

EASTERN MICHIGAN UNIVERSITY
DIVISION OF ACADEMIC AFFAIRS

**REQUEST FOR INCLUSION OF A COURSE IN THE
GENERAL EDUCATION PROGRAM:
EDUCATION FOR PARTICIPATION IN THE GLOBAL COMMUNITY**

DEPARTMENT/SCHOOL: ART DEPARTMENT COLLEGE: ARTS AND SCIENCES
DEPARTMENT CONTACT: TOM VENNER CONTACT PHONE: 734-487-1268
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1. Subject Code, Number, and Title: ART 101 Introduction to Art
2. Credit Hours 3
3. Course Description

This is an introductory course designed to develop seeing and understanding of the formal and conceptual aspects of the visual arts. Students will become familiar with key visual art and artists from historical, contemporary, stylistic, and aesthetic perspectives. Emphasis will be placed on basic studio practices to create a means of understanding the visual language. No previous experience in the arts is expected.

4. This course is (check one):

- an existing course with no revisions (need not go through the input system)
 an existing course with revisions (attach this form to Request for Course Revision form)
 a new course (attach this form to Request for New Course form)

5. Check the General Education requirement this course is intended to meet. If the course is to be proposed for more than one requirement, submit a separate form for each one.

- Effective Communication**
 Quantitative Reasoning (*QR designation*)
 Writing Intensive (*WI designation*)
 Perspectives on a Diverse World
 Global Awareness
 U.S. Diversity
 Knowledge of the Disciplines
 Arts Humanities
 Science Social Science

Learning Beyond the Classroom (*LBC designation*)

- Self and Well Being
- Community Service, Citizenship, and Leadership
- Cultural and Academic Activities and Events
- Career and Professional Development
- International and Multicultural Experience
- Undergraduate Research

6. Rationale. Provide a concise, clear, jargon-free explanation of why this is a General Education course and how it fits into this specific area of the program. (The rationale should explain to students why they are taking the course. It should address both why it is part of the General Education program and why it fits into the particular category.) This rationale should appear on the general course syllabus provided here and should be included in specific course syllabi given to students. Note: *The Writing-Intensive courses are designed to provide students with the opportunity to continue to develop their writing through engagement with disciplinary strategies and conventions. Those proposing a WI course should explain in the rationale how and why the course is a writing-intensive course.*

The visual arts communicate, express, record, capture, affect, and reflect the world around us. The knowledge of how and why art has been created, how art relates to history and contemporary culture, and understanding creative processes are an important part of any student's general education program.

In this course, students will learn how a variety of visual art is produced. They will become familiar with the visual creative process as a means of understanding and appreciating the visual arts. Investigation of contemporary art practices will lead to an understanding of form and content. This will be achieved through hands on projects, research and writing elements. Lectures, demonstrations, discussions and studio activities will be the primary means of investigation. No previous experience in the arts is expected.

Introduction to Art (ART 101) meets the general education requirement for Arts in the Knowledge of the Disciplines.

7. Clearly and concisely explain how this course meets each of the General Education outcomes for the requirement checked in number five (all outcomes should be addressed). To do this, (a) list the General Education outcomes for the requirement and explain how the course meets each outcome; and (b) explain, in general terms, the method(s) of evaluation to be used in the course and how these methods assess the degree to which students have met the General Education outcomes for this requirement.

7(a) Outcomes

7(b) Methods of Evaluation

ART 101 will be taught by a variety of instructors in a variety of areas of specialization; therefore, it is anticipated that individual course plans will change in order to allow each instructor an opportunity to place greater emphasis on his or her own professional area. Emphasis on form and content will be the emphasis, albeit, through a variety of materials in the studio. Additionally, those aspects fundamental to various periods in art will be covered by all instructors.

Acquire basic knowledge and skills in the use of the vocabularies, materials, tools, techniques, and intellectual methods in an arts discipline.

1a. ART 101 will introduce students to basic knowledge and skills in the use of the vocabularies, materials, tools, techniques, and intellectual methods in the visual arts discipline. This will include 2-Dimensional, 3-Dimensional, and 4th-Dimensional works of art (e.g. time, video, installation, performance). Exposure to the fundamentals of contemporary art, as well as a historical perspective of the visual arts will be provided through lectures, supported by visual examples (e.g., slides/digital formats, assigned readings, in discipline-related journals and books, field trips, etc.).

