

**Curriculum Proposal Cover Sheet - University-Wide Undergraduate Curriculum Committee**

Contact Person(s) <b>Penny Rode</b>	Email Address <b>pmr@iuop.edu</b>
Proposing Department/Unit <b>Art</b>	Phone <b>7-7976</b>

Check all appropriate lines and complete all information. Use a separate cover sheet for each course proposal and/or program proposal.

**1. Course Proposals (check all that apply)**

New Course                       Course Prefix Change                       Course Deletion  
 Course Revision                       Course Number and/or Title Change                       Catalog Description Change

Current course prefix, number and full title: **ARHI 101 Introduction to Art**

Proposed course prefix, number and full title, if changing: \_\_\_\_\_

**2. Liberal Studies Course Designations, as appropriate**  
 This course is also proposed as a Liberal Studies Course (please mark the appropriate categories below)

Learning Skills     Knowledge Area     Global and Multicultural Awareness     Writing Across the Curriculum (W Course)

Liberal Studies Elective (please mark the designation(s) that applies – must meet at least one)

Global Citizenship                       Information Literacy                       Oral Communication  
 Quantitative Reasoning                       Scientific Literacy                       Technological Literacy

**3. Other Designations, as appropriate**

Honors College Course                       Other: (e.g. Women's Studies, Pan African)

**4. Program Proposals**

Catalog Description Change                       Program Revision                       Program Title Change                       New Track  
 New Degree Program                       New Minor Program                       Liberal Studies Requirement Changes                       Other

Current program name: \_\_\_\_\_

Proposed program name, if changing: \_\_\_\_\_

5. Approvals	Signature	Date
Department Curriculum Committee Chair(s)	<i>[Signature]</i>	<i>2/9/12</i>
Department Chairperson(s)	<i>[Signature]</i>	<i>2/27/12</i>
College Curriculum Committee Chair	<i>[Signature]</i>	<i>2/29/12</i>
College Dean	<i>[Signature]</i>	<i>3/2/12</i>
Director of Liberal Studies (as needed)	<i>[Signature]</i>	<i>3/20/12</i>
Director of Honors College (as needed)		
Provost (as needed)		
Additional signature (with title) as appropriate		
UWUCC Co-Chairs	<i>Gail Sedrist</i>	<i>3/27/12</i>

**Received**  
 APR 2 2012  
**Liberal Studies**

**Received**  
 MAR 6 2012  
**Liberal Studies**

## Overview of changes from original syllabus of record—updating to the new curriculum

1. Catalogue description now more clearly reflects the goals of the course.
2. Objectives: aligning the course objectives with the Expected Undergraduate Student Learning Outcomes.
3. Assuring that the required course content includes all criteria required to fulfill the Liberal Studies Fine Arts requirements.
4. Updated textbook.
5. Updated non-textbook reading with more current books.
6. Revised bibliography.

# Syllabus of Record

## I. Catalog Description

ARHI 101 Introduction to Art

3 class hours

0 lab hours

3

credits

Prerequisites: None

(3c-01-3cr)

This course introduces the student to the elements of visual expression, past and present. Students will gain an understanding of the processes of art-making and the motivations and goals of artists across time. Students will learn how various factors, including religion, politics and literature, affect the creation of the arts of any given period or region.

## II. Course Outcomes

At the conclusion of this course, the student should be able to:

### **Objective 1:**

Demonstrate understanding of the process(es) by which art forms are created in the visual arts.

### **Expected Student Learning Outcomes: 1 and 2**

Informed and empowered learners

### **Rationale:**

Exams and written responses to gallery/museum visits assess how well students understand the different ways artists have recorded their world, given form to abstract ideas, and expressed their own aesthetic visions. Those same assignments will also help determine how well students understand how media, past and present, affect the appearance of art, and how developments of different media, up to and including present-day digital expression, widen the choices artists make in achieving their goals.

### **Objective 2:**

Examine artistic inquiry amongst a variety of cultural areas.

### **Expected Student Learning Outcomes: 1 and 2**

Informed and empowered learners

### **Rationale:**

Students will comprehend the meaning and content of paintings, sculpture, and architecture in the broader context of historical, political, and social developments in art production worldwide. Examples are drawn from a diverse sampling of western and non-Western cultures, as well as from the distant past, more recent past, and contemporary works. Students will gain insight into their own biases and expectations through an examination of art works and their contexts. Assignments will include comparing and contrasting works of art and their various cultural frameworks.

### **Objective 3:**

Demonstrate understanding of primary source material in the form of works of art.

### **Expected Student Learning Outcomes: 1,2 and 3**

Informed, Empowered and Responsible Learners

### **Rationale:**

Students will be exposed to the elements of visual analysis whereby viewers consider *how*, specifically, artists evoke particular responses in their audiences. Students will be encouraged to understand the difference between subjective response and objective observations in their analysis of visual art as a methodology for interpreting meaning, content, and contextual circumstances of works of art. Assignments will require the application of analytical skills gained through exposure to a multitude of visual traditions. These will require the application of past patterns to explain later developments, and the recognition of how cultural bias can affect interpretation and connoisseurship

**Objective 4:**

Find, access and critically respond to at least two arts events.

