

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
SCIENCES

COLLEGE: ARTS &

DEPARTMENT CONTACT: TOM VENNER

CONTACT PHONE: 7-1268

CONTACT EMAIL TVENNER@EMICH.EDU

1. Subject Code, Number, and Title: ART 107, Survey of Western Art I
2. Credit Hours 3
3. Course Description: ART 107 is an introductory survey course in which we examine the early periods of western art history, from humanity's earliest art-making in Paleolithic Africa and Europe to the achievements of Gothic art and architecture up through the fifteenth century. Artworks will be considered from an historical perspective allowing an understanding of how and why people have created the kinds of work they have. Students will learn art historical methodologies which will enable them to explain work based on iconography (subject matter) and style, as well as the function these buildings and pieces fulfilled in their own cultures. In addition, students will gain skills in analyzing and communicating about art which will allow them to approach work from other historical and contemporary cultures.
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.*

ART 107 meets the outcomes for Knowledge of the Disciplines--Arts because it allows students to learn the content and methodologies by which one can understand the meaning presented in the visual arts. Through lectures and discussion, students will learn the essential descriptive vocabulary of the visual arts, and how formal properties (style) shape and inform the content of a given piece of art or architecture. In addition, they will develop an ability to decode iconographic symbols and stylistic conventions that are culturally and historically specific and significant. For example, a comparison between the art of Akenaton's kingdom and both earlier and later periods in ancient Egypt, students will see the important changes wrought in the culture

and religion of the Late Kingdom. Students will also become more aware of the interrelationships among different cultures and the historical dynamics that have shaped the world and its visual expression.

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.

A. Outcomes for Arts Courses

In the Arts courses, students will:

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

A. In ART 107, students will acquire the essential descriptive vocabulary of the visual arts and knowledge of basic art historical research methods through the contextual analysis of artworks in various media from regions in the western areas of the artmaking world (Western and Eastern Europe, Africa and the middle east). Through reading, lectures and discussion, students will begin to become familiar with terms such as "iconography" (subject matter rendered in art), and how the subjects depicted in artworks tell us about the culture which produced the art. For example: the representation of rulers in the arts of the ancient near east will allow students to begin to understand how artistic language is used to represent meaning, and how we can discuss and study this process. Students will learn about different artistic media and how they were handled; they will also be exposed to different approaches to studying a work of art which are current in the field today.

B. Examinations will incorporate evaluation of this learning in the wording of questions. In place of vocabulary items, a question such as "What is the iconography of this piece?" would be answered by, "the king hunting, in a symbolic display of power." Such a question assumes knowledge of the art historical language, as well as an understanding of symbolism and how meaning can be expressed in the visual arts.

2. Examine the relationship between creative and critical thinking.

A. Students in this class will examine how artists in different historical and cultural contexts have applied creative processes to produce meaningful works of art. They will also learn to recognize the critical means used by art historians to analyze and extract meanings, which may be in addition to those intended by the artist. A comparison between an Egyptian temple and one from Classical Greece will demonstrate to students the way each culture created a space-enclosing form which served as a locus of spirituality. Students can compare these forms, spaces and decoration to decode the cultural meaning embodied in each, while appreciating the creativity engendered by each culture.

B. Questions in examinations will involve such comparisons, and ask for responses demonstrating understanding of these concepts. In addition, several "attribution" slides are always included; these allow students to demonstrate what they have learned by critically examining a monument they have never seen before, and discerning certain things about it through the use of higher-level thinking (what kind of item it is, what period it is from, how it served, when it was made and why).

3. Learn the relationship between content and form.

A. In ART 107, students will learn the intrinsic and complex relationships among context, function, material, technique and form of artworks. By examination of individual works of art, students will learn to discern how the particular formal properties shape and explain the content of a given work of art, as well as how the intended function and materials of the artworks often help to create stylistic elements. For example, to understand Gothic architecture, a discussion of the theories of light and divinity prevalent in mid-twelfth century France will help students understand the use of certain elements of engineering--pointed arches, rib vaulting, and tall stained glass windows--which create the look we associate with the Gothic style. Then, the Gothic style can be better understood as the carrier of certain religious messages in its buildings and their decorations (sculpture and stained glass) and fittings (statuary, liturgical implements and manuscripts).

B. Examinations are keyed to slides of major artworks studied both in class and through reading in the text. Each slide has a series of questions which asks about the specific piece depicted as well as related items in the cultural period represented by this piece. Questions about a Romanesque cathedral might involve a question such as:

43. Features typical of this style were developed to:
- A. form an external support to let in more light
 - B. create effective traffic flow for pilgrims
 - C. create a structure that was fireproof
 - D. make the building look more classical
 - E. B and C only

4. Begin to understand historical development in an arts discipline.

A. Because ART 107 is an historically organized survey, students will learn to understand the historical setting of the artworks and how traditions have been passed down through different cultures, across time and space. For example, the succession of cultures in Greece and southern Italy allowed for the appropriation of Greek elements of style into Roman art, and this can easily be demonstrated by a comparison among the reconstruction and models of Etruscan temples (6th-5th c. B.C.E.), the classical Greek Parthenon (437-432 B.C.), and the Roman Temple of Fortuna Virilis (2nd c. B.C.E.). Byzantine influence in the sculptural and painting styles of Ottonian Germany (10th-11th centuries C.E.) can be explained by the political marriage of an Ottonian king and a Byzantine princess in 972 C.E. The princess, who was marrying a Christian of a western, not Byzantine tradition, had to bring liturgical implements and manuscripts to serve in her worship; these splendid objects, as well as those in her dowry, inspired the gold backgrounds of Ottonian manuscripts like the Lectionary of Henry II and the making of marriage ivories in imitation of the ones produced in Byzantium.

