

# Undergraduate Distance Education Review Form

(Required for all courses taught by distance education for more than one-third of teaching contact hours)

## Existing and Special Topics Course

FEB 25 2005

Course: ARHI 101

Instructor of Record: Robert W. Sweeny phone: 357-6942 e-mail: sweeny@iup.edu

### Step One: Department or its Curriculum Committee

The committee has reviewed the proposal to offer the above course using distance education technology, and responds to the CBA criteria as follows:

1. Will an instructor who is qualified in the distance education delivery method as well as the discipline teach the course?  Yes  No
2. Will the technology serve as a suitable substitute for the traditional classroom?  Yes  No
3. Are there suitable opportunities for interaction between the instructor and student?  Yes  No
4. a. Will there be suitable methods used to evaluate student achievement?  Yes  No
- b. Have reasonable efforts been made to insure the integrity of evaluation methods (academic honesty)  Yes  No

5. Recommendation:

Positive (The objectives of the course can be met via distance education.)

Negative

*R. M. Wade*  
signature of department designee

2-25-05  
date

If positive recommendation, immediately forward copies of this form and attached materials to the Provost and the Liberal Studies Office for consideration by the University-Wide Undergraduate Curriculum Committee. Dual-level courses also require review by Graduate Committee for graduate-level offering. Send information copies to 1) the college curriculum committee, 2) dean of the college, and 3) Dean of the School of Continuing Education.

### Step Two: UNIVERSITY-WIDE UNDERGRADUATE CURRICULUM COMMITTEE

Positive recommendation

Negative recommendation

*Gail Sechrist*  
signature of committee chair

3/15/05  
date

Forward this form to the Provost within 24 calendar days after review by committee.

### Step Three: Provost

Approved as distance education course

Rejected as distance education course

*[Signature]*  
signature of Provost

3/17/05  
date

### Step Four:

Forward materials to Dean of the School of Continuing Education

## **CBA criteria**

### **1. Will an instructor who is qualified in the distance education delivery method as well as the discipline teach the course?**

I am quite familiar with successful distance education methods and the general requirements for teaching *ARHI: Introduction to Art*. I taught the course during the Fall 2004 and Spring 2005 semesters. Each semester I used WebCT as an integral component of my instruction, presenting information and images online and in class, utilizing discussion boards to facilitate discussion outside of scheduled class times, and posting additional readings and assignment requirements to allow students greater access to relevant information.

I am also quite aware of the relationship between contemporary art and digital technologies. A large portion of this online course will concern new media theory and digital art, placing these examples within a larger context of artistic creation from past cultures and eras. Students will utilize a number of extensive online art history resources to make these connections.

In addition, I am currently serving on the Masters in Art Education Degree Committee, which is looking into developing a Masters program that is primarily online. My work with this committee has allowed me to familiarize myself with the relevant literature and research concerning distance education as it relates to art education.

### **2. Will the technology serve as a suitable substitute for the traditional classroom?**

I have found that a good portion of traditional instruction can be replicated through online activities and discussions. Students can follow the presented information, and then explore related topics by searching links that accommodate their individual interests. They can then post responses to the material using the online discussion board, developing parallel, simultaneous conversation threads not possible in the traditional classroom.

I have also found that online interaction allows for unique experiences regarding art instruction. Students who might feel reticent to participate in large-group discussions often participate more in online forums. My role as the leader of discussions is often decreased in online settings, as students take ownership of their comments and begin to develop discussion themes themselves.

### **3. Are there suitable opportunities for interaction between the instructor and student?**

I will interact with students through online discussions, and will be available through email as well. Responses to weekly tasks can easily be viewed and shared, allowing for

online critique. Students will also utilize the WebCT 'chat' feature to discuss course topics collectively, in real time.

**4. a. Will there be suitable methods used to evaluate student achievement?**

Students will be graded according to the following criteria:

**Participation:** Students will be required to post at least one comment/question per week during the duration of the course. These responses will be graded according to relevance to the current course topics, reference to course readings, and interconnection with comments from other students. Students will also be required to post each project online, and complete quizzes at the required times.

**Tasks:** Students will complete a number of tasks during the duration of the course, which will be posted and shared with others on the course WebCT site. Students will have the opportunity to deepen their knowledge of the subject matter through extended discussions.

**Tests:** Students will take two tests during the semester, administered through the WebCT site. Each student will be required to take the tests in a timely manner, as made available through WebCT software.

