

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 314 Intermediate Ceramics: Wheel Throwing**

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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 BY: _____

3. Other Designations, as appropriate

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

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>	3/8/12
Director of Liberal Studies (as needed)		
Director of Honors College (as needed)		
Provost (as needed)		
Additional signature (with title) as appropriate		
UWUCC Co-Chairs		

Received
MAR 19 2012
Liberal Studies

ART 314 INTERMEDIATE CERAMICS : WHEELTHROWING

6 class hours
3 credit hours
(3c - 3l - 3cr)

I. COURSE DESCRIPTION:

Focuses on structured problems in the ceramic medium designed to encourage the student to apply basic forming skills experienced at the introductory level with emphasis on wheel thrown components and practice. Pottery shapes requiring singular and multiple form components will be investigated along with Kiln design and firing, as well as, high fire clay and glaze calculation as both theory and practical experience.

Prerequisite: ART 214 with a grade of C or better

II. COURSE OUTCOMES

Upon the successful completion of this course, students will:

1. Recognize and understand the aesthetic, utilitarian, and conceptual relevance and roles of functional ceramics.
2. Demonstrate the basic techniques involved in the construction of Wheel thrown Ceramic objects that are technically proficient.
3. Demonstrate a basic knowledge in the safe handling, preparation, and mixing of ceramic glaze materials used in clay and Glaze formulation and testing.
4. Identify, define, and characterize various high fire ceramic glaze materials, where they come from, how they are formed, and formulated as applied through the personal investigation and research associated with class projects.
5. Recognize Utilize and display the use of basic concepts of ceramic design, decoration, and glazing.
6. Demonstrate competency involved in various low fire kilns and firings of ceramic wares.
7. Demonstrate a working knowledge of the ceramics vocabulary, and a basic understanding of the history of wheel thrown ceramics.

III. SAMPLE COURSE OUTLINE:

Week 1	1. Introduction: 2. Safety issues and procedures in the Ceramics Lab 3. Lecture and Demonstration: Clay Formulation and mixing 4. Lecture and Demonstration: The Wheel as a tool 5. Lecture: History and Development of the Potters Wheel	6hr
Week 2	1. Lecture: Wheel Thrown Forms 2. Laboratory Observation	6hr
Week 3	1. Critique Project #1 2. Lecture and Demonstration: Basic Bowl Forms 3. Laboratory Observation	6hr
Week 4	1. Lecture and Demonstration: Firing the Ware 2. Critique Project #2	6hr
Week 5	1 Lecture and Demonstration: Cups and Handles 2. Laboratory observation	6hr
Week 6	1. Lecture and Demonstration: Glazing Techniques and Design 2. Laboratory Observation 3. Critique Project #3	6hr
Week 7	1. Laboratory Observation 2. Lecture and Demonstration: Containers and Lids	6hr
Mid Term Critique		
Week 8	1. Lecture and Demonstration: Glazing Equipment 2. Lecture and Demonstration: Glazing Techniques 3. Laboratory Observation 4. Digital Presentations	6hr
Week 9	1. Critique Project #4	

	2. Lecture and Demonstration: Teapots and Ewers	
	3. Lecture: Function vs. Form	6hr
Week 10	1. Laboratory Observation 2. Digital Presentations 3. Turn in Glaze Test and Report 4. Critique Project #5	6hr
Week 11	1. Decorative Forms; Tureens 2. Laboratory Observation 3. Digital Presentations	6hr
Week 12	1. Critique Project #6 2. Lecture and Demonstration: Plates and Platters 3. Laboratory observation	6hr
Week 13	1. Critique Project #7 2. Lecture and Demonstration: Altering Basic forms	6hr
Week 14	1. Critique Project #8 2. End of Semester Cleanup and Maintenance of Lab	6hr
Final Examination	1. Final Critique	

IV. COURSE EVALUATION METHODS

1. Evaluation of student projects will be in the form of critiques, where students will have the advantage of discussing and evaluating the work done by fellow class members, and availing them to critical discourse.
2. Students will receive two critiques per project. The first after construction of each project and the second after the final firing of the project conducted at Mid Term and Final critiques.
3. Formal Review sheets will be given to each student following every critique. Criteria for Project 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>
4. Attendance of all Critiques is required. Make ups are only allowed with an official documented excuse.
5. Assignments and Projects are to be completed and presented on the scheduled critique date.

