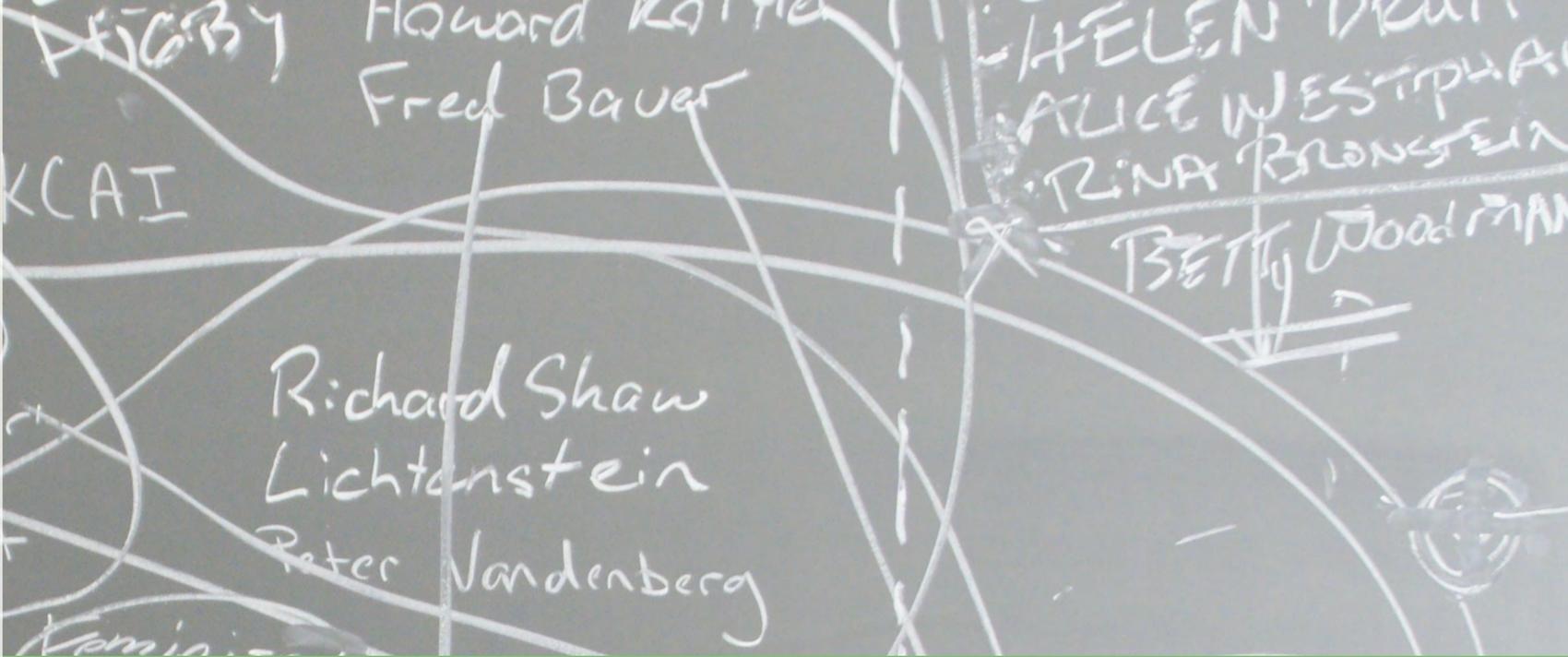
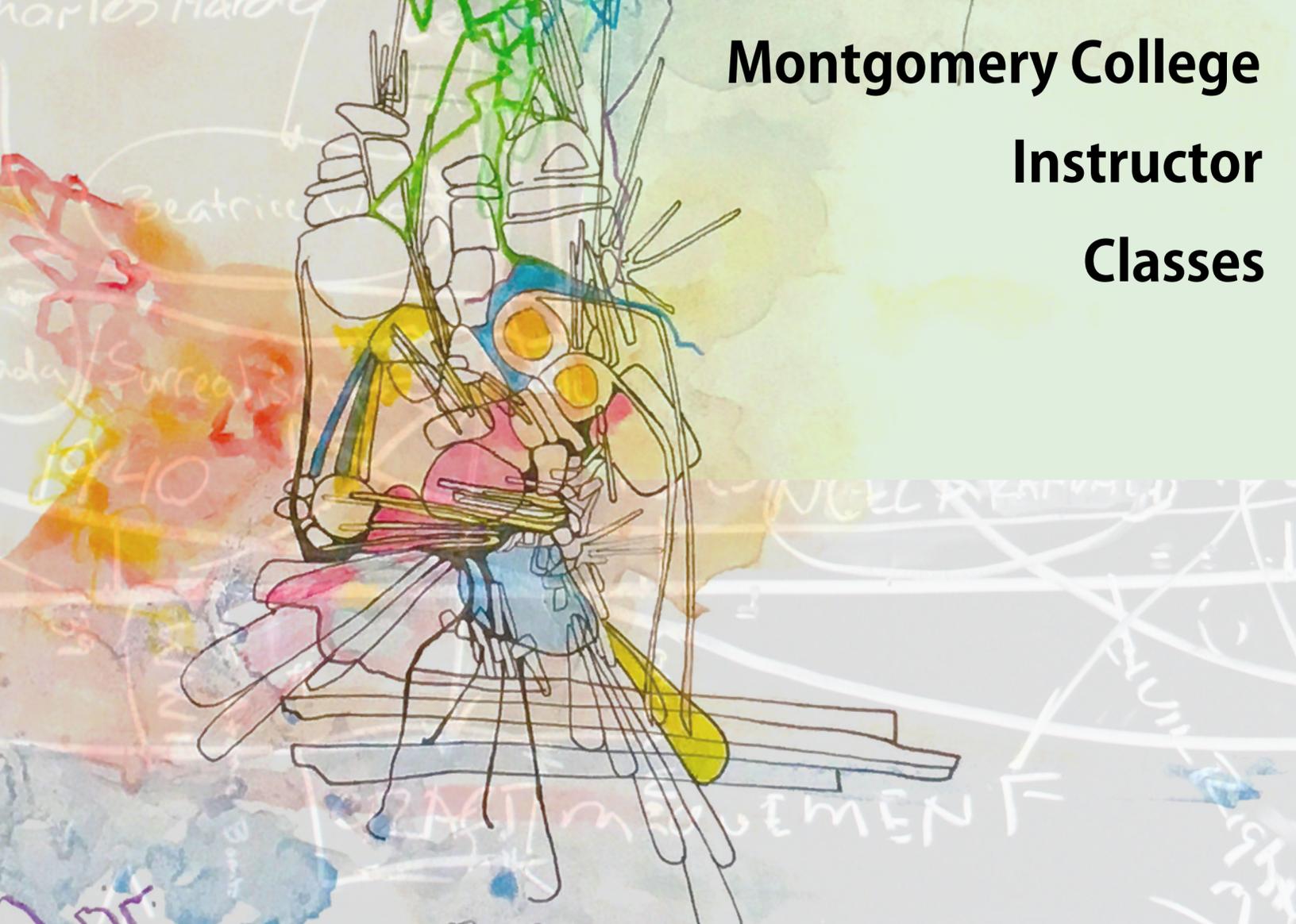