**Expected Student Learning Outcomes: 2**

Empowered Learners

**Rationale:**

Students will apply the tools of visual analysis and objective observation gained in class to works of art in at least two contemporary settings in the visual arts. These include an independent visit to an on-campus exhibitions or off-campus event, or organized class field- trip to a particular museum or exhibition. Students will be expected to present information using methods, concepts, and theories in these new situations.

**III. Course Outline**

This is one approach to familiarizing students with the major monuments of Western and non-Western art, along with the motivations and goals of artists and patrons through time. Instructors will vary in their approaches and how they sequence the material most useful in conveying these topics. Minimally, the course content will include broad exposure to major works of art and the artists who have created these works. These will include examples from both Western and non-Western cultures, as well as the work of women and minorities within these topics, when possible.

Each professor will have flexibility in methodology and approach, while assuring that the course will discuss painting, sculpture, architecture, crafts and tech-based work, with a particular emphasis on contemporary perspectives.

A. Introduction to art as visual communication	4 hrs
Woman in the arts	
B. The formal elements; The Language of art	6 hrs
Beginning the basics of visual analysis; Gallery visit and response*	
First exam:	1 hr.
C. Constructing Meaning Past and Present; West and East	12 hrs
This section will select examples from Western and non-Western cultures, especially contemporary works by women and minorities	
Second Exam	1 hr.
D. Art and the artist's role, past and present	6 hrs.
How artists' roles have changed at different times and places; artists working today	
E. Art and Technology; the technologies of Art-Making	5 hrs.
Painting with different media, photography, printmaking	
Third exam:	1 hr.

**F. New Media for a New World**

**6 hrs.**

**Digital image-making; installation, performance. Gallery visit and response\***

**Final Exam during final exam week**

**2 hrs**

**The timing of visits to museums or galleries will vary during the semester, depending on the availability and dates of appropriate exhibitions at accessible venues.**

## IV. Evaluation Methods.

1. **65% Four exams (15% for each of the first three, and 20% for final exam )**  
Each exam will include identification of key works and vocabulary, multiple choice questions, and short essay responses. The final exam will pose essay questions whose answers will require the application of broad concepts developed over the semester.
2. **30% Two written responses to gallery/museum visits (15% each)**  
The exact form of these exercises will likely reflect the type of exhibition the students attends. These may include approaches such as: selecting a particular work the student finds particularly interesting and using the tools of visual analysis to identify what the artist did to create this interest; relating aspects of works to a particular time/place/process discussed in class; or contrasting two works within the exhibition (either by the same artist or different artists) and exploring how they might relate to each other, etc. The responses will be a maximum of five typed pages in length.
3. **5% Critique/response to non-textbook reading**  
A short, two-page response to the reading, summarizing the content, explaining the goal of the author (as determined by the student) and critiquing the strength and weaknesses of that argument.

## V. Grading Scale:

- A 90-100%
- B 80-89%
- C 70-79%
- D 60-69%
- F 59% and below

## VI. Undergraduate Course Attendance Policy

IUP attendance policy as outlined in the Undergraduate Catalog will be followed.

## VII. Required Textbook

The resources will vary with the instructor. Examples of recent texts that effectively serve as introductory volumes include (but are not limited to) the following, all of which are revised and updated on a regular basis.

Adams, Laurie Schneider. *Looking at Art*. Prentice Hall  
Buser, T. *Experiencing Art Around Us*. Thomson Wadsworth: 2006.  
Getlein, Mark. *Living With Art*. McGraw Hill  
Kabala, Irene Kabala, *Art: A Human Experience*, The National Science Press, forthcoming, 2012.  
Preble, Duane. *Artforms*. Prentice Hall  
Sayre, Henry. *A World of Art*. Prentice Hall  
Stokstad, Marilyn. *Art: A Brief History*. Prentice Hall.  
Walford, John. *Great Themes in Art*. Prentice Hall  
Wilkins, David, Bernard Schultz and Katheryn Linduff. *Art Past Art Present*. Prentice Hall

Additionally, less expensive, on-line options are becoming increasingly available.

## Supplemental non-Textbook Reading

These will vary substantially by semester and instructor, depending on what topic will be deemed by the instructor to be most interesting and relevant to the student, perhaps based on recent events and controversies in the art world. Other options that may effectively introduce the student new to the visual arts are fictional works that revolve around works of art in a popular, captivating manner.

Examples are:

Brown, Dan. *The DaVinci Code*. 2003.

Chevalier, Tracy. *Girl with a Pearl Earring*. 2005

Cooperstein, Claire Cooperstein. *Johanna: A Novel of the van Gogh Family*. 1995

Eco, Umberto. *The Name of the Rose*. 1994

Frayn, Michael. *Headlong*. 2000

Pamuk, Orhan. *My Name Is Red*. 2010.

Pears, Ian. Any selection from his *Art History Mysteries* series.

Perez-Reverte, Arturo and Margaret Jull Costa. *The Flanders Panel*. 2004

Preble, D. *Artforms: An Introduction to the Visual Arts* Harper & Row. 1995.

Stone, Irving. *The Agony and the Ecstasy* (Michelangelo)

Vreeland, Susan. *The Passion of Artemisia: A Novel*. 2002

Weiss, David. *Naked Came I: A Novel of Rodin*. 1974

Otherwise, selections may be taken from the bibliography or other sources.

