

LSC # 139  
Action 7-12-93

COVER SHEET: Request for Approval to Use W-Designation

TYPE I. PROFESSOR COMMITMENT

- () Professor A. G. DEFURIO Phone 357-2530  
 () Writing Workshop? (If not at IUP, where? when? TWICE)  
 () Proposal for one W-course (see instructions below)  
 () Agree to forward syllabi for subsequently offered W-courses?

TYPE II. DEPARTMENTAL COURSE

- ( ) Department Contact Person \_\_\_\_\_ Phone \_\_\_\_\_  
 ( ) Course Number/Title \_\_\_\_\_  
 ( ) Statement concerning departmental responsibility \_\_\_\_\_  
 ( ) Proposal for this W-course (see instructions below)

TYPE III. SPECIFIC COURSE AND SPECIFIC PROFESSOR(S)

- ( ) Professor(s) \_\_\_\_\_ Phone \_\_\_\_\_  
 ( ) Course Number/Title \_\_\_\_\_  
 ( ) Proposal for this W-course (see instructions below)

SIGNATURES:

Professor(s) Anthony G Defurio  
 Department Chairperson Anthony G Defurio  
 College Dean [Signature]  
 Director of Liberal Studies Dedene Richardson

COMPONENTS OF A PROPOSAL FOR A WRITING-INTENSIVE COURSE:

I. "Writing Summary"---one or two pages explaining how writing is used in the course. First, explain any distinctive characteristics of the content or students which would help the Liberal Studies Committee understand your summary. Second, list and explain the types of writing activities; be especially careful to explain (1) what each writing activity is intended to accomplish as well as the (2) amount of writing, (3) frequency and number of assignments, and (4) whether there are opportunities for revision. If the activity is to be graded, indicate (5) evaluation standards and (6) percentage contribution to the student's final grade.

II. Copy of the course syllabus.

III. Samples of assignment sheets, instructions, or criteria concerning writing that are given to students.

Provide 12 copies to the Liberal Studies Committee.  
Please number all pages.

Revised: 7/15/93 Anthony G. DeFuria

2.

Writing will occur across four broad categories with specific types of writing required within each category:

I. WRITING TO SUPPORT CLAIMS, STIMULATE ORIGINAL THINKING, SYNTHESIZE AND DRAW RELATIONSHIPS:

Journal Writing: Throughout the semester the student will be required to maintain a journal which will be used as an independent means to: (1.) Synthesize content, (2.) Investigate topics that are related to the main body of content for the course, (3.) Generate original thinking about the contextualistic realm of Art in America. (See attachment A.)

The journal entries shall be made in standard 8 1/2 X 11 notebooks which contain approximately 150 to 200 pages. A minimum of two entries per week of two written pages in length are required each week. Students may incorporate more than two entries per week. Entries may be longer than two pages in length, but limited to four pages in length. Journal entries cannot be a simple restating of either lecture, text, or related reference materials. Written entries within the journal should reflect evidence of scholarly inquiry, curiosity, and a search beyond that which is obvious. Students may utilize the library with respect to reference materials, or a journal entry may be an independent musing and explication of the student's point of view. While the journal writing will be informal, it should be focused, organized, and clearly articulated. The journals will be reviewed at three different points through the semester and returned to the student with comments. Six journal entries across the semester will be focused upon "responsive" writing. The responsive entries will attempt to capture an idiosyncratic responses to art objects of an individual's choice (preferably through an experience with an original art object). In essence this latter component is a free-write entry. Responses will not be graded, but students will receive comment both oral and written from the professor. The "response" entries may be considered as one of the two minimal entries required during the week in which they are assigned. Students are encouraged to go beyond the minimal expectation of two entries per week. The journals will also be utilized as a means of generating class discussion and dialogue. (10% of final grade): (See Berry Barta Journal from Fall, 1992 Art In America class).