**b. Have reasonable efforts been made to insure the integrity of evaluation methods (academic honesty)**

Students will be expected to uphold the University expectations of academic integrity throughout the duration of the course. They will post comments that make specific reference to their personal work in the course. They will be given timed tests that will require them to not only respond to questions pertaining to the general subject matter of the course, but will also be asked to include details specific to their own work.

## **introduction to art - ARHI 101**

course syllabus – summer 2005 (DRAFT)

professor: Dr. Robert Sweeny

[sweeny@iup.edu](mailto:sweeny@iup.edu)

### **I. catalog description**

Designed to introduce the student to the significance of art as related to contemporary living and our historical heritage.

### **II. course objectives**

1. The student will understand and recognize the formal, expressive, and technical processes through which materials and concept that are transformed into works of art.
2. The student will demonstrate knowledge and an understanding of the relationships that define the primary masterworks of art within western and non-western cultures.
3. The student will demonstrate aesthetic judgment through appraisal, comparison and contrast, explanation, interpretation, and evaluative strategies within a framework of art criticism.
4. The student will be able to demonstrate the acquisition of the vocabulary and language of art through the utilization of artistic terminology, specific facts, a knowledge of methods and procedure, and the application of basic art concepts and principles.
5. The student will be able to identify, define, and illustrate through example, the fundamental creative process and distinguish convergent from divergent modes of thinking.
6. The student will be able to identify and describe the contributions of leading artists, both women and men, and the major contributions made by various races and cultures.
7. The student will experience, respond, and analyze art through direct contact with original art objects in galleries and museums.
8. The student will be able to describe and identify those issues that impact upon art product, i.e., political and economic factors, values, patronage, the role of technology, and other contextual components within contemporary society.
9. The student will be able to identify and distinguish a broad variety of major art forms, styles, and artists
10. The student will be able to explain and defend a position and or choice of an art object or style through the application of the basic tenets of a theory of art, i.e., formalist, expressive, instrumental, intuition/expressive/emotionalist, mimetic, and others.
11. The student will demonstrate visual literacy through strategies requiring analysis, differentiation, illustration, and application of the constituents of a visual product; namely, the elements of art and principles of design.
12. The student will be able to define and illustrate the relationships among the artist, the art object, and the age in which it was created.
13. The student will demonstrate knowledge and understanding of thematic, historical, narrative, mythological and literary themes, religious perspectives, and the intellectual and expressive ideas that define individual artists, the age in which they lived, a culture, or a nation.

### **III. course outline**

#### section one: what is art? – equivalent of ten lecture hours

1. What makes a masterpiece?
2. Factors that influence artistic judgment
  - a. Culture
  - b. Time period
  - c. Socioeconomics

3. Modernist Aesthetics and the Avant-Garde
4. Dada, Suprematism, and the Politics of Photomontage

section two: images of gender and power – equivalent of ten lecture hours

1. Gender (In)Equality and Artistic Creativity
2. The Male Gaze in Western Art
3. A History of Photography
4. Contemporary Photography and Challenges to the Male Gaze

section three: institutional power and cultural difference – equivalent of ten lecture hours

1. History of the Museum
2. Collecting and Connoisseurship
3. The Modern Museum – Case Studies
4. Contemporary Museums and Institutional Challenges

section four: mass media and the aesthetics of propaganda -- equivalent of ten lecture hours

1. War Propaganda and Artistic Expression
2. Contemporary Forms of Propaganda
3. Contemporary Art and Politics

section five: art and everyday life – equivalent of ten lecture hours

1. Art and Visual Culture
2. The History of Performance Art
3. Contemporary Performance Artists

**IV. evaluation methods**

The final grade for the course will be determined from two one-hour tests, a 4-5 page final paper, assigned weekly tasks, and participation.

25% Two one-hour tests consisting of multiple choice and short answer essay questions

35% Assigned Weekly Tasks (six per week)

25% Final Paper

15% Class Participation

**V. grading scale**

Tasks – week one	30 pts.
Tasks – week two	30 pts.
Tasks – week three	30 pts.
Tasks – week four	30 pts.
Tasks – week five	30 pts
Test 1	50 pts.
Test 2	50 pts.
class participation	50 pts.
final paper	100 pts.
Total	400 points

360 - 400	A
321 - 359	B
280 - 320	C =
244 - 279	D
0 - 241	F

1. tests:

The format of the tests in this course will be multiple choice. They will require that you participate in all online activities, as questions will be generated from class lectures and discussions, along with contributions to the WebCT discussion board.