## VIII. Special Resource Requirements

None

## IX. Bibliography

This will vary greatly, depending on the preferences and assignments of the individual instructor. A list of significant works might include:

Arnason, H. *History of Modern art: Painting, Sculpture, Architecture, Photography*. Abrams, 1998.

Carroll, Noel. *Theories of Art Today*. University of Wisconsin. 2000.

Carter, Howard. *The Discovery of the Tomb of Tutankhamen*. Dover Reprint: 1977.

- Chadwick, Whitney. *Women, Art, and Society*. Thames and Hudson. 1990.
- Chicago, Judy and Edward Lucie-Smith. *Women and Art*. Watson-Guption: 1999.
- Elkins, James. *The Poetics of Perspective*. Cornell. 1994
- Fagan, Brian. *Eyewitness to Discovery: First-Person Accounts of More Than Fifty of the World's Greatest Archaeological Discoveries*. Oxford: 1999.
- Gissen, David. *Big & Green: Toward Sustainable Architecture in the 21st Century*. Princeton Architectural Press. 2002.
- Gowling, L. *A Biographical Dictionary of Artist*. Andromeda Oxford. 1995.
- Harris, Jennifer. *5000 Years of Textiles*. British Museum. 1993.
- Hartt, F. *Art: A History of Painting, Sculpture, Architecture*. Abrams. 1993.
- Henri, D. *Art in Perspective: A Brief History*. Harcourt Brace 1972.
- Hirsch, Robert. *Seizing the Light: A History of Photography*. McGraw-Hill. 2000.
- Hoving, T. *Art for Dummies*. IDG Books Worldwide. 1999.
- Hughes, Robert. *Nothing If Not Critical: Selected Essays on Art and Artists*. Penquin:1995.
- Izenberg, Gerald N. *Modernism and Masculinity: Mann, Wedekind, Kandinsky through World War I*. 2000.
- Minor, Vernon Hyde. *Baroque and Rococo: Art and Culture*, Prentice Hall. 2000.
- Morphy, Howard. *Aboriginal Art*. Phaidon. 1998. Platzker, David, and Elizabeth Wyckoff. *Hard Pressed: 600 Years of Prints and Process*. Hudson Hill. 2000.
- Nederveen Pieterse, Jan, *White on Black: Images of Africa and Blacks in Western Popular Culture*. New Haven: Yale University. 1992.
- Pedley, John G. *Greek Art and Archaeology*. Prentice Hall, 2011.
- Penny, David. *Native American Art*. Hugh Lauter Levin, 1994.
- Porada, Edith. *Man and Images in the Ancient Near East*. Moyer Bell, 1995.
- Reynolds, Dee. *Symbolist Aesthetics and Early Abstract Art: Sites of Imaginary space*. 1995.
- Sharpe Reference. *Understanding Art: A Reference Guide to Painting, Sculpture, and Architecture in the Romanesque, Gothic, Renaissance, and Baroque Periods*. Armonk, NY: 1994
- Slatkin, Wendy, *Women Artists in History: From Antiquity to the Present*, Prentice Hall. 2001.

Snyder, James. *The Northern Renaissance*, Prentice Hall. 1985.

Stiles, Kristin and Peter Selz (eds.) *Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings*. University of California: 1996.

Thorpe, Robert, and Richard Vinograd. *Chinese Art and Culture*. Abrams. 2001.

Tomlinson, Janice. *From El Greco to Goya: Painting in Spain 1561-1828*, Prentice Hall. 1998.

Van Pelt, R. *Architectural Principles in the Age of Historicism*. Yale. 1991  
Welse, Anthony. *Calligraphy in the Arts of the Islamic World*. Austin: University of Texas, 1979.

Weiss, Peg. *Kandinsky and Old Russia: The Artist as Ethnographer and Shaman*. 1995.

Welton, J. *Looking at Paintings*. Dorling Kindersley. 1994

## Answers to Liberal Studies Questions

1. This is a multiple-section, multiple-instructor course. To assure equivalency in the general breadth of the course, as well as assuring that the course satisfies the Fine Arts Requirement of Liberal Studies, the Departmental Curriculum Committee will review new or revised syllabi of instructors teaching the course. As it will be necessary to assure the content of the course for the semester in which it is to be taught, the Committee requires submission of syllabi prior to that semester. Any necessary recommendations will be made and integrated into the course content.
2. Each section taught in the department currently includes the work of women and those of ethnic and racial minorities whenever such information is available. For the most part, women in the visual art have been most visible in the last two centuries, and particularly prominent in the 20th century; artists such as Mary Cassatt, Frida Kahlo, Dorothea Lange, Judy Chicago, Helen Frankenthaler, and many more. In earlier periods, some women, such as Artemisia Gentileschi, are widely recognized as outstanding in their field. When discussing those periods, the work of these artists will be included in discussions of monuments of that time and place.
3. Students will be required to read at least one work outside the assigned text. These may include pertinent journal articles, monographs on artists or other important contributors to the arts, works of art criticism, fiction that incorporates significant scholarship on art or artists, excerpts from edited volumes on a particular subject. The choices will be made by the individual instructor, as well as the type of response on which that assignment is graded.
4. This is an introductory course intended for the general student audience. There is no prerequisite. Course work and class content is designed to introduce the motivation and goals which have served as the impetus and means of art-making, past and present. Face-to-face exposure to actual works in galleries and/or museums, the images shown in the text book and in class, as well as information about the context and requirements of art patrons and artists at different times and places, serve to engage the student in the history and appearance of visual art. As an introductory course, many concepts are discussed, but no particular area or period is examined in depth. In no way is this designed to comprise a comprehensive history of the plastic arts; of necessity, instructors will pick and choose examples designed to illustrate their points. This course illustrates the place of art in society and culture, past and present, and encourages students to develop judgment in art analysis and criticism, beyond a mere subjective response to the plastic arts. As such, it should contribute to the student's future encounters with art, no matter what the context.