**Montgomery College
Instructor
Classes**



**Scholarship In Teaching Fellowship
Sara Parent-Ramos
Ceramics I (In-Person)
Ceramics I (Remote)
Art Appreciation (Distance Learning)**





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Ceramics Open Studio Rules

Only students taking in-person classes in ceramics are allowed in the open studio during spring 2022 semester. These classes are:

- Ceramics I - 17th-19th
- Ceramics I - 18th - 21st
- Ceramics I - 19th - 21st

To reserve your time slot for open studio each week, please use the QR code to the right. Reserve your time slot at least 24 hours in advance. Only reserve time for the current semester. Reservations are first-come, first-served.

- Students must be checked in by the studio monitor.
- Maximum number of students allowed in the studio is 15.
- Students must abide by the posted Studio Policies and follow studio monitor instructions.

SCAN ME

DATE	TIME	STATUS
11/15/22	10:00-12:00	RESERVED
11/15/22	12:00-2:00	AVAILABLE
11/15/22	2:00-4:00	RESERVED
11/15/22	4:00-6:00	AVAILABLE
11/15/22	6:00-8:00	RESERVED
11/15/22	8:00-10:00	AVAILABLE
11/15/22	10:00-12:00	RESERVED
11/15/22	12:00-2:00	AVAILABLE
11/15/22	2:00-4:00	RESERVED
11/15/22	4:00-6:00	AVAILABLE
11/15/22	6:00-8:00	RESERVED
11/15/22	8:00-10:00	AVAILABLE



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Selected Learning Outcomes

ART 120/Ceramics I

(Remote and In-Person)

Conceptual Skills

- Demonstrate creative problem solving that synthesizes ceramics knowledge and methodologies with information from different fields of study and/or global sources.

Technical Skills:

- Demonstrate the hand-building skills necessary to execute three-dimensional forms exhibiting a high degree of craftsmanship (Technique focus: Hand-building.)

Observational Skills

- Demonstrate an understanding of visual literacy as it applies to ceramic expression.

General Education Requirement

- Integrative Learning

Ceramics I - Hybrid/ARTT 120 SPRING/2022



Course Info:
2 hr lecture/4 hr lab
Tue/Thurs: CRN#37113
6:30-9:40pm

Educational Format:
Hybrid

Office Hours:
Mon/Wed: 6-8:30pm
and by Zoom appointment

Contact Info:
Professor: Sara J. Parent-Ramos
Email: Sara.ParentRamos@montgomerycollege.edu
Phone: 240-567-7641
Website: saraparentramos.com

Course Description

First of two related courses (with ARTT 220) that focus on the aesthetic and technical aspects of the ceramic process. Studio sessions will involve an exploration of the nature of clay, decorative processes, glazes, and firing via hand-built pottery. A survey of historical and contemporary ceramic art forms is included. Design and craftsmanship are emphasized. Two hours lecture, four hours studio each week (Formerly ARTT121).

IMPORTANT NOTE: This a Hybrid format class. This class will not meet in the classroom. Instruction will be offered remotely during the times indicated. Students will be required to deliver and pick-up their work outside the Paul Peck Art Building on the Rockville campus during the course of the semester. Drop-off and pick-up dates and times for firing of clay can be found in the class calender.

Outcomes

Students must demonstrate creative problem solving through the application of abstract theoretical concepts, the use of technical skills and the development of observational skills.

Conceptual Skills

- Demonstrate creative problem solving that synthesizes ceramics knowledge and methodologies with information from different fields of study and/or global sources.

