie, Jennifer Chen, and Mimi Gates. *Porcelain Stories from China to Europe*. Seattle: University of Washington Press, 2000.

Freestone, Ian, and David Gaimster. eds. *Pottery in the Making: World Ceramic Traditions*. London: British Museum, 1997.

Hayes, Allan, and John Blom. *Southwestern Pottery: Anasazi to Zuni*. Flagstaff: Northland Publishing, 1996.

Held, Peter. ed. *A Ceramic Continuum: Fifty Years of the Archie Bray Influence*. Seattle: University of Washington, 2001.

Lawrence, Louis. *Hirado: Prince of Porcelains*. Chicago: Art Media Resources, 1997.

Li, He. *Chinese Ceramics: A New Comprehensive Survey*. New York: Rizzoli, 1996

Lynn, Martha. *Clay Today: Contemporary Ceramists and their Work*. San Francisco: Chronicle Books, 1990.

Manners, Errol, and Hugo Morley-Fletcher. *Ceramics Source Book*. London: Grange Books, 1997.

Mascarelli, Gloria, and Robert Mascarelli. *The Ceramics of China, 5000 B.C. to 1912 A.D.* Atglen, PA: Schiffer Publishing, 2003.

Medley, Margaret. *The Chinese Potter: A practical history of Chinese Ceramics*. New York:

Charles Scribner's Sons, 1976.

Munsterberg, Hugo, and Marjorie Munsterberg. *World Ceramics: From Prehistoric to Modern Times*. New York: Penguin Studio, 1998.

Orton, Clive, Paul Tyers, and Alan Vince. *Pottery in archaeology*. Cambridge: Cambridge University, 1993.

Rago, David. *American Art Pottery*. New York: Knickerbocker Press, 1997.

Sentence, Bryan. *Ceramics: A world guide to Traditional Techniques*. London: Thames & Hudson, 2004.

Sinopoli, Arla. *Approaches to Archaeological Ceramics*. New York: Plenum, 1991.

Skibo, James, and Gary Feinman. eds. *Pottery and People: A dynamic interaction*. Salt Lake City: University of Utah, 1999.

Wilson, Richard. *Inside Japanese Ceramics*. New York: Weatherhill, 1999.

IX. Course Analysis Questionnaire

A. Details of the Course

A1. This course is one of the controlled electives for students in the BA in Art, Art History Track. It also will satisfy art history electives for students pursuing a BA/BFA in Art Studio and/or BS in Art Ed. This course is intended to be a Liberal Studies course, one that will fulfill the university's non-western requirement, as it predominantly addresses cultures other than those in Europe and North America, past and present.

The course is a valuable addition to the art history curriculum. Ceramics has long been a popular pursuit within the studio program. It will allow students to appreciate the significant collection of ceramics in museums worldwide, and especially museums in the United States, since clay art is abundant and readily available, unlike the major monuments of traditional "fine art," whose distribution is necessarily restricted. In the past art historical scholarship, ceramics was often categorized as "craft," less important than painting and sculpture. Contemporary theory within the discipline now challenges that perspective as the parameters of art historical study are expanded. Ceramic art requires a separate course because of the richness and breadth of the material, and because our current curriculum does not provide sufficient time to adequately address clay art within any existing courses.

A2. This course does not require changes in any other course in the department.

A3. This course has been offered as ARHI 481 in Fall 2004, and Fall 2006.

A4. This course is not intended to be dual level.

A5. This course is not to be taken for variable credit.

A6. Similar courses are offered at the following institutions, among others:

- Johns Hopkins University: 010.387 History of Ceramics
- Indiana University, Bloomington: R478 History of Ceramics
- University of Utah: Art 3200 History of World Ceramics
- Glendale College: ART 111 History of World Ceramics
- Merritt College, California: History of World Ceramics: Past and Present
- University of Manitoba: Clay as Art: A History of Ceramics Through Time and Touch

A7. No professional society, accrediting authority, law or other external agency recommends or requires the content or skills of this proposed course.