## **Liberal Studies Course Approval Checklist Instruction Sheet**

Use this checklist for all Liberal Studies categories other than writing-intensive sections; a different checklist is available for this. If you have questions, contact the Liberal Studies Office, 103 Stabley, telephone 357-5715.

This checklist is intended to assist you in developing your course to meet IUP's Criteria for Liberal Studies and to arrange your proposal in a standard order for consideration by the Liberal Studies Committee (LSC) and the University-Wide Undergraduate Curriculum Committee (UWUCC). When you have finished, your proposal will have these parts:

  √   Standard UWUCC Course Proposal Cover Sheet, with signatures and Liberal Studies course designation checked

  √   Course syllabus in UWUCC format

  n/a?   UWUCC course analysis questionnaire. Needed only if this is a new course not previously approved by the University Senate. These are not considered by the LSC but will be forwarded to the UWUCC along with the rest of the proposal after the LSC completes its review.

  √   Assignment instructions for one of the major course assignments and a grading rubric or grading criteria for that assignment

  √   Answers to the four questions listed in the Liberal Studies Course Approval General Information (one page)

Submit the original of the completed proposal to the Liberal Studies Office (103 Stabley). In addition to the signed hard copy, email the proposal as a Word or RTF file attachment to Liberal-Studies@iup.edu.

**Please Number All Pages**

**Sample response to exhibition visit:** (note: instructors may design different responses to the gallery/museum visit, such as a composition written during class. The exact specifics of any assignment, including tests, will remain at the discretion of the individual instructor.)

## Gallery Visit

The exhibition of work done by students in this department, pursuing a Bachelor's of Fine Arts degree, is currently on display in Kipp Gallery in Sprowls Hall.

Do the following:

- Visit the exhibition. Look at all the works on display. Pick one that interests you for what ever reason. Then:
  - *Describe* the work *formally*. That means consider the visual elements, not just the subject matter. The work made an impression on you; try to figure out *how*. Decide what formal elements most contributed to the work's appeal, what attracted you to the work to begin with? You might consider its size, colors, composition, *style*, balance, etc. Is perspective used? Modeling? (Read over chapter four in your text book for suggestions here.) Probably not all of these are important in any one work. Do not note what *isn't* there, but what *is* presented to you. Just discuss those factors you see most contributing to its success.
  - Then try to explain what all this *means*. As we've discussed in class, art communicates *visually*. What do you think the artist was trying to communicate with this work? Ask yourself, What is my response to this work? That's probably the artist's "message." Does its title help you understand the work? Is it disturbing or calming? What thoughts did it provoke in you? Then try to describe *how* the artist evoked that response in you. Identify what is important in achieving the response you had to the work.

Type up your response in no more than three pages, double-spaced. Your name should be at the top of the paper.

Skip five lines.

The name of the artist and the title of the work should be centered above the beginning of your text.

Although I'm most interested in your ideas and how clearly you communicate them, grammar, punctuation and clear writing will also contribute to the points you make.

This paper should be about *your* ideas, but not about *you*. To this end, avoid first person pronouns in your response. This should be about the art, and what the artist is trying to say through this work.

Paper due April 26<sup>th</sup>.

# **Course Analysis Questionnaire**

## **A. Details of the Course**

- A1. Introduction to Art has been a significant service course in the department for decades. It is designed for non-majors, and does not count towards the credits in any major within the department: studio, art history or art education.
- A2. This course does not require a change to any existing course or program.
- A3. This course has been offered at IUP for decades. Prior to this revision, a Syllabus of Record had been approved by Senate and Liberal Studies in 1989.
- A4. This course is not intended to be dual level.
- A5. This course is not to be taken for variable credit.
- A6. Similar courses are offered at many universities and colleges, including the University of Pittsburgh, Penn State University, University of Chicago, Cleveland State University, and many more.
- A7. No professional society, accrediting authority, law or other external agency recommends or requires the content or skills of this proposed course.

## **B. Interdisciplinary Implications**

- B1. This course will be taught by one instructor in the Art Department.
- B2. The content of this course does not overlap with any other at the university.
- B3. This course is not cross-listed.

## **C. Implementation**

- C1. No new faculty is required to teach this course. This course will be counted as one preparation and three hours of equated workload.
- C2. Other resources:
- a. Current space allocations are adequate to offer this course.
  - b. No special equipment is needed for this course.
  - c. No laboratory supplies are necessary for this course.
  - d. Library holdings are adequate.
  - e. The Department budget is sufficient to offer this course.
- C3. No resources for this course are funded by a grant.
- C4. This course will be offered every Fall and Spring semester, and possibly during Spring or Winter semesters.
- C5. Multiple sections may be offered at a time, depending on enrollment .

C6. Classes currently have a maximum enrollment of 125 students. Smaller classes, however, of perhaps 55 students each, would allow for more effective teaching, testing, and a variety of activities that would enhance student experience.

