ARIZONA STATE UNIVERSITY
GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:
Copy and paste current course information from Class Search/Course Catalog.

<table>
<thead>
<tr>
<th>Academic Unit</th>
<th>School of Art</th>
<th>Department</th>
<th>Art</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subject</td>
<td>ARA</td>
<td>Number</td>
<td>218</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Title</td>
<td>Art and Visual Learning</td>
</tr>
<tr>
<td>Units:</td>
<td></td>
<td></td>
<td>3</td>
</tr>
</tbody>
</table>

Is this a cross-listed course?
Yes, please identify course(s)

No

Is this a shared course?
If so, list all academic units offering this course

No

Course description:

Requested designation: Humanities, Fine Arts and Design-HU

Note: a separate proposal is required for each designation requested

Eligibility:
Permanent numbered courses must have completed the university's review and approval process.
For the rules governing approval of omnibus courses, contact the General Studies Program Office at (480) 965-0739.

Area(s) proposed course will serve:
A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

Checklists for general studies designations
Complete and attach the appropriate checklist

- Literacy and Critical Inquiry core courses (L)
- Mathematics core courses (MA)
- Computer/statistics/quantitative applications core courses (CS)
- Humanities, Fine Arts and Design core courses (HU)
- Social and Behavioral Sciences core courses (SB)
- Natural Sciences core courses (SO/SG)
- Global Awareness courses (G)
- Historical Awareness courses (H)
- Cultural Diversity in the United States courses (C)

A complete proposal should include:
☑ Signed General Studies Program Course Proposal Cover Form
☑ Criteria Checklist for the area
☑ Course Syllabus
☑ Table of Contents from the textbook, and/or lists of course materials

Contact information:

Name Adriene Jenik Phone 480-965-1696
Mail code 1505 E-mail: adriene.jenik@asu.edu

Department Chair/Director approval: (Required)
Chair/Director name (Typed): Adriene Jenik Date: 5/3/13
Chair/Director (Signature): 

Rev. 1/94, 4/95, 7/98, 4/00, 1/02, 10/08, 11/11/12/11, 7/12
To: Dr. Gregory Castle, Chair, General Studies Council  
Re: Re-submission of application for HU designation, ARA218

May 3, 2013

Dear Dr. Castle and Council Members,

Thank you for the opportunity to re-submit our application for General Studies HU (Humanities, Fine Arts and Design) designation for our newly developed course ARA 218: Art and Visual Learning.

We are re-submitting materials that we hope more clearly focus your attention to the core objectives and outcomes of the course – to enable future educators to understand aesthetic concepts and practices, and address how various cultural contexts (time, place, function, purpose, and exhibition) affect aesthetic choices (made by an artist) and aesthetic interpretation (made by an audience).

It might be useful for the committee to know that this course has received scrutiny from both internal and external reviewers who examined it with regard to learning objectives and humanities content. The Teachers College commissioned Professor Mary Erickson and one of her PhD students to design a course to give elementary teachers in their new iTeach program a foundation in art. Course plans were reviewed internally at ASU before being sent to external reviewers at other universities. Final revisions were then made, based on those reviewers’ comments. Since receiving HU designation and course approval for inclusion in the iTeach curriculum, the course has been successfully taught under an omnibus number.

I have taken the time to highlight portions of the syllabus that clarify elements related to the HU designation.

I believe that our past version reflected different words that we use in the arts disciplines to refer to analytical processes and practices that are shared with humanities, but for which we have different vocabulary. I hope that you can now see that this new course is not (as was previously asserted by the committee) “at bottom, a studio course,” but rather, a course centered on deepening students’ understanding of aesthetic systems and values in visual art and to support their learning historical and cultural concepts through both written analysis and the production of art work.

Should questions remain, I am happy to make myself available to answer them. I greatly appreciate your willingness to re-view these materials.

Adriene Jenik  
Professor and Director, School of Art  
Katherine K. Herberger Endowed Professor of Fine Art
Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student’s awareness of the diversity of human societies and cultures. The fine arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the fine arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student’s ability to perceive aesthetic qualities of art work and design.

The Humanities, Fine Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Fine Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Fine Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised October 2008
Proposer: Please complete the following section and attach appropriate documentation.

### ASU - [HU] CRITERIA

**HUMANITIES, FINE ARTS AND DESIGN [HU]** courses must meet *either 1, 2, or 3 and at least one* of the criteria under 4 in such a way as to make the satisfaction of these criteria a **CENTRAL AND SUBSTANTIAL PORTION** of the course content.

