

LSC Use Only  
Number: LS-127  
Action: \_\_\_\_\_  
Date: \_\_\_\_\_

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

**CURRICULUM PROPOSAL COVER SHEET**  
**University-Wide Undergraduate Curriculum Committee**

**I. Title/Author of Change**

Course/Program Title: AH 222: Art in America  
Suggested 20 Character Course Title: \_\_\_\_\_  
Department: Art  
Contact Person: A. DeFurio

**II. If a course, is it being Proposed for:**

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

**III. Approvals**

Sandra L Burwell / Anthony G Defurio  
Department Curriculum Committee / Department Chairperson  
[Signature] / [Signature]  
College Curriculum Committee / College Dean \*  
[Signature] / [Signature]  
Director of Liberal Studies / Provost (where applicable)  
(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: \_\_\_\_\_ Semester to be implemented: \_\_\_\_\_ Date to be published in Catalog: \_\_\_\_\_  
to UWUCC: \_\_\_\_\_

COURSE SYLLABUS

I. Catalogue Description:

Course Title:	AH 222: ART IN AMERICA	3 Credits
Prerequisite:	None	3 Lecture Hours

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

# 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 UWUCC. 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)? \_\_\_\_\_**

## COURSE SYLLABUS

### I. CATALOGUE DESCRIPTION:

AH 222: Art In America

3 Credits

Prerequisite: None:

3 Lecture Hours

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

### II. COURSE OBJECTIVES:

The following course objectives are stated in a broad and flexible manner. These objectives can be utilized and adapted in whole or part to any of the art history course offerings within the Department of Art. With respect to this syllabus, it is understood that the objectives apply to the chronological period defining the development of American Art. Specifically, these objectives will be focused on a time period that begins in 1600 in the and has a terminus at in the present. A predominant focus will be upon the development of the art of the United States. These objectives may be expanded and refined at the discretion of each professor.

1. Students will be able to compare a variety of themes and functions of art and to draw relationships between one culture an another.
2. The student will understand and recognize the formal, expressive, and technical processes through which materials and concept are transformed into works of art.
3. The student will demonstrate knowledge and an understanding of the relationships that define the primary masterworks of art within this age.
4. The student will demonstrate a knowledge and understanding of aesthetic theory and standards of excellence that are appropriate to this period.
5. The student will able able to apply artistic terminology, concepts, and utilize the language of art that is appropriate to this period.
6. The student will be able to speak or write in a knowledgeable manner, and identify the major works of art, styles, and artists who are recognized as the significant masters during the period under study.
7. The student will demonstrate knowledge and understanding of the thematic, historical, narrative, mythological and literary themes, religious perspectives, the intellectual and expressive ideas that define individual artists, the age in which they lived, and the unique features of the culture or nation under study.

8. The student will be able to define and illustrate pertinent relationships (socio/economic, psychological, historical, technological, political, religious, geographical, etc.) that influence the artist, art object, or the age in which the object was created.

9. The student will demonstrate visual literacy through strategies requiring description, formal analysis, interpretation, and evaluation.

10. The student will be able to utilize and identify primary source material and make informed decisions concerning the relevance of these materials to the study of the art of this period.

11. The student will be demonstrate sensitivity to the multi-cultural components of art that were prominent during this period.

12. The student will be able to draw relevant relationships between painting, sculpture, and architecture during this period; and, if appropriate, with other art forms such as literature, music, poetry, dance, etc.

13. The student will be able to identify galleries and major museums that house outstanding collections of the art of this age, and when possible through a field trip, will visit and study in one of these major settings during the term of this course.

14. The student will be able to employ a contextualistic approach to the study of the history of art of this particular period.

### III. COURSE OUTLINE:

The following outline provides a basic framework from which individual professors may structure the sequence of their course. Since this course will be taught by a variety of professors there may be some deviation from the outline that follows. In the main, however, the following outline should be considered a minimum core to which all instructors should adhere.