C7. No professional society recommends enrollment limits or parameters for this course.

C8. This course does not involve the use of distance education.

**D. Miscellaneous: No additional information is necessary**

CURRICULUM PROPOSAL COVER SHEET  
University-Wide Undergraduate Curriculum Committee

LSC Use Only  
Number LS-67  
Action \_\_\_\_\_  
Date \_\_\_\_\_

UWUCC Use Only  
Number \_\_\_\_\_  
Action \_\_\_\_\_  
Date \_\_\_\_\_

I. TITLE/AUTHOR OF CHANGE

COURSE/PROGRAM TITLE AH 101 - Introduction to Art  
DEPARTMENT Art  
CONTACT PERSON Anthony DeFuria

II. THIS COURSE IS BEING PROPOSED FOR:

- \_\_\_\_\_ Course Approval Only  
\_\_\_\_\_ Course Approval and Liberal Studies Approval  
\_\_\_\_\_ Liberal Studies Approval only (course previously has been approved by the University Senate)

III. APPROVALS

\_\_\_\_\_  
Department Curriculum Committee

\_\_\_\_\_  
College Curriculum Committee

\_\_\_\_\_  
Director of Liberal Studies  
(where applicable)

Anthony G DeFuria

\_\_\_\_\_  
Department Chairperson

John McConna  
College Dean\*

\_\_\_\_\_  
Provost  
(where applicable)

\*College Dean must consult with Provost before approving curriculum changes. Approval by College Dean indicates that the proposed change is consistent with long range planning documents, that all requests for resources made as part of the proposal can be met, and that the proposal has the support of the university administration.

IV. TIMETABLE

Date Submitted  
to LSC 1/10/89  
to UWUCC \_\_\_\_\_

Semester/Year to be  
implemented \_\_\_\_\_

Date to be published  
in Catalog \_\_\_\_\_

Revised 5/88

[Attach remaining parts of  
proposal to this form.]

## LIBERAL STUDIES COURSE APPROVAL FORM

**About this form:** Use this form only if you wish to have a course included for Liberal Studies credit. The form is intended to assist you in developing your course to meet the university's Criteria for Liberal Studies, and to arrange your proposal in a standard order for consideration by the LSC and the UWCC. If you have questions, contact the Liberal Studies Office, 353 Sutton Hall; telephone, 357-5715.

**Do not** use this form for technical, professional, or pre-professional courses or for remedial courses, none of which is eligible for Liberal Studies. **Do not** use this form for sections of the synthesis course or for writing-intensive sections; different forms will be available for those.

### PART I. BASIC INFORMATION

**A. For which category(ies) are you proposing the course? Check all that apply.**

#### LEARNING SKILLS

- First English Composition Course
- Second English Composition Course
- Mathematics

#### KNOWLEDGE AREAS

- Humanities: History
- Humanities: Philosophy/Religious Studies
- Humanities: Literature
- Fine Arts
- Natural Sciences: Laboratory Course
- Natural Sciences: Non-laboratory Course
- Social Sciences
- Health and Wellness
- Non-Western Cultures
- Liberal Studies Elective

**B. Are you requesting regular or provisional approval for this course?**

Regular       Provisional (limitations apply, see instructions)

**C. During the transition from General Education to Liberal Studies, should this course be listed as an approved substitute for a current General Education course, thus allowing it to meet any remaining General Education needs?       yes       no**

**If so, which General Education course(s)? \_\_\_\_\_**

**PART II. WHICH LIBERAL STUDIES GOALS WILL YOUR COURSE MEET? Check all that apply and attach an explanation.**

All Liberal Studies courses must contribute to at least one of these goals; most will meet more than one. As you check them off, please indicate whether you consider them to be primary or secondary goals of the course. [For example, a history course might assume "historical consciousness" and "acquiring a body of knowledge" as its primary goals, but it might also enhance inquiry skills or literacy or library skills.] Keep in mind that no single course is expected to shoulder all by itself the responsibility for meeting these goals; our work is supported and enhanced by that of our colleagues teaching other courses.

	Primary	Secondary
<b>A. Intellectual Skills and Modes of Thinking:</b>		
1. Inquiry, abstract logical thinking, critical analysis, synthesis, decision making, and other aspects of the critical process.	<input checked="" type="checkbox"/>	<input type="checkbox"/>
2. Literacy--writing, reading, speaking, listening	<input type="checkbox"/>	<input checked="" type="checkbox"/>
3. Understanding numerical data	<input type="checkbox"/>	<input type="checkbox"/>
4. Historical consciousness	<input checked="" type="checkbox"/>	<input type="checkbox"/>
5. Scientific inquiry	<input type="checkbox"/>	<input type="checkbox"/>
6. Values (ethical mode of thinking or application of ethical perception)	<input type="checkbox"/>	<input checked="" type="checkbox"/>
7. Aesthetic mode of thinking	<input checked="" type="checkbox"/>	<input type="checkbox"/>
<b>B. Acquiring a Body of Knowledge or Understanding Essential to an Educated Person</b>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
<b>C. Understanding the Physical Nature of Human Beings</b>	<input type="checkbox"/>	<input type="checkbox"/>
<b>D. Certain Collateral Skills:</b>		
1. Use of the library	<input type="checkbox"/>	<input checked="" type="checkbox"/>
2. Use of computing technology	<input type="checkbox"/>	<input type="checkbox"/>

**PART III. DOES YOUR COURSE MEET THE GENERAL CRITERIA FOR LIBERAL STUDIES? Please attach answers to these questions.**

- A. If this is a multiple-section, multiple-instructor course, there should be a basic equivalency (though not necessarily uniformity) among the sections in such things as objectives, content, assignments, and evaluation. Note: this should not be interpreted to mean that all professors must make the same assignments or teach the same way; departments are encouraged to develop their courses to allow the flexibility which contributes to imaginative, committed teaching and capitalizes on the strengths of individual faculty.