Projects and assignments:

Projects (8) = 80%
Assignments (2) = 20%

V. Grading Scale:

A = 90 – 100 B = 80 – 89.9 C = 70 – 79.9 D = 60 – 69.9 F = below 60

SAMPLE PROJECTS:

- | | |
|---------------------|---------------------------------------|
| 1. Cylinders | 5. Teapot, Ewers, Pitchers |
| 2. Bowls | 6. Tureens |
| 3. Cups and Handles | 7. Plates and Platters |
| 4. Jars and Lids | 8. Multiple thrown and Altered Vessel |

SAMPLE ASSIGNMENTS:

1. Glaze test and report outlining all materials, their characteristics, and function within the glaze formula tested accompanied with sample test tiles.
2. Formal paper (50% of assignment grade) with a digital presentation (50% of assignment grade) on an approved topic in Ceramics. Presentations will be scheduled during class.

VI. ATTENDANCE POLICY

Attendance policy to be determined by individual instructor.

VII. REQUIRED TEXT: IUP Ceramics Handbook

VIII. REQUIRED MATERIALS, SUPPLIES, AND TOOLS

Students are required to acquire all materials, tools and supplies that are required for the course. A 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.

IX. BIBLIOGRAPHY:

- American Ceramic Society, edited by Anderson Turner (2007). Throwing and Handbuilding. Westerville, OH: American Ceramic Society.
- Behrens, Richard (1976). Ceramic Glazemaking. Columbus Ohio: Professional Publications, Inc.
- Birks, Tony (1998). The Complete Potter's companion, revised edition. NY: Bulfinch Press.
- Burleson, Mark (2003). The Ceramic Glaze Handbook Materials Techniques Formulas, revised edition. Asheville, NC: Lark Books.
- Chappell, James (1991). The Potter's Complete Book of Clay and Glazes, revised edition. NY: Watson –Guptill Publications.
- Cochrane, Rosemary (2001). Salt – Glaze Ceramics. Ramsbury, Marlborough Wiltshire SN8 2 HR: Crowood Press Ltd.
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- Lou, Nils (1998). The Art of Firing. London: A&C Black Publishers Ltd.
- Manners, Errol (1990). Ceramics Source Book. Secaucus, NJ: Chartwell Books.
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- Obstler, Mimi (2000). Out of the Earth Into the Fire, 2nd edition. Westerville, OH: American Ceramic Society.
- Olsen, Frederick L. (2001). The Kiln Book, Materials specifications and Construction. Iola, WI: Krause Publications.
- Peterson, Susan and Jan Peterson (2009). Working with Clay, 3rd edition. Upper Saddle River, NJ: Pearson Education, Inc.
- Peterson, Susan and Jan Peterson (2004). The Craft and Art of Clay, 4th edition. Upper Saddle River, NJ: Prentice Hall.
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- Rhodes, Daniel (2000). Clay and Glazes for the Potter, 3rd edition. Iola, WI: Krause Publications.
- Rogers, Phil (2002). Salt Glazing. London: A&C Black Publishers Ltd.
- Simpson, Penny; Lucy Kitto and Kanji Sodeoka (1979). The Japanese Pottery Handbook. Tokyo, Japan: Kodansha International Ltd.
- Speight, Charlotte F. and John Toki (2004). Hands in Clay, 5th edition. NY: McGraw Hill Higher Education.
- Sutherland, Brian (2005). Glazes from Natural Sources. London: A&C Black Ltd.
- Troy, Jack (1995). Wood Fired Stoneware and Porcelain. Radnor, PA: Chilton Book Co.

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 will help to fulfill the 300-400 level requirements of the BA and BFA majors and minors within the department. Currently there are no intermediate level courses in the ceramics division allowing for more specialized instruction and development of student skills and knowledge before entering the advanced level course (ART 452 Advanced Ceramics). This creates a problem with the mixture of several different levels of students within the same course which is why it should be taught separately from the advanced level course. This course is normally taught separately at most institutions to allow a focus on that specific topic as it relates specifically to the needed development of skills and knowledge needed at an advanced level.

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.

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).

Fall 2010 = 17 students

Spring 2009 = 14 students

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).

University of Florida: ART 2752 Throwing: Skills and Concepts

Mississippi College: ART 352 Ceramics: Wheel Throwing

Drury University: ARTZ 343 Ceramic Wheel Throwing

University of Mississippi: ART 341 Pottery

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.*):
- 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.
 - 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.
 - Understanding of the industrial applications of ceramics techniques.
 - Understanding of the place of ceramics within the history of art, design, and culture.
 - Functional knowledge of basic business practices.
 - Preparation of clay bodies and glazes, kiln stacking procedures, and firing processes. Special firing methods such as salt glaze and raku are recommended.
 - Easy and regular access to materials, equipment, and library resources related to the study of ceramics.
 - 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 offering.

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 a year normally in the fall semester.

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?

18

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.