A combination of traditional lecture format and studio-related components involving the materials and techniques of a given period, artist, or movement will introduce students to the intent, challenges, goals and methodologies of artist associated with the different periods/movements studied. In addition to learning to associate specific art with specific period in history, and how each period served as a catalyst for differing emphasis on form and content, it is through lectures that students will first be exposed to the language of art, as that language is applied to material, techniques and, most importantly, to the critical analysis of the components of art works.

1b. Students will be evaluated on knowledge and skills in the use of the vocabularies, materials, tools, techniques, and intellectual methods in the visual arts discipline in the creation and evaluation of student works, sketchbook studies and collaborative exercises in conjunction with the presentations.

Students will be taught fundamental skills associated with producing art. Students are expected to create studio works in relation to a given topic/theme which emphasizes the relationship between form and content. For example, students may be introduced to an artist working with multiples and repetition (form) which addresses unity and collectives (content) and then assigned to produce a piece within the parameters discussed. Students will create resolved finished studio visual works for evaluation. Students will participate in and discuss various collaborative exercises, create sketchbook responses and produce finished works in relation to the topics introduced to reflect their insights.

Examine the relationship between creative and critical thinking.

2a. In ART 101, students will examine the relationship between creative and critical thinking. Students will investigate the creative process and practice critical thinking in two ways; through hands on studio practices, and investigating contemporary and historical examples of the visual arts.

Exposure to the fundamentals of contemporary art, as well as a historical perspective of the visual arts will be provided through lectures, supported by visual examples (e.g., slides/digital formats, assigned readings, in discipline-related journals and books, field trips, etc.).

Students will be taught fundamental skills associated with producing art. Students are expected to create studio works in relation to a given topic/theme which emphasizes the relationship between form and content. For example, students may be introduced to an artist working with multiples and repetition (form) which addresses unity and collectives (content) and then assigned to produce a piece within the parameters discussed. Students will create resolved finished studio visual works for evaluation.

Written assignments will investigate the relationship between creative and critical thinking, students will have extensive exposure to the critical analysis of art through lectures that are provided, and through critiques that are conducted as an on-going part of the studio component of the course. Students will learn the difference between objective criticism (object/form) and subjective criticism (subject/content), and how both are necessary components of the critical analysis of a work of art.

2b. Students will be evaluated on their studio projects and written assignments. Students will participate in and discuss various collaborative exercises, create sketchbook responses and produce finished works in relation to the topics introduced.

Group critiques of student works will be used as a component in evaluating a student's progress and his/her ability to analyze formal aspects of the visual arts (composition) and the relationship between form and content. Critiques will be written, collaborative and verbal.

Students are required to participate in the critique process and will be evaluated on their ability to intelligently and with clarity discuss form (construction) of the work in relation to its content (meaning/message).

Learn the relationship between content and form.

3a. In ART 101, students will be exposed to form (the formal language of the visual arts) as a means of understanding the content (meaning/message) of a work of art. Student sketchbooks, hands on studio practices in the form of projects dealing with the visual language and collaborative exercises will be produced.

A combination of traditional lecture format and studio-related components involving the materials and techniques of a given period, artist, or movement will introduce students to the intent, challenges, goals and methodologies of artist associated with the different periods/movements studied. In addition to learning to associate specific art with specific period in history, and how each period served as a catalyst for differing emphasis on form and content, it is through lectures that students will first be exposed to the language of art, as that language is applied to material, techniques and, most importantly, to the critical analysis of the components of art works. Students will participate in and discuss various collaborative exercises, create sketchbook responses and produce finished works in relation to the topics introduced to reflect their insights.

Students will be taught fundamental skills associated with producing art. Students are expected to create studio works in relation to a given topic/theme which emphasizes the relationship between form and content. For example, students may be introduced to an artist working with multiples and repetition (form) which addresses unity and collectives (content) and then assigned to produce a piece within the parameters discussed. Students will create resolved finished studio visual works for evaluation.

3b. The evaluation of student works, sketchbook studies and collaborative exercises in conjunction with

presentations of how artists throughout time have used form to create content will be in the form of written responses, collaborative critiques and review of the final projects.

Written assignments will address the student's exposure to the critical analysis of art through lectures that are provided, and through critiques that are conducted as an on-going part of the studio component of the course. Formal aspects, relationship between, and the efficacy of, form and content, creativity and originality, complexity, and craftsmanship will be evaluated in the written projects.