Research Paper: One research paper is required. The student will select a topic within the broad spectrum of American art. Students will be required to state a thesis, argue for and support claims, and narrow a topic in a tightly focused manner. Formats for the research paper will follow recognized footnote and bibliographical standards. The research paper is limited to 12 to 14 typewritten pages in length (excluding the bibliography and any attached visual illustrations). Students will receive instruction and assistance through several stages of writing ranging from the development of "webs" (See attachment C), thesis statements, outlines, rough drafts, and final revised papers. Conventions related to ESWE will be observed. (See Attachment D for Criteria) (30%)

II. WRITING FOR EVALUATION:

Two major, Blue Book, essay examinations, mid-term and final, 1 1/2 hours in length will be administered. The essay examination questions will attempt to ascertain an individual's level of comprehension of course content and visual

literacy. Essay questions will be presented in combination with paired slides of various art objects. Essay questions and slide pairings will be organized to permit students to develop focused answers relating to technical aspects of the art object, thematic interpretations, connections, classifications, styles, the ideas that led to the creation of the art object, and the ways in which the object represents a departure from other art forms of the period, or achieves a significant level of uniqueness. The essay examinations will constitute 40% of the final grade for the course.

### III. WRITING TO COMMUNICATE AND STIMULATE DISCUSSION, ORGANIZE THOUGHT, DISCOVER, AND SUMMARIZE.

NOTETAKING: Students will be required to take class lecture and discussion notes in a double entry format. One portion of the notebook can be keyed to recording the specific points made in lecture and discussion, the other to framing questions and formulating one's individual point of view and interpretation. Notebooks will not be graded, but will be reviewed at least twice through the semester for all students. Students will receive concrete suggestions for further inquiries based on their notations. (10% of final grade)

### IV. WRITING TO ANALYZE, EVALUATE, INTERPRET, QUESTION, EXPLORE, EXTEND, AND STIMULATE.

Precis Related To The Course Textbook: Students are expected to independently read the textbook by following a suggested semester reading schedule. Students are required to write a series of precis through the semester that is directly related to text material. Text readings will be divided in unit components. The precis may focus on a part or the whole of a given unit. The text is utilized as a primary means of providing the student with the broadest possible overview of American art.

Precis Related To Class Lectures, Videos, Films, Recordings, and Discussions: Throughout the course, students will intermittently write summaries of class lectures, discussions, videos, films, or recordings. Lectures will be keyed to the course text, but will not be a repetition of each chapter. Textbook material is used selectively. There is far too much material to cover in one semester. Generally, precis assignments related to class lectures or discussions will not be announced ahead of time. Precis related to lectures, discussions, videos, films, and recordings are incorporated to encourage students to listen, read, write, and speak through the methods utilized by art historians and related scholars. Students are responsible for attending to content presented through lectures and discussions. Students must attend class and pay attention to know where the emphasis was placed relative to lectures and discussions. The summaries will be written in class and graded. Lecture and discussion summaries will be utilized as a means of assessing an individual's comprehension of course content, and as a means for stimulating richer classroom dialogue.

(Precis writing as delineated above will represent 10% of the final grade)

Writing As A Means Of Discovery: Students will be required to analyze, evaluate, question, interpret, and explore content delivered through professional journals and primary documents. Minimum requirements are two readings and related minimum 2 page summaries (3 page maximum) that utilize professional journals or periodicals, and 1 reading of a primary document and related minimum 2 page summary (3 page maximum). Both the professional journal and primary document readings have to be substantively rich to permit analysis, interpretation, and evaluation. (See attachments E & F).

Students will be instructed to read closely, delineate main points, distinguish fact from opinion, identify an author's opinion and assumptions, enjoin their reaction and assumptions to the analysis or evaluation, and to generate questions that foster further scholarly inquiry or class discussion. (10% of final grade)

Summative Writing Portfolio: During the final week of the course, the student will organize all examples of writing into a portfolio for submission as an entire body of scholarly inquiry across the semester. The final examination will be incorporated into the writing portfolio once it is graded. The overall body of work by each student will then be reviewed by the instructor to ensure that all course requirements have been met.