**What are the strategies that your department will use to assure that basic equivalency exists? Examples might be the establishment of departmental guidelines, assignment of responsibility to a coordinating committee, exchange and discussion of individual instructor syllabi, periodic meetings among instructors, etc.**

- B. Liberal Studies courses must include the perspectives and contributions of ethnic and racial minorities and of women wherever appropriate to the subject matter. If your attached syllabus does not make explicit that the course meets this criterion, please append an explanation of how it will.

- C. Liberal Studies courses must require the reading and use by students of at least one, but preferably more, substantial works of fiction or nonfiction (as distinguished from textbooks, anthologies, workbooks, or manuals). Your attached syllabus must make explicit that the course meets this criterion. *Beyond textbook - (Paperbacks) > Beyond*

[The only exception is for courses whose primary purpose is the development of higher level quantitative skills; such courses are encouraged to include such reading, but are not expected to do so at the expense of other course objectives. If you are exercising this exception, please justify here.]

- D. If this is an introductory course intended for a general student audience, it should be designed to reflect the reality that it may well be the only formal college instruction these students will have in that discipline, instead of being designed as the first course in a major sequence. That is, it should introduce the discipline to students rather than introduce students into the discipline. If this is such an introductory course, how is it different from what is provided for beginning majors?

E. The Liberal Studies Criteria indicate six ways in which all courses should contribute to students' abilities. To which of the six will your course contribute? Check all that apply and attach an explanation.

- 1. Confront the major ethical issues which pertain to the subject matter; realize that although "suspended judgment" is a necessity of intellectual inquiry, one cannot live forever in suspension; and make ethical choices and take responsibility for them.
- 2. Define and analyze problems, frame questions, evaluate available solutions, and make choices
- 3. Communicate knowledge and exchange ideas by various forms of expression, in most cases writing and speaking.
- 4. Recognize creativity and engage in creative thinking.
- 5. Continue learning even after the completion of their formal education.
- 6. Recognize relationships between what is being studied and current issues, thoughts, institutions, and/or events.

**PART IV. DOES YOUR COURSE MEET THE CRITERIA FOR THE CURRICULUM CATEGORY IN WHICH IT IS TO BE LISTED?**

Each curriculum category has its own set of specific criteria in addition to those generally applicable. The LSC provides copies of these criteria arranged in a convenient, check-list format which you can mark off appropriately and include with your proposal. The attached syllabus should indicate how your course meets each criterion you check. If it does not do so explicitly, please attach an explanation.

*See syllabus*

# CHECK LIST-- FINE ARTS

## Knowledge Area Criteria which the course must meet:

- Treat concepts, themes, and events in sufficient depth to enable students to appreciate the complexity, history, and current implications of what is being studied; and not be merely cursory coverages of lists of topics.
- Suggest the major intellectual questions/problems which interest practitioners of a discipline and explore critically the important theories and principles presented by the discipline.
- Allow students to understand and apply the methods of inquiry and vocabulary commonly used in the discipline.
- Encourage students to use and enhance, wherever possible, the composition and mathematics skills built in the Skill Areas of Liberal Studies.

## X Fine Arts Criteria which the course must meet:

- Examine major works by leading artists, including where appropriate women and minorities, chosen to represent significant differences in style and/or historical era.
- Examine at least one work critically and in detail.
- Include where possible both Western and non-Western art.
- Address the fine arts through at least one of the following:
  - Examination of major stylistic trends within the art(s) from a historical perspective.
  - Introduction of various philosophies and theories of art.
  - Fostering of an understanding and appreciation of the creative process.
  - optional*  Participation in the creative process with emphasis on divergent creative activities.
- Require students to attend appropriate concerts, theater productions, exhibitions, etc.

## Additional Fine Arts Criteria which the course should meet:

- Fulfill the conditions set forth in this statement: "An appropriate Fine Arts curriculum for our times is one that takes as its overarching goal the building of a disposition to appreciate excellence in arts for the purpose of realizing the worthwhile experience that art at its best is capable of providing. The principle capabilities of such a disposition would be historical understanding, aesthetic appreciation, and critical reflection." (from R. A. Smith, "Aesthetic Education in Modern Perspective.")
- Include where possible a writing component.

INTRODUCTION TO ART - SEE  
SYLLABUS

## COURSE SYLLABUS

### I. Catalogue Description:

Course Title: AH 101: INTRODUCTION TO ART      3 Credits  
Prerequisites: None      3 Lecture Hours

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

## 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.

(2)

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.

