

General Education Course Proposal

Proposed Course: Art 1 Art Forms **Units** 3
Prefix No. Title

Department: Art and Design **School:** Art and Humanities

GE Category (Indicate one category only):

Foundation: A1____; A2____; A3____; B4____
Breadth: B1____; B2____; C1_x; C2____; D____; E____
Integration: B____; C____; D____; International/Multicultural____

Existing Course x; **Revised Course** ____; **New Course** ____
Course Included in Current GE Program x

New courses require the Undergraduate Course Proposal form in addition to this form.
Revised courses require the Undergraduate Course Change Request in addition to this form.

Proposed catalog description:

Slide - lecture discussion. An introduction to art/seeing and appreciating the visual world around us. General Education BREADTH, Division 5. (Course fee \$5)

Enrollment limit per section: 75
Expected number of sections per semester - Year 1 1; **Year 3** 1

Attachments:

1. A statement presenting the ways in which this course meets the Specifications provided in the appropriate section of the General Education Policy as well as in the Policies for Inclusion and Evaluation of General Education Courses.
2. A statement of elements common to all sections of this course, identifying content, objectives, required student activities, grading policy, representative texts, and an approximate schedule for the course. Required student activities include such things as papers, research projects, homework, laboratory and/or studio performance, recitations, participation, attendance, and exams.
3. A typical syllabus for a particular offering of the course.
4. Any special cost factors associated with this course.

Approval for Inclusion in General Education

Richard [Signature] 4/16/98
Department Chair Date

Kim Morin 8/26/98
School Curriculum Committee Date

Paul J. Costa 9/11/98
School Dean Date

Paul [Signature] 12/15/98
General Education Subcommittee Date

Brandt Kehoe 12/22/98
Associate Provost Date

April 15, 1998
Department of Art and Design

Proposed Course: Art 1 Art Forms
Attachment #2: General Syllabus

The course invokes historical referencing to modern time. Slide lectures on painting, graphics, drawing, sculpture, architecture, design and photography are presented and explored in the context of their development and how they contribute beyond their origins. Most often their origins are analyzed to see what part the location, the social, the scientific and the spiritual play in the resulting creative work.

The materials of the artist/architect are presented, as well as what has been accomplished through man's creative talent and his need to **express and communicate his feelings**. Students are encouraged to tap into this process and become visually literate as well as writing about the art. Visits to museums and galleries and other **cultural presentations** are encouraged. Papers are assigned to address the student **responses and participation**. A creative project is often assigned as well as notebook entries. Visiting artists are brought into the classroom to provide a personal connection of artist and art.

The text is H.W. Janson's History of Art, and videos are shown to provide more expanded visual information. Attendance is mandatory.

Cheating and Plagiarism

The full text of the university's written policy on cheating and plagiarism is available in the Dean of Student Affairs Office, Joyal Admin. Bldg. Room 262. The following are the University definitions:

Cheating is the practice of fraudulent and deceptive acts for the purpose of improving a grade or obtaining course credit.

Plagiarism is a specific form of cheating which consists of the misuse of the published and/or unpublished works of another by representing the material so used as one's own work.

Disabilities

It is the responsibility of students with disabilities to identify themselves to the university and the instructor so reasonable accommodation for learning and evaluation within this course can be made.

Writing Requirement

The aforementioned writing assignments referred to in the syllabus constitute a minimum of 2,000 words, thus fulfilling the General Education writing requirement.

Revised 4/29/98

April 15, 1998
Department of Art and Design

Proposed Course: Art 1 Art Forms

Attachment #3: Typical Syllabus

CALIFORNIA STATE UNIVERSITY, FRESNO

Department of Art and Design

Department Office: CA 105 278-2516

Private Office: CA 223 278-2707

Computer Lab: CA 214 278-7716

Professor William E. Minschew

BS, MFA, Univ. of North Carolina,

Chapel Hill NC ; Fulbright Scholar,

Accademia Bella Arte, Rome, Italy

Internationally Exhibiting Artist

OFFICE HOURS:

Tuesday 10 - 11, CA223

Thursday 10 - 11, CA223

Wednesday 9 - 12, CA214

(Call voice mail 278-2707 for appointment scheduling if possible)