2. weekly tasks:

You will be required to complete a number of tasks connected to each course section. These tasks will vary, including written responses to posed questions, research using related links, and self-organized fieldtrips such as visits to local galleries and museums.

3. final paper:

Your final paper will be a 4-5 page summation of your tasks in this course, connecting these to relevant theories and themes. You will need to use a minimum of three references – one may be the Staniszewski readings, one may be an online source, and the third must be from a printed source: book, magazine article, etc.

4. participation:

Your participation in discussions is very important and will be a component of your final grade. Participation includes online responses that reflect knowledge of the assigned readings, willingness to connect readings to personal experiences and beliefs, as well as respect for a variety of viewpoints and positions. *This class relies upon the ability for individuals to express themselves in a supportive environment. Any form of disrespect or intimidation will be taken seriously.*

Your participation grade will be primarily determined by your *active* engagement in online discussions. You will be required to post at least one message to the discussion board **per week**. You should either pose a question or respond to a question that has been posted. The discussion board is not the place for sweeping judgments or rambling diatribes – it is for meaningful interaction and thought provoking conversation. Your grade will be determined by the amount of posts, and their relevance to class discussions.

This course is entirely dependent upon WebCT. Please familiarize yourself with this software ASAP, if you have not done so already. Questions concerning WebCT can be addressed to the support staff at the **Student Technology Help Desk, Room 139, Gordon Hall 724-357-2198 < <http://www.iup.edu/ats/sts/>>**

## VI. attendance policy

Attendance in ARHI 101 is essential. Much of the material is developed through online discussions and is impossible to make up. For this reason, the policy on absences is as follows:

You must log in and participate during scheduled chat room discussions. Interaction is logged through WebCT. Any absences after two will result in the loss of five points per absence from your final grade.

## VII. required textbooks

***Believing is Seeing: Creating the Culture of Art***, 1995, Mary Ann Staniszewski, Penguin Books.

## VIII. special resources

Access to computer with Internet connection

## IX. bibliography

- Benjamin, W. (1968). The work of art in the age of mechanical reproduction. In H. Arendt (Ed.) *Illuminations* (H. Arendt, Trans.). New York: Schocken. (Original work published 1955)
- de Duve, T. D. (1996). *Kant after Duchamp*. Cambridge, MA: MIT Press.
- Kleiner, F., Mamiya, C. (2005) Gardner's art through the ages Belmont, CA: Thompson Wadsworth.
- Kant, I. (1987). *The critique of judgment*. (W. Pluhar. Trans.). Indianapolis, IN: Hackett (Original work published 1790)
- Manovich, L. (2001) *The language of new media*. Cambridge, Mass: MIT Press.
- Miller, P. (2004) *Rhythm science*. Cambridge, Mass: MIT press
- Naumann, F. (1999). *The art of making art in the age of mechanical reproduction*. New York: Abrahms.
- Sayre, H. (2004) A world of art. Upper Saddle River, NJ: Prentice-Hall.
- Virilio, P. (1994) *The Vision Machine*. (J. Rose, Trans.) Bloomington, IN. Indiana University Press.
- Wilson, B., Hurwitz, A., & Wilson, M. (1987). *Teaching drawing from art*. Worcester, MA: Davis.

**\*\* Students with special needs should notify me ASAP, if you have *any* concerns or considerations regarding this course**

### Academic Integrity Statement

Academic integrity mandates the pursuit of teaching, learning, research, and creative activity in an open, honest, and responsible manner. An academic community that values integrity promotes the highest levels of personal honesty, respect for the rights, property, and dignity of others, and fosters an environment in which students and scholars can enjoy the fruits of their efforts. Academic integrity includes a commitment neither to engage in acts of falsification, misrepresentation, or deception, nor to tolerate such acts by other members of the community.

Academic integrity is a fundamental value at IUP. It must be at the heart of all our endeavors and must guide our actions every day as students and as members of the faculty, administration, and staff. Because we expect new and continuing members of the University community to meet the high standards that are the foundation of an IUP education, this message must be clear and reinforced frequently.

The primary responsibility for supporting and promoting academic integrity lies with the faculty and administration, but students must be active participants. A climate of integrity is created and sustained through ongoing conversations about honesty, trust, fairness, respect, and responsibility and the embodiment of these values in the life of the University. Students and faculty should contribute actively to fostering a climate of academic integrity in all their scholarly activities, and through discussions in first-year seminars and in other courses. The University community should be continually mindful of the need to preserve academic integrity even as technology changes methods of information access and use.