Does this  
course

#### 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.

## Liberal Studies Form

### Part II: Which Liberal Studies Goals will your course meet?

The Liberal Studies goals which the course, AH 101: Introduction To Art, will meet are:

#### PRIMARY:

##### A. Intellectual Skills and Modes of Thinking:

1. Inquiry, abstract logical thinking, critical analysis, synthesis, decision making, and other aspects of the critical process.

While a number of avenues, specifically those involving the critical performance, are focused upon convergent and logical linguistic strategies or modes of thinking; a primary value of the Introduction To Art course is the disclosure and explication of the divergent modes of thinking that are displayed by the artist in the creative process. The process of creativity---fluency, flexibility, originality, elaboration, and sensitivity---can be both studied, and when possible experienced, by students in this course. Moreover the critical performance process in which the student describes, analyzes, interprets, and evaluates art objects provides a complementary means of knowing and understanding the art object and artist. The course objectives are directed toward scholarly inquiry and techniques which provide the necessary tools that enable a student to make choices, distinguish among various categories and styles of art, match and identify stylistic trends in art, and explicate criteria that allow one to discern the qualitative dimensions of that which is labeled "fine" art. An understanding of the constituent elements of art, principles of design, and basic theoretical concepts, will permit the individual to synthesize a defensible personal point of view and philosophy of art.

##### 2. Historical Consciousness:

Inquiry into the chronological development of art will encourage and foster sensitivity to the complex contextual fabric that comprises the world of art. For some professors, this chronological approach will emphasize the ideas and philosophies that have shaped art, while others may focus upon stylistic change, cultural and national differences, or the manner in which art reflects the age in which it was produced and choices available to the artist. Individual professors may choose to raise historical consciousness by selection of art objects from as far back as pre-history and ranging through various periods to the present. Others may define and establish a point in the contemporary scene and tie in antecedents from civilizations of the distant past, Europe, the non-European cultures, or other events that assist and generate knowledge and understanding of the history of art.

### 3. Aesthetic Mode Of Thinking:

Philosophies of art, canons of beauty, questions of the nature of art have changed sometimes slowly (as in Egyptian philosophy and canons of art) or rapidly as evidenced by present contemporary trends. Students will gain multiple theoretical perspectives which will disclose specific though alternate means of viewing and understanding art objects. Singular, static, monistic standards or theories of "beauty" do not exist in the contemporary world of art. The pluralistic nature of society is matched by a similar pluralism that is reflected both in qualitative theories of art and the more topical approaches leading to the creation of art. Students will be introduced to those functional theoretical components that facilitate inquiry into the aesthetic dimensions of the art field...vis-a-vis...questions of taste, standards, the experiential, responsive, and intuitive dimensions of art, and the manifestations of transient and permanent art forms.

#### B. Acquiring A Body of Knowledge or Understanding Essential to an Educated Person:

Over the past five years, a great deal of attention at the national level to questions of cultural, scientific, and economic literacy. The general conclusion of most national studies has been that today's youth are fundamentally illiterate in the aforementioned areas. Relative to visual literacy and a knowledge of art that one would expect of an educated person, today's youth have not been adequately prepared. A primary goal of this course will be to provide a broad foundation of knowledge upon which an individual can build a comprehensive world view of the field of art, and to help each individual avoid stereotypical and narrow conceptions of the nature of art. Slide/lectures, videos, discussion, demonstrations, will provide access to a broad range of traditional and contemporary art forms that aid in the education of literate critical consumers, patrons, and scholars of art.

#### SECONDARY:

##### A. Intellectual Skills and Modes of Thinking:

###### 1. Literacy-Writing-Reading-Speaking-Listening:

The nature of this course will be slide/lecture/and discussion depending upon the class size. It is the responsibility of both the student and the professor to explore those means of listening and speaking that facilitate knowledge and understanding; and, a primary responsibility of the student to write with precision and clarity relative to notetaking within each class session, and answering questions of both an objective and essay nature through the written examination. Students may be required to write brief or extended scholarly papers on various aspects of art. Focused reading of the text is expected as well as the assignment of outside readings beyond the text. Students are always advised to engage in scholarly inquiry beyond the assigned textbook readings.

## 2. Values:

Art history courses generally provide access and inquiry into the values that have defined cultures and civilizations through the ages. Indeed, a primary means of coming to know and understand the art produced by various peoples is through an understanding and appreciation of the values that are most deeply cherished by a particular culture. Students will be encouraged to suspend their personal values in order to enter and understand the differing value systems of other cultures and sub-cultures as reflected in their art.

### D. Certain Collateral Skills:

It is, and has been, the ongoing expectation of the art history division within the Department Of Art that students will make full use of the University Library. Periodic assignments in the form of brief or extended scholarly papers are a means toward this end. Additionally, through the University Library, students have access to visual and audio materials that are invaluable in terms of reinforcement and review.

## Part III. A. Does Your Course Meet The General Criteria For Liberal Studies?

### A. Basic Equivalency:

Equivalency of course content is ensured through two formal departmental bodies...the Department Of Art Curriculum Committee and the Art History Division..., additionally, the content for each course is reviewed by the Coordinator of the Art History Division and the Chairperson of the Department of Art. Individual faculty for multiple-section courses are required to submit their individual syllabus and reading lists and be in general conformance to the departmental course syllabus. The Art History Division meets regularly to review all academic components related to art history.