ART 1, ART FORMS

(Spring 1998)

(schedule # 01956)

Units: 3 units

Text: History of Art (revised fifth edition)
by H.W. Janson and Anthony F. Janson

Suggested Periodicals:

Art Forum

Art in America

International Sculpture

Architectural Digest

Architectural Record

Craft's Horizon

Aperture

Catalog Description:

Art 1. Art Forms (3)

Film, video and slide lecture-discussion. An introduction to art/ seeing and appreciating the visual world around us. General Education BREADTH, Division 5. (Course Fee: \$5.00.)

Course Objectives:

To present and discuss visual artists and their concepts and art style, i.e. printing - sculpture - drawing - design - photography - computers - ceramics - glass - architecture. On occasion, guest artists will visit the class.

COURSE CONTENT AND COVERAGE

IMPRESSIONISM page 721

- Painting:** A) Monet
B) Renoir
C) Degas
- Sculpture:** A) Auguste Rodin
B) Degas
- Architecture:** A) Henri Labrouste
B) Joseph Paxton
C) John & Washington Roebling
D) Gustave Eiffel

POST IMPRESSIONISM, SYMBOLISM, AND ART NOUVEAU page 746

- Painting:** A) Cezanne
B) Seurat
C) Toulouse-Lautrec
D) Van Gogh
E) Paul Gauguin
F) Picasso (Blue Period)
G) Eduard Munch
H) Gustav Klimt

- Architecture: Art Nouveau**
A) Gaudi

TWENTIETH CENTURY PAINTING -- EXPRESSIONISM, ABSTRACTION, CUBISM, FANTASY, ACTION PAINTING, POP ART page 780

- A) Matisse
B) Kokoschka
C) Kandinsky
D) Picasso
E) Braque
F) De Chirico
G) Marcel Duchamp
H) Magritte
I) Kollwitz
J) Paul Klee
K) Grosz
L) Beckman
M) O'Keefe
N) Hopper
O) Pollock

- P) Mark Rothko
- Q) Stella
- R) Jasper Johns
- S) Andy Warhol

TWENTIETH CENTURY SCULPTURE page 844

- Brancusi
- Boccioni
- Tatlin
- Gabo
- Henry Moore
- Alexander Calder
- Alberto Giacometti
- Smith
- Oldenburg
- Isamu Noguchi
- Maya Lin
- Christo
- Nevelson
- Kienholz

TWENTIETH CENTURY ARCHITECTURE page 872

- Frank Lloyd Wright
- Walter Gropius
- Rietveld
- Ludwig Mies Van der Rohe
- Le Corbusier
- Saarinen
- Richard Meier
- Gustav Peichi
- Richard Rogers & Renzo Piano
- Foster Associates

TWENTIETH CENTURY PHOTOGRAPHS page 894

- Brassai
- Cartier-Bresson
- Alfred Stieglitz
- Edward Weston
- Ansel Adams
- Dorothea Lang
- Kerry Uelsmann
- David Hockney

THE CLASS WILL BE STRUCTURED AS FOLLOWS:

1. First half hour will be questions and answers.
2. General addressing of verbal content of the evening's focus.
3. Supplemented by slide and/or video presentations.
4. Mid-way: a 15-minute recess to limber the joints and refresh. (The seating in this room is deplorable - turning the other cheek reaches a new zenith in meaning.)
5. Group presentations when scheduled will occur immediately after the "Question and Answer" half hour.

READING ASSIGNMENTS

The selected texts of History of Art shall be divided into a reading time schedule for completion. You may read at a comfortable speed for enjoyment and comprehension, but the selected time schedule for each grouping of pages or chapters must be adhered to. (You may read ahead but do not fall behind.)