## COURSE SYLLABUS

### I. CATALOG DESCRIPTION:

AH 101: Introduction To Art  
Prerequisite: None

3 Credits  
3 Lecture Hours

Designed to introduce the student to the significance of art as related to contemporary living and our historical heritage.

### II. COURSE OBJECTIVES:

1. The student will understand and recognize the formal, expressive, and technical processes through which materials and concept that are transformed into works of art.
2. The student will demonstrate knowledge and an understanding of the relationships that define the primary masterworks of art within western and non-western cultures.
3. The student will demonstrate aesthetic judgement through appraisal, comparison and contrast, explanation, interpretation, and evaluative strategies within a framework of art criticism.
4. The student will be able to demonstrate the acquisition of the vocabulary and language of art through the utilization of artistic terminology, specific facts, a knowledge of methods and procedure, and the application of basic art concepts and principles.
5. The student will be able to identify, define, and illustrate through example, the fundamental creative process and distinguish convergent from divergent modes of thinking.
6. The student will be able to identify and describe the contributions of leading artists, both women and men, and the major contributions made by various races and cultures.
7. The student will experience, respond, and analyze art through direct contact with original art objects in galleries and museums.
8. The student will be able to describe and identify those issues that impact upon the art product, i.e., political and economic factors, values, patronage, the role of technology, and other contextual components within contemporary society.
9. The student will be able to identify and distinguish a broad variety of major art forms, styles, and artists.



10. The student will be able to explain and defend a position and or choice of an art object or style through the application of the basic tenets of a theory of art, i.e., formalist, expressive, instrumental, intuition/expressive/emotionalist, mimetic, and others.
11. The student will demonstrate visual literacy through strategies requiring analysis, differentiation, illustration, and application of the constituents of a visual product; namely, the elements of art and principles of design.
12. The student will be able to define and illustrate the relationships among the artist, the art object, and the age in which it was created.
13. The student will demonstrate knowledge and understanding of thematic, historical, narrative, mythological and literary themes, religious perspectives, and the intellectual and expressive ideas that define individual artists, the age in which they lived, a culture, or a nation.

### III. COURSE OUTLINE:

Since this course is taught by a variety of professors it is not possible to provide a specific and precisely detailed course outline which rigidly confines a method of instruction. The department encourages imaginative and creative approaches to the teaching of this particular course.

However, departmental faculty will be expected to work within broadly defined boundaries of course content. Minimally, the course content will include broad exposure of major works of art and the artists who have created these works. Course content may focus upon the chronological/historical development of art, thematic aspects, purposes and functions, media and methods of creation, types of artists and artisans, primitive, folk, traditional, and avant-garde forms of art, or other contextual strands that can be interwoven to provide a comprehensive and broad view of the world of art. Although each professor will have flexibility in terms of methodology and approach, the minimal content expectation will also include specific attention and reference to antecedents in the distant past, European and non-European antecedents, art in America, and an appropriate focus on the contemporary art scene. Specific areas to content will include a focus upon painting, sculpture, architecture, crafts, and high tech art forms as they appear in the western and non-western world. The methodology will include a variety of approaches such as slide/lecture, small and large group discussions, videotapes, demonstrations, gallery and museum visitations, presentations by visiting artists, art educators, and art historians, possible art production strategies, and critical performance components.

#### IV. EVALUATION METHODS:

Since this course is taught by a variety of professors, the evaluative methods will vary. However, the general evaluative methods over the past ten years have included written critical analyses of art objects, scholarly papers on specific topics related to art and artists, quizzes and take home exams, objective test formats, i.e., multiple-choice, true-false, compare/contrast essay questions, and completion formats. Traditionally, students enrolled in the Introduction To Art class have been required to demonstrate visual literacy and overall comprehension of course content through a variety of slide/identification modes of examination. In most instances, though not always, an objective unit exam will also include a slide/visual recognition and definition component.

The art department is in general agreement that students should be given a reasonable array and number of examination opportunities to enable a positive and successful experience in this course. The following example is typical of what a student can expect through the course of a semester:

Unit Examinations: Three (Includes Final Examination) Objective: Multiple-Choice/True-False/Completion/Brief Essay/and an accompanying slide/visual component.

Each unit examination will be worth approximately 100 points.