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td><strong>1.</strong> Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience.</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>2.</strong> Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions.</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>3.</strong> Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development.</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>4.</strong> In addition, to qualify for the Humanities, Fine Arts and Design designation a course must meet one or more of the following requirements:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>a. Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>b. Concerns aesthetic systems and values, literary and visual arts.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>c. Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>d. Deepen awareness of the analysis of literature and the development of literary traditions.</td>
</tr>
</tbody>
</table>

**THE FOLLOWING ARE NOT ACCEPTABLE:**

- Courses devoted **primarily** to developing a skill in the creative or performing arts, including courses that are **primarily** studio classes in the Herberger College of the Arts and in the College of Design.

- Courses devoted **primarily** to developing skill in the use of a language – **However, language courses that emphasize cultural study and the study of literature can be allowed.**

- Courses which emphasize the acquisition of quantitative or experimental methods.

- Courses devoted **primarily** to teaching skills.
Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

<table>
<thead>
<tr>
<th>Criteria (from checksheet)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or their historical development.</td>
<td>ARA 218 begins and culminates with the interpretation of artworks. In addition, two (2) structural units of six (6) within the course address how cultures through time have influenced and continue to influence art making and art understanding.</td>
<td>See the Weekly Schedule on pages 16-19 of the syllabus, especially: WK 1B (&quot;Interpretation&quot;), WK9B-WK12A (&quot;Cultural Contexts&quot; and &quot;Broad Themes in Art History&quot;), WK 13A (&quot;Proposing and Supporting an Art Interpretation&quot;), and WK 15A (&quot;Interpretation of an Artwork&quot;). See also the &quot;Interpretation of an Artwork&quot; assignment on pages 8-9 of the syllabus. See the table of contents for the Barrett and Eckert texts - readings for the course will come from these texts.</td>
</tr>
<tr>
<td>4. c. Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.</td>
<td>Eleven of 30 class sessions in ARA 218 focus on identifying and analyzing specific aesthetic qualities as they appear in artworks and in objects of everyday visual culture. Students explore and analyze the impact of these qualities on their experience of artworks and other artifacts.</td>
<td>See the &quot;My Art Understanding&quot; and &quot;Visual Connections Presentation&quot; assignments on pages 7 and 8 respectively of the syllabus. See also the Weekly Schedule on pages 16-19 of the syllabus, especially: WK4A-WK7A (&quot;Visual Elements&quot;) and WK7B-WK9A (&quot;Compositional Relationships&quot;). See the table of contents for the Barrett and Eckert texts - readings for the course will come from these texts.</td>
</tr>
</tbody>
</table>
ARIZONA VISUAL ARTS STANDARDS

ARIZONA VISUAL ARTS STANDARDS

Strand 1: Create: Concept #1: Creative Process
Strand 1: Create: Concept #2: Materials, Tools, and Techniques
Strand 1: Create: Concept #3: Elements and Principles
Strand 1: Create: Concept #4: Meanings and Purposes
Strand 1: Create: Concept #5: Quality

REFERENCES
Books
Websites
WEEKLY SCHEDULE

1) Introduction
   Preference vs Judgment (WK1 A)
   Interpretation (WK1 B)
   Reproduction vs Original (WK2 A)
   Representation (WK2 B)
   Art Forms (WK3 A)
   Media and Processes (WK3 B)

2) Visual Elements
   Point/Line (WK4 A)
   Geometric And Organic Shapes and Form (WK4 B)
   Positive and Negative Shapes and Forms (WK5 A)
   Texture (WK5 B)
   Value – Light & Dark (WK6 A)
   Color Basics (WK6 B)
   Color Relationships (WK7 A)

3) Composition Principles (Unity & Variety)
   Unity, Variety and Balance (WK7 B)
   Scale/Proportion (WK8 A)
   Repetition and Pattern (WK8 B)
   Focal Point (WK9 A)

4) Cultural Contexts
   Time & Place (WK9 B)
   Function & Purpose (WK10 A)
   Presentation & Exhibition (WK10 B)

5) Broad Themes in Art History
   Indigenous & Religious Traditions (WK11 A)
   Traditions to Maintain Power & Revolutionary Traditions (WK11 B)
   Modernist Individualism & Postmodern Trends (WK12 A)

6) Personal Inquiry in Art
   Media Processes & Artist Statements (WK12 B)
   Proposing and Supporting an Art Interpretation (WK13 A)
   Online Art Resources (WK13 B)
   Consultation and Workshop (WK14 A)
   Reflection on Artistic Decision Making (WK14 B)
   Interpretation of an Artwork (WK15 A)
   Culminating Comments and Reflections (WK15 B)
INTRODUCTION

Course Description
Art and Visual Learning is a broad ranging introduction to art and the visual world, which focuses on art and artifacts from diverse cultures and eras, various two and three-dimensional media, meaning and purpose in art, as well as community and internet art resources.