Historical Ceramic Artwork (Figurative)



Depiction: Yoruba Head
Material: Terra-cotta
Time: 12th–15th century
Culture/Place: Nigeria, Ife
Collection: @metmuseum



Depiction: Incense Burner, five women crowned with flowers around a wellhead
Material: Terracotta
Time: 2nd half of 4th century B.C
Culture/Place: Greek, Tarentine
Collection: @metmuseum



Depiction: Portrait Vessel of a Ruler
Material: Terra-cotta
Time: 100 B.C./A.D. 500
Culture/Place: Moche North coast, Peru
Collection: @artinstitutechi



Depiction: Lohan Holding a Peach, Lohan Holding a Fu Dog
Material: Porcelain with famille verte overglaze enamel decoration
Time: Qing dynasty Kangxi reign (1662-1722)
Culture/Place: China, Jiangxi province
Collection: @clevelandmuseumofart



Depiction: Funerary Urn with Deity
Material: Terra-cotta
Time: 6th century
Culture/Place: Monte Alban culture, Mexico
Collection: @metmuseum

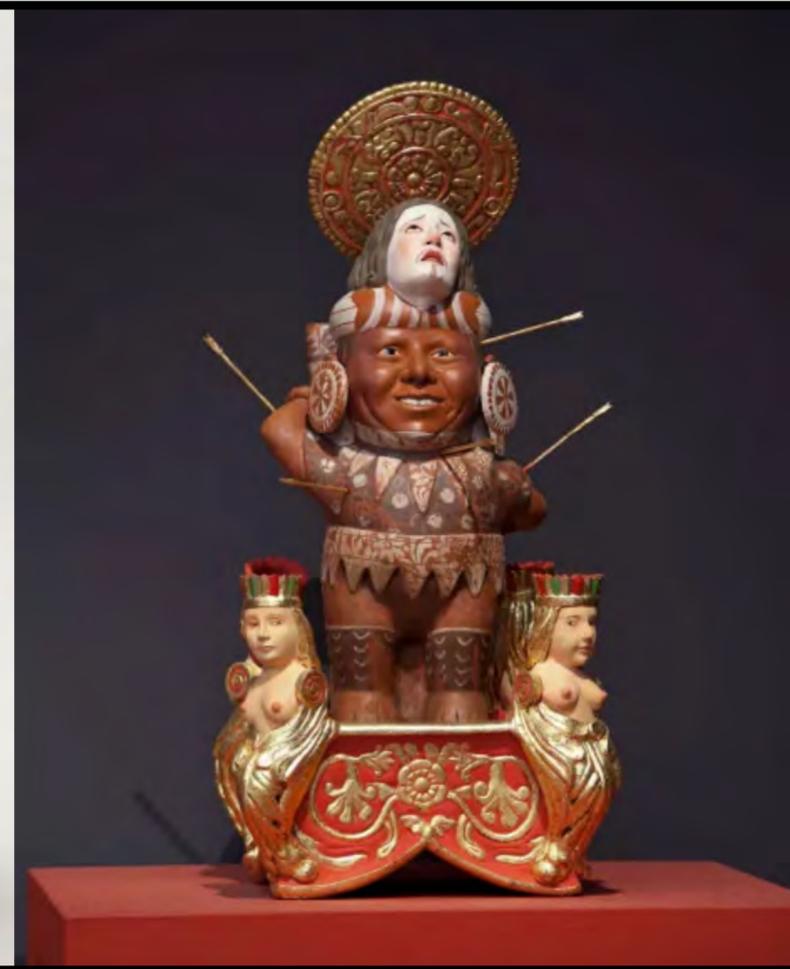
Contemporary Artists/Artwork (Figurative)



Kelley Donahue



Christina West



Kukuli Velarde

Techniques (Hand Building)



