

# FLORIDA ATLANTIC UNIVERSITY™

## Graduate Programs—NEW COURSE PROPOSAL

UGPC APPROVAL \_\_\_\_\_  
 UFS APPROVAL \_\_\_\_\_  
 SCNS SUBMITTAL \_\_\_\_\_  
 CONFIRMED \_\_\_\_\_  
 BANNER POSTED \_\_\_\_\_  
 CATALOG \_\_\_\_\_

DEPARTMENT: VISUAL ARTS & ART HISTORY

COLLEGE: DOROTHY F. SCHMIDT COLLEGE OF ARTS & LETTERS

**RECOMMENDED COURSE IDENTIFICATION:**

PREFIX ARH COURSE NUMBER 6015 LAB CODE (L or C) none

(TO OBTAIN A COURSE NUMBER, CONTACT RPOLANSK@FAU.EDU)

COMPLETE COURSE TITLE HISTORY OF CERAMICS

**EFFECTIVE DATE**

(first term course will be offered)

SPRING 2013

**CREDITS:**

4

**TEXTBOOK INFORMATION: THE ATTACHED SYLLABUS INCLUDES A COMPREHENSIVE LIST OF READINGS.**

Emmanuel Cooper. *10,000 Years of Pottery*, Fourth Edition. University of Pennsylvania Press, Philadelphia, 2010. ISBN 978-0-8122-2140-4.

**GRADING (SELECT ONLY ONE GRADING OPTION):** REGULAR **X**

SATISFACTORY/UNSATISFACTORY \_\_\_\_\_

**COURSE DESCRIPTION, NO MORE THAN 3 LINES:**

This course explores many aspects of art in clay, from pottery to sculpture, on a global scale. Articulated in terms of chronology and geography, the course highlights common socio-economic contexts of production, as well as issues regarding the role of the individual, gender, economic status, and other factors that have influenced ceramics as a craft and as an art medium.

**PREREQUISITES\*:**

NONE

**COREQUISITES\*:**

NONE

**REGISTRATION CONTROLS (MAJOR, COLLEGE, LEVEL)\*:**

ADMISSION TO THE M.F.A. PROGRAM OR INSTRUCTOR'S PERMISSION

\* PREREQUISITES, COREQUISITES AND REGISTRATION CONTROLS WILL BE ENFORCED FOR ALL COURSE SECTIONS.

**MINIMUM QUALIFICATIONS NEEDED TO TEACH THIS COURSE: PH.D. IN ART HISTORY, CLASSICAL ARCHAEOLOGY, OR HISTORY (WITH A STRONG EMPHASIS IN MATERIAL CULTURE); M.A. OR M.F.A. IN THE AFORESAID DISCIPLINES WITH DEMONSTRABLE EXPERIENCE IN THE SUBJECT.**

Faculty contact, email and complete phone number:

Brian E. McConnell, Ph.D., RPA;  
 e-mail: [mcconnel@fau.edu](mailto:mcconnel@fau.edu);  
 telephone: 561-297-3646

Departments and/or colleges that might be affected by the new course must be consulted and listed here. Please attach comments from each.

**Approved by:**

Department Chair: Linda R. Johnson

College Curriculum Chair: Nancy Lynn Porter

College Dean: Heather Coltrane

UGPC Chair: \_\_\_\_\_

Graduate College Dean: \_\_\_\_\_

**Date:**

2/27/2012

3/16/12

3-16-12

\_\_\_\_\_

\_\_\_\_\_

**ATTACHMENT CHECKLIST**

\*Syllabus (see guidelines for requirements: <http://www.fau.edu/graduate/facultyandstaff/programscommittee/index.php>)

\*Written consent from all departments affected by new course

Email this form and syllabus to [UGPC@fau.edu](mailto:UGPC@fau.edu) one week before the University Graduate Programs Committee meeting so that materials may be viewed on the UGPC website prior to the meeting.