Group critiques of student works will be used as a component in evaluating a student's progress and his/her ability to analyze formal aspects of the visual arts (composition) and the relationship between form and content. Critiques will be written, collaborative and verbal. Students are required to participate in the critique process and will be evaluated on their ability to intelligently and with clarity discuss form (construction) of the work in relation to its content (meaning/message).

Begin to understand historical development in an arts discipline.

4a. In ART 101, students will be exposed to a wide range of contemporary and historical works to help them understand and appreciate the artistic discipline. This will be introduced in the form of slides, books, magazines, films, and field trips (e.g. museums, galleries, art centers). Students will participate in and discuss various collaborative exercises, create sketchbook responses and produce finished works in relation to the topics introduced.

Exposure to the fundamentals of contemporary art, as well as a historical perspective of the visual arts will be provided through lectures, supported by visual examples (e.g., slides/digital formats, assigned readings, in discipline-related journals and books, field trips, etc.).

A combination of traditional lecture format and studio-related components involving the materials and techniques of a given period, artist, or movement will introduce students to the intent, challenges, goals and methodologies of artist associated with the different periods/movements studied. In addition to learning to associate specific art with specific period in history, and how each period served as a catalyst for differing emphasis on form and content, it is through lectures that students will first be exposed to the language of art, as that language is applied to material, techniques and, most importantly, to the critical analysis of the components of art works.

4b. Students will participate in and discuss various collaborative exercises, create sketchbook responses and produce finished works in relation to the topics introduced to reflect their insights.

As students become more familiar with both the art work of a given period or movement, and with specific vocabularies, they will be given research/writing projects. Students are required to critically analyze the relationship between form and content in the form of comparisons. For example, students will compare and contrast two movements in art discussing how the mechanical means and/or cultural changes/differences play a role in the work discussed. Students will also write short descriptive papers related to contemporary art in comparison with historical examples of art.

Develop ability to evaluate work in an arts discipline.

5a. In ART 101, students will be provided information necessary for them to evaluate the visual arts. The student will then be expected to use the critique process to evaluate contemporary and historical works, which he/she will apply the same evaluation process to the work he or she creates. Critiques and evaluations will be collaborative, verbal and written.

Students will have extensive exposure to the critical analysis of art through lectures that are provided, and through critiques that are conducted as an on-going part of the studio component of the course. Students will learn the difference between objective criticism (object/form) and subjective criticism (subject/content), and how both are necessary components of the critical analysis of a work of art.

Group critiques of student works will be used as a component in evaluating a student's progress and his/her ability to analyze formal aspects of the visual arts (composition) and the relationship between form and content. Critiques will be written, collaborative and verbal.

5b. Students are required to participate in the critique process and will be evaluated on their ability to intelligently and with clarity discuss form (construction) of the work in relation to its content (meaning/message).

As students become more familiar with both the art work of a given period or movement, and with specific vocabularies, they will be given research/writing projects. Students are required to critically analyze the relationship between form and content in the form of comparisons. For example, students will compare and contrast two movements in art discussing how the mechanical means and/or cultural changes/differences play a role in the work discussed. Students will also write short descriptive papers related to contemporary art in comparison with historical examples of art.

Evaluation of the Writing Component will be based on meeting the required writing assignment guidelines, and the clarity of the writing in relation to the art work being discussed

Learn to define and solve artistic problems.

6a. In ART 101, students will examine works of art to define and solve artistic problems. Emphasis will be placed on contemporary works and practices to help students understand how art relates to and reflects today's culture. Students will look at works from the past to create a context for contemporary art. Additionally, students will learn through hands-on studio activities how to define and solve artistic problems. Students will participate in and discuss various collaborative exercises, create sketchbook responses and produce finished works in relation to the topics introduced to reflect their insights.

A combination of traditional lecture format and studio-related components involving the materials and techniques of a given period, artist, or movement will introduce students to the intent, challenges, goals and methodologies of artist associated with the different periods/movements studied. In addition to learning to associate specific art with specific period in history, and how each period served as a catalyst for differing emphasis on form and content, it is through lectures that students will first be exposed to the language of art, as that language is applied to material, techniques and, most importantly, to the critical analysis of the components of art works. Students will participate in and discuss various collaborative exercises, create sketchbook responses and produce finished works in relation to the topics introduced to reflect their insights.