Building Solid: Cristina Córdova

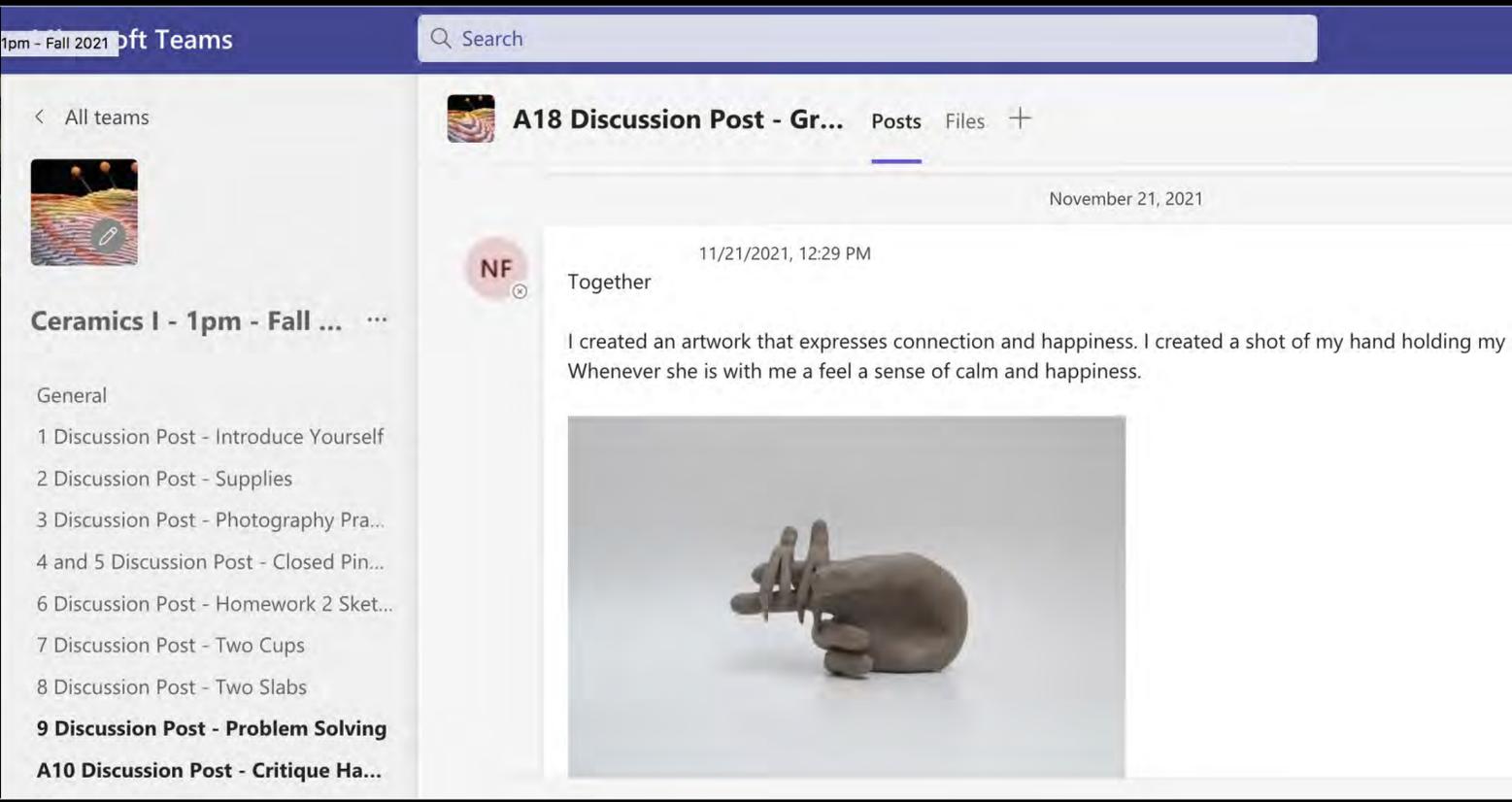


Hollowing Out/Armature: Beth Cavener



Slab Building

Remote Ceramics Class: Recorded Blackboard Demonstrations and TEAMS Posts



Problems to Solve:

Ceramics I (Remote)

- Some students in the remote version of Ceramics I struggle to maintain attention and class participation during lectures and demonstrations.

Ceramics I (In Person)

- Students struggle to retain procedural information about process based techniques such as hand building and wheel throwing and the stages of the clay/firing process.

KILN FIRING CHART

Firing converts ceramic work from weak greenware into a strong, durable form. As the temperature in a kiln rises, many changes take place in the clay; and understanding what happens during the firing can help you avoid problems. The following chart provides highlights of what happens when firing clay.

Temperature C°	Temperature F°	Color	Cone (approx.)	Event
1400	2552	Brilliant white	14	End of porcelain range
			13	
			12	
1300	2372	White	11	End of stoneware range
			9	
		Yellow-white	7	
1200	2192	Yellow	5½	End of earthenware (red clay) range
			4	
			2	Between 1100-1200°C, mullite and cristobalite (two types of silica) form when clay starts converting to glass. Clay and ceramic particles start to melt together and form crystals. These changes make the material shrink as it becomes more dense. Soaking (holding the end temperature) increases the amount of fused matter and the amount of chemical action between the fluxes and the more refractory materials.
1100	2012	Yellow-orange	1	
			04	
		Orange	05	
1000	1832	Red-orange	06	
			07	
			08	
900	1652	Cherry red	010	Between 800-900°C sintering begins. This is the stage where clay particles begin to cement themselves together to create a hard material called bisque.
			012	
			013	
800	1472	Dull red	015	Between 300-800°C, the temperature must be raised steadily and ample air must be present to permit the complete burning of carbonaceous materials (impurities in the clay along with paper, wax, etc.). After 800°C, the clay surface will start to seal off, trapping unburned carbonaceous materials and sulfides, which could cause bloating and black coring.
			016	
			017	
700	1292	Dark red	018	
			019	
			020	
600	1112	Dull red glow	021	Quartz inversion occurs at 573°C. When clay is refired for a glaze firing, quartz crystals change from an alpha (α) crystal structure to a beta (β) crystal structure. The inversion is
			022	

... and one "open" pinched form.



Today we will learn about:

- 1) Attaching Clay
- 2) Avoiding Explosions
- 3) Drying
- 4) Clay Memory



Implemented Strategy (Fall 2023):

Ceramics I (Remote)

- Two Things Retrieval Strategy (pg. 61 of Powerful Teaching) - At the beginning of class lectures students were given the following instructions while the lecture/demo is ongoing: "write down two things on our shared class document that you learned in today's lecture". Students completed this "Two Things" retrieval strategy four times during the semester.

Ceramics I (In Person)

- Brain Dump Retrieval Strategy (pg. 56 of Powerful Teaching) - At the end of class students were given the following instructions: "Write down everything you can remember from today's lecture in your sketch book". Students completed one "Brain Dump" every week during the semester.

Class Questions #1: FIRST DAY

Name	Question #1	Question #2	Question #3
██████████	Do you need to wear gloves?	Will we have any group art project, and if so, will they require in-person meetings?	How will the mix of experienced students and beginners like me in the class affect our learning experience?
██████████	Will we be doing everything by hand? Are we able to pick up from...	Will we be painting our pieces? How many slip canisters should we have?	I don't have any background in art, but found this class very interesting.



Book Reference:

Powerful Teaching: Unleash The Science of Learning
Agarwal, P. K., & Bain, P. M.
Jossey-Bass (2019)

POWERFUL TEACHING



UNLEASH
THE SCIENCE OF
LEARNING

POOJA K. AGARWAL, Ph.D. AND PATRICE M. BAIN, Ed.S.

JOSSEY-BASS™
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Challenges/Obstacles to Implementation:

Ceramics I (Remote)

- Two Things Retrieval Strategy - During lectures and demonstrations I needed to refer to the retrieval assignment at least three times to encourage student participation. I also sent private messages in the Zoom chat to students not participating in the retrieval strategy.