# Florida Atlantic University – ARH6015 – History of Ceramics for Graduate Students

Boca Raton campus, GS 115

Mondays, 4:00 – 7:50PM

Instructor: Brian E. McConnell, Ph.D., RPA

Office: AL-136, Office Hours – M/Tu/Th, 1:00 – 2:00PM or by appointment

## Course Syllabus

### Course Description

Clay is an exceptional material in art. It is one of the first materials to have been used for making objects in prehistory, and fired clay has consistently proven itself to be one of the best archives of human skill and imagination. This course endeavors to explore the many aspects of what we call ceramics, from pottery to sculpture, from a surface and a space for art in other media to three-dimensional design concept with an anatomy of its own. The topics that are covered on a weekly basis are articulated generally in terms of chronology and geography, while the course seeks to highlight common techniques of production and the complex interplay of notions of form and decorative style that have arisen through contact and commerce in ceramics over the centuries on a global scale. Recurrent themes will regard the role of the individual and the ways in which gender, economic status, and other social considerations have conditioned the making of ceramics as a craft and as a medium in the history of art.

### Required Books

Emmanuel Cooper. *10,000 Years of Pottery*, Fourth Edition. University of Pennsylvania Press, Philadelphia, 2010. ISBN 978-0-8122-2140-4; here *Cooper*.

Additional reading assignments are available at the Reserve Desk of the Wimberly Library.

### Requirements

10% précis of an academic article (due 1/23 – paper copy submission only)

15% object description exercise (due 1/23 for exchange, 1/30 for drawing, 2/6 for final written version)

10% slide quiz

15% mid-term examination

10% class lecture segment on an agreed topic

20% semester project with a proposal (5%), first draft (5%), and final submission (10%); this exercise is generally considered to be a minimum 12-page (double-spaced, 12-point font) text with additional pages for notes, bibliography and illustrations, although the content may be adapted according to the specific project.

20% participation, including the 'word-of-the-week' and class attendance.

100%

## **Grading Policy**

Grades for required assignments are either numerically based grades for quizzes and examinations or judgmental grades for writing assignments and oral presentations. Examinations on a 100-point scale are grade according to the following categories: A: 100 – 93, A-: 92 – 88, B+: 87- 84, B: 83 – 78, B-: 77 – 74, C+: 73 – 70, C: 69 – 64, C-: 63 – 60, D: 59 – 50, F: <50. Quizzes are graded in similar manner according to an appropriate proportion. Writing assignments are graded on the following criteria: A: clear exposition of the subject and principal points of argument with a coherent development of ideas and (where appropriate) a logical conclusion, good transition both between sentences and paragraphs, few errors in grammar and syntax; B: discernable exposition of the subject and development of arguments, relatively good transitions and relatively few errors in grammar and syntax; C: complete presentation of the subject and points of argument but with clear need for improvement in exposition and argument, noticeable problems in transitions, grammar, and syntax; D: incomplete presentation of the subject and points of argument, lack of coherence in structure, noticeable errors in grammar and syntax; F: assignment not submitted. Gradations of plus (+) and minus (-) are given to written assignments according the judgment of the instructor. While the criteria for oral presentations are the same as those of written assignments in terms of the exposition of the subject and the development of argument, there are several other considerations that are appropriate to the venue. Clarity in the use of visual and/or audio supplements to the presentation follows the considerations for grammar and syntax. Consideration is also given to the degree to which the presentation is engaging to the audience and the way in which the presenter handles questions and/or comments.

## **Attendance Policy and Useful Tips**

Inasmuch as class attendance will be considered in the participation portion of the final grade, a sign-in sheet will be posted for selected classes. In order to be counted as present in class, you must sign this sheet (retroactive or joint signatures are not acceptable). Excused absences (for personal reasons or to represent FAU at sporting and other such events) must be communicated to the instructor in advance (aside from exceptional circumstances) with appropriate documentation. Please keep up with the readings for each class – the subject is vast, and it really is not possible to catch up just before an examination.

## **Students with Disabilities:**

DISABILITY POLICY STATEMENT: In compliance with the Americans with Disabilities Act (ADA), students who require special accommodations due to a disability to properly execute coursework must register with the Office for Students with Disabilities (OSD) located in -- Boca Raton - SU 133 (561-297-3880), in Davie - LA 240 (954-236-1657), in Jupiter - SR 110 (561-799-8585), or at the Treasure Coast - CO 117 (772-873-3382), and follow all OSD procedures.

