

**School for New Learning**

**HC 371 ART IN EVERYDAY THINGS: Books and Papermaking**

Course Syllabus

Summer 2009

Rags make paper  
Paper makes money  
Money makes banks  
Banks make loans  
Loans make beggars  
Beggars make rags

(Anonymous papermaker)

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**Location:** Oak Forest Campus

**Class Meeting Dates and Time:**

This course consists of 11 sessions, five on campus, four on line via the DePaul Blackboard website, and two papermaking workshops.  
Wednesdays, June - August 2009

**Competences Offered:**

NB: Students will choose one competence for the research requirement, and the second for the journal.

A2X: Can design and create an original work of art/craft and can describe the elements which define the medium.

1. Can define art and craft
2. Can produce a work of art and/or craft
3. Can explain the steps required in production.

A1X: Can define art and craft and understands how artists influence artistic outcomes.

1. Can define art and craft.
2. Can manipulate artistic media.
3. Can explain how creativity is influenced by productivity.

H1X: Can describe the emergence and history of a technology and its role in the development of culture.

1. Can describe the history of a technology;
2. Can and relate events to social developments over time;
3. Can connect (1) and (2) with future uses of technology.

A5: Can define and analyze a creative process.

1. Can define the concept of creativity
2. Can identify, analyze, and describe the components of a creative process in one or more fields of human endeavor.
3. Can explain how engaging in a creative process affects one's perception of the world.

### **Course Description:**

Learners in this experience will learn the history of and participate in the ancient art of papermaking. Students will also study the history of books and other communications tools and their impact on the development of societies in the ancient world. Where would we be without paper and books? Would we have developed computers if we had not developed alphabets? What purposes are served by writing things down? Why was writing necessary? What did it replace?

In our culture, the visual arts have been forcibly removed from the public domain. We can find art if we go to the museum, or if we frequent the galleries. Viewing works of art can be awkward and troublesome. Why is this necessary? In other, less segmented cultures than our own, every citizen participates in the production of works of art. In some places, art and citizenship are inescapably intertwined. Must art be exclusive and exclusionary?

In this course, students will dissect these issues, will consider the opinions of the experts, and will write their own definitions of technology, art, and craft. Learners will consider the roles of technology and communications in pre-electronic cultures. Students will also experience the creative drive themselves through the production of paper. This will be, necessarily, an experiential process. Students should prepare by wearing old clothes to class and should expect to get wet.

This course will meet on campus and online via Blackboard. For specific session dates, see course calendar below.

### **Expected Outcomes:**

Upon the successful completion of the course, learners will have:

- a general awareness of the histories of the tools of the written word;
- a greater appreciation for the nature of artistic endeavors;
- an understanding of the uses, history, and definitions of technology in history;
- an ability to create a work of art and craft, to manipulate artistic materials, and to recognize and to comment on the definition of art in everyday things.

### **Learning Strategies:**

In this course, students will select individual fields of investigation from various topics concerning the origins of the tools of writing, reading and communication. Readings, lecture, field trips, discussions, and art making experiences will all contribute to students' understanding of each of the competences listed for this course.

Students will attend 4 on campus sessions, will participate in 4 on line sessions, and will complete 2 papermaking workshops throughout the term. For a complete class schedule, see calendar below.

## **Required Learning Tools:**

### Texts

All required readings will be available on the BlackBoard site, and will include excerpts from materials listed in the bibliography below.

## **Evaluation Techniques and Criteria:**

In addition to assigned readings, class discussions, and field trips, students will participate in a variety of experiential and research activities. The competences and their requirements for this course are listed below. Please see the instructor for more details.

- Participation in **class discussions and activities**;
- Six page **Journal** on competence themes;
- Individual work sessions for the **production of paper art**;
- **2 Individual** field trips;
- Six page **Research project** with particulars described below by competence.

NB: Students will choose one competence for the research requirement, and the second for the journal.

Written requirements by competence:

A2X: Can design and create an original work of art/craft and can describe the elements which define the medium.

### 1. Paper production

- 12 sheets ranging in style and expertise
- 6 page journal (3 two page installments) in which you discuss how you made various works of art and craft throughout the course and what you learned about paper making. Include commentary on how using various types of art materials has developed your artistic and creative skills. Also, comment on the materials you used, what worked well, what didn't work, and how you overcame difficulties in producing artwork with the materials available.

or

### 2. Six page research project addressing the following elements:

- What is the definition of art?
- What is the definition of craft?
- How does your paper art fit (or not) these definitions?

A1X: Can define art and craft and understands how artists influence artistic outcomes.