Quizzes: 3 to 4 (announced and unannounced) 10 to 20 points each.

Outside Written Assignments: Two Scholarly Papers: 5 pages each. Topic to be assigned

#### V. REQUIRED TEXTBOOKS, SUPPLEMENTAL BOOKS AND READINGS

Adoption of a single uniform text is not required of the professors teaching this course. Therefore, one finds a variety of texts being utilized. The selection of a text is most often specifically related to the particular pedagogical approach of the professor responsible for a particular section. There are a wide variety of ever-changing texts developed and promoted by various publishing houses for a course of this nature each year. The following constitutes an array of texts that have been utilized over the past ten year period. These texts have proven to be very satisfactory for this introductory course, are revised in a timely manner, and relate to the verbal and comprehension levels of the student body here at IUP. These texts are most likely those that will be utilized over the forthcoming five year period.

#### POSSIBLE TEXTBOOKS

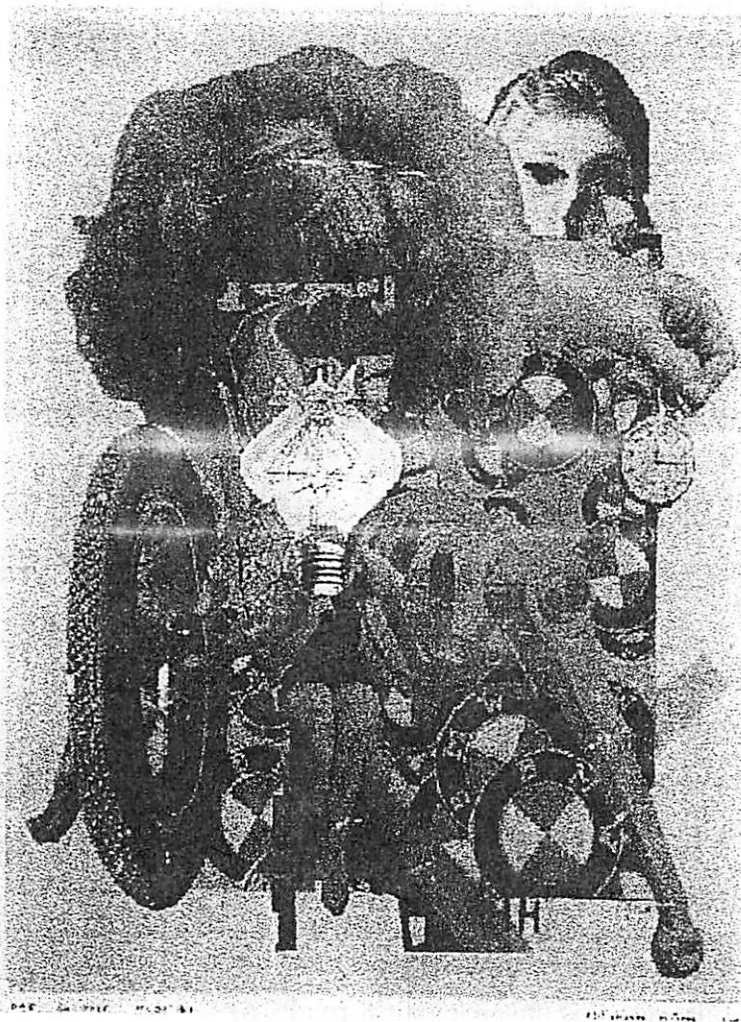
- Cleaver, Dale G. Art: An Introduction, Harcourt Brace Jovanovich, Inc., 1972.
- Faulker, Roy, Howard Smagula, and Edwin Ziegfeld. Art Today, 8th Edition, Holt, Rinehart, Winston., 1987.
- Feldman, Edmund Burke. Varieties Of Visual Experience. 2nd Edition, Prentice-Hall, Inc., 1981.
- Feldman, Edmund Burke. Thinking About Art. Prentice-Hall, Inc., 1985.
- Fisher-Rathus, Lois. Understanding Art. 2nd Edition, Prentice-Hall, Inc., 1988.
- Fisher, Mary Pat and Paul Zelanski. The Art Of Seeing. Prentice-Hall, Inc., 1988.
- Fleming, John and Hugh Honour. The Visual Arts: A History. 2nd Edition, Prentice-Hall, Inc., 1982.
- Fleming, William. Arts & Ideas. 6th Edition, Holt, Rinehart, Winston., 1980.
- Gilbert, Rita and William McCarter. Living With Art. Alfred A. Knopf, Inc., 1988.
- Hobbs, Jack. Art In Context. 3rd Edition, Harcourt Brace Javonovich, Inc., 1985.
- Kurtz, Bruce D. Visual Imagination. Prentice-Hall, Inc., 1987.
- Preble, Duane. Artforms. 2nd Edition, Canfield Press, Harper & Row, Inc., 1972.
- Richardson, John Adkins. Art: The Way It Is. 3rd Edition, Prentice-Hall, Inc., 1986.