Ceramics I (In Person)

- Brain Dump Retrieval Strategy - No challenges were encountered with this strategies implementation.

Qualitative Results:

- Students in my Ceramics I (**both Remote and In Person classes**) have retained more procedural information and been more engaged during lectures and demonstrations (No artwork blowing up!)

Progress/Positive Results:



Selected Learning Outcomes

ART 127/Art Appreciation (Distance Learning)

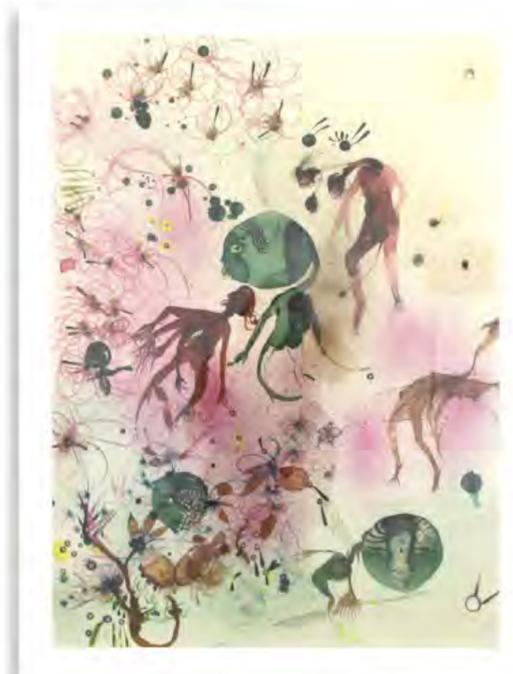
Conceptual Skills

- Master a specialized vocabulary to enable an informed discussion of art.
- Analyze the function and meaning of an art object in its cultural context.
- Write coherent essays addressing visual analysis and stylistic comparison.

General Education Requirement

- Integrative Learning
- Leadership and Civic Engagement

ARTT 127: ART APPRECIATION October, 25, 2023 to December, 17, 2023



Rina Banerjee, 2012, "Bacteria ...,"
Acrylic, Watercolor, Paper.

Course Info:
3 Credits
DL ARTT127:23136
DISTANCE LEARNING
LATE START
ACCELERATED COURSE

Place:
Fully Online Course
(NO in-person mtgs.)

Office Hours (via Zoom):
Mon/Wed 6-7:30pm
or by appointment

Contact Info:
Professor: Sara J. Parent-Ramos
Email: Sara.ParentRamos@montgomerycollege.edu
Website: saraparentramos.com

Course Description

ARTT 127 is an appreciation of the visual arts through an aesthetic understanding of the various art forms and their historical development throughout the world. Art Appreciation (or Art in Culture) is a general introduction to art for those who have not yet studied the subject in a formal way.

Students will learn to use important artistic terminology; be able to differentiate between forms and techniques of various artistic media; identify many art works according to their distinctive styles, periods, and (where relevant) artists; understand the meaning and/or function of art in its cultural context; and be able to write essays that demonstrate a strong grasp of formal and stylistic analysis.

The course has three main units: 1) the Language of Art, 2) Artistic Media, and 3) Art History.

Distance Learning: Recorded Blackboard Lectures, Student TEAMS Posts and Recorded FLIP Vidios

Chapter Lecture

Homework Due: Sunday, November 5th (by Noon)
After you have completed reading Chapter #3 (Themes of Art) watch the following lecture questions below and submit via blackboard. You answer to these questions presentation at the end of the course.

Chapter #3 - Theams of Art



If you want to review the Power Point it is here: [PPT - THEMES OF ART.](#)

ART APR.B FALL 2023 - Class Discussion

Sara P 63 18.4 hours of discussion

8 Topics 22 Students

Oct 17
Class Discussion Response #5

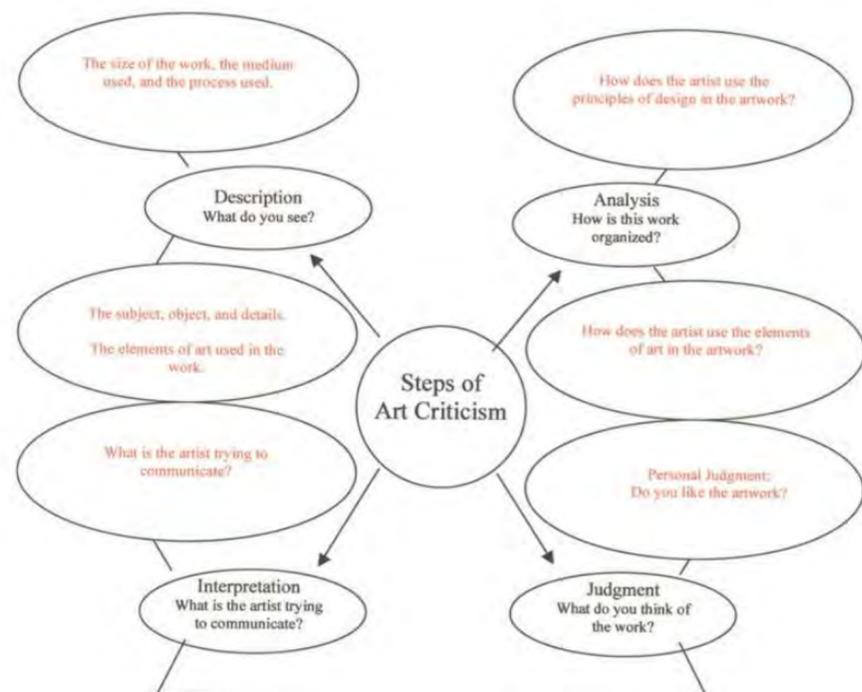


Problem to Solve:

- **Art Appreciation** - Consider how to modify the Art Criticism Essay assignment to maximize student learning and minimize the use of Artificial Intelligence (AI) as a crutch rather than as a learning tool.