B. Interdisciplinary Implications

B1. This course will be taught by one instructor.

B2. The content of this course does not overlap with any other at the University.

B3. This course is not cross-listed.

C. Implementation

C1. No new faculty member is required to teach this course. Dr. Rode will alternate this course with her other ARHI courses, Arts of China, Arts of Japan, and Introduction to

Asian Art, all of which satisfy the Non-Western Liberal Studies requirement, as well as count towards the major and minor in Asian Studies. This course will be counted as one preparation and three hours of equated workload.

C2. Other resources:

- a. Current space allocations are adequate to offer this course.
- b. No special equipment is needed for this course, other than projection equipment already in place in Art History-dedicated classrooms.
- c. No laboratory supplies are necessary for this course.
- d. Library holdings are minimally adequate. Ongoing acquisitions will continue to augment the subject areas.
- e. Any field trips will be conducted using University transportation vehicles.

C3. No grant money has been made available for this course.

C4. This course will be offered on a three-year rotation, either in the Spring or Fall semester.

C5. One section will be offered at a time.

C6. Up to 35 students can be accommodated in this class.

C7. No professional society recommends enrollment limits or parameters for this course.

C8. This course does not involve the use of distance education.

D. Miscellaneous

No additional information is necessary.

Liberal Studies Course Approval Form Instruction Sheet

This form is intended to assist you in developing your course to meet IUP's Criteria for Liberal Studies and to arrange your proposal in a standard order for consideration by the Liberal Studies Committee (LSC) and the University-wide Undergraduate Curriculum Committee. When you have finished, your proposal will have these parts:

- √ Standard UWUCC Course Proposal Cover Sheet, with signatures (one page)
- √ Completed copy of LS General Information Check-List--Parts I-III of this form (one page)
- √ One sheet of paper for your answers to the four questions in Part IV of this form (one page)
- √ Completed check-list for each curriculum category in which your course is to be listed--e.g. Non-Western Cultures, Fine Arts, etc. (one page each) [Check-lists are found in the appendix to this Handbook.]
- √ Course syllabus in UWUCC format.

Submit the original of the completed proposal to the Liberal Studies Office (110 Gordon Hall.) The Liberal Studies Committee will make its own copies from your original; the committee does reserve the right to return excessively long proposals for editing before they are duplicated. (If you happen to have extra copies of the proposal, you are invited to send multiple copies to the LSC to save unnecessary copying.)

In addition to the signed hard copy, email the proposal as a Word or Rich Text Format file attachment to Liberal-Studies@iup.edu, or send a disk with the hard copy of the proposal.

Please Number All Pages

LIBERAL STUDIES COURSE APPROVAL, PARTS 1-3: GENERAL INFORMATION CHECK-LIST

I. Please indicate the LS category(ies) for which you are applying:

LEARNING SKILLS:

First Composition Course Second Composition Course
 Mathematics

KNOWLEDGE AREAS:

Humanities: History Fine Arts
 Humanities: Philos/Rel Studies Social Sciences
 Humanities: Literature Non-Western Cultures
 Natural Sci: Laboratory Health & Wellness
 Natural Sci: Non-laboratory Liberal Studies Elective

II. Please use check marks to indicate which LS goals are primary, secondary, incidental, or not applicable. When you meet with the LSC to discuss the course, you may be asked to explain how these will be achieved.

Prim	Sec	Incid	N/A
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

- A. Intellectual Skills and Modes of Thinking:**
1. Inquiry, abstract logical thinking, critical analysis, synthesis, decision making, and other aspects of the critical process.
 2. Literacy--writing, reading, speaking, listening.
 3. Understanding numerical data.
 4. Historical consciousness.
 5. Scientific Inquiry.
 6. Values (Ethical mode of thinking or application of ethical perception).
 7. Aesthetic mode of thinking.
- B. Acquiring a Body of Knowledge or Understanding Essential to an Educated Person**
- C. Understanding the Physical Nature of Human Beings**
- D. Collateral Skills:**
1. Use of the library.
 2. Use of computing technology.