## COURSE SYLLABUS

## I. CATALOG DESCRIPTION:

AH 222: ART IN AMERICA

3 C - 01 - 3SH

Surveys American art and its relations to the development of American ideas and ideals.

## II. PROFESSOR'S DESCRIPTION:

AH 222: ART IN AMERICA, is a survey of American art covering a time span over 390 years from early colonization through the 1990's. Major American art forms and European antecedents in architecture and painting will be emphasized with some attention given to sculpture and the minor arts.

## III. COURSE OBJECTIVES:

A. The student will be able to recognize and thoughtfully discuss major American art forms in terms of:

>Ideas, philosophies, and events which shaped American art.

>Subject matter, theme, content.

>Technical developments and innovations.

>Major artists and stylistic developments.

>The contextualistic interweaving of literature, music, and other art forms.

B. The student will be able to critically question and examine issues relevant to a study of American art.

C. The student will be knowledgeable and able to articulate orally and in writing some of the current trends and practices that define American art.

D. The student will be able to recognize, select, and utilize important art historical evidence to support their scholarly viewpoints or claims.

E. The student will be able to synthesize varying viewpoints and formulate their own scholarly position with respect to issues involving American art.

## IV. COURSE OUTLINE:

- |   |       |
|---|-------|
| A. The 17th and 18th Centuries: The Colonial Period and Early Republic    | 3 wks |
| B. From Jackson to the Civil War  | 3 wks |
| C. The Civil War to 1900  | 3 wks |
| D. The Birth of American Modernism and the First Half of the 20th Century | 2 wks |
| E. Art Since 1960   | 3 wks |

## V. REQUIRED TEXTBOOK:

Brown, Hunter, Jacobus, Rosenblum, Sokol: American Art (Painting, Sculpture, Architecture, Decorative Arts, Photography), Prentice-Hall, N.Y., 1979.

Reference Materials and Recommended Readings: The required course text incorporates one of the most extensive bibliographies of relevant literature available to the student. The bibliography is organized through categories of general and special topics in architecture, painting, sculpture, new art forms, photography, decorative arts, and selected crafts. Students will be directed to this body of information as a foundation for their scholarly inquiry throughout the course. Further exploration will be through the use of professional journals and periodicals.

A further resource that will be utilized relative to primary documents is the Smithsonian Archives of American Art.

## VI: EVALUATION METHODS:

The final course grade is determined as follows:

Journal Writing	10%
Two Essay Examinations	40%
Research Paper	30%
Precis/Lecture/Text	10%
Journal/Primary Document Inquiry	10%

Writing Reference:

Dr. Anthony DeFurio, Professor of Art

WRITING AND EVALUATION

- A. Introduce topic and author in one paragraph.
- B. Summarize author's work in one to three paragraphs. (See Writing A Summary)
- C. Survey the key points in the author's work that you will evaluate.
- D. Identify key points in author's presentation, discuss each in detail. (Three to six paragraphs)
- E. Conclude with an overall assessment of the author's work.

Author's Opinion

Author's Assumptions

Your Reaction

Your Assumptions

Specific criteria that author appears to utilize to draw conclusions.

Specific criteria that you would utilize in arriving at a conclusion.

Wherein you deviate or sustain an author's point of view.

Why differences exist, if your point of view differs from that of an author.

Tangible support for the author's claims.

Tangible support for your claims.

Source: Allyn & Bacon Handbook  
Leonard Rosen and Laurence Behrens

\*\*Modified version

Writing Reference: The Journal  
Dr. Anthony DeFurio, Professor of Art

The journal is a set of scholarly and reflective notes or inquiries that you will keep throughout this course.

