George Mason University
Graduate Course Approval/Inventory Form
Please complete this form and attach a copy of the syllabus for new courses. Forward it as an email attachment to the Secretary of the Graduate Council. A printed copy of the form with signatures should be brought to the Graduate Council Meeting. Complete the Coordinator Form on page 2, if changes in this course will affect other units.

Please indicate:  __X___ NEW  ____ MODIFY  _____ DELETE

Local Unit:  Art and Visual Technology  Graduate Council Approval Date:

Course Abbreviation:  AVT  Course Number: 668

Full Course Title: Three-Dimensional Artmaking Across Cultures

Abbreviated Course Title (24 characters max.): 3D Artmaking/Cultures

Credit hours: 4  Program of Record:  Art and Visual Technology

Repeatable for Credit?
___ D=Yes, not within same term  Up to ___ hours

___ T=Yes, within the same term  Up to ___ hours

__X_ N=Cannot be repeated for credit

Activity Code (please indicate):  ____ Lecture (LEC)  ____ Lab (LAB)  ____

____ Recitation (RCT)  ____ Internship (INT)  ____ Independent Study (IND)  ____

___ Studio (STU)  ____ Seminar (SEM)

Catalog Credit Format  4:2:4  Course Level:  GF(500-600)  __X__

GA(700+)  ____

Maximum Enrollment:  15  For NEW courses, first term to be offered:  Spring 2005

Prerequisites or co-requisites:  Admission to the AVT graduate program and permission of the instructor.

Catalog Description (35 words or less)  Please use catalog format and attach a copy of the syllabus for new courses.

668 Three-Dimensional Artmaking Across Cultures (4:2:4) Prerequisite: Admission to the AVT graduate program and permission of the instructor.
Explores the diversity of art forms in world cultures and the work of traditional/contemporary artists. Students learn basic 3D artmaking techniques, including ceramics and fibers, and learn to design 3D art instruction for PK-12 levels.

**For MODIFIED or DELETED courses as appropriate:**

Last term offered: ________________
Previous Course Abbreviation: ________________
Previous number: ________________

Description of modification:

**APPROVAL SIGNATURES:**

Submitted by: __________________________________ email: ________________

Department/Program: __________________________________ Date: ________________

College Committee: __________________________________ Date: ________________

Graduate Council Representative: __________________________________ Date: ________________
**Course Description & Overview:**

The term we have come to know in Western cultures as “Art” is continually evolving. In many cultures past and present, the term art is not separately defined from ritual or everyday life. Students in this course will develop understandings of the diversity and functions of various 3-D art objects, artifacts, or forms in world cultures. Students will learn about traditional and contemporary 3-D artmakers and their expressions of self and community, and will explore basic 3-D artmaking techniques in a variety of media including clay and fibers. Whether from Nubian or San body adornment, Yoruba or Kuba sculpture, Ashanti metalsmithing, Latino/a paper maché, or Chilkat blankets, we can learn about ideas and themes that reference the personal, spiritual, ideological, community, or other relations.

By examining a variety of texts and images that reference multicultural and cross-cultural art and cultures, including those in regional museums, our goal is to create a mindset that examines, expands, critiques, embraces, or even reinterprets the diversity of 3-D art forms within various global cultures. In doing so, we learn more about each other and ourselves as we study histories, value systems, commonalities, and respectful differences that make our varied lives so interesting. From these studies, we learn to make the most intelligent choices of content and ideas from multicultural and cross-cultural perspectives in order to guide and challenge future PK-12 students in their critical thinking and artmaking.

Another objective of this course is to understand the symbolic and metaphoric richness in object and ritual in many cultures. In terms of the psychological functions of ritual, Jung refers to ritual preoccupation with archetypes which help to free the individual from isolation and restore wholeness (Dorsa in Hill, p. 5). Joseph Campbell (1988) spoke of the circle as archetypal, paraphrased below:

> (U)sing the circle is made in an effort to center one’s life with the center of the universe, whether in sand paintings as the Navaho or Tibetan monks, in rings that symbolize a coming together, or in composing mandalas that coordinate your personal circle with the universal circle. . . From the cauldron of plenty, out of the depths of the unconscious, the energies of life come to us out of this circular imagery that is repeated in very different cultures throughout the world (Flowers, pp. 214-217).