III. The LS criteria indicate six ways that courses should contribute to students' abilities. Please check all that apply. When you meet with the LSC, you may be asked to explain your check marks.

1. Confront the major ethical issues which pertain to the subject matter; realize that although "suspended judgment" is a necessity of intellectual inquiry, one cannot live forever in suspension; and make ethical choices and take responsibility for them.
2. Define and analyze problems, frame questions, evaluate available solutions and make choices.
3. Communicate knowledge and exchange ideas by various forms of expression, in most cases writing and speaking.
4. Recognize creativity and engage in creative thinking.
5. Continue learning even after the completion of their formal education.
6. Recognize relationships between what is being studied and current issues, thoughts, institutions, and/or events.

LIBERAL STUDIES COURSE APPROVAL, PARTS 4-6:

IV. **On a separate sheet of paper, please answer these questions.** (Do not include this sheet or copies of the questions in your proposal; submit only the answers.)

- A. This is not a multi-section, multiple-instructor course.
- B. Since the question of ethnic and racial “minorities” is based on parameters, its difficult to address this issue here. If we consider it to mean those groups so designated by contemporary American or Western European societies, then most of the material in this course specifically addresses the perspectives and contributions of “ethnic and racial minorities.” Historical topics include Asian and African ceramics; pre-modern Mesoamerican and South American; and the pottery of North American aborigines. Ceramics from the Classical world and European majolica and porcelain are “Western” in the broadest sense, but even the discussion of these topics necessarily incorporates issues of interregional trade, adoption, adaptation and assimilation from non-Western cultures.

The work of women in ceramics forms a significant component of the course. In prehistory, evidence supports the likelihood of ceramic production being a female-gendered labor, and this is discussed in class. Women are among the predominant clay artists in contemporary sub-Saharan Africa, native American tribes (particularly in the Southwest) and current studio production. Their work is integral to the material included in the course.

- C. For their research paper, students are required to use source material that specifically addresses their individual topics. In addition, throughout the semester, readings are assigned from scholarly monographs or compilations which examine narrowly defined topics. Freestone’s *Pottery in the Making* is particularly useful in this respect, as it presents more than thirty studies by preeminent ceramic historians writing on their particular specialties. Although many of the papers require extensive background to fully understand all the implications raised by the individual scholars, less-founded readers can understand the depth of the studies and the theoretical constructs applied, and critically evaluate and respond to the ideas presented therein.
- D. This course is intended for both the general student audience and for those pursuing a major or minor in art. Students will learn how the study of the art of different peoples, at different times, enhances understanding of these cultures and societies. For those following an art-related degree, knowledge gained here will expand their knowledge of material culture beyond the traditional monuments of painting, sculpture and architecture. It requires no prior knowledge of art. It is conceived as a course that can “stand alone” in that no additional study need be undertaken for the classroom experience to become a meaningful part of the student’s life. Students will also take with them an appreciation of how religion, politics, ethnicity, and aesthetics affect the production of art objects across time and regions, and how these are, in turn, evident in the works themselves. Students will gain an understanding of world cultures, embodied in inexpensive, commonplace materials, and see how an artist takes ordinary clay and makes it something else.

V. **Each curriculum category has its own set of specific criteria in addition to those generally applicable. The LSC provides copies of these criteria arranged in a convenient, check-list format. Select the one or more that apply, mark them appropriately, and include them with your proposal.** These check-lists are available in the UWUCC Curriculum Handbook, from the LS Office, or the LS website at <http://www.iup.edu/liberal/uwucc/lscchecklists.doc> .