Minimally you are asked to complete two entries per week, 2 written pages in length. You may exceed the minimum in week (and in fact are encouraged to do so whenever you can manage the time). An individual entry should be no longer than 4 pages in length. Some of you may have daily entries or entries that are three or four days a week.

You are encouraged to make entries in a natural and free rather than "forced" manner.

Your journal writing and output will undoubtedly vary from one week to another. You should, however, approach this assignment in a methodical and disciplined manner.

Within the journal you can record your thoughts, reflections, reactions, musings, or any other ways you may have been stimulated by lectures, readings, discussions, current events, television, or any other activities or situations that directly relates to your course work.

Journals are in a direct sense combinations of diary writing, notetaking, and an attempt to capture and record your "stream of consciousness."

Your journal is like a "diary" inasmuch as it is a "safe"... "private"... means of revealing yourself to your self. You will not be subject to "in-class" interrogation with respect to your journal. Your anonymity and privacy will be respected. If any journal entries are shared it will only be with your consent and permission. Feel free to experiment with ideas, and to express your thoughts and feelings freely and honestly.

The journal is unlike a diary in that the focus is on "course content" rather than on every aspect of your private life. Note however that your experiences shape and have shaped many of your reactions. Your present "point-of-view" or "world view" is a result of what you have directly experienced.

Through your writing you converse with yourself...pose questions...develop ideas...reflect on readings...discussion..and lectures.

The more you write the more you will clarify and synthesize your own ideas.

The journal should be your voice. While grammar, punctuation, spelling, vocabulary are important...do not become overly preoccupied with this aspect of your journal entries.



CHECKSHEET FOR RESEARCH PAPER  
AH 222: ART IN AMERICA

Before beginning your research paper, please read the following checksheet so that you are aware of the standards. This checksheet will serve as a guide as you develop your research paper through several stages and revisions. Prior to completing the final revision of the draft that we will discuss in conference, you will check your draft against the first items on this checksheet. You are required to place a mark next to each item to demonstrate that you have attempted to the best of your ability to meet each specific criterion. Your draft will not be accepted without a checksheet. In conference we can discuss any aspects of the research or assignment that presented you with problems. (All) items on the checksheet will be utilized when you submit your final essay for grading.

Conf.	Final
Draft	Essay

\_\_\_\_\_ 1. Is the research paper interesting? Does it avoid simply listing, narrating, providing dry disconnected facts, or describing the obvious with respect to American art?

\_\_\_\_\_ 2. Does the research paper speak in such a manner that would expand the audience's understanding of American art more fully?

\_\_\_\_\_ 3. Does your voice, as writer, sound like the voice of a person who has research relevant literature, criticism, and the most recent scholarly journals or periodicals, and explains and interweaves arguments and counterarguments, in a clear, straightforward, and interesting manner that provides insight into the diverse facets of American art:

\_\_\_\_\_ 4. Do the introductory paragraphs lay the foundation and background for your research, demonstrate why the question to be addressed is important, relate your work to other scholarly viewpoints, announce the thesis, and allow the reader to anticipate subtheses?

\_\_\_\_\_ 5. Are the audience, purpose, thesis and subtheses stated on your cover page?

\_\_\_\_\_ 6. Is the thesis on your cover page a complete sentence, with verb that tells what you want to say about a topic?

\_\_\_\_\_ 7. Is the thesis sufficiently specific to provide a good basis for deciding what should be included and what should not?

\_\_\_\_\_ 8. Are the subs a logical and thorough way of developing the thesis, including the verb of the thesis? Do the subs avoid merely a chronological trip through the work? Are they stated on the cover page as full sentences?

\_\_\_\_\_ 9. Does the research paper address counter evidence or counter arguments?

\_\_\_\_\_ 10. Is each sub supported by relevant evidence within the literature and/or other sources such as primary documents?

\_\_\_\_\_ 11. Is each reference to the research of other scholars properly placed in quotation marks if necessary, with an indication of the source?