## **Honor Code Policy Statement**

Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty is considered a serious breach of these ethical standards, because it interferes with the university mission to provide a high quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the University community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see University Regulation 4.001 at:

[http://www.fau.edu/regulations/chapter4/4.001\\_Code\\_of\\_Academic\\_Integrity.pdf](http://www.fau.edu/regulations/chapter4/4.001_Code_of_Academic_Integrity.pdf)

## **Class Reading and Assignments – Example from Spring Semester 2012 (ARH6897-001)**

(N.B. – The ceramic workshops at FAU and the Armory Art Center in West Palm Beach are listed below for reference, but they are not requirements for this course.)

I. January 9, 2012. Introduction: ceramics and history.

Assignments: précis – Garth Clark, 'Ceramic History and the Avant-Garde' (due January 23<sup>rd</sup>); distribution of postcards (descriptions due in envelopes with postcards for exchange on January 23<sup>rd</sup>); see assignment instructions below.

Film: *Paul Soldner, Playing With Fire*.

II. January 16, 2012. No class session for the Martin Luther King, Jr. Holiday.

(FAU ceramic workshop – Cheryl Tall, January 18-20, 2012.)

III. January 23, 2012. Pre-industrial pottery across the millennia: archaeological and ethnographic avenues to pre-industrial pottery in egalitarian societies; ceramics, geometry, planning and architecture.

Film: *The Potters of Burr Hebe (Somalia)*.

Assignments: words-of-the-week, return précis, exchange postcard-papers.

Reading assignments: Cooper – Introduction, Chapters 1 (pp. 8 – 16/ to Mesopotamia), 8 and 9; (recommended) Garth Clark, *The Potter's Art*, pages 8-25 (Part 1); (recommended) Staubach – Chapters 1 – 3.

IV. January 30, 2012. Ceramic production and complex society in the Near East, China and the Americas: clay as a surface for writing; clay as a construction material.

Film: *Hopi Pottery, A Handmade Heritage*.

Assignments: words-of-the-week, return postcard papers with drawings and compare them, graduate lecture segment.

Reading assignments: Cooper – Chapter 1 (pp. 16/Mesopotamia – 33); Giovanni Curatola, 'Persian Ceramics from the 9<sup>th</sup> to the 14<sup>th</sup> Century,' pages 13-23 in *Persian Ceramics*.

V. February 6, 2012. Greek painted pottery: articulation of form and function; black glaze kiln technology; the vessel as a medium for legend, myth and narrative; commerce in Greek painted pottery.

Film: *Greek Painted Pottery*.

Assignments: words-of-the-week, submission of final postcard-papers, graduate lecture segment.

Reading assignments: Cooper – Chapter 2 (pp. 34 – 49/Roman empire), J.M. Hemelrijk, 'A closer look at the potter,' Chapter 10 in *Looking at Greek Vases*, ed. T. Rasmussen and N. Spivey; (recommended) Staubach – Chapters 11-12.

(Armory Center ceramic workshop – Margaret Bohis, February 10-12, 2012.)

VI. February 13, 2012. Etruscan and Roman ceramics and architectural sculpture in clay: the clay vessel as a medium for relief decoration and relations with other materials (glass and metal); the vessel as a metaphor for the body and eroticism.

Film: *The Rise and Fall of the Etruscans*.

Assignments: words-of-the-week, graduate lecture segment.

Reading assignments: Cooper – Chapter 2 (pp. 49/Roman empire – 53); 'Making Histories', pages 19-63 (Chapter 1) and 'Growing Things: Organic Formalism', pages 193-211 (Chapter 7) in Paul Mathieu, *Sex Pots*.

(FAU ceramic workshop – Justin Lambert, February 16-19, 2012.)

VII. February 20, 2012. Islamic pottery and tile: glazing; the story of blue and green; Islamic pottery in Medieval churches; poetry and pottery.

Film: *M.C. Richards: The Fire Within*.

Assignments: words-of-the-week, graduate students brainstorm semester project ideas and submit project topic sheets, graduate lecture segment.

Reading assignments: Cooper – Chapter 4; poetry selections (to be distributed); (recommended) M.C. Richards: *Centering In Pottery, Poetry, and the Person*, pages 9-32 (Chapter I – Centering as Dialogue) and pages 33-56 (Chapter II – Centering as Transformation).

(Armory Center ceramic workshop – Josh DeWeese, February 24-26, 2012.)

VIII. February 27, 2012. Ceramics in China: chronology and form; the famous terracotta warriors.

Film: *'Secrets of the Dead – Terracotta Warriors'*.

Assignments: words-of-the-week, graduate students receive approved project topic sheets, graduate lecture segment.

Reading assignments: Cooper – Chapter 3 (pp. 54 – 72/Korea); 'China, Persia and Japan,' pages 35-61 (Chapter 3) in Matthias Ostermann, *The Ceramic Narrative*.

IX. March 5, 2012. No class session for FAU Spring Break Holiday.

(Armory Center ceramic workshop – MacKenzie Smith, March 10-12, 2012.)

X. March 12, 2012. Continental European earthenwares and stonewares of the Renaissance and Baroque periods.

**Special lecture** in collaboration with the South Florida Society of the Archaeological Institute of America: Professor Robert Tykot (University of South Florida) – X-ray fluorescence in ceramic analysis.

Assignments: words-of-the-week, graduate students submit semester project proposals.

Reading assignments: Cooper – Chapters 5 – 7, Matthias Ostermann, *The Ceramic Narrative*, Chapters 4-5; (recommended) Garth Clark, *The Potter's Art*, pages 26-103 (Part 2 – The Industrial Potter); (recommended) Staubach – Chapters 7 – 10.

XI. March 19, 2012. Review and mid-term examination.

Assignments: **mid-term examination**; graduate students receive graded semester project proposals.

XII. March 26, 2012. The story of ceramics in Japan and Korea; documenting pottery production.

Film: compare *'Traditional Art of Japanese Pottery'* with *'Potters at Work'*.

Assignments: words-of-the-week.

Reading assignment: Cooper – Chapter 3 (pp. 72/Korea – 81); 'The Six Ancient Kilns,' pages 115-125 (Chapter 6) in Tsugio Mikami, *The Art of Japanese Ceramics*.

XIII. April 2, 2012. Ceramics and gender (session may be switched with April 9<sup>th</sup>).

**Special lecture**: Professor Moira Vincentelli (Aberswyth University, Wales, U.K.) – (title to be announced).

Reading assignments: Moira Vincentelli, *Women and Ceramics, Gendered Vessels*, Introduction (Chapter 1, pages 1-8), Chapter 10 (pages 220-253) and one additional chapter of interest.

XIV. April 9, 2012. Nineteenth and twentieth century ceramics in Europe and America: the potter vs. the modern studio ceramicist; *Japonisme*; the Arts & Crafts movement; does ceramic art follow the trends of other media?

Film: *'The Leach Pottery, 1952'*.

Assignments: graduate students submit first drafts of semester projects.

Reading assignment: Cooper – Chapters 10 – 11; Garth Clark, 'Murray and Leach: A Study in Contrasts,' pages 121-137 in G. Clark, *Shards*; (recommended) Garth Clark, *The Potter's Art*, pages 104-132 (Part 3 – The Artist-Potter).

XV. April 16, 2012. Abstract Expressionist ceramics; Post-Modern and other contemporary trends in ceramic art media.

Film: *Toshika Takaezu: Portrait of An Artist*.

Assignments: graduate students summarize their semester projects and receive their graded first drafts.

Reading assignment: Cooper – Chapters 12 – 14; Garth Clark, 'Between a Toilet and a Hard Place: Is the ceramic avant-garde a contradiction in terms?' pages 329-354 in G. Clark, *Shards*; (recommended) Matthias Ostermann, *The Ceramic Narrative*, Chapters 6-12; (recommended) Garth Clark, *The Potter's Art*, pages 134-218 (Part 4 – The Studio Potter).

XVI. April 23, 2012. Review for final examination (undergraduates only).

Assignments: graduate students submit the final drafts of their semester projects.

Final Examination: Monday, April 30, 2012, 4:00pm – 6:30pm (undergraduate students only; graduate students receive their graded semester projects).