## DADA, Constructivism, and the Politics of Photomontage

Let's return to our discussion of the factors that lead to artistic judgment. One can see many of these factors at work in a dictionary definition, such as:

**The conscious use of skill and creative imagination esp. in the production of aesthetic objects** (Webster New World Collegiate Dictionary, 2003)

This is fine. However, almost as soon as I have finished reading this sentence, I can think of plenty of objects, images, and/or actions that do not fit, yet are considered art, such as:



Is this an example of *creative imagination* (Hannah Hoch, *Pretty Maiden*, 1920)

Hannah Hoch was a member of a group of artists known as DADA. DADA was started in Zurich, Switzerland, in 1916, founded by a group of artists, poets, actors, and writers. Hugo Ball, Tristan Tzara, Raoul Hausman, and Hans Arp were among the first to associate themselves with this label, which meant different things to those involved: yes, yes, in Romanian, hobby horse in French, the babbling of a young child.

They sought a new art, a new language, a new way to act in the world and interact with each other. They fused visual art, theatre, music, and

dance, creating bizarre combinations that were at once shocking and humorous. One of these fusions came in the form of photomontage.

**Task One:** Explore the link above, which provides details regarding the life of Hannah Hoch. Respond to one of the following questions on WebCT, under the accompanying subject heading, using information from the provided source.

1. What is the general theme of this photomontage? Can you make connections between the person that made it and the images included?
2. Why is this photomontage called “Pretty Maiden?” Do you consider this a pretty image? Is this an ironic statement? What is the relationship between the collected images in the photomontage and the ideals of beauty that you hold? How does this image relate to the notion of aesthetic beauty that we have been discussing?
3. Can you connect the themes and meanings in this photomontage to the social and cultural events of the time in which it was produced? In what ways does the meaning change when we compare these events to our time, specifically in regards to gender roles, technology, and artistic creativity?

Did this artist use *skill* in order to produce this work (Gustav Klutsis, *Workers, Everyone must Vote in the Election of Soviets*, 1930)?

In Russia, at the turn of the century, artists were responsible for producing images that would reinforce the ideologies and values of the Communist party who came to power in 1917. The Suprematist style of artists such as Kasimir Malevich grew into what was known as Russian Constructivism, which used the simple geometric designs and stark color schemes of Suprematism to emphasize rigid social values, adding and mixing nontraditional materials, including photos from mass-media.

Filmmakers were quite important in this era as well (Eisenstein and Vertov, to name two), using developing motion picture technology to experiment with editing techniques that were drastically different from commonly viewed images.

**Task Two:** Find an image online that relates to this image, either formally or thematically. You might think of it in terms of political participation in the recent elections in Iraq, Ukraine, or the U.S. Post the image to WebCT, and include a brief analysis of the relationship between the two images.





Is this an *aesthetic* object (John Heartfield, *Hurrah, Die Butter ist Alles*, 1935)?

John Heartfield was another member of DADA, who used photomontage to make direct statements against the Nazi party in Germany in the early 1930's, as Adolph Hitler was coming into power. He used photomontage to show the absurdity of power, and the ugliness of battle, in ways typically not considered aesthetically pleasing. i.e. beautiful.

Task Three: Using a quote from a prominent politician, find an image that relates in an ironic fashion, where the image seems to critique the quote. Post the image and the quote on WebCT, along with a brief analysis of their relationship.

Concluding thoughts:

It seems that, at least in the examples above, photomontage challenged many of the traditions of art – artists made things, did things, said things that questioned their very status as artists. Why would this happen? Can you think of similar examples from other fields?

These photomontages introduce us to four ideas that will resonate throughout this course:

**creative imagination**

**skill**

**artistic production**

**aesthetics**

We will rely upon these ideas as we analyze many of the works in this course, including your own. Let's discuss these ideas, and begin to develop our own definitions, as they will inform much of what we do in this class.