

ART 151, VISUAL ARTS IN CIVILIZATION **SYLLABUS**

T-TH- 9:30 10:45/ HH 09/ Fall 2009

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Required Text: UNDERSTANDING ART, Ninth Edition, by Lois Fichner-Rathus (Boston, Wadsworth, Cengage Learning, 2007).

The classroom lectures and all exams are related to the material from this text. You must have access to this book.

Art 151 is for non-art majors and fulfills a Foundational Studies requirement for a course in Fine and Performing Arts. It is designed to meet the following goals and objectives which are included here to help you better understand what is expected for you to learn from the class.

Course Goals and Objectives:

1. Through exposure to a variety of artwork *you* will gain an appreciation of art as a form of communication.
2. You will have the opportunity to acquire an appreciation of the practices, methods, and media an artist uses.
3. You will explore the process involved in critiquing art and have several opportunities to see and critique art.
4. You will be presented with the language used to discuss art and the related vocabulary.
5. You will have the opportunity through reading, discussion and research to gain an understanding and appreciation of art and its place in society and history.

In addition to the course goals and objectives, this course, as a Foundational Studies Course, addresses learning requirements, learning objectives and goals and course outcomes of the ISU Foundational Studies Program.

Foundational Studies Skill Applied Learning Requirements:

1. Critical thinking skills. Critical thinking has been defined as “an active process where students use skills of evaluating, analyzing, assessing, interpreting, questioning and restating a problem or challenge. Effective problem-solving is bolstered by the individual’s skill in applying critical thinking skills to their academic lives and their lived experience.

A skilled critical thinker should be able to examine and understand the fundamental qualities of problems, collect and analyze critical data, draw appropriate interpretations and conclusions, examine broad-based problem-solving options and effectively communicate and implement appropriate solutions.” (http://www.indstate.edu/studentaffairsresearch/uniloa/uniloa_domains.htm) ARTH 151 fosters appropriate critical thinking skills in that it requires students who are not art majors to engage with several different aspects of the study of visual art. These include the ability to

appreciate the visual and intellectual qualities of works of art; understanding their social, economic, religious or individual contextual meanings; being able to understand their formal qualities (i.e., the artistic language that was employed to make the work of art). Students engage with a large number of individual works of art when taking this class, and so the critical thinking dimension comes in when students, in class or in gallery and museum visits, engage with art in a way that allows them to apply their newly-acquired “tools”—such as visual analysis or terminology—to any work of art they encounter. By doing this, students learn to evaluate, interpret, and question not only works of art but visual materials in general, and draw appropriate conclusions regarding meaning and qualitative judgments.

2. Information literacy skills: - Information Literacy is defined as the ability to know when there is a need for information, to be able to identify, locate, evaluate, and effectively use that information for the issue or problem at hand. (<http://www.infolit.org/>). These skills are related to those of critical thinking in that they place the agency in the hands of students rather than imagining a course as consisting of a professor “dispensing” knowledge into the hands of passive learners. The course is interactive, visually focused, and involves discussion, writing of several different kinds, as well as the opportunity to engage meaningfully with visiting artists and scholars who come to ISU to take part in our vibrant University Gallery yearly programs. Students are encouraged to question what they see, read, and hear, and to formulate sophisticated ways of expressing their individual responses to works of art and writings about them.

3. A graded writing component (developmental whenever possible). In this class, students will complete several short writing assignments that are primarily based upon their experiences outside of class in the University Gallery (participating in the schedule of exhibitions, lectures and informal critiques), as well as the Swope Art Museum and various other on-campus galleries (the Turman Gallery, located in the Fine Arts Building, and the HMSU Gallery Lounge). In these short papers, whose form is dictated largely by the nature of the visiting exhibitions on campus during a given semester, students have the opportunity to explore writing about works of art using the actual works themselves, rather than, (as in a typical art history or art appreciation class) digital images or slides. Students write papers that require that they engage with the formal qualities of works of art as well as with their meanings. This requires that they engage with the proper language and vocabulary as well as all the usual expectations of good writing for any subject. Because this is a 100-level course, there is no research paper requirement (which would be longer and would present the opportunity for developmental work) such as is expected in art history classes of a higher number.