B. Questions in examinations will evaluate this learning in several ways. First, the questions dealing with dating of monuments creates the expectation that students will understand that the Gothic style could not influence the early Romanesque style because it is chronologically later. Second, specific questions asking about the influence of one stylistic period on another are included where appropriate. For example, a question such as the following is usually included to test the students' knowledge of the sources of Roman art:

"What elements of earlier/contemporary other cultures may be seen here?" The correct answer would include, "The plan of an Etruscan temple," and "Imitation of a peripteral colonnade from the Greek temple."

5. Develop ability to evaluate work in an arts discipline.

A. Students in ART 107 will develop and demonstrate the ability to evaluate the historical and cultural significance of works of art and how these works relate to the societies and cultures that produced them. Students will be exposed to a number of potentially unfamiliar cultures and their visual expressions, such as the harp box frontals of Sumer (modern Iraq) in the third-millennium B.C.E.; this will help them to develop an understanding of commonalities of creative arts, as well as how both the making and evaluation of art is a culturally specific problem. In examining these harp boxes, for example, students will see the use of abstraction, which is an element of most of Sumerian art such as votive sculpture and jewelry made and worn for ritual purposes.

B. Test questions would cover recognition of such evaluations, such as recognizing abstraction as a major element of Sumerian work, realism as a foundation of Roman pictorial arts.

6. Learn to define and solve artistic problems.

A. In ART 107, students will study artworks and develop the ability to solve art historical problems. One example of this is how students learn to decode iconographic symbols and stylistic conventions associated with specific historic periods and cultures (such as the plant-based capitals of New Kingdom architecture of Egypt, which represent the two different parts of prehistoric Egypt united to form the Old Kingdom). Through an examination of artworks in their cultural and historical contexts like the example just cited, students will acquire better visual acuity and the critical visual thinking skills necessary to make sense of visual culture, both past and present. While the importance of this skill is self-evident in the training of art majors, who need to be able to talk about their own work to others, it is an essential skill for all in our world with its reliance on predominantly visual presentation.

B. Questions on examinations, especially the slides used as "attribution slides" (unknown images, discussed above), would test how well students are able to deal with these problems.

B: Methods of Evaluation: Examinations

There will be four examinations in this class. Exams will be based on readings and material presented in class. The first exam will be a diagnostic, to allow students and the professor to evaluate study methods and progress after the first two weeks of the course; it will count for sixteen percent of the final grade. The remaining three exams will each count for twenty-eight percent of the grade. Each will cover about a month's worth of material and reading; there will be no comprehensive final. If a student makes a 20-point improvement over any of the three latter exams, ten points will be added to the lower score and the grade for that exam recalculated. This augmented grade will be the one used to calculate the final grade. This allows for improvement, and offers encouragement for better studying and learning.

All questions will be multiple-choice questions keyed to slides. The majority of the slides shown will be images of major monuments, that is, they will have been discussed at length in class and in the textbook. One or two of the images offered will be "attributions," works similar to those we have studied but are unknown to the student. These allow the students to demonstrate higher-level learning, understanding an unfamiliar image by using what they have learned about other works.

Questions will be distributed between objective information (title/artist if known/date/material) and evaluative information (how the style helps convey the subject, relationships among the different works within a period, etc.).

Questions on the four exams will address the outcomes listed above. Vocabulary used in the tests will be the art-historical terms and meanings students have been studying; they will include questions about the materials, processes, subject matter and style (content and form) of the works displayed. Issues of creativity and art-making will be addressed. Each slide will be attributed to an historical period and a round date. Evaluation and discussion of artistic problems and how the artist(s) solved them will also be addressed. For example, on the fourth exam, an image of a Romanesque apse painting from the church of Santa Maria de Mur might be shown. Questions would elicit information on what it is, what its material/process is (fresco painting--a painting done on wet plaster), what period and culture it comes from (Romanesque Catalonia in Spain, c. 1125), what it shows (a typical portion of the story of the Last Judgement), its style (linear emphasis, tubular volumes of drapery created by local shading), and relation to other works of the time (similar compositions seen in tympanum sculpture in Spain and France, as well as Spanish painted altar frontals).

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.

Please submit all materials in electronic form.

Action of the Department/College

1. Department

Vote of department faculty: For 21 Against 0 Abstentions 0

Signed by Thomas Venner _____ 2-12-07 _____
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