GROUP PRESENTATIONS

VISITATIONS: EXHIBITIONS/ EVENTS The Fresno Culture Scene

I would like the class to bond as groups of five or six and visit together, view together, experience and analyze together what captures your *collective mind / imagination*. Your response is to be organized with feeling and intelligence to be shared with the rest of the class in formal presentation which includes the visual aid of slides representing what you are responding to. The securing of the visual aid is naturally a part of the problem to be resolved. I wish the groups to set up a plan of investigation for what pertinent and sensitive questions are to be asked and assign responsibilities to each member of the group. You will support each others' sensitivities and attempt to elevate the collective consciousness amongst you. The 30- minute presentations of your group efforts will be scheduled in order to keep the entire class informed as to what is going on around us during this spring semester.

Which groups will review what is up to you to select and settle. There will be four group presentations of this sort during the semester.

MUSEUM/ GALLERY PRESENTATIONS WITH SUBMITTED PAPER

March 19 GROUP #1

March 26 GROUP #2

April 2 GROUP #3

April 16 GROUP #4

The thoroughness of your investigation, the depth of perceptions and the level of information shared to the class by your inquiring minds will determine the grading of the group endeavor. Each of you is directly responsible for the quality of the level of the grade. As an organized group you must determine everything. I shall steer you in class as to what avenues of questioning should be considered, etc.

The presentation by the group must be typed with grammatical perfection. You are to read aloud what you write and decide the temper, length and depth of the essay, and to determine the format of your presentation to the class. Part of what you present to the class will most assuredly appear on the mid-term and final exams.

You may select from the following areas:

1. Fresno Art Museum: corner of First Street and McKinley. 441-4220
Open daily (free entrance - Tuesdays)
2. Fresno Metropolitan Museum: Van Ness, between Calaveras & Stanislaus Streets.
441-1444. Open Tues - Sun, 11 -5
3. Conley Art Gallery, Conley Art Building, CSUF. Open Mon - Fri, 8 - 5
4. The President's Gallery, Thomas Administration Bldg, CSUF. Open Mon - Fri, 8 - 5
5. The Dean's Gallery, Music Building, CSUF. Open Mon - Fri, 8 - 5
6. Centro Belles Artes, Fresno & E Streets, 237-2783. Call for hours
7. Art Space Gallery, Fresno City College. Open Mon - Fri, 8 - 5
8. Any pertinent art convocation.

During this semester such requirements can be met by *on-campus offerings*, however, I do require one visit to Art Museums. There are approximately six simultaneous exhibitions at the museum and most have a two-month cycle.

To help you prepare your presentation essays, I would like you to consider the following:

Select the entire exhibit or one artist or one work of the artist.

Exhibitions in general exist in the following categories:

A. **SOLO Exhibitions**

Such an exhibition allows an artist to present more in-depth his or her work, either around a retrospective (which includes a selection of works tracing the direction, the intent, and the content, or media transitions from a beginning date to an ending date. (i.e. Picasso watercolors 1900-1945. Such an exhibition may consist of recent works incorporating a time span or a series of investigations.)

B. **GROUP Exhibitions**

These are either by invitations or by juried competition, often dealing with certain parameters of time, content or media. These consist of many artists presenting their works within or without a unified theme.

The two reports which you will compose in essay form, are to address each separate gallery presentation. In the example of *One Man Exhibition*, you may focus on his or her total work or select and write about a specific work. In the example of a *Group Exhibition*, you may wish to

focus on the overall impact of what the group talent has provided, or you may wish to concentrate on one work which attracts you the most.

In any event, there are seven points which are mandatory to be addressed in your essay.

1. The **name** of the Institution hosting the exhibit, the museum or gallery , the gallery name, the city where located
2. The **dates** of the exhibition
3. The **title** of the exhibition
4. The **name** of the artist you have selected
5. The **title** of the work.
6. The **dimensions** of the work (most likely the dimensions will appear on the name title at each work exhibited.)
7. The **media** . . . Oil on canvas - Bronze - Watercolor - Tempera & Ink - Mixed Media - Collage

Other considerations for writing your essays:

content
use of light
use of color
use of texture
historical attributes if applicable
featured style rendered
abstract / non-objective
objective / realism / naturalism / impressionism

(All visitations of which you write must occur during the enrolled semester of Art Forms.)

NOTE BOOK

Maintain a separate three-ring notebook for the class lectures and include any outside, supplementary materials researched pertinent to presentation. These are to be arranged chronologically in accordance from class presentations.