\_\_\_\_\_ 12. Is the draft or final copy cleanly typed and double spaced in accord with standard research formats?

\_\_\_\_\_ FOR THE FINAL RESEARCH PAPER ONLY:

\_\_\_\_\_ 13. Is each quotation or idea drawn from a source properly cited in both the text and in the bibliography, using the acceptable research formats and stylesheets discussed in class? (Remember that you MUST cite another author's work if you use or summarize that person's ideas, EVEN WHEN YOU DO NOT QUOTE DIRECTLY).

\_\_\_\_\_ 14. Does the final copy contain, in this order, checksheet, cover sheet (containing your name, date, title, audience, purpose, thesis, subs, and acknowledgements), most recent version of the paper, bibliography, earlier drafts, notes?

\_\_\_\_\_ 15. In the final essay, is the language clear, straightforward, smooth, precise, and economical?

\_\_\_\_\_ 16. Does the final essay meet the announced standard for grammar, punctuation, spelling, and typos?

\*\*This checksheet has been derived and modified from a similar checksheet utilized by Professor Barbara F. Walvoord.

Writing Reference: The Web

Dr. Anthony G. DeFurio, Professor of Art

"The Web": (Sometimes referred to as "mapping" or "clustering"):  
A Device For Generating Ideas & a Planning Strategy:

A web does not impose a tight linear sequence. This flexible approach may help you to visualize and adjust relationships in the organization of content related to your writing.

1. Begin by writing a topic in the center of a piece of paper. (A word or short statement.)

2. Related ideas are added to the center like the strands in a spider's web or the spokes of a "wheel". (See attached illustrations).

3. Many of the relationships or connections that you "intuitively" know and understand will emerge, quite apart from formal library research.

4. You may have to work through several webs with respect to a single paper. These "revised" webs help you to narrow your topic in a critical manner.

5. A web can become extremely complex and broad for a single paper. (A web from one perspective is a "contextualistic" means of looking at historic events.) How far should you draw out a web?.....Until you exhaust your fund of ideas or get tired!!

6. You may want to circle or refocus on a part of the web in your move toward creating revised versions and a central focus fro your writing.