### 1. Paper production

- 12 sheets ranging in style and expertise
- 6 page journal (3 two page installments) in which you discuss how you made various works of art and craft throughout the course and what you learned about the process of making art. Include commentary on how using various types of art materials has developed your artistic and creative skills. Also, comment on the materials you used, what worked well, what didn't

work, and how you overcame difficulties in producing artwork with the materials available.

or

2. Six page research project addressing the following elements:
  - What is the difference between art and craft?
  - What is creativity?
  - How is productivity influenced by creativity?

H1X: Can describe the emergence and history of a technology and its role in the development of culture.

1. Paper production
  - 12 sheets ranging in style and expertise
  - 6 page journal (3 two page installments) in which you discuss how you made various works of art and craft throughout the course and what you learned about the technologies associated with the art world.. Include commentary on how using various types of art materials has developed your artistic and creative skills. Also, comment on the materials you used, what worked well, what didn't work, and how you overcame difficulties in producing artwork with the materials available. .

or

2. Six page research project addressing the following elements:
  - What is technology?
  - What is the history of the technology (books, paper, writing, printing, letter systems, etc, ) you have chosen?
  - How does the history mentioned above contribute to social development?
  - What is the future of your chosen technology?

A-5: Can define and analyze a creative process.

1. Paper production
  - 12 sheets ranging in style and expertise
  - 6 page journal (3 two page installments) in which you discuss how you made various works of art and craft throughout the course and how the work you did might influence your understanding of the definition of creativity and the creative process. Include commentary on how using various types of art materials has developed your artistic and creative skills. Also, comment on the materials you used, what worked well, what didn't work, and how you overcame difficulties in producing artwork with the materials available.

or

2. Six page research project addressing the following elements:
  - What is creativity?
  - What are the components of creativity?
  - How does engaging in creative pursuits influence your perception of the world?

Descriptions of course activities:

### **Class discussions and activities**

Art in Everyday Things provides a great deal of information to discuss and debate. One third of each class session will be devoted to small group deliberations related to the nature of communication, of its history and contributions to technology and the arts. Consistent participation in these activities is required, including regular discussion of course readings.

### **Paper Production**

Each of our competences includes a minimum of 12 pages of homemade paper to be produced in the workshop. Materials and processes will be presented in class and in individual sessions with the teacher. Final products will not be assessed on artistic skill, but rather on understanding of the process, ability to use a range of techniques and styles, and ability to express artistic motivation;

### **Journals**

Content questions related to the journals are described above by competence. Journals are intended to capture your thoughts as they evolve over the ten weeks of our course. Journals need not include citations or bibliographies, but should focus on what you, as an individual, have learned throughout the experience. In your journal, write about what surprises you about the material, what you find particularly interesting, what you tried in your artwork and papermaking, what you didn't try, why, why not, etc. Use this document as a forum for discussion of your particular competence themes as they are described above. Journals must be typed, double-spaced, and submitted according to the calendar in the Topic Outline section below. **Journals are to be submitted by email, to [blosardo@depaul.edu](mailto:blosardo@depaul.edu). See course calendar for due dates.**

### **Research Project** (Approximately 6 pages , plus bibliography)

Participants in this experience will develop projects which address topics as described by competence above. Each paper must analyze the topic with respect to competence demands, according to the outline presented below. All papers must be typewritten, and must follow the MLA citation style listed in the SNL document "Using Sources and Writing Research Papers at the School for New Learning." This document is available on the Blackboard site. If you have questions about how and when to use citations, please see the instructor.

### **Independent Field Trips**

Students will complete two independent field trips to local resources on the ancient world and its artifacts. One of the field trips must be made to the Oriental Institute. Other suggestions include: the Newberry Library, The Columbia College Center for Book and Paper Arts, and DePaul University's archival collections.

Research Project Outline:

I. Introduction

A. What is the Main Point of your paper? (i.e. Your chosen competence statement)

- B. How will you prove your main point? (Library research, Observation, Analysis of factual data, Interviews, etc.)
- C. What was your experience with or understanding of the topic before you began your research?
- II. Definition of terms
  - A. What do the words in the statement mean?
  - B. What to the terms of your topic mean?
  - C. Other terms germane to your discussion
- III. In this section, answer the questions listed above according to your chosen competence statement
- IV. Conclusion
  - A. What did you prove in your research paper?
  - B. How does your research demonstrate your mastery of the competence?
  - C. What do you know about this topic that you didn't know before?
- VI. Bibliography

### **Tentative Course Calendar**

A note on the readings: Assignments listed below are for convenience only. Class topics might vary from the schedule listed below. All reading assignments, including class handouts, must be completed in a timely fashion. All reading assignments are available on the Blackboard site.