## Instructions for Specific Assignments

### Word-Of-The-Week

Each student in the class is to find a word related to ceramics and bring it in to share with the class for those sessions in which this assignment is scheduled. Technical terms are encouraged, inasmuch as not everyone has the same experience with ceramic production. The source for the word can be anywhere, as long as the word has common usage, however, the following books each have a glossary that may be consulted:

Joaquim Chavarria, *The Big Book of Ceramics*, pages 186 – 191.

Garth Clark, *The Potter's Art*, pages 232 -233 (short).

R.M. Cook, *Greek Painted Pottery*, Third Edition, pages 325 – 330 (specific to the area).

Emmanuel Cooper, *10,000 Years of Pottery* (our textbook, but the glossary is short).

Paul S. Donhauser, *History of American Ceramics, The Studio Potter*, pages 245 – 251.

Frank Homer, *The Potter's Dictionary of Materials and Techniques*, *passim*.

Ivor Noel Hume, *If These Pots Could Talk*, pages 361 – 373.

Susan Peterson and Jan Peterson, *The Craft and Art of Clay*, Fourth Edition, pages 412 – 417.

George Savage and Harold Newman, *An Illustrated Dictionary of Ceramics*, *passim*.

Charlotte F. Speight and John Toki, *Hands in Clay*, Fifth edition, pages G-1 to G-11.

Moira Vincentelli, *Women Potters Transforming Traditions*, Appendix on Techniques and Tools.

### *Précis*

A *précis* (plural *précis*) is a genre of summary writing that places the author in the position of the author, whose work is being summarized. It is a means of arriving at the kernel of one or more ideas that the initial author wishes to communicate – to some extent it is an abstract of the larger work. The author of the *précis* should not write '[Author] argues that ...' but rather jump right in to the idea that is important to communicate. It is not necessary for a *précis* to include every idea that the original work communicates.

### Postcard Exchange Papers

This exercise is intended to test one's ability to describe an object in written terms. You are to write a two-page description that is so vivid that a classmate can draw the object accurately without ever having seen it. The exercise is developed in the following stages:

- 1) Students receive an envelope bearing a control number, which contains a postcard with an image of an object. The postcard has the same control number as the envelope but no other information.
- 2) Each student prepares the description on blank paper (please type double-spaced at 12-point font). The description should be labeled only with the control number on the envelope and the postcard. The description should be put in the envelope with the postcard and with a separate sheet of paper called the control sheet, which has the student's name and the control number.
- 3) At the moment of exchange the instructor will remove the postcards and the control sheets, shuffle the envelopes and distribute them to students (with luck no one gets the original envelope!)
- 4) Students then attempt to draw the object on a blank sheet of paper according to the description that they have received. It is important to write the control number on the drawing, but not one's name. Please put the verbal description sheets in the envelope with the drawing.
- 5) Students will return the envelopes with the description and the drawing, and the instructor will match the control numbers with the control sheets and the postcards and return the entire packet to the original student. After that, the class compares the drawing to the postcard.
- 6) If the drawing matches the postcard, then the description must be pretty good; if not ... In any case, each student has the opportunity to revise the description before submitting it for grading. Only the revised description will be graded

## **Graduate Lecture Segments**

This exercise gives graduate students teaching experience in the setting of a real classroom. A roughly hour-long portion of the lecture is to be delivered by the graduate student on a series of topics to be agreed upon with the instructor. The content and the method of delivery is the responsibility of the student, although it is expected that the student consult with the instructor prior to the actual day of the class. The lecture segment does not have to be a monologue – in fact, developing discussion is important to the success of the segment – but some degree of structure in the presentation is a sign of good preparation.

## **Semester Project**

This exercise is conceived as a formal research project on a topic to be presented first as a proposal and then in draft form before the final submission. Each stage of the project is graded separately, although the project itself is cumulative in nature. It is expected that most projects will be developed in the form of academic papers, although there is the possibility to develop other forms of academic research (creative, studio-based projects are not within the realm of this exercise). While the page-length of the paper is relatively short (12-page, double-spaced, 12-point font with additional pages for notes, bibliography and illustrations), it is expected that the paper establish a thesis and argue it fully through the examination of an hypothesis or other form of logical development.