The course also satisfies some learning objectives of the Foundational Studies Program, as well as course outcomes for Fine and Performing Arts:

Foundational Studies program learning objectives (indicated by an asterisk):

Students will:

1. Locate, critically read, and evaluate information to solve problems;
2. ***Critically evaluate the ideas of others; * Students will critically evaluate ideas presented in class through active participation in class discussions; they will evaluate the materials assigned for reading in the course, and will also respond critically to comments of visiting artists/curators/scholars and their peers regarding works of art whether presented in class or in a gallery setting.***
3. ***Apply knowledge and skills within and across the fundamental ways of knowing (natural sciences, social and behavioral sciences, arts and humanities,***

mathematics, and history)* to be successful in ARTH 151, students must be able to recognize that “ways of knowing” in the art discipline require an unusual combination of historical and critical/cultural knowledge, the ability to express their own opinion and to evaluate BOTH visual and verbal/textual materials, and a sensitivity to the qualitative or nuanced aspects of visual art. In class, they must look carefully, listen, write, and think all at the same time, as well as be open to discussions of historical or cultural difference when trying to understand works of art (which involves, in a way, putting oneself into another frame of reference while remaining tied to one’s own cultural position). These are subtle and complex ways of knowing, and the course goal is to make such operations familiar and natural so that they can be undertaken easily when engaging with works of art.

4. Demonstrate an appreciation of human expression through literature and fine and performing arts;* Students are given the appropriate tools to help them apply standards of appreciation not only to the works of art they see in this class, but, ideally, to any art they encounter.
5. Demonstrate the skills for effective citizenship and stewardship;
6. **Demonstrate an understanding of diverse cultures within and across societies;* The examples of works of art that students learn in this course, both in the “methods and materials” as well as the historical part, are a combination of Western and Non-Western works (from for example Africa, Asia, or Oceania). Students are introduced to the idea present in the study of art in recent decades that Western examples are not and ought not to be valued above the productions of other cultures and geographic locations. In learning Non-Western art, students are introduced to cultural values, histories and modes of expression that help them understand those cultures through the art they produce as well as understanding the often different uses to which the art is put in the culture/s.**
7. Demonstrate the skills to place their current and local experience in a global, cultural, and historical context;
8. Demonstrate an understanding of the ethical implications of decisions and actions;
9. Apply principles of physical and emotional health to wellness;
10. **Express themselves effectively, professionally, and persuasively both orally and in writing.* In ARTH 151, students are required to write persuasively and professionally on their quizzes and tests, and also in their writing assignments. Skills necessary to properly and persuasively expressing their opinions and in analyzing works of art verbally are also stressed. Active participation is part of the course grade.**

Course Outcomes: Fine and Performing Arts

1. Demonstrate aesthetic responsiveness and interpretive ability;* Any art history or art studio course engages students in the practice of aesthetic responsiveness, but the challenge is in convincing students that art classes are not simply about what they like or dislike. Being able to understand and evaluate works of art, even those that one does not personally find appealing, is a desired outcome of ARTH 151. Part of developing responsiveness in students centers on leading them in discussions of meaning and significance. Ideally formerly remote works of art can then become understandable and therefore meaningful.

2. Connect works of art to their literary, cultural, and historical contexts; * Key to understanding individual works of art or period styles/examples is being able to understand how works of art reflect or generate meaning/s.
3. Employ knowledge of the arts to analyze issues and answer questions relating to human experience, systems, and the physical environment; Individual artists, whether known or unidentified, have used works of art to express individual meaning and emotional content.
4. Reflect on themselves as products of and participants in traditions of the fine and performing arts. * Ideally, students will relate the kinds of individual or cultural meanings they find in works of art to their own psychological states, life experiences, or cultural backgrounds. Hopefully the study of art will enrich their lives as well as impart knowledge, and allow them to view the world differently.

Course requirements:

Attendance:

You are expected to be in class and to attend any other required events. More than 3 absences may result in a lowered FINAL grade. I do not differentiate between excused and unexcused absences. You have three absences, use them wisely. **After three absences your grade may be reduced by 10%. More than 9 absences will result in a failing grade for the semester.**

Consistent tardiness will be considered an absence. Late arrivals interrupt class. If you must be late, please enter the room from the rear door to avoid any significant interruption to the class.

If an occasional absence cannot be avoided, it is best to make arrangements with a friend to get any materials from class. I don't carry old hand-outs back and forth to class. Don't take advantage of classmates by continuing to ask for this service.

Participation:

Class participation will have a direct effect on your grade. Discussions are vital in this class. Give voice to your ideas and respect others. You will learn more. Be respectful of others and their ideas and consider thoughtfully what is said to you (see ISU's Code of Student Conduct). Be prepared and engage yourself thoroughly in each classroom activity. NOTE: Class participation and engagement fulfill FS Program Learning Objective 2, "Critically evaluate the ideas of others."