#### 14 Week Semester:

Week I:	Early Colonial Architecture
Week II:	Early Colonial Painting, Sculpture, Printmaking
Week III:	18th Century Colonial Architecture
Week IV:	18th Century Colonial Painting and Sculpture
Week V:	Neo-Classic and Romantic Revival
Week VI:	Painting: New Directions: Landscape, Genre, Still Life
Week VII:	Epic Landscape and the Hudson River School
Week VIII:	Cosmopolitan Painting and Native Realism
Week IX:	The Emergence Of American Sculpture
Week X:	Pioneers Of Modern Architecture
Week XI:	Painting After 1900

Week XII: Architecture and Sculpture Since 1945  
Week XIII: The New York School: Abstract Expressionism  
Week XIV: The Visual Arts Since 1960

#### IV. EVALUATION METHODS:

Since this course is taught by a variety of professors, the evaluative methods will vary. However, the general evaluative methods employed by the Department of Art include written critical analyses of art objects, scholarly papers on specific topics related to art and artists, quizzes and take home exams, objective test formats such as multiple-choice, true-false, compare/contrast, essay examinations, and individual or group oral reports. Typically, the student can expect from three to five major unit exams through the semester with quizzes being scheduled between unit exams. During the past few years there has been movement away from objective examinations toward those types of unit examinations that generate critical thought. Accordingly, more emphasis has been placed upon examinations of an essay format and a requirement that the student engage in thoughtful written response. And, most professors within the art history division utilize some method of slide/identification or slide/analysis as a component of their evaluative methods. The Department Of Art is in general agreement that students should be given a reasonable array and number of examination opportunities to enable a positive and successful academic experience.

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

Text: Mendelowitz, Daniel. A History Of Modern Art, Holt, Rinehart, Winston, Inc., 1971.

##### Supplemental:

Brown, Milton, Sam Hunter, John Jacobus, Naomi Rosenblum, David Sokol. American Art: Painting-Sculpture-Architecture-Decorative Arts-Photography, Prentice-Hall, Inc., 1979.

Green, Samuel. American Art: A Historical Survey, Ronald Press, 1966.

McCoubrey, John W. American Art. 1700-1960: Sources And Documents, Prentice-Hall, Inc., 1965.

Liberal Studies Form

Part II: Which Liberal Studies goals will your course meet?

AH 222: Art In America: will meet the Liberal Studies goals in the following manner:

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.

AH 222: Art In America: is an art history survey course in which students will read and listen in a critical manner, analyze and respond to an array of two dimensional and three dimensional art objects created between the years 1600 and 1990 (or the present) within the present borders of the United States. Primary study will focus upon the major historic events, styles, and individuals who gave shape, scope, and character to American art. Students approach the study of art history, in this course as well as other art history courses within the Art Department from a contextualistic perspective through which inquiry focuses upon conditions of cause and effect, significance of historic events, motivating factors, the manner in which synthesis of varying viewpoints occurs, and other relevant factors that result in the creation of art objects. Students will be encouraged to generate "questions" as well as "answers," and to formulate a personal, though supportable scholarly viewpoints. For example students will be able to trace and study the significant European influences that prevailed during the early formation of this nation. In painting, sculpture, and particularly architecture, clear stylistic characteristics can be discovered that derive from England, France, Germany, Sweden, Spain, and Holland. And, while these countries served as primary generators for a hybridized American art, one can locate a core of characteristics that stamp the art of this Colonial period as distinctly "American." Additionally, art objects were fashioned first and foremost with "function" in mind. "Decoration" was seldom a primary end for the early American artist or artisan. The content of American art is a rich and fertile field for the study of the subtle relationships and interrelationships of religious beliefs and the creation of art and craft. Students will be required to disclose these interrelationships and fusions in art forms. Scholarly inquiry will range from the Puritans and their straightforward approach to design, to linkages that one can argue with respect to the Transcendentalists and Swendenborgians in the emerging and awesome school of 19th Century landscape painting, to those present day claims of the abandonment or recognition of any particular influences in the creation of contemporary forms. Students will gain knowledge of patronage systems, religious beliefs, socio/economic conditions of the period, major historic events,

geographical influences, political context, technological developments, and the salient interrelationships among these categories. As with all of the art history courses offered by the Department of Art, this course places primary emphasis upon disciplined art historical methods and scholarly inquiry in the form of written and oral presentation.