CREATIVE STUDIO PROJECT: hands on experience with media

Details to be covered in opening class.

EVALUATION FOR GRADING

Attendance is mandatory. Visual presentations in class will be made ONE time only. Projects are due on the date of assignment. ROLL WILL BE TAKEN AT THE END OF EACH CLASS.

SLIDE TEST #1	25 POINTS
GALLERY/MUSEUM PRESENTATION, WITH PAPER	20 POINTS
SLIDE TEST #2	25 POINTS
CREATIVE PROJECT	20 POINTS
WRITING ASSIGNMENT	10 POINTS

100 POINTS

GRADE SCALE

POINTS

90 – 100 ---A

80 – 89 ---B

70 – 79 ---C

60 – 69 ---D

Slide exams will not be repeated. Good grades equate to good attendance.

IMPORTANT DATES

(all Thursdays)

January 29	FIRST DAY OF CLASS INSTRUCTION
February 19	SLIDE TEST #1
March 12	CREATIVE PROJECTS DUE
April 6 – 10	EASTER RECESS
April 30	SLIDE TEST #2
May 7	WRITTEN PAPER DUE (last day of instruction)
MAY 21	Final 8 PM (return of graded written assignment and grade scores)

ATTACHMENT #3

Typical Syllabus

Art 1, Art Forms

Class meetings - (Thursday, 6 - 9 p.m.)

- Week one - Introductions to contents through syllabus and text. Deadlines for written projects are called to attention and need for attendance.
- Week two - Terminology within Art/Design with visual indicators by way of slides and text pages. (i.e.) Style, perspective, chiaroscuro, texture, facade, column, site, elevation picture, painting, media, shade & shadow, form, space, function, organic, structure, illusion, content, etc.
Reading assignment History of Art, (H.W. Janson). Text introduction: page 16 - 43.
- Week three - **PAINTING: Impressionism:** Monet, Renoir, Degas.
SCULPTURE: Rodin
ARCHITECTURE: Henri Labrouste, Joseph Paxton, John & Washington Roebling, Gustave Eiffel
- Week four - **PAINTING: Post- Impressionism:** Cezanne, Seurat, Van Gogh, Gauguin, Munch, Klimt, Picasso, Rousseau
- Week five - **ARCHITECTURE: Art Nouveau:** Victor Horta, Hector Guimard, Gaudí
- Week six - **20th CENTURY PAINTING** **Expressionism:** The Fauves: Matisse, Rouault; the Germans: (Kirchner, Heckel, Nolde), Kokoschka, Kandinsky
- Week seven - **ABSTRACTION:** **Analytic Cubism**
Synthetic Cubism: Picasso & Braque
Futurism: Boccioni, Papova
Suprematism: Malevich
- Week eight - **FANTASY & SURREALISM:** de Chirico, Chagall, Duchamp, Dalí, Ernst, Magritte, Miro, Klee
- Week nine - MID TERM EXAM
- Week ten - **EXPRESSIONISM:** Kollwitz, Grosz, Beckmann

- Week eleven **The American Scene:** O'Keefe, Hopper
ABSTRACT EXPRESSIONISM: Jackson Pollack, Gorky, Gottlieb,
DeKooning, Rothko
LATE ABSTRACT EXPRESSIONISM: Morris Louis,
Ellsworth Kelly, Frank Stella
- Week twelve **Op Art, Pop Art:** Lichtenstein, Warhol, Jasper Johns, Oldenburg
- Week thirteen **SCULPTURE:** Giacometti, Calder, Henry Moore, Kieholz,
Goldsworthy
- Week fourteen **ARCHITECTURE:** Frank Lloyd Wright, Rietveld, Mies Vander
Rohe, Walter Gropius, LeCorbusier, Saarinen
- Week fifteen **PHOTOGRAPHY:** Ansel Adams, Dorothea Lange, Eugene
Smith, Uelsman, Ed Weston, Alfred Stieglitz
Post Modernism: Site Project Inc, Michael Graves, Coop
Himmelblau
- Week sixteen FINAL EXAM, WRITTEN PAPER DUE

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