Relationship of Attendance and Participatio to FS goals & objectives: students must be present, aware, and engaged in order to participate in critical evaluation of ideas, aesthetic responsiveness, and to express themselves effectively, professionally and persuasively orally and in writing.

Assignments:

Readings

Read the assigned readings BEFORE coming to class. Keep up with your reading and look often at the artwork reprinted in the text.

Relationship of Readings to FS goals & objectives: Readings wil expose students not only to information but to myriad ways in which art can be discussed and analyzed (FPA

Course outcomes #3)

Written assignments

Assignments will be collected at the beginning of class the day they are due. I will not accept any assignments as an email attachment. My email account for the university will not accept attachments so do not rely on this method of turning in assignments. The due dates for any assignments or projects are very clearly stated. I will remind you in class as due dates approach.

Any late assignments will be dropped one letter grade for every calendar day (not every class day) they are late. After three (3) calendar days the assignment will be equal to an "F". Late assignments can be turned in at the art office, Fine Arts 108. Ask the administrative assistant to put them in my mailbox. Please be sure to clearly label them. There will be four short written assignments for this class: One critical analysis paper and three exhibition reviews. The critical analysis is based on the Scholarly Lectures at the University Gallery. Please follow the format provided in class.

The three reviews are based on three exhibitions at the Center for Performing and Fine Arts, CPFA and the Turman Art Gallery. These lectures are organized by the Art Department.

You will be able to attend the exhibitions at any time that is convenient with your schedule. Regular operational hours of the Gallery, currently are Monday - Friday, 11:00 am - 4:00 pm and Thursday, 11:00 am - 8:00 pm. The University Gallery is located in the Center for Performing and Fine Arts on the corner of 7th Street and Chestnut. The Turman Art Gallery is inside the Fine Arts Building (first floor).

The Art Forum Events organized by ISU are attached to your syllabus. See page seven.

Relationship of writing assignment/s to FS goals & objectives: the writing assignments for ARTH 151 relate to all of the course outcomes for the Fine and Performing Arts category in that they require students to demonstrate aesthetic responsiveness and interpretive ability (by performing the visual analysis of various works of visual art they see in campus exhibitions or shows), connect works of art to their literary, cultural, and historical contexts (by researching the background of works of art, using library resources or digital resources or in some cases, interview questions), employ knowledge of the arts to analyze issues and answer questions relating to human experience (in the case of some shows with controversial subject matter, students engage with social, political, or other frameworks in which artists work, exploring the various social dimensions of works of art relating to identity politics, issues of ownership or history), and cause students to reflect on themselves as products of and participants in traditions of the fine arts (ideally, engagement with creative work will inspire students to think about their own creative possibilities for individual expression—whether or not this would be visual or artistic—and offer a space in which to regard the important place that creative endeavor holds within individuals and societies.

Grades

There will be four exams given during the course of the semester. These will be in the form of multiple choice, true/false, matching, fill-in-the-blank and short essay. There will be some image identification as well. These images will be the ones you have seen in class (this is where the attendance part becomes valuable).

There will be no make up tests given. I do not give extra credit assignments.

EVALUATION

FOUR (4) EXAMS (5 POINTS EACH).....	20 points
THREE (3) REVIEWS (5 POINTS EACH).....	15points
<u>ONE CRITICAL ANALYSIS.....</u>	<u>5 points</u>
TOTAL.....	40 points

GRADING SCALE

A+	4.00
A	4.00
A-	3.70
B+	3.30
B	3.00
B-	2.70
C+	2.30
C	2.00
F	0.00

Cheating/ Plagiarism

Copying or "borrowing", using the words or ideas of others as if they were your own, is considered plagiarism and will result in a failing grade. Thanks to the wonders of the internet, this is very easy to check. If you quote something someone else wrote, produced or created you must cite the author/artist appropriately. If you are not sure of the proper method, check with me.

You will risk receiving a failing grade for the assignment/test or your final grade if you are caught sharing information for tests. Sharing papers or information for papers (unless specifically allowed to do so for a certain assignment) is strictly forbidden. Additional penalties as mandated by Indiana State University may also be invoked.

Consult your copy of The Code of Student Conduct for more information about the University's policy on academic integrity.