### B. Racial and Ethnic Minorities:

The nature of most art history courses within the Department of Art traditionally focuses upon the artistic heritage and contributions of the diverse racial, ethnic, and minority groups throughout the world. African, Hispanic, Asian, and other non-European cultures have an extremely rich artistic heritage that can stand on their own terms. Indeed, the rich artistic heritage represented by the aforementioned cultures has in large measure initiated the major contemporary movements within the field of art. Additionally, women have made significant contributions within the visual arts, especially since 1850, i.e., Morisot, Kollwitz, Cassatt. Today's contemporary scene in the visual arts reflects strong leadership and major contributions from many outstanding women artists...Louise Nevelson, Dorothea Lange, Georgia O'Keefe, Helen Frankenthaler, Audrey Flack, Eva Hesse, and Bridget Riley to

name but a few. Black American Artists, such as Romare Bearden, Gordon Parks, and Henry Tanner have added to a qualitatively rich tapestry within the visual arts. The Department of Art is sensitive and committed to an even-handed and balanced presentation that reflects the highest levels of artistic heritage of all people. And, within those areas wherein individual artists (whatever race, gender, or ethnic group) are difficult to identify, inquiry into the visual arts can minimally reveal how individual groups were portrayed and depicted (either positively or negatively), and the social injustices that resulted from such depictions. The Department of Art and Art History Division is committed to the highest standards of representation for all people, and ongoing scholarly inquiries into those largely unexamined domains of racial, ethnic, and minority heritage that must be presented to our students.

C. Liberal Studies Courses must require the reading and use by students of at least one, but preferably more, substantial works of fiction or nonfiction (as distinguished from textbooks, anthologies, workbooks, or manuals)

Each professor will set additional reading assignments, including at least one book-length work, beyond the required standard textbook. Specifically, each professor is encouraged to assign a minimum of 500 to 1000 pages of reading beyond the standard textbook. These readings may focus on the life of a single artist (biography/autobiography), styles of art, historical techniques in painting, sculpture, and various craft areas, inquiry into non-western forms of art and artists, and exploration of emerging high technology approaches in the visual arts. The Art History Division will maintain a file of bibliographical listings in the visual arts that can be utilized to generate and establish reading assignments.

D. How is this introductory course different from what is provided for beginning majors?

The essential and fundamental difference between this course and that provided for beginning majors resides in the extension of the experience of art majors into studio domains. In a basic sense, course content within art history sections, is identical for majors and non-majors. The Art History Division is committed to the delivery of course content that is intellectually and qualitatively sound and carefully presented. The Art History Division believes that there is a danger in "watering down" content in order to make it more easily digestible for a non-major. Furthermore, a watering down of content short changes and diminishes the richness of the course for non-majors. Furthermore, we have found that non-majors are usually as capable intellectually and academically, or moreso, than art majors within courses of this nature.

E. Contributions to students abilities.

1. This course will provide the student with the opportunity to directly exercise critical judgement and make aesthetic discriminations. The overall quality of our visual environment, and judicious choices of art within a personal context, are more likely to emanate from an educated and critical consumer.

2. The critical performance components of this introductory course require students to describe, analyze, interpret, evaluate, and synthesize their experiences through various art objects.

3. Classroom interaction will require speaking, written presentation, and in some instances artistic production. The scope and range of these assignments will be dictated largely by the size of a particular class section.

4. The objectives and description of the course focus attention upon the delineation of differences between convergent and divergent modes of thinking and problem solving. Furthermore, inquiry is extended into the nature and process of creativity.

5. Gallery and museum visitation comprise those components that support and encourage a continuation of each student's formal education in the visual arts. Additionally, over the past fifteen year period a significant number of students within the introductory courses have elected to extend their experiences in art by enrolling in studio classes in subsequent semesters.

6. The visual arts reflect inherent relationships through all levels of society ranging from self-expression to the expression of religious ideals, mythology, and political ideologies. Our society and world is defined visually by functional and non-functional forms. John Canaday has stated that, "Art Reflects The Time In Which It Was Made," while Lord Kenneth Clark reveals that one primary path to understanding civilization is through the visual arts.

LIBERAL STUDIES

Director's Office: 353 Sutton Hall

Secretary's Office and Mailing Address: 223 Sutton Hall

Telephone: 357-5715

---

April 14, 1989

SUBJECT: Introduction to Art

TO: Tony DeFurio

FROM: Liberal Studies Committee

At our April 13, 1989 meeting we approved AH 101 Introduction to Art as a Fine Arts course with the following changes:

(1) we checked off the four items at the top of the Fine Arts check list. Since the course is in a Knowledge Area, all of these must be marked. As we looked at your syllabus, you are doing all these things; it is simply a matter of marking them on the check list.

(2) we reworded the answer to III-C in the following way so that it says explicitly what we think you intend:

"Each professor will set additional reading assignments, including at least one book-length work, beyond the required standard textbook. Specifically, each professor is encouraged to assign a minimum of 500 to 1000 pages of reading beyond the standard textbook. These readings may focus on . . . (text continues as you have it)"

The point we wished to clarify is that within the 500 to 1000 pages selected by each professor there will be at least one book-length work.

If you do not agree with these changes, let us know. Otherwise, we will amend our file copy and assume you have done the same with yours.

We discussed AH 115 briefly, but decided to table it and look at it together with the other art history courses that you indicate are coming. We are pleased to hear that you plan to change the number of the course to AH 205.

cc: John Heyer