Implemented Strategy (Fall 2023):

- **Art Appreciation** - The Art Criticism Essay assignment has been modified to include an idea mapping assignment and a trip to the MC writing center (virtual or in person). Adjustments were also made to the class syllabus.



Artist Presentation and Paper

Your final two assignment for this class will be a recorded Artist Presentation and a Critique Paper due on **Sunday, December 17th (by Noon.)** Instructions for both projects can be found HERE: [CONTEMPORARY ARTIST ANALYSIS - ART21.pdf](#) (Click the link.) Don't forget to receive full credit for your Art Critique essay, you will need to submit a copy of your appointment confirmation with the MC Writing, Reading and Language Center.

Rockville: <https://www.montgomerycollege.edu/academics/support/learning-centers/writing-reading-language-center-rockville/index.html>

Tacoma Park: <https://www.montgomerycollege.edu/academics/support/learning-centers/writing-reading-language-center-tpss/index.html>

Here is a video of me discussing the Critique Paper and Artist Presentation:



References:

- Guest lecture discussing AI presented to our Scholarship In Teaching cohort
- Invitation to participate in Humanities Days presentation with Matt Decker (Thanks Matt!)
- Scholarship In Teaching class discussions (shout out to Jon Koch)

ChatGPT and AI Teaching & Learning Workshop



Jonathan Brennan, PhD, EdD
Lynn Dickinson, MA, MPW, MA
On Course Workshops

PP Images created by DALL-E2

11TH ANNUAL
HUMANITIES DAYS
AT MONTGOMERY COLLEGE

The Wonders of Midjourney
And the Ethics of Generative
AI, Virtual

11TH ANNUAL HUMANITIES DAYS AT MONTGOMERY COLLEGE
OCTOBER 23 - 27, 2023 * VIRTUAL AND IN PERSON EVENTS

Qualitative Results:

- Students in my Distance Learning Art Appreciation class have become better aware of how AI can be used in my class. Based on their idea mapping assignment and their use of the writing center It was much easier for me to assess whether I should look into a students posible unhealthy use of AI in their final paper
- Student Quote "I did not know the WRL existed. Now I feel much more comfortable using it."

Challenges/Obstacles to Implementation:

- I need to remind students a week prior to midterms (by email) that both an idea organizer and proof of a Writing Center appointment (screen shot, etc.) were due along with the final essay.