Indiana State University Academic Standards:

Students at Indiana State University are expected to accept certain personal responsibilities that constitute the "standard" for behavior in a community of scholars. As a student at Indiana State University:

I will practice personal and academic integrity; I will commit my energies to the pursuit of truth, learning, and scholarship; I will foster an environment conducive to the personal and academic accomplishment of all students; I will avoid activities that promote bigotry or intolerance; I will choose associations and define my relationships with others based on respect for individual rights and human dignity; I will conduct my life as a student in a manner that brings honor to me and to the University Community; I will discourage actions or behaviors by others that are contrary to these standards.

Adopted by the Indiana State University Student Government Association April 17, 2002

Learning Disabilities

If you have a learning disability (reading, speaking, and or writing impediments) and the appropriate documentation is on file with the University, please notify me in writing at the beginning of the semester identifying the specific nature of your disability. I will make every effort to accommodate for this situation.

American with Disabilities Act Statement

“Indiana State University seeks to provide effective services and accommodation for qualified individuals with documented disabilities. If you need an accommodation because of a documented disability, you are required to register with Disability Support Services at the beginning of the semester. Contact the Director of Student Support Services. The telephone number is 237-2301 and the office is located in Gillum Hall, Room 202A. The Director will ensure that you receive all the additional help that Indiana State offers. If you will require assistance during an emergency evacuation, notify your instructor immediately. Look for evacuation procedures posted in your classrooms.”

Laptop Usage

A Laptop is not required for this course. Usage is permitted for Note-Taking Only. While there will be no in-class assignments or examinations for which the laptop will be used, your use of a laptop is generally permitted as long as such usage remains within the bounds of the Code of Student Conduct, it is restricted to note-taking. There may be occasions where laptop usage is forbidden. If that occurs, failure to comply will be viewed as a violation of the Code of Student Conduct and the student will be asked to leave the class. Use of the laptop for purposes other than those of the class will result in permanent expulsion from the class.

General Classroom Etiquette

- Turn your cell phone off or to silent, this does not mean vibrate. The world can do without you for 50 minutes three times a week. Text messaging is extremely distracting and rude. Offenders will be asked to leave classroom.
- Seating will be determined at the beginning of the semester. For the purposes of taking attendance, a seating chart will be made on the first day of class. Once you have chosen your seat you will keep it for the semester
- Sometimes the Subjects of art can be considered somewhat controversial. Please accept these works as a learning tool. Childish giggling and lewd comments at nude, suggestive or controversial paintings, sculptures etc. are just simply not tolerated.
- If you must be late for class, please enter the rear door of the classroom and make your way to your seat as quickly and quietly as possible. Do not disrupt class to explain to me why you are late. We can talk later.
- Opinions and ideas are a very personal thing. There is no such thing as a wrong opinion. Please respect this policy during class discussion.
- I know hats and hoods are sometimes a fashion statement. If you are wearing a hat or a hood I must be able to see your face. The best bet is

to take it off in class.

- You are expected to sit upright in the seats, head on your desk or lounging positions are not acceptable in this class. Loud, audible yawns or other noises are also not acceptable. Respectful manners and language are mandatory..
- The nature of the course requires the lights to be dimmed in order to see the slides at their best. Do not confuse this as an invitation to sleep during lecture. If this is a recurring problem I may consider it an absence. Your attention to the material presented in class is crucial to your success.
- Keep your hands or personal belongings to yourself at all times.

In order for me to learn names please bring a 2" by 2" head shot photo of you to class by the first Monday of the semester. Or A Xerox copy of your ID.

Academic Freedom

"Teachers are entitled to freedom in the classroom in discussing their subject, but they should be careful not to introduce into their teaching controversial matter which has no relation to their subject."

The preceding comes from the American Association of University Professors statement on academic freedom. Though the entire statement speaks to many issues, it is this portion on the conduct of the course that is most relevant. For the purpose of Foundational Studies courses this means that faculty have the right to conduct their class in a fashion they deem appropriate as long as the material presented meets the learning objectives laid out by the entire faculty.