VI. **Please provide a course syllabus in UWUCC format.** (See UWUCC Curriculum Handbook for example.)

CHECK LIST -- NON-WESTERN CULTURES

Knowledge Area Criteria which the course must meet:

- Treat concepts, themes and events in sufficient depth to enable students to appreciate the complexity, history and current implications of what is being studied; and not be merely cursory coverage of lists of topics.
- Suggest the major intellectual questions/problems which interest practitioners of a discipline and explore critically the important theories and principles presented by the discipline.
- Allow students to understand and apply the methods of inquiry and vocabulary commonly used in the discipline.
- Encourage students to use and enhance, wherever possible, the composition and mathematics skills built in the Skill Areas of Liberal Studies.

Non-Western Culture Criteria which the course must meet:

- Develop an understanding of contemporary cultures that differ substantially from the prevailing cultures of the United States, Canada, Western Europe, New Zealand and Australia.
- Present cultures on their own terms with an appreciation of their dimensions, going beyond mere description of a culture. Those dimensions may include religion, economics, politics, art, language, literature, ethics, as well as other dimensions of the cultural milieu.
- Address, where appropriate, the experience of women and/or the roles of men and women.

Additional Non-Western Culture Criteria which the course should meet:

- Encourage the use of indigenous material whenever possible rather than rely on secondary instructional material, reviews of the literature, or textbooks exclusively.
- Encourage the student to acquire cultural appreciation and understanding, and provide students with an opportunity to demonstrate the ability to analyze and synthesize information about culture.

These additional Non-Western Cultures guidelines indicate the various forms which appropriate courses may take; check all that apply.

- Although a course may deal with a single culture,...
- ... comparative courses addressing relationships among cultures are encouraged.
- A course may present one or more cultures by emphasizing a single dimension, e.g. art, music, dance, politics, religion. Such a course is appropriate if the dimension is represented in its cultural context, emphasizing cultural ideals, norms and issues.
- A variety of perspectives or methodologies--anthropological, geographical, historical, sociological, and so forth--may be employed so long as the course emphasizes the cultural phenomena, issues and values in contemporary society.
- Literature courses, either in translation or in the language of the culture(s), can be appropriate if the dimension is represented in its cultural context, emphasizing cultural ideals, norms and issues.
- An approved exchange/study abroad program, which meets the general criteria of the non-Western requirements, may meet the requirements of the Liberal Studies program.
- An internship can meet the requirements for a non-Western course. A research paper or a report should be required that demonstrates learning appropriate to the Non-Western Culture criteria.
- Interdisciplinary courses that treat cultural issues apart from the dominant United States, Canada, Western Europe, New Zealand and Australian cultures are encouraged.

CHECK LIST -- LIBERAL STUDIES ELECTIVES

Knowledge Area Criteria which the course must meet:

- √ Treat concepts, themes and events in sufficient depth to enable students to appreciate the complexity, history and current implications of what is being studied; and not be merely cursory coverage of lists of topics.
- √ Suggest the major intellectual questions/problems which interest practitioners of a discipline and explore critically the important theories and principles presented by the discipline.
- √ Allow students to understand and apply the methods of inquiry and vocabulary commonly used in the discipline.
- √ Encourage students to use and enhance, wherever possible, the composition and mathematics skills built in the Skill Areas of Liberal Studies.

Liberal Studies Elective Criteria which the course must meet:

- √ Meet the "General Criteria Which Apply to All Liberal Studies Courses."
- √ Not be a technical, professional or pre-professional course.

Explanation: Appropriate courses are to be characterized by learning in its broad, liberal sense rather than in the sense of technique or preprofessional proficiency. For instance, assuming it met all the other criteria for Liberal Studies, a course in "Theater History" might be appropriate, while one in "The Craft of Set Construction" probably would not; or, a course in "Modern American Poetry" might be appropriate, while one in "New Techniques for Teaching Writing in Secondary Schools" probably would not; or, a course on "Mass Media and American Society" might be appropriate, while one in "Television Production Skills" probably would not; or, a course in "Human Anatomy" might be appropriate, while one in "Strategies for Biological Field Work" probably would not; or, a course in "Intermediate French" might be appropriate, while one in "Practical Methods for Professional Translators" probably would not.