Students will be taught fundamental skills associated with producing art. Students are expected to create studio works in relation to a given topic/theme which emphasizes the relationship between form and content. For example, students may be introduced to an artist working with multiples and repetition (form) which addresses unity and collectives (content) and then assigned to produce a piece within the parameters discussed. Students will create resolved finished studio visual works for evaluation.

6b. Group critiques of student works will be used as a component in evaluating a student's progress and his/her ability to analyze formal aspects of the visual arts (composition) and the relationship between form and content. Critiques will be written, collaborative and verbal. Students are required to participate in the critique process and

will be evaluated on their ability to intelligently and with clarity discuss form (construction) of the work in relation to its content (meaning/message). Students are required to critically analyze the relationship between form and content in the form of comparisons. For example, students will compare and contrast two movements in art discussing how the mechanical means and/or cultural changes/differences play a role in the work discussed. Students will also write short descriptive papers related to contemporary art in comparison with historical examples of art.

8. Attach a syllabus (1-inch margins and 10-12 pt. font). The syllabus must include the rationale from #6 above and clearly reflect the outcomes and methods of evaluation detailed in #7 above.

Sample Syllabus ART 101 Introduction to Art

Course Description

This is an introductory course designed to develop seeing and understanding of the formal and conceptual aspects of the visual arts. Students will become familiar with key visual art and artists from historical, contemporary, stylistic, and aesthetic perspectives. Emphasis will be placed on basic studio practices to create a means of understanding the visual language.

Rationale

The visual arts communicate, express, record, capture, affect, and reflect the world around us. The knowledge of how and why art has been created, how art relates to history and contemporary culture, and understanding creative processes are an important part of any student's general education program.

In this course, students will learn how a variety of visual art is produced. They will become familiar with the visual creative process as a means of understanding and appreciating the visual arts. Investigation of contemporary art practices will lead to an understanding of form and content. This will be achieved through hands on projects, research and writing elements. Lectures, demonstrations, discussions and studio activities will be the primary means of investigation. No previous experience in the arts is expected.

The schedules and content below are subject to change throughout the semester at the discretion of the instructor.

Historical/Content Component

Exposure to the fundamentals of contemporary art, as well as a historical perspective of the visual arts will be provided through lectures, supported by visual examples (e.g., slides/digital formats, assigned readings, in discipline-related journals and books, field trips, etc.).

A combination of a traditional lecture format and studio-related components involving the materials and techniques of a given period, artist, or movement will introduce students to the intent, challenges, goals and methodologies of artist associated with the different periods/movements studied. In addition to learning to associate specific art with specific period in history, and how each period served as a catalyst for differing emphasis on form and content, it is through lectures that students will first be exposed to the language of art, as that language is applied to material, techniques and, most importantly, to the critical analysis of the components of art works.

Evaluation of the Historical/Content Component will be in direct conjunction with the following three components.

Studio Component

Students will be taught fundamental skills associated with producing art. Students are expected to create studio works in relation to a given topic/theme which emphasizes the relationship between form and content. For example, students will be introduced to an artist working with multiples and repetition (form) which addresses unity and collectives (content) and assigned to produce a piece within the parameters discussed.

Evaluation of the Studio Component:

Formal aspects, relationship between, and the efficacy of, form and content, creativity and originality, complexity, craftsmanship

Critique Component

As a prelude to any written assignment, students will be exposed to the critical analysis of art through lectures that are provided, and through critiques that are conducted as an on-going part of the studio component of the course. Students will learn the difference between objective criticism (object/form) and subjective criticism (subject/content), and how both are necessary components of the critical analysis of a work of art.

Group critiques of student works will be used as a component in evaluating a student's progress and his/her ability to analyze formal aspects of the visual arts (composition) and the relationship between form and content.

Evaluation of the Critique Component

Students are required to participate in the critique process and will be evaluated on their ability to intelligently and with clarity, discuss form (construction) of the work in relation to its content (meaning/message).

Writing Component

As students become more familiar with both the art work of a given period or movement, and with specific vocabularies, they will be given research/writing projects. Students are required to critically analyze the relationship between form and content in the form of comparisons. For example, students will compare and contrast two movements in art discussing how the mechanical means and/or cultural changes/differences play a role in the work discussed. Students will also write short descriptive papers related to contemporary art in comparison with historical examples of art.

