

3. Indicate the nature of the program adjustments, new funding, and/or withdrawals that make possible the implementation of this new course.

This course is needed to address the bottleneck in our required 3D core and expand options for BA & BFA students. The Department of Art received regent's funds supporting purchase of kilns and computer control equipment for this class, and we reconfigured our studio workspace so that two courses (332 and 331) could be offered, each with a size limit of 15 each (formerly 331 had to be limited to 12).

4. Is the approval of this request contingent upon the approval of other course requests or curricular requests?

Yes No List: _____

5. If this course is part of a sequence, list the number of the other course(s) in the sequence: _____

6. Expected section size: 15 Proposed number of sections per year: 4

7. Do you want prerequisites enforced electronically (see OAA manual for what can be enforced)? Yes No


8. This course has been discussed with and has the concurrence of the following academic units needing this course or with academic units having directly related interests (*List units and attach letters and/or forms*):
Not Applicable

9. **Attach a course syllabus that includes a topical outline of the course, student learning outcomes and/or course objectives, off-campus field experience, methods of evaluation, and other items as stated in the OAA curriculum manual and e-mail to asccurrofc@osu.edu.**

Approval Process The signatures on the lines in ALL CAPS (e.g. ACADEMIC UNIT) are required.

1. Academic Unit Undergraduate Studies Committee Chair Printed Name Date

2. Academic Unit Graduate Studies Committee Chair Printed Name Date

 SERGIO SCAVE 4.10.06
3. ACADEMIC UNIT CHAIR/DIRECTOR Printed Name Date

4. After the Academic Unit Chair/Director signs the request, forward the form to the ASC Curriculum Office, 105 Brown Hall, 190 West 17th Ave. or fax it to 688-5678. Attach the syllabus and any supporting documentation in an e-mail to asccurrofc@osu.edu. The ASC Curriculum Office will forward the request to the appropriate committee.

5. COLLEGE CURRICULUM COMMITTEE Printed Name Date

6. ARTS AND SCIENCES EXECUTIVE DEAN Printed Name Date

7. Graduate School (if appropriate) Printed Name Date

8. University Honors Center (if appropriate) Printed Name Date

9. Office of International Education (if appropriate) Printed Name Date

10. ACADEMIC AFFAIRS Printed Name Date

Art 332 : Introduction to Glass Forming

Department of Art, Glass Program
The Ohio State University

Credit Hours: 05 UG
Prerequisite: None
Quarter: All
Meeting Time: 9:30am - 12:30pm T,R
Room: Glass Classroom Rm 1A, Warmshop Rm 6 & Coldshop Rm 1E
Building: Sherman Studio Art Center, 1055 Carmack, West Campus
Instructor: Glass faculty TBA
Contact: Glass studio 292-0469, Art office 292-5072

Course Description and Context:

This course provides a practical introduction to utilizing glass as material for artistic expression. Studio practice is focused on experimentation with glass forming methods which include: glass fusing, bending, and casting techniques. Students will gain experience with the use of color and presentation methods in glass art and object making.

Objectives:

Learning Objectives:

1. Students have a familiarity with the range and use of common types of glass and knowledge of how artists have used this material.
2. Students develop skills in the safe manipulation of preformed glass material, including glass fusing, bending, and casting techniques.
3. Students are able to combine personal imagery with technical knowledge in the creation original artistic works.
4. Students complete a modest portfolio of glass art work which demonstrates competence in use of color, object and meaning.

Course Content and Format:

Demonstrations, lectures, and studio work based on project assignments is the principal mode of instruction. As the technical material is mastered, assignments will be given aimed at broadening the individual's approach to employing glass and color as art materials. Emphasis will be on the development of a fresh and personal imagery.

Texts:

Recommended:

- Bullseye
- Cummings, Keith, *The Technique of Glass Forming*, Anchor Press, 1980

- Elskus, Albinas, *The Art of Painting on Glass*, Charles Scribner's Sons, 1980
- Gibberson, Dudley, *A Glassblowers Companion*, Joppa Press 1998
- Halem, Henry, *Glass Notes*, A reference for the glass artist, Franklin Mills Press, 1996
- Lupton, Ellen and Miller, J. Abbott, edited by, *The ABCs of (Triangle Square Circle) The Bauhaus and Design Theory*, Princeton Architectural Press, 1991
- Pentak, Stephen and Roth, Richard, *Color Basics*, Wadsworth, 2004
- Rentiens, Patrick, *The Techniques of Stained Glass*,
- Tokyo Glass Art Institute, *The Art and Technique of Pate de Verre*, Tokyo Glass Art Institute, 1998

Tools & Supplies:

-About \$150 will be needed to purchase specialized expendable materials and personal tools.