-----Original Message-----

From: Carol Prusa  
Sent: Wednesday, March 07, 2012 9:32 PM  
To: Nancy Poulson  
Subject: FW: approval of new course - History of Ceramics

Nancy - here is the e-mail stating to Prof. McConnell that Prof. Kollander doesn't have a problem with the new grad course, History of Ceramics - best, Carol

>

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>From: Patricia Kollander  
>Sent: Friday, March 02, 2012 5:09 PM  
>To: Brian McConnell  
>Subject: FW: approval of new course

>

>Hi Brian--

>

>No problem with the ceramics courses on both levels.

>

>P.

>

>-----Original Message-----

>From: Eric Hanne  
>Sent: Friday, March 02, 2012 5:09 PM  
>To: Patricia Kollander  
>Subject: Re: approval of new course

>

>Yes they're fine

>Sent from my iPhone

>

>On Mar 2, 2012, at 5:07 PM, "Patricia Kollander" <[kollande@fau.edu](mailto:kollande@fau.edu)> wrote:

>

>> These should be fine—wanted to run them by you also.

>>

>> P.

>> From: Brian McConnell  
>> Sent: Friday, March 02, 2012 12:11 PM  
>> To: Patricia Kollander  
>> Subject: approval of new course

>>

>> Patty --

>>

>> I am attaching the generic syllabi of two new courses in the history  
>>of ceramics, one for graduate students, the other for undergraduate  
>>students, which are being presented to the respective program  
>>committees. Please let me know if there are any objections or  
>>comments on the proposal on the part of your department. Right now,  
>>they are being taught as topics courses in my department. Please let  
>>me know if I can clarify anything for you.

>>

>> Thanks,

>> Brian

>>

>> Brian E. McConnell, Ph.D., RPA  
>> Associate Professor of Art History and Director of the Classical  
>> Studies Program Department of Visual Arts & Art History School of the  
>> Arts D.F. Schmidt College of Arts & Letters Florida Atlantic  
>> University  
>> 777 Glades Road, Boca Raton, FL 33431, U.S.A.  
>> tel. 561-297-3646; e-mail: [mcconnel@fau.edu](mailto:mcconnel@fau.edu)<<mailto:mcconnel@fau.edu>>  
>> <History of Ceramics - graduate - generic.doc> <History of Ceramics -  
>> undergraduate - generic.doc>

**From:** Brian McConnell  
**Sent:** Wednesday, March 14, 2012 9:30 AM  
**To:** Nancy Poulson  
**Cc:** Carol Prusa; Linda Johnson  
**Subject:** minor modification to the History of Ceramics graduate course proposal

Dear Nancy --

I am writing to you at the suggestion of our departmental representative to the Graduate Programs Committee, Carol Prusa. As I understand it, the course proposal ARH6015, History of Ceramics, is to be considered by the GPC this Friday. We have consulted with all departments that could be potentially interested in the course, and we have received positive responses. The response from the Department of Anthropology, however, arrived after the documents for the meeting had already been prepared. The only change that they requested was that the 'minimum qualifications' include 'a Ph.D. in Archaeology or Anthropology', as well as those degrees that were listed originally on the form. I include the actual text sent to me by Mike Harris:

Hello Brian,

I consulted with the archaeologists and there are no objection to the course proposals. The only point of contention was that on the course proposal forms the minimum qualification could include a Ph.D. in Archeology or Anthropology as well. I don't think such a change alters what you want to do in any way.

Best,

Michael Harris

Inasmuch as this course is an approved requirement for students in the ceramics area of our MFA program, we would like to see the proposal go through the system of administrative evaluation as soon as possible. Would it be possible to modify the proposal as indicated above in time for Friday's meeting? Please let Carol Prusa and me know.

Thank you very much,

Brian

Brian E. McConnell, Ph.D., RPA  
Associate Professor of Art History and Director of the Classical Studies Program  
Department of Visual Arts & Art History  
School of the Arts  
D.F. Schmidt College of Arts & Letters  
Florida Atlantic University  
777 Glades Road, Boca Raton, FL 33431, U.S.A.  
tel. 561-297-3646; e-mail: [mccannel@fau.edu](mailto:mccannel@fau.edu)