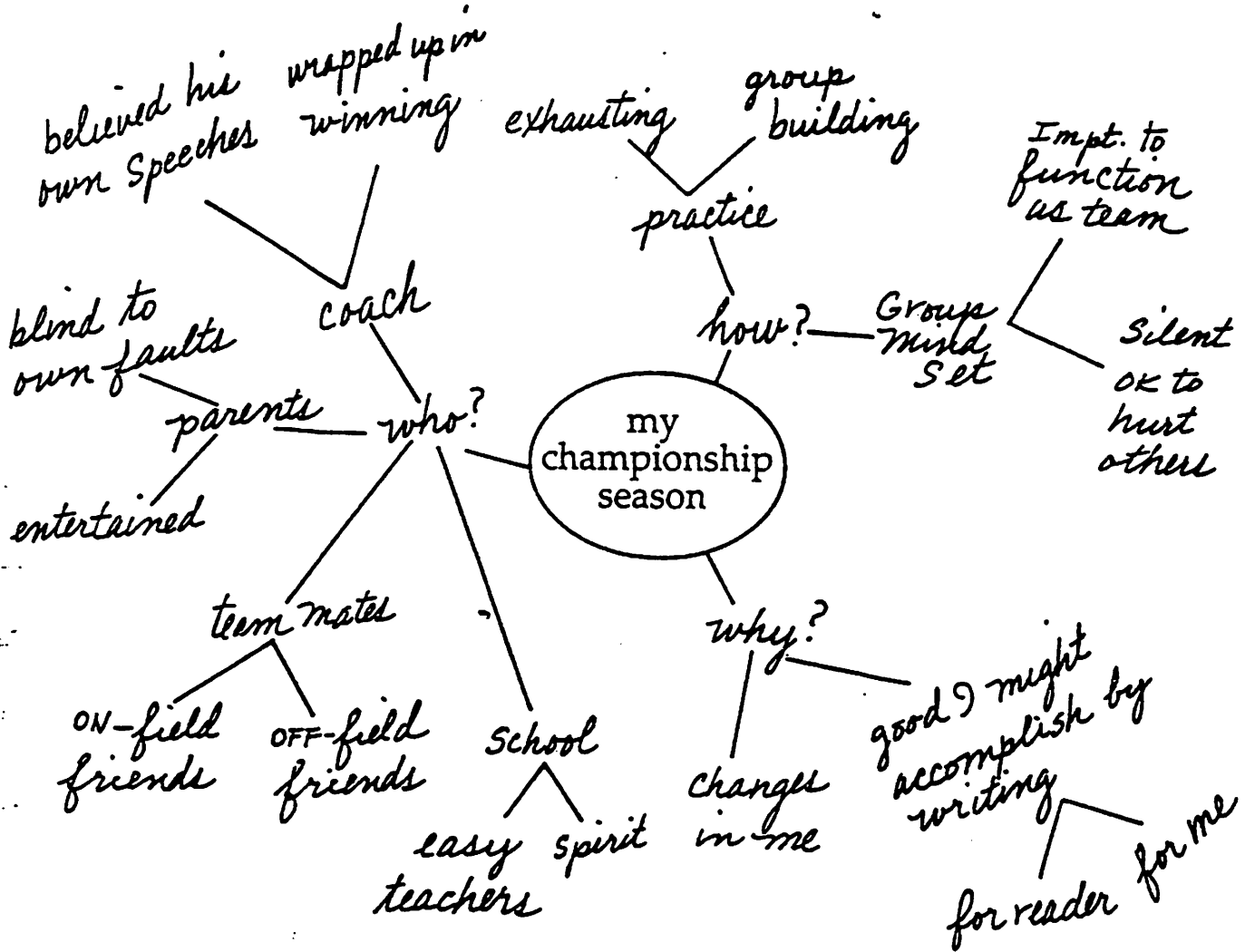
7. Think of journalist's questions whenever you generate your ideas for writing or discussion.....Who? What? When? Where? Why? How? These questions will lead to strategies of defining, comparing, contrasting, and investigating cause-and-effect relationships.

(See attached illustrations) Sources:

Barbara Walvoord: Helping Students Write Well

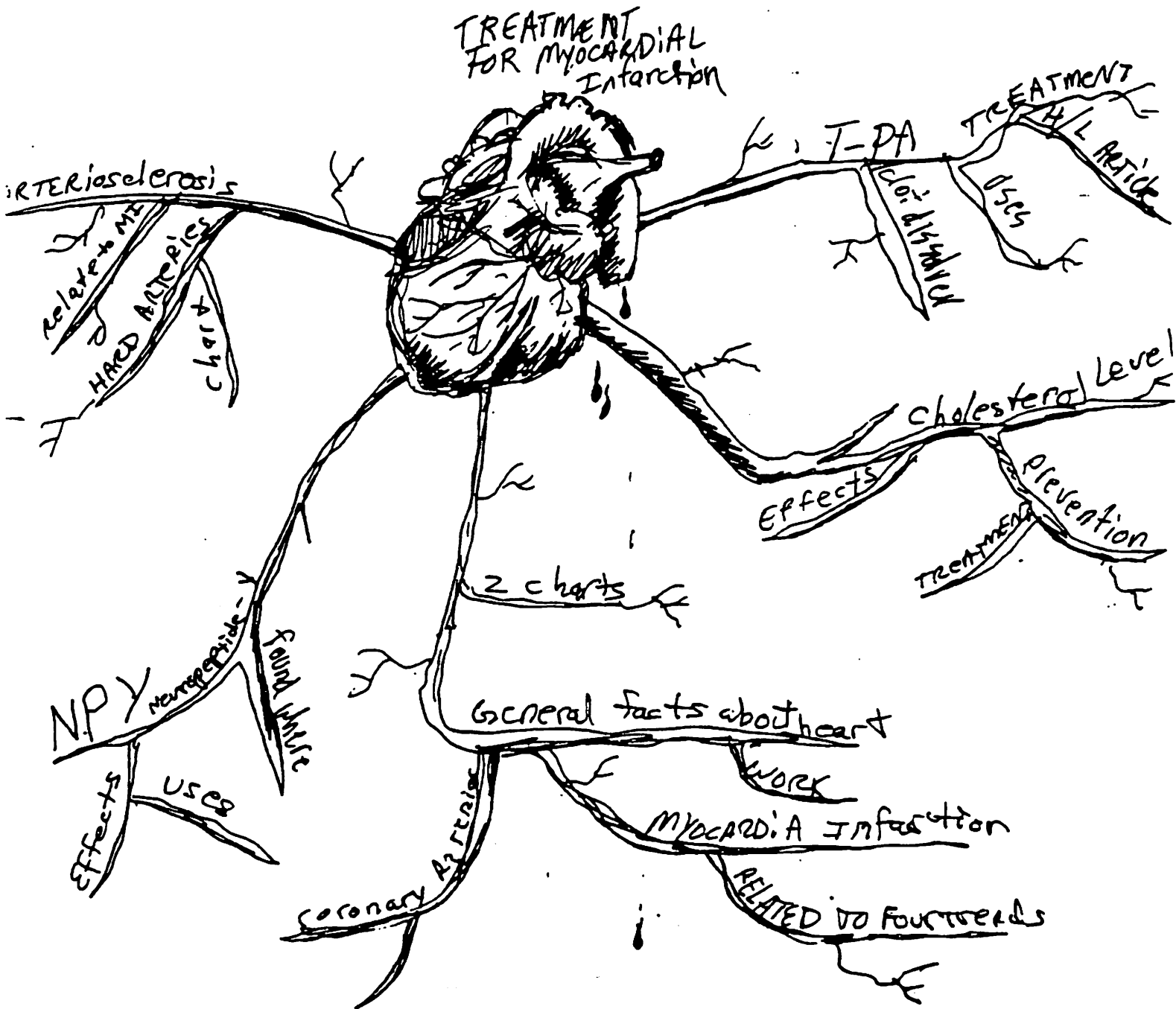
Leonard Rosen and Laurence Behrens: The Allyn & Bacon Handbook

Sean Hannan's Paper  
Mapping the Journalist's Questions



# DRAFTING WEB

ATTACHMENT D  
(CONTINUED)



Writing Reference:

WRITING A SUMMARY

- A. Read your journal article or primary document with care.
- B. Based on sentences you have highlighted or marginal notations, restate the author's main points in your own words.
- C. For journal articles or primary documents of six to ten pages, write a one or two sentence summary, a restatement in your own words of every paragraph.
- D. Join paragraph summaries with your summary of the main point.
- E. Revise for clarity and style. Provide transitions where needed.

Note: Students will be asked to share summaries in small groups, comparing them for content, length, main points, detail). Where there are differences, each student should defend his or her choice.

Source: The Allyn & Bacon Handbook  
Leonard J. Rosen and Laurence Behrens

## Writing Reference:

Dr. Anthony DeFurio, Professor of Art

WRITING AND EVALUATION

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Specific criteria that author appears to utilize to draw conclusions.

Specific criteria that you would utilize in arriving at a conclusion.

Wherein you deviate or sustain an author's point of view.

Why differences exist, if your point of view differs from that of an author.

Tangible support for the author's claims.

Tangible support for your claims.

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Leonard Rosen and Laurence Behrens

\*\*Modified version