Prof. Parent-Ramos
Art Appreciation 127
17 Jan. 2022

As Long As The Sun Lasts by Alex Da Corte

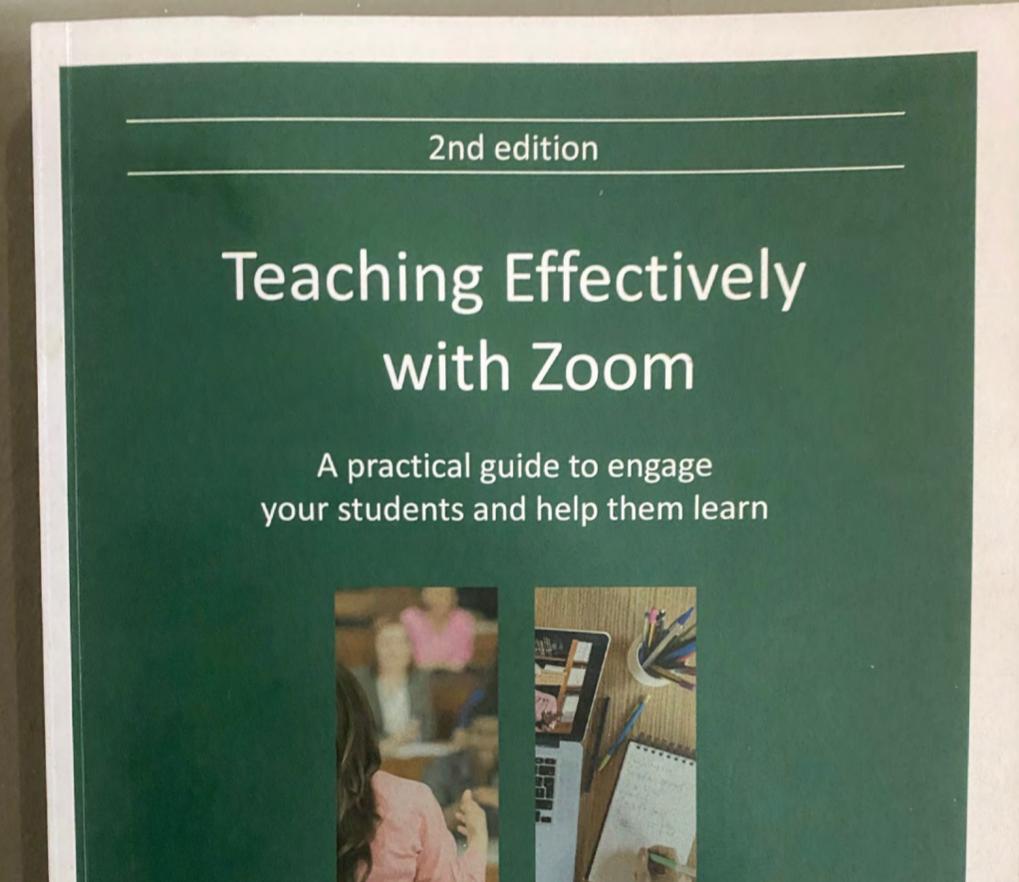
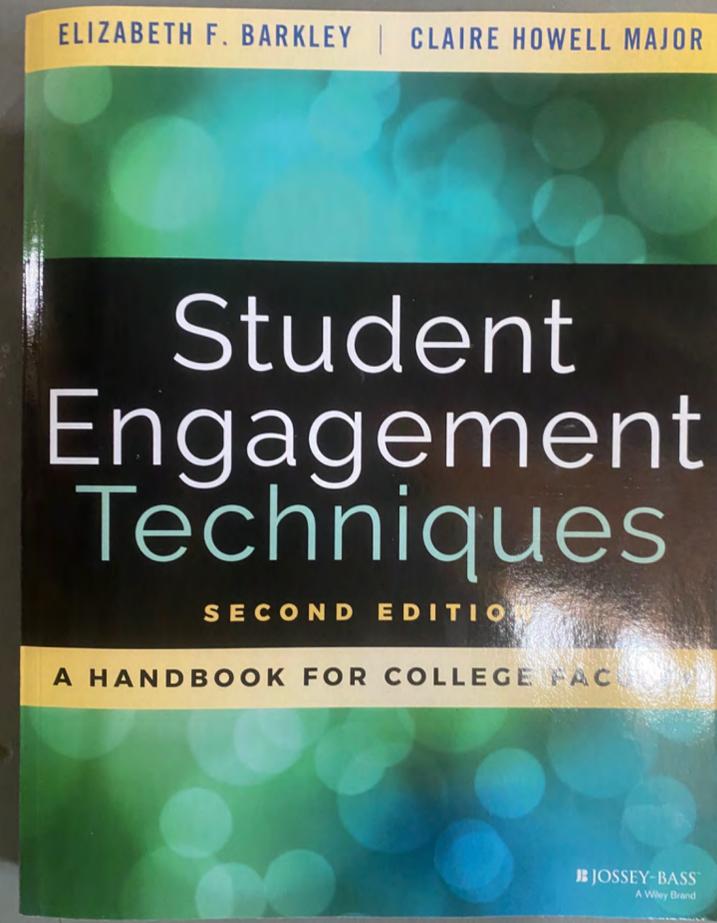
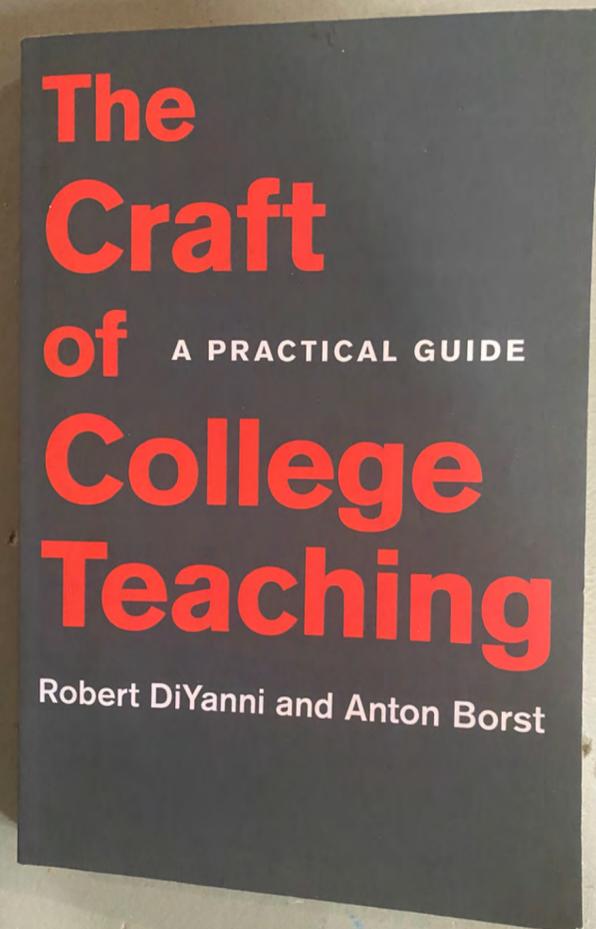
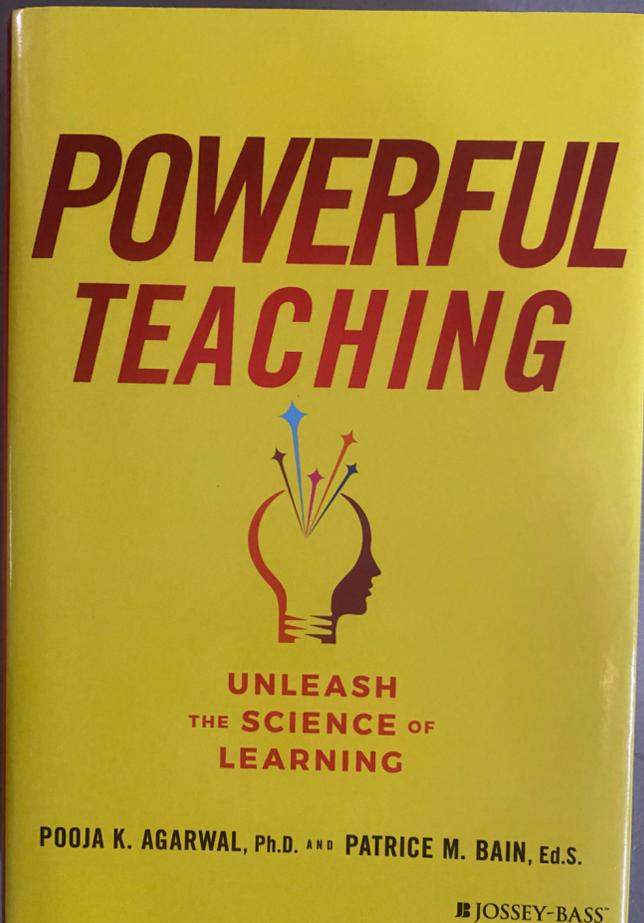
Alex Da Corte is a New Jersey-based conceptual artist who works in painting, sculpture, video, and installation. He is one of the contemporary artists who best embodies the pop art movement. One of his works of art, an installation titled *As Long As The Sun Lasts*, is a piece made for the Iris and B Gerald Cantor Roof Garden, Metropolitan Museum of Art, and was displayed from April 16 through October 31, 2021. It is an eight meters tall kinetic sculpture featuring the Sesame Street character Big Bird.