<http://www.aaup.org/AAUP/pubsres/policydocs/contents/1940statement.htm>

ART 151, STUDENT CONTRACT/ SPRING 2009

Name _____

Major _____

Phone _____ **Contact Information: This can be your home or cell phone number. This information will be used only when necessary.**

Email _____

Is there any personal information about yourself that will help me to get to know you better? (Sports, clubs, live on campus or off, special interest or hobbies, previous experience with art? _____

As a member of this class I have read the syllabus and understand the following:

- There are no make-up tests.
- I will participate in the Art Forum lectures and exhibitions as describe in the course syllabus and I understand that this will constitute 10% of my grade for the semester.
- I am allowed no more than 3 absences without penalty. More than 9 absences will result in a failing grade for the semester.
- Plagiarism or cheating will result, at the very least, in a failing grade on any test, project or assignment. I am aware that my instructor may report such an incident to the appropriate individuals/governing board.
- I will provide the instructor with a 2" by 2" photo of myself for identification purposes.
- I will respect the works and ideas presented in this class and behave in a manner accordingly.
- I will behave in a respectful manner towards others in this class. This includes the use of laptop computers, text messaging and cell phones. as well as keeping my hands and/or personal belongings to myself at all times.
- The final exam will take place on December 8, 2008 at 10:00 AM.

Signed _____ Date _____

**2009 VISTING ARTIST & SCHOLAR SERIES
University Art Gallery**

FALL 2009

Collaborative Vision Poetic Dialogue Project

Thirty One Collaborative Works By Visual Artist & Poets

July 17, 6-9 pm

Closing Reception-Thursday, August 27, 5-7 pm

Lecture-Beth Shadur (Curator & Artist), LeShawnda Crowe Storm (Artist) and Maria Eliza Abegunde (Poet)-Music Recital Hall, CPFA

Faculty Exhibition 2009

September 17-October 2

Reception-Thursday, September 17, 5-7 pm

Erika Doss Ph. D. University Notre Dame

Visiting Scholar Lecture Thursday, October 1, 5:30-7pm
Music Recital Hall, CPFA

Re(Search) Exploring the Relationship Between Art and Science between Art and Science

October 12-November 13

Artists Exhibited – Steve Aishman, Ronald Leax, Brian Nelson, Sara Mast & Katherine Refi. Reception- Thursday, October 15, 5-7 pm

Visiting Artist Lecture- Kathryn Thursday, October 15, 5:30pm-Music Recital Hall, CPFA

Fall MFA Thesis Exhibition

November 19-December 4

Reception – Friday, November 20, 5-7 pm

Fall BFA/BS Exhibition

December 11-19

Reception –Friday, December 11, 5-7 pm

NOTE: The schedule for the University Gallery, Turman Gallery, and Bare-Montgomery Student Gallery changes each semester. The kinds of experiences that students in ARTH 151 may have will change also. However, the University Gallery Committee and the Department of Art Faculty have made a commitment that the focus of the University Gallery is in exhibitions that will benefit students.

The Turman Gallery, a smaller gallery space within the Fine Arts Building, has recently received additional departmental support in that it is being currently run by one of our MFA students with extensive curatorial experience. We offer expanded programming in this space, which is open to student and faculty application for shows, which are decided upon by the Curator in conjunction with the Chairperson.

The Bare-Montgomery Student Gallery, located in Fairbanks Hall, is a space dedicated entirely to student work in any media. The Bare-Montgomery is managed by an undergraduate student who works closely with the University Gallery Director.

There is always an opportunity for students in ARTH 151 classes to visit any of our Galleries throughout the semester as well as arts events in Terre Haute, including the program of the Swope, Halcyon Gallery, and Arts Illiana.

These opportunities allow students hands-on experience with viewing, writing, and talking about visual art of many different kinds.

NOTE: ARTH 151 readings address an introduction to methods and materials/techniques, basic art-theoretical discussions, and an abbreviated survey of art history. Lecture subjects often address these various topics in a way that allows (for example) discussions of technique and of meaning/interpretation to take place within the same class meeting.

August	27	Course Introduction
September	1	Ch. 1 What is Art?
	3	Ch. 2 Visual Elements of Art FS4 ¹
	8	Ch. 3 Principles of Design FS4
	10	Ch. 4 Style Form and Content FS4 Review for Exam
	15	Exam 1: Chapters 1-4 FS10; FPA3 ²
	17	University Gallery visit FS3, FPA1 ³
	22	Ch. 5 Drawing FS4
	24	Ch. 6 Painting FS4
	29	Ch. 7 Printmaking FS4
October	1	Ch. 8 Imaging: Photography, Film, Video, and Digital Arts FS4 Review for Exam
	6	Swope Art Museum visit FPA1
	8	Ch. 9 Sculpture FS4
	13	Ch. 10 Site-Specific Art FS4
	15	Ch. 11 Architecture FS4, FPA2 ⁴

¹ Most lectures in ARTH 151 engage with Foundational Studies Learning Objective #4, since it is proper that a course in Art Appreciation will require students to demonstrate an appreciation of human expression through fine arts. Appreciation, of course, does not mean that students must “like” the various objects presented to them, but be able to comprehend and understand them, as in the definition “understanding the nature or meaning or quality...of something.”