Evaluation of the Writing Component

Meeting the required writing assignment guidelines, and the clarity of the writing in relation to the art work being discussed

Outline of Content to be Covered

Unit 1 (week 1)

Models for evaluating the purposes and functions of art: art for communicating information, day-to-day living, spiritual sustenance, personal expression, social and political purposes, visual delight. Introduce historical and contemporary examples.

Studio work: Master study investigating one of the above categories.

Unit 2 (week 2)

Visual elements/Form of visual art:

Line, shape, mass, space, illusion of space, time, and motion, light, value, color, texture
Introduce historical and contemporary examples displaying individual elements.

Studio work: Formal analysis of master study and investigation of individual elements

Unit 3 (week 3)

Studio Work: Formal exercises investigating individual visual elements.

Unit 4 (week 4)

Principles of design/Organization of visual elements:

Unity and Variety, balance, emphasis and subordination, directional forces, contrast, repetition and rhythm, scale and proportion

Introduce historical and contemporary examples displaying individual principles.

Studio work: Formal analysis of master study and investigation of individual principles

Unit 5 (week 5)

Studio work: Formal exercises investigating individual principles.

Unit 6 (week 6 and 7)

Evaluation and criticism:

Formal analysis, establishing criteria, form, subject, and content

Studio work: critique and evaluate student projects in written and discussion form from unit 3 and 5

Unit 7 (week 8)

Two dimensional arts

Examples of historical and contemporary drawing, painting, collage, printmaking, photography, digital imagery, graphic design, and illustration

Unit 8 (week 9 and 10)

Studio work: create a two dimensional work based on a given topic relating to a given movement.

Critique and evaluate, in written and discussion form, student projects

Unit 9 (week 11)

Three dimensional arts

Examples of historical and contemporary free standing and relief sculpture, carving, assemblages installations, site specific sculpture, fiber, and clay

Unit 10 (week 12 and 13)

Studio work: create a three dimensional work based on a given topic relating to a given movement.

Critique and evaluate student projects in written and discussion form.

Unit 11 (week 14)

Time based arts

Examples of historical and contemporary video, film, performance, site-specific, installation works.

Unit 12 (week 15 and 16)

Studio work: create a time based work based on a given topic relating to a given movement.

Critique and evaluate in written and discussion form student projects

Grading Scale

Studio Component	70%
Critique Component	10%
Writing Component	10%
Historical/Content Component	10%
Total	100%

Studio Materials

Compressed charcoal
Blue, red, yellow, white, and black acrylic paint (student grade Liquitex Basics is a suitable brand)
Ebony pencil
Sketchbook or notebook (at least 8 ½ " x 11")
1 package of poster board
Small pack of inexpensive brushes
Tape (masking or drafting)
Ruler (12")
Scissors
Glue stick
Sharpie marker (black)
Black electrical tape
Package of tracing paper 8 ½" x 11"

This is a basic list and may require additional materials throughout the semester

Textbook

Art Forms, Preble, Preble, and Frank, Seventh Edition

Attendance Policy

The content and procedures used in studio courses are different from those utilized in other academic disciplines, making it very difficult or impossible to follow along outside of class or "make-up" missed meetings. In addition, the collaborative and cooperative educational environment used during this course is dependent on the involvement and full participation of every student. Every time you are absent you lower the quality of education for your peers as well as yourself.

1. Missing more than 10% of regularly scheduled course meeting times (3 classes) results in the reduction of the final grade by a letter grade, and continues for each additional absence up to the 6th absence.
2. There are no "excused" or "unexcused" absences. There is only presence or absence. It is advised that you use this limited resource wisely. It is possible you will have a legitimate illness or emergency during the term, but if they are used up, they are used up.
3. Arriving for class more than 10 minutes late or leaving class more than 10 minutes before dismissal constitutes a tardy. The accumulation of three tardies is equal to an absence in the calculation of attendance.
4. In the event of dramatic and extreme circumstances make an appointment with me to discuss options and alternatives.

Please submit all materials in electronic form.

Action of the Department/College

1. Department

Vote of department faculty: For 23 Against 0 Abstentions 0

Signed by Thomas Venner 2-4-07
Department Head Date

2. College

College Dean Date

Action of General Education Advisory Committee

Vote of General Education Committee: For _____ Against _____ Abstentions _____

Chairperson, General Education Advisory Committee Date

Approval

Associate Vice-President for Undergraduate Studies and Curriculum Date