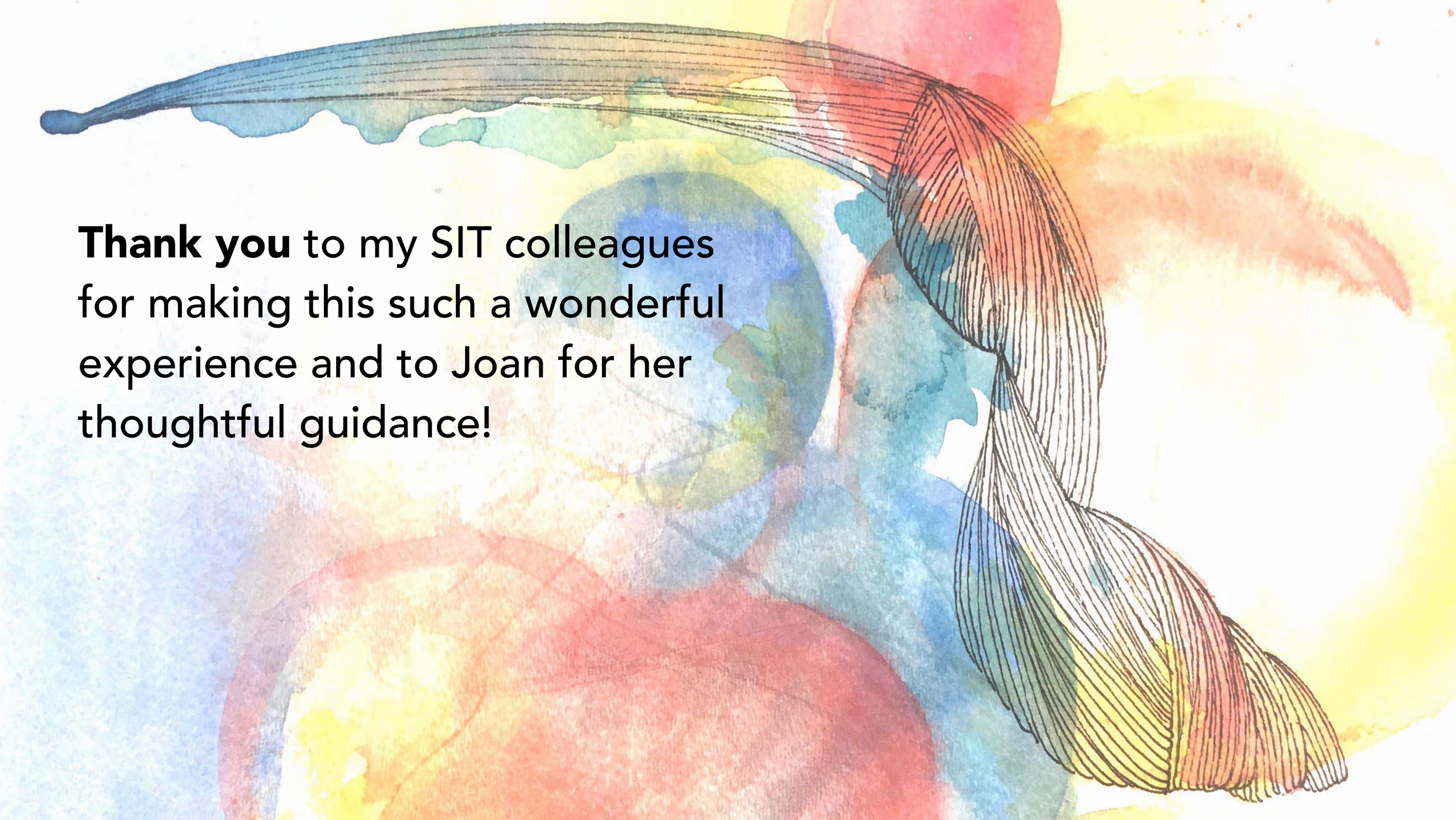
How to schedule
a tutoring
appointment
with Accudemia



Additional Book References:

- Powerful Teaching - Pooja K. Agarwal and Patrice M. Bain
- Teaching Effectively with Zoom - Dan Levey
- The Craft of College Teaching - Robert DiYanni and Anton Borst
- Creating Wicked Students - Paul Hanstedt
- Student Engagement Techniques - Elizabeth Barkley and Claire Howell



The background features a vibrant watercolor wash in shades of blue, green, yellow, and red. Overlaid on the right side is a detailed black and white line drawing of a butterfly wing, showing the intricate vein structure. The wing is positioned as if it is emerging from or resting on the colorful wash.

Thank you to my SIT colleagues
for making this such a wonderful
experience and to Joan for her
thoughtful guidance!