## 2. Literacy: Writing, Reading, Speaking, Listening:

Skill and facility in writing, reading, speaking, looking, and listening are considered to be fundamental to an appropriate study of art history. Students are expected to read both text and supplemental materials in a disciplined manner. Careful listening and notetaking is a must in any art history course. Furthermore, an emphasis is placed upon "visual literacy" as well as verbal literacy. In this respect the student will be required to carefully scrutinize and apprehend the visual objects which they encounter through text, slides, films, video, or when possible through the study of original art objects. Written material is submitted in accordance with recognized academic standards and formats. Students should expect to submit much of their written material in accord with essay formats in virtually all art history courses.

## 4. Historical Consciousness:

This goal will be met in AH 222: Art In America initially through a chronological survey. From this fundamental base the student will be required to discern similarities and differences, fusions, and syntheses from European antecedents to those characteristics that are predominantly American. Students generally know somewhat more about European art, at least in a superficial manner, than American art. This course is designed as a means of fostering historical consciousness and knowledge of those visual forms that surround each person whether in small village or major urban center. In large measure this course will seek to sensitize the student to those art forms that are worthy of our attention, care, and preservation. The importance of primary documents will be stressed. The voice of the artist as revealed in formal theory, letters, commentary for exhibitions, and other types of personal documents will be given careful study. In this respect, the Smithsonian Institutions, "Archives Of American Art", is an invaluable resource. Transition and synthesis between and among artists and styles becomes an important, though highly complex, facet of this particular course.

## 7. Aesthetic Modes Of Thinking:

The visual arts, as well as other forms of art, have most often developed out of specific theories or concepts. American art is derivative of European practice and aesthetic standards initially. Initially, the first artists were self-taught, somewhat naive, and had at best, a rudimentary understanding of theoretical concepts. For instance, theories of the Royal Academy in London generated a

style of painting that is now called the Grand Manner. Artists in this country, such as John Singleton Copley and Gilbert Stuart, worked in a cool, calculated, hard, realistic style. When Copley and Stuart became aware of the practices and theories of the Royal Academy, their innate sense of direct observation and crisp delineation often suffered. Straightforward and honest design is replaced by that which was more ostentatious and superficial. The theories that have shaped American art range from the Palladian and Vitruvian theories of architecture that so moved Thomas Jefferson, to the Transcendentalists and Swendenborgians and an emerging field of epic landscape paintings, to the fundamentally non-western Oriental concepts that provided James McNeil Whistler with a point of departure from the traditional order, to some of the seemingly incoherent concepts promoted today by groups such as COBRA and those working within Performance or Conceptual Art endeavors. Inasmuch, as a semester permits, students will be expected to develop a comprehensive understanding of the varying aesthetic theories and the application of these theories to American art forms.

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

Those teaching art history courses may adhere rigidly to a single fixed methodology, but most often art historians employ multiple methodologies in the delivery of course content. The primary methods utilized by the Department Of Art will vary with respect to professor, class size, and course. Generally, however, students will be instructed through methods which include the lecture, small and large group discussion, seminars, and individual or small group oral reports. Attached to these methods will be requirements that emphasize required and supplemental reading and a variety of written assignments. Primary emphasis is upon the "historic event", and often on those major individuals who were instrumental in either causing or enhancing the creation of unique art objects. Some professors within the department track the acquisition of a body of art historical knowledge through comprehensive methods of pre-and-post testing. Naturally, one assumes that acceptable student performance on examinations reflects this acquisition of course content.

SECONDARY:

A. Intellectual Skills and Modes of Thinking:

2. Values:

A study of American art introduces the student to a wide range of value systems from initial engagement with course content. The beliefs and the values of the Puritans, for instance, stand out as so starkly distinct from that which prevails in today's world, that students often have a period of disbelief that others would choose to live by such values. Indeed, the mix of value systems within the United States, from 1620 to the present, is derivative from

every immigrant that set foot on this soil, not to mention those value systems developed by native Americans who were here centuries before Europeans arrived. Through a study of American art, each student becomes aware of the values and contributions derived from their own heritage within the mix of others. Thoughtful reflection upon the values derived from one's own heritage, as these fuse and relate to the larger whole of American art, provides a common base that can lead to a greater sense of self; and moreover, a comprehension of the tremendously complex whole that defines an American art.

D. Certain Collateral Skills:

1. Use of the Library:

The division of Art History requires reading beyond a study of the classroom text. Those in the art history division will provide references and bibliographies that enable students to do substantive reading beyond that which is necessary for classroom comprehension alone. In addition to the written resource material that is available in the University Library, students will utilize visual materials available there in the form of slides, filmstrips, videos, motion pictures, and other suitable visual objects. Critical writing generally improves with exposure to "models" of excellence in writing, and it is through ongoing library contact that students can move toward higher levels of literacy and understanding. Written work will be both analytical and responsive and will follow formats of description, formal analysis, interpretation, evaluation, comparison/contrast, biographical sketch, and classification. Extended written assignments will include either research or term paper formats.

### Part III.

#### A. The strategies the department will use to assure that basic equivalency exists:

The Curriculum Committee of the Department of Art, and the specific Divisions of Art History, Art Education, and Studio, require adherence to the course syllabus as passed by the University Senate and any related constituency (Liberal Studies). The Department of Art encourages and supports creative, imaginative, and committed teaching, but will not tolerate unwarranted and capricious deviation from stated objectives, goals, and descriptions for a particular course that one is given responsibility to teach. Objectives and goals are framed in a flexible manner, and in most instances, the course content, in virtually all courses is unambiguous. Students will have equivalent, though not uniform, instruction for courses that are taught by multiple-instructors.

#### B. Inclusion of perspectives and contributions of ethnic and racial minorities and women wherever appropriate.

The Faculty of the Department of Art are committed to the most equitable and qualitative presentation of the contributions of ethnic and racial minorities and women in all courses across all divisions. The Art History Division of the Department of Art has a long and distinguished history of providing courses that foster sensitivity and appreciation for all ethnic and racial minorities, as well as focusing on the creative contributions of both men and women. The very ESSENCE of most art history courses resides in the multi-cultural component that each course delivers. The Department Of Art has bibliographies on women artists on file that can be utilized in specific courses ranging from Antiquity to the 20th Century. Similarly, the Department is very much aware and sensitive to the need to inform and heighten awareness of the contributions of racial and ethnic minorities. Along these lines, the Department of Art initiated, and supported, a teleconference entitled, "Perspectives On Black Artists", as a part of Black History Month, on February 9th in the University Library. The Department Of Art continually and proactively searches for resources that can aid in fostering the broadest spectrum of awareness for racial, ethnic, and gender contributions in the visual arts.

#### 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.

The Division of Art History will minimally require the reading of at least (1) additional book length work, distinguished from textbooks, anthologies, workbooks, or manuals, pertaining to the specific content of a given course. Faculty may, at their discretion, go beyond this minimal requirement. Primary source documents, particularly those in translation, are very appropriate supplemental materials for art history instruction.

#### D. Certain Collateral Skills:

##### 1. Use of the Library:

The division of Art History requires reading beyond a study of the classroom text. Those in the art history division will provide references and bibliographies that enable students to do substantive reading beyond that which is necessary for classroom comprehension alone. In addition to the written resource material that is available in the University Library, students will utilize visual materials available there in the form of slides, filmstrips, videos, motion pictures, and other suitable visual objects. Critical writing generally improves with exposure to "models" of excellence in writing, and it is through ongoing library contact that students can move toward higher levels of literacy and understanding. Written work will be both analytical and responsive and will follow formats of description, formal analysis, interpretation, evaluation, comparison/contrast, biographical sketch, and classification. Extended written assignments will include either research or term paper formats.

## CHECK LIST -- LIBERAL STUDIES ELECTIVES

### 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.

### Liberal Studies Elective Criteria which the course must meet:

- Meet the "General Criteria Which Apply to All Liberal Studies Courses."
- Not be a technical, professional, or pre-professional course.

**Explanation:** Appropriate courses are to be characterized by learning in its broad, liberal sense rather than in the sense of technique or professional proficiency. For instance, assuming it met all the other criteria for Liberal Studies, a course in "Theater History" might be appropriate, while one in "The Craft of Set Construction" probably would not; or, a course in "Modern American Poetry" might be appropriate, while one in "New Techniques for Teaching Writing in the Secondary Schools" probably would not; or, a course on "Mass Media and American Society" might be appropriate, while one in "Television Production Skills" probably would not; or, a course in "Human Anatomy" might be appropriate, while one in "Strategies for Biological Field Work" probably would not; or, a course in "Beginning French" might be appropriate, while one in "Practical Methods for Professional Translators" probably would not.