Grading and Evaluation:

The student will be evaluated on the quality of:

- 25%** Attendance, being prepared for class (with personal tools, materials, safety gear), regular contribution to class discussion, critiques, group projects.
- 25%** On time completion of assignments, notebook and report topics. (Work outside of class contact time is expected).
- 50%** Quality of art works developed as creative solutions to assigned projects.

It is expected that the student will make special use of the unique properties inherent in glass material to develop personal, artistic statements. While important, the level of glassworking skill attained by the end of this course may play a less significant role in the overall evaluation than does artistic expression.

Project Scoring Guide:

A - Exemplary

- Exhibits an original aspect that reflects creative thinking, the ability to synthesize, and make connections with the larger world
- Examines an idea or technique in depth
- Makes an accumulated statement that mirrors an understanding of glass, of interdisciplinary focus, expressive risk taking
- Well-conceived, thoroughly executed, and crafted with an attention to detail

B - Strong

- Has an interesting angle that reflects creative thinking, synthesis,

and connects with the larger world

- Utilizes glass medium to examine an idea or skill
- Makes interdisciplinary connections or a personal statement that emphasizes accumulated learning and individual exploration
- Well conceived but there is clearly room for further development, attention to an aspect of craft or sophistication in the concept

C - Acceptable

- Has an angle which is not especially original, may synthesize but does not reflect sophisticated creative thinking or broad application to the larger world
- Content is minimally and adequately developed, lightly superficial, loosely applied
- Few, if any, interdisciplinary connections are made
- Needs further development, more depth, more attention to general or basic details
- Revision and clarification could be improved to go beyond competent

D - Poor

- Work has not thought out well and is underdeveloped; neither synthesizes nor makes broader generalizations about the larger world
- Disconnected from project's original conception (do not confuse with evolved), appears as a last minute effort, and lacks proof of individualized exploration
- Needs considerable revision, is poorly executed and lacks attention to detail

E - Nothing submitted

Special needs:

To register a documented disability, please call the Office of Disability Services (located in 150 Pomerene Hall) at 292-3307; or 292-0901 TDD, and notify the professor

Art Core requirement substitution:

For Art Majors, this course is accepted as a 3D core requirement (Glass Area).

Academic Misconduct:

Academic Misconduct is defined as any activity which tends to compromise the academic integrity of the institution, or subvert the educational process." Please refer to rule 3335-31-02 in the student code of conduct for examples of academic misconduct. Any cases of academic misconduct will be referred to the Committee on Academic Misconduct (see <http://oaa.osu.edu/coam/home/html>)

Student Safety / Escorts:

Escort service is available by calling 292-3322

Course Schedule:

- WEEK 1: Historical survey, safety glass types and cutting, design, pattern making, glass making, GB5 computer programming, kiln procedures
Project assignment: "Woven Shape"
(Glass cutting, fusing)
- WEEK 2: GB5 exam
Woven Shape critique
Project assignment: "Looking At / Looking Through"
(Object, Ideas)
- WEEK 3 Student presentations (Artists)
Studio Practice (Slumping)
- WEEK 4: Looking At / Looking Through critique
Project Assignment: "Colored Glass Destroys Hatred"
Color, expression
- WEEK 5: Studio Practice (3D: design, model, casting, gluing, fabrication, construction)
- WEEK 6: Colored Glass Destroys Hatred critique
Project Assignment Intro: "Mask"
Glass painting, light
- WEEK 7: Student presentations (References)
Studio Practice (Painting)
- WEEK 8: Mask critique
Project Assignment Intro: "Glass Tale"
Narrative
- WEEK 9: Studio Practice
- WEEK 10: Glass Tale critique
- EXAM WEEK: STUDIO CLEAN UP
Final Critique: Documentation booklet of projects due