According to Campbell, this imagery emerges because certain powers in the psyche are common to all humankind. How might we use the study of Navaho or Tibetan sand paintings as impetus to explore circular imagery, artifacts, or
objects in a variety of cultures? How might we relate the notion of centering with the study of clay? What does centering have to do with the psychological in relation to students in the art classroom? How might we use this information to prepare a unit of study for a PK-12 classroom? These are the kinds of questions we will be asking ourselves throughout this course.

**Required Texts and Readings:**
This course will require readings that build research and critical thinking skills regarding multicultural and cross-cultural studies with particular focus on 3-D artforms. Some of the educational resources from which we gather images and information will need critical analysis and revision to meet the challenges and purposes of this course. Learning to recognize limitations and enrich these perspectives is one of our goals.

**Required Packet:** Available at GMU Bookstore

**Required Texts:**

**Required Materials:**
Much of this class will focus on 3-D artmaking using a variety of media that can be used at various PK-12 levels. Our goal is to not only develop skill in the use of materials and media, but to develop creative and critical thinking skills that enable creative teaching and learning—the ability to pose and resolve elegant problems with students. The following materials will be a portion of those required this semester as you begin to build a teacher’s supply container:

- Clay: 25 lb. bag moist low-fire clay (cone 05 or 06); available at ???
- Clay tools: (sponge, wooden stick or pencil)
- Canvas: ½ yd. @ 36” wide or so
- Small plastic container with airtight lid
- 2 large trash bags
- 1 rolling pin (borrow from kitchen)
- 1 yardstick or 2 equally flat wooden lathe strips (less than ½” thick)

- Paper Mache: 1 small box
- Acrylic or tempera set (r,y,b,bl,w)
- 1 gallon plastic milk container with lid (funnel)
- Newspapers
- 1 pair large scissors
1 Exacto (or similar) knife (Home Depot, little orange ones)
1 small paper cutter (optional)
**Course Requirements:**
Three presentations will be required over the semester, the last of which will include a well-developed design and assessment for art instruction at the PK-12 levels that includes relevant, researched, and context-based support materials. The first and second presentations will require a two-page research paper with images and bibliography (10% each); the third presentation will require a well-developed design and assessment as well as a 3-D studio piece for a PK-12 level that we will discuss completely in class (30%). These papers and presentations will be related to museum visits (10%) and research.

Students will experience a variety of 3-D artmaking methods and materials including clay and fibers. Expectations are that studio projects begun in class will be completed independently and included in a final exhibition (format to be discussed--perhaps digital) at the end of the semester. The intention is to compile coursework documentation and imagery so that each person will be able to reproduce a *Cultural Interpretations* (title to be discussed) text (perhaps as later contributions to a web-site) either digitally or in combination with bookmaking/papemaking project (class discussion required here) (40%). At least 1/2 in-class time will be spend in studio endeavors and pedagogy related to successful teaching of 3-D art in the PK-12 classroom.

**Course Evaluation:**
Two Papers & Presentations: 20%
Studio and Final Exhibit with Text: 40%
Final Presentation, Artwork, & Lesson: 30%
Museum Visits: 10%

**Scale:**

- A+ 98-100
- A 95-97
- A- 93-94
- B+ 90-92
- B 88-89
- B- 85-87
- C 75-84
- F 83 or below

**Attendance/Punctuality Policy:**
1. **Class attendance is expected.** Attendance and punctuality are IMPERATIVE! Your final grade will reflect excessive or unexcused absences per GMU policy. Meeting expectations of quality of work, professionalism including meeting due dates are gauges for determining your grade for this class. As a professional you are expected to be on time for all events. Coming late and leaving early is disrupting to all concerned. Points will be deducted accordingly. Reconsider your scheduling if you anticipate a problem. Each absence or equivalent without professorial acceptance will exponentially increase points deducted.
Note: In the event that you should not have completed your homework, DO come to class. Should events prevent you from coming to class, follow these directions:

1. Send your professor an e-mail <switzel@gmu.edu> documenting your circumstance ASAP (no guarantee for excused absence);
2. Contact “your partner” to get class handouts, notes, assignments;
3. Bring medical or other documentation to next class that constitutes an excused absence.

Reasonable Accommodations for Students with Disabilities:
If you have a disability that may require assistance or accommodation, please speak with your professor as soon as possible. Students should contact the office below with detailed questions about services: Disability Resource Center, Student Union Building 1, Room 222; Phone: 703-993-2474

Materials For Reference: (in GMU library or Art Education library)
*Resources from Internet and Library Databases

Other additions: