



Schedule

Stone Studio: Art Annex 0109

Writing Workshop E1107

Artist Lecture Series: Lec 1

Seminar: E2107 / 09

Monday	Tuesday	Wednesday	Thursday	Friday
Open Studio	Writing Workshop 9:30-11:30	Writing Workshop 9:30-11	Stone Studio 9:30-11:30	Open Studio
Campus Governance	Stone Studio 1-3	Artist Lecture Series 11:30-1	Seminar 1-3	Open Studio

Readings (watch for additions or changes):

The Craftsman, Richard Sennet, 978-0300119091

Maps of the Imagination: The Writer as Cartographer, Peter Turchi, 978-1595340412

and weekly Additional online readings and handouts

Few things are as durable as stone or as evanescent as words, yet both are elemental raw materials for human expression and history. We shape stone to give shelter, to express meaning, and to mark places and pasts. We shape words to speak, to envision, and to evoke our personal and communal stories. This program will give students the opportunity to shape stone into sculpture, and words into finely crafted prose and poetry. We will explore the potential of each of these expressive forms, and the process and craft of each.

Our program work will center on workshops in sculpture, creative writing, and graphic design with an eye toward how we locate ourselves in the natural and historical landscape. Readings, lectures, seminars, and writing assignments will give technical, historical, and cultural contexts to our efforts. During program field trips, we will consider landscapes as both material and inspiration for sculpture and creative writing.

Faculty

Bob Leverich (Sculpture, Woodworking, Drawing, Sustainable Design)

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Steven Hendricks (Writing, Graphic Design, Literature)

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Activities: *Writing Workshops; Studio Workshops; Work Critiques; Work Exhibition; Weekly study log and writing; Seminars; Guest Lectures; Field Trips; Research and; Portfolios and Artist Statements.*

In writing workshops, we will read and study works of selected authors, write, and practice peer critique. Students will learn basic graphic design principles and skills that allow them to experiment with the visual, spatial form of their writing; this work will culminate in the production of a bound anthology of student writing.

In the sculpture studio, students will draw, work with stones as found objects, learn basic stone carving methods, and consider alternative ways to use stone expressively.

Special Expenses: You could spend up to \$300/qtr for drawing and studio equipment and materials, depending on your choices of materials and tools, though \$ 150 is a more likely figure. There is a \$65/qtr Studio Fee to cover stone and other materials. Student fees will be used to cover the bus rental expense of field trips and anthology publication.

Travel Component: There will be at least one field trip during the quarter. You should budget \$10-30 per trip for your own food and museum entry fees. Participation in field trips is required.

Insurance: It's a REQUIREMENT that every student using TESC wood, metal and clay studios, as well as going on field trips, have health insurance. Please check to be certain you have student health insurance or are covered under your parent's health insurance policy.

	M O N D A Y	T U E S D A Y	W E D N E S D A Y
Week One	Open Studio Campus Governance (29)	Introductions (9:00-11:30) (30) Peer / Seminar Groups Van Driving Permits? Writing Workshop Introduction	Writing Workshop (9:30-11:00) (31) Read for class: <i>M of I</i> , Chap. 1 Discuss Critique
		Film: Lec. I (1:00-3:00) Robert Irwin Film	
Week Two	Open Studio Campus Governance (5)	Studio (6) <i>Work Log 1 / Reflection Due</i> <i>Begin Book of Orders / Drawing</i> Field Trip	Writing Workshop (9:30-11:00) (7) Read for class: <i>M of I</i> , Chap. 2
			Artist Lecture Series (11:30-1:00) Johanna Nitzke Marquis
Week Three	Open Studio Campus Governance (12)	Writing Workshop (9:30-11:30) (13) Invention #1—Landscape—Due Read for class: <i>M of I</i> , Chap. 3 & 4 <i>Work Log 2 / Reflection Due</i>	Writing Workshop (9:30-11:00) (14)
		Studio (1:00-3:00) Plaster Work Due	Artist Lecture Series (11:30-1:00) Evan Blackwell
Week Four	Open Studio Campus Governance (19)	Writing Workshop (9:30-11:30) (20) Invention #2—Translation—Due Read for class: <i>M of I</i> , Chap. 5 <i>Work Log 3 / Reflection Due</i>	Writing Workshop (9:30-11:00) (21)
		Studio (1:00-3:00) Intro to Carving	Artist Lecture Series (11:30-1:00) Eric Fredericksen, Western Front gallery
Week Five	Open Studio Campus Governance (26)	Studio (9:30-3:00) (27) Book of Orders Due Full Day Review	Writing Workshop (9:30-11:00) (28) Bring Page One of Final Project for critique
			Artist Lecture Series (11:30-1:00) Janice Arnold

CheckList	A Non-Exhaustive Checklist for the First Half of the Quarter: 4 Work Logs & Reflections 3 Press Mold Pieces Book of Orders Sandblasting Words Writing Inventions #1 & 2 First Page of your Final Writing Project Read all of <i>The Craftsman</i> Read all assigned chapters of <i>Maps of the</i> <i>Imagination</i> Completed Writing Workshop Exercises Completed Design Workshop Exercises
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T H U R S D A Y		F R I D A Y	N o t e s
	Studio (9:30-11:30) 1 Clay & Plaster intro. 3 Press Molds { Stones only <i>Lunch: PreSeminar</i>	Open Studio 2	
	Seminar (1:00-3:00) Crawford, "Shop Class as Soul Craft"		
	Studio (9:30-11:30) 8 Sandblasting <i>Lunch: PreSeminar</i>	Open Studio 9	
	Seminar (1:00-3:00) Sennet, <i>The Craftsman</i> {p.1-118}		
	Studio (9:30-11:30) 15 Red Square - Sandblasting Piece <i>Lunch: PreSeminar</i>	Open Studio 16	
	Seminar (1:00-3:00) Sennet, <i>The Craftsman</i> {p.119-213}		
	Studio (9:30-11:30) 22 Sandblasting Due <i>Lunch: PreSeminar</i>	Open Studio 23	
	Seminar (1:00-3:00) Sennet, <i>The Craftsman</i> {p214-296}		
	Field Trip 29 Gorge, etc.	Open Studio 30	

	M O N D A Y	T U E S D A Y	W E D N E S D A Y
Week Six	Open Studio Campus Governance (3)	Writing Workshop (9:30-11:30) (4) Invention #3—Mapping—Due Read for class: <i>M of I</i> , Chap. 6 <i>Work Log 5/ Reflection Due</i>	Design Workshop (9:30-11:00) (5)
		Studio (1:00-3:00) Knapping Demo	Artist Lecture Series (11:30-1:00) tbd
Week Seven	Open Studio Campus Governance (10)	Field Trip (11) <i>Work Log 6/ Reflection Due</i>	Design Workshop (9:30-11:00) (12) Bring First Draft of Final Project for Critique
			Artist Lecture Series (11:30-1:00) Michihiro Kosuge
Week Eight	Open Studio Campus Governance (17)	Writing Workshop (9:30-11:30) (18) <i>Work Log 7/ Reflection Due</i> Bring Revision of Final Project for Critique Self Evaluation Workshop	Design Workshop (9:30-11:00) (19) Be prepared to hand in printed booklet of designed draft of project by the end of class toay.
		Studio (1:00-3:00)	Artist Lecture Series (11:30-1:00) tbd
Week Nine	Open Studio Campus Governance (24)	Writing Workshop (9:30-11:00) (25) <i>Work Log 8/ Reflection Due</i> <i>Final Critique of projects, in booklet form.</i> <i>Bring 2 copies.</i>	Design Workshop (9:30-11:00) (26) Final Booklets Due for reproduction
		Studio (1:00-3:00)	Artist Lecture Series (11:30-1:00) tbd
Week Ten	Open Studio Campus Governance (31)	Final Review (9:30-3:00) (1) <i>Work Log 9/ Reflection Due</i>	Studio Clean Up (9:30-.....) (2)
CheckList			

T H U R S D A Y		F R I D A Y	Notes
	Studio (9:30-11:30) 6 <i>Lunch: PreSeminar</i>	Open Studio 7	
	Seminar (1:00-3:00) <i>Reading to be announced</i>		
	Studio (9:30-11:30) 13 <i>Lunch: PreSeminar</i>	Open Studio 14	
	Seminar (1:00-3:00) <i>Reading to be announced</i>		
	Studio (9:30-11:30) 20 <i>Lunch: PreSeminar</i>	Open Studio 21	
	Seminar (1:00-3:00) <i>Reading to be announced</i>		
	Studio (9:30-11:30) 27 <i>Book Assembly</i> <i>Lunch: PreSeminar</i>	Open Studio 28	
	Work Time		
Eval Writing Day 3		Open Studio 4	

Seminar Planning

This quarter each seminar will be divided into six working groups or four students. Each group will be responsible for leading one seminar.

Each group should plan its seminar to include:

- *A Whole Group Introduction (about 15 minutes)* – You should jointly present an overview of the readings for the seminar. Who is the author and who are the likely readers? What are the key arguments of the readings and how are they laid out? What assumptions do the readings make? Where are there problems? You might supplement your introduction with images and quotes. Introduce the small group activity you've planned. One of you will have to be the timekeeper.
- *A Small Group Activity (about 45 minutes)* – Each of you should lead a group of six students in an activity that you plan beforehand to foster critical discussion and understanding of the readings. Here are some ideas (adapted from *Engaging Ideas*, by John C. Bean):
 - *Problem Posing*. Frame an open-ended question to wrestle with, for example: "Do maps always have metaphorical content?"
 - *Mapping*. Make a graphic map of the line of reasoning in the reading, starting with premises and tracing the pathway(s) to conclusions. Watch for bridges, buttresses, ornaments, and forks in the road!
 - *Question-Generating*. Discuss the reading in terms of the possible questions it might generate for a practitioner of a particular discipline, e.g., an artist, an art historian, or an anthropologist.
 - *Believing and Doubting*. Develop a thesis and ask the group to develop reasons for and against it, for example: "Craft is based on knowledge and skill with a particular material."
 - *Evidence-Finding*. Make an assertion based on the reading and ask students to find further evidence to support it, prior to seminar. This requires advance planning!
 - *Make a Case*. Present the group with a case, real or imagined, that relates to issues presented in the reading, then discuss arguments for or against it, for example: The
 - *Compare and Contrast*. Choose two or more significant works related to, but not covered by the reading and discuss them in terms of the ideas and arguments in the reading.
 - ...or come up with a strategy of your own!
- *Whole Group Wrap-Up (about 30 minutes)* – Have each group report back with its conclusions from the small group activity. Appoint a scribe to write them on the board. Discuss the results with attention to agreements, differences, and new insights.

A brief Writing Period (about 20 minutes) – Give students a chance to reflect in writing on both the readings and the seminar discussions.

Key seminar goals: Good conversation – Fuller understanding – Changed perceptions