² The exam measures the extent to which students have acquired knowledge and skills. On the exam students must be able to demonstrate their knowledge through accurate and persuasive writing that is able to show their acquisition of a proper vocabulary, appropriate knowledge of processes and materials and historical material.

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⁴ In the discussion of architecture, students are encouraged, as with 2D and 3D art (painting, prints photography, sculpture) to engage with the contextual underpinning of historical structures.

	20	Ch. 12 Craft and Design FS4 Review for Exam 2
	22	Exam 2: Chapters 5-12 FS10; FPA3
	27	Ch. 13 The Art of the Ancients FPA2
	29	Ch. 14 Classical Art: Greece and Rome FPA2
November	3	Ch. 15 Christian Art from Catacombs to Cathedrals FPA2
	5	Ch. 16 The Renaissance FPA2
	10	Ch. 17 The Age of Baroque FPA2
	12	Ch. 18 Art Beyond the West FPA2, FS6 ⁵ Review for Exam 3
	17	Exam 3: Chapters: 13-18 FS10; FPA3 ⁶
	19	Ch. 19 Modern Art FPA2
	26	Thanksgiving
December	1	Ch. 20 The Twentieth Century: The Early Years FPA2
	3	Ch. 21 Post-War to Postmodern FPA2
	8	Ch. 22 art in the Twenty-First Century FPA2
	10	Study Week
	15	Final Exam FS10, FPA3

⁵ Students are introduced to “Non-Western” art as possessing different cultural values and reasons for being than the art produced in the West, as part of an effort to provide an inclusivity in treatment of world artistic practice and productions. By being exposed to broad cultural meanings students should be able to demonstrate an understanding of diverse cultures. The exhibition/gallery calendar also is helpful in this regard as the Department and University Gallery staff endeavor to create a culturally inclusive program of exhibitions and events on our campus which students in Department of Art classes (as well as any member of the ISU community) can experience.

⁶ Students will have the opportunity to apply the knowledge they have acquired regarding visual art (analysis, techniques, cultural context, etc) on their exams, which address the multiple kinds of learning the course addresses.

Statement to the General Education Committee on ARTH 151-Visual Arts in Civilization

ARTH 151 is a course in art appreciation for non-majors. It is typically taught by Department of Art Faculty as well as by MFA graduate students (the present syllabus was authored by one of our Graduate Teaching Assistants). In this course, students are exposed to a variety of methods and materials involved in the creation of works of art, and within those presentations and discussions discussion or proper artistic terminologies as well as techniques are covered. In the second half of the course, a historical grounding in the different periods of art history is covered. These presentations, using lecture and digital image projection as well as student interaction, provide a visual and intellectual framework for the study of visual art.

Students will critically evaluate the ideas of others in that sometimes ideas are represented visually, rather than being expressed in language (whether spoken or written). Understanding and being able to interpret and analyze works of art involved students' evaluation and judgment of the categories of art as well as evaluative judgments on the success of artists' creative work. Students apply knowledge and skills within and across fundamental ways of knowing (including arts and humanities), in that "ways of knowing" concerning art consist of a broad area including production, analysis, criticism, and historical understanding. To be conversant with these ways of knowing requires visual, verbal, written and understanding basic artistic skills. Students in ARTH 151 demonstrate an understanding of diverse cultures in that the course includes non-Western content, which is considered as of equal importance to artistic productions of the Western tradition. Students learn through class participation, papers and tests to express themselves effectively, professionally and persuasively both orally and in writing. Students must demonstrate aesthetic responsiveness and interpretive ability in museum and gallery visits, as well as when promoted by the instructor during lectures and discussions, since the subject of the class is visual art and the determination of meaning and the understanding of form is paramount. Students learn to connect works of art to their literary, cultural, and historical contexts by participating actively in lectures and discussions, by doing their course reading, and by participating in outside of class lectures and programs in the University Gallery. Students have the opportunity to reflect on themselves as products of and participants in traditions of the find and performing arts when working on assignments that ask students to make aesthetic judgments based on concepts they are learning in the course.