Session One: Wednesday, 17 June

IN CLASS SESSION

Introduction to written communication

Class Exercises: Creating Symbols, Chinese Brush Painting, Ink Making

Read for next sessions: Gilgamesh summary

Session Two: 18 - 30 June

ONLINE SESSION

Literature, texts, and big ideas

Session Three: Wednesday 1 July

IN CLASS SESSION

Research Paper Topic Discussion

History and Uses of Alphabets

Class Exercises: Clay and Cement Tablet Writing

Read for next session: Technology in the Ancient World, Chapter 1

Session Four: 2 - 14 July

ONLINE SESSION History and Uses of Technology

Read for next session: The Book on the Bookshelf, Chapter 2, and Hamlet's Blackberry: Why Paper is Eternal  
[http://www.hks.harvard.edu/presspol/publications/papers/discussion\\_papers/d39\\_powers.pdf](http://www.hks.harvard.edu/presspol/publications/papers/discussion_papers/d39_powers.pdf)

First 2 pages of journal due.

Session Five: Wednesday, 15 July

IN CLASS SESSION

History of Books and Printing

Class Exercises: How to Use a Potato and Water Colors

Read for next session: But is it Art?, Chapter 3

Session Six: 16 - 28 July

ONLINE SESSION

Art and Design

First Independent Field Trip Report

Research Paper Outline Due

Read for next session: Commentary on Csikszentmihalyi's Flow

<http://austega.com/education/articles/flow.htm>

Session Seven: Wednesday, 29 July

IN CLASS SESSION

Creativity

Second 2 pages of Journal due

Class Exercise: Popsicle Architecture

Read for next session: Papermaking Techniques

Session Eight: 30 July - 11 August

ONLINE SESSION

First Workshop Session 5 August

Second Independent Field Trip Report

Gathering materials for papermaking

Art in Everyday Things: Making Paper

Research Paper Draft Due

Sessions Nine : 12 August

Second WORKSHOP SESSION

Session 10: 19 August

IN CLASS SESSION

Sorting, selecting and naming art

Final 2 pages of Journal due 20 August

Final Draft of Research Paper due 20 August

**Final Journal Entries and Research Papers due by 20 August**

You can drop your materials (to my attention) at the Oak Forest campus,  
or send it via email ([blosardo@depaul.edu](mailto:blosardo@depaul.edu))

**MATERIALS SUBMITTED AFTER DUE DATES WILL BE ASSESSED ON A  
PASS/FAIL BASIS ONLY.**

**INCOMPLETE GRADES MUST BE NEGOTIATED WITH FACULTY.**

**Bibliography**

Selected readings from the sources listed below, and others, can be located on the course Blackboard website: Books such as the papermaking guides listed below can be purchased at any large bookstore or on line from Amazon.com, from bn.com (Barnes and Noble), or from other on line services

Books:

Alphabeta: How 26 Letters Shaped the Western World. John Man.

The Book on the Bookshelf. Henry Petroski.

Ella Minnow Pea: A Novel in Letters. Mark Dunn

Finding Flow: The Psychology of Engagement with Everyday Life. Mihaly Csikszentmihalyi.

Glyphbreaker. Steven Roger Fischer.

Hamlet's Blackberry: Why Paper is Eternal. Powers, William.

Handbook in Life in Ancient Rome. Lesley Adkins and Roy A. Adkins. Oxford University

Papercrafts and Origami. Lucy Painter, ed.

Papermaking: The History and Technique of an Ancient Craft. Dard Hunter.

Papermaking at Home. Albert Heine. Friends of the Corpus Christi Museum, Corpus Christi, Texas

Papermaking Techniques Book. John Plowman.

The Story of Art. Ernst Gombrich.

Technology in the Ancient World. Henry Hodges

Other sources:

The Columbia College Center for Book and Paper Arts:

[www.colum.edu/centers/bpa/classes.html](http://www.colum.edu/centers/bpa/classes.html)

The Friends of Dard Hunter, Inc.: [www.friendsofdardhunter.org](http://www.friendsofdardhunter.org)

The Georgia Tech Institute of Science and Technology, Robert C. Williams American Museum of Papermaking: [www.ipst.gatech.edu/amp/](http://www.ipst.gatech.edu/amp/)

## Addenda to Syllabus: Art in Everyday Things: Books and Papermaking

### DePaul University Academic Integrity Policy

DePaul University is a learning community that fosters the pursuit of knowledge and the transmission of ideas within a context that emphasizes a sense of responsibility for oneself, for others and for society at large. Violations of academic integrity, in any of their forms, are, therefore, detrimental to the values of DePaul, to the students' own development as responsible members of society, and to the pursuit of knowledge and the transmission of ideas. Violations include but are not limited to the following categories: cheating; plagiarism; fabrication; falsification or sabotage of research data; destruction or misuse of the university's academic resources; alteration or falsification of academic records; and academic misconduct. Conduct that is punishable under the Academic Integrity Policy could result in additional disciplinary actions by other university officials and possible civil or criminal prosecution. Please refer to your Student Handbook or visit <http://studentaffairs.depaul.edu/homehandbook.html> for further details.

## DePaul University Incomplete Policy

Undergraduate and graduate students have two quarters to complete an incomplete. At the end of the second quarter (excluding summer) following the term in which the incomplete grade was assigned, remaining incompletes will automatically convert to "F" grades. In the case of the Law School incompletes must be completed by the end of the semester following the one in which the incomplete was assigned. Ordinarily no incomplete grade may be completed after the grace period has expired. Instructors may not change incomplete grades after the end of the grace period without the permission of a college-based Exceptions Committee. This policy applies to undergraduate, graduate and professional programs. NOTE: In the case of a student who has applied for graduation and who has been approved for an Incomplete in his or her final term, the incomplete must be resolved within the four week grace period before final degree certification.

n.b. The SNL student who wishes to receive the grade of IN must formally request in writing that the instructor issue this grade. This request must be made before the end of the quarter in which the student is enrolled in a course.

## Protection of Human Research Participants

[For courses with a student research component only.] This course may involve research activities intended solely for classroom learning outcomes. Collecting data from human beings for such activities do not require institutional review if there is no intent to generalize, publish, or otherwise disseminate the findings. However, students must still abide by federally-mandated guidelines for the protection of human beings who may be the sources of such data. These include, but are not limited to, keeping persons' identifiable characteristics confidential and taking care to minimize or entirely remove the possibility of mental, social, financial, or physical harm. If findings from your research activities may be disseminated beyond classroom discussion, your activities carry risk of harm to the participants, or the identities of the participants are ascertainable, students must obtain approval from the SNL Local Review Board and DePaul Institutional Review Board. Please consult with the course instructor and visit the website of the Office of Research Protections at DePaul University (<http://research.depaul.edu>) for additional information and guidance.

## For Students Who Need Accommodations Based on the Impact of a Disability

Students who feel they may need an accommodation based on the impact of a disability should contact the instructor privately to discuss their specific needs. All discussions will remain confidential.

To ensure that you receive the most appropriate accommodation based on your needs, contact the instructor as early as possible in the quarter, preferably within the first week of class, and make sure you have contacted:

- PLS Program (for LD, AD/HD) at 773-325-4239 in the Schmidt Academic Center, room 220 or;
- The Office for Students with Disabilities (for all other disabilities) at 773-325-7290, DePaul University Student Center, room 307.

## Chronic Illness Initiative

The Chronic Illness Initiative (CII) provides access to higher education for students disabled by chronic illnesses that unpredictably increase and decrease in severity such as chronic fatigue syndrome, rheumatoid arthritis, lupus or illnesses requiring frequent hospitalizations. At SNL, staff and faculty are compassionate and committed to helping CII students achieve their educational goals. Contact CII at [CII@depaul.edu](mailto:CII@depaul.edu).

## Writing Help

For help with organizing your ideas, grammar, citing sources, avoiding plagiarism, sample SNL assignments and much more, see the [Writing Guide for SNL Students](http://snl.depaul.edu/writing/index.html) at <http://snl.depaul.edu/writing/index.html>. For on-campus and online tutoring, see the [DePaul University Writing Centers](http://condor.depaul.edu/~writing/) at <http://condor.depaul.edu/~writing/>.

[In addition, consider adding the Writing Centers' syllabus supplement available here <http://condor.depaul.edu/~writing/html/fac/supplements.html>]

## Grading Policy

Written work will be evaluated as follows:

**A** designates work of high quality; reflects thorough and comprehensive understanding of the issues at hand; reflects a clearly identifiable thesis and argument that demonstrates cogent and creative development and support of idea.

**B** designates work of good quality; reflects clearly organized and comprehensive understanding of issues at hand; presents substantive thesis and argument with evident development and support of ideas.

**C** designates work which minimally meets requirements set forward in assignment; reflects some organization and development of ideas but develops argument in superficial or simplistic manner; may only address part of the assignment or be otherwise incomplete.

**D** designates work of poor quality which does not meet minimum requirements set forth in the assignment; demonstrates poor organization of ideas and/or inattention to development of ideas, grammar, and spelling; treatment of material is superficial and/or simplistic; may indicate that student has not done reading assignments thoroughly. A grade of D indicates no competence achieved.