Course Format
The course has a lecture-discussion-workshop format supported with substantial online content materials. It is planned for two, 90-minute sessions for a 15-week semester.

Objectives/Outcomes
1) Students are able to reflect on the ideas from their own life experiences that influence their understanding of art.
2) Students are able to use art vocabulary to describe, analyze, and compare a wide range of visual objects from museum art and public art to consumer crafts and product design.
3) Students are able to explore and experiment with a variety of two and three dimensional art media.
4) Students are able to investigate cultural, historical, and biographical information in order to better understand and appreciate art and artifacts made for diverse purposes throughout history and across cultures.
5) Students are able to critically examine art resources in their community and on the Internet.

Relationship Of The Course To The Overall Curriculum
Elementary education majors, special education majors, and early childhood education majors need to be prepared to integrate art learning based on the Arizona Visual Arts Standards into their curriculum planning. ARA218 provides basic art information and skills that they can use as a basis for that planning. As a designated Humanities elective, students can satisfy an important general studies requirement while gaining a solid foundation in the understanding of aesthetic concepts and considerations.

Pedagogical Approaches
Presentation of course content is focused in a major way on visual learning. Activities are designed to guide students in accessing their own prior knowledge and experience as a basis for introducing new concepts. Homework ensures that students apply new ideas and skills so that they can check their understanding and receive regular feedback on their learning. Major assignments require each student to engage in personal art inquiry by
analyzing his/her own artistic decision making and by constructing her/his own interpretation of a significant artwork.

**Required Readings**

**Art Supplies and Equipment Materials**
ART supply kit with designated basic materials
ESSENTIAL QUESTIONS FOR EACH UNIT

Introduction
In the first unit of Art and Visual Learning (3 weeks) students analyze how they respond to art and consider basic ideas usually associated with art.

Essential Questions
1. What range of ideas (viewpoints) do viewers commonly use to understand art?
2. What is the difference between a preference statement (I like it.) and a judgment (I have reached the conclusion that it is a good artwork)?
3. How do artworks express meaning (interpretation)?
4. What are significant differences between original artworks and reproductions?
5. Are all artworks representational? That is, do they all have subject matter?
6. What range a forms (painting, architecture, installation, etc.) can artworks take?
7. What are some of the major media and processes artists use to make art?

Visual Elements
In the second unit of Art and Visual Learning (3 1/2 weeks) students explore line, shape, mass, space, texture, value (light & dark), and color basics.

Essential Questions
1. How have artists used points and lines to enhance the impact of their work?
2. How have artists used shape to enhance the impact of their work?
3. How have artists used mass and volume to enhance the impact of their work?
4. How have artists used space to enhance the impact of their work?
5. How have artists used texture to enhance the impact of their work?
6. How have artists used value (light & dark) to enhance the impact of their work?
7. How have artists used color to enhance the impact of their work?

Compositional Principles
In the third unit of Art and Visual Learning (2 weeks) students explore relationships (part to whole and part to part) within artworks.

Essential Questions
1. How do artists balance variety and unity to create interesting and engaging artworks?
2. How do relationships in relative size contribute to the variety and unity of artworks?
3. How do artists use repetition and pattern in their work?
4. How do artists organize visual elements to draw viewers’ attention to specific areas in their work?
**Cultural Context**
In the fourth unit of Art and Visual Learning (1 1/2 weeks) students consider the influence of various contexts both on artists' decision making and viewers' responses to artworks.

**Essential Questions**
1. How can factors of time and place affect what an artist makes and how an artwork is understood?
2. How can the function or purpose of an artwork affect what an artist makes and how an artwork is understood?
3. How can the context in which an artwork is exhibited affect what an artist makes and how an artwork is understood?

**Broad Themes In Art History**
In the fifth unit of Art and Visual Learning (1 1/2 weeks) students explore six broad themes addressed by many artworks throughout history (and prehistory) and globally across diverse cultures.

**Essential Questions**
1. Why have virtually all indigenous peoples from prehistory to the present valued art as essential to their lives and cultures?
2. What role has religion played in the history of art?
3. How have artworks helped to maintain power and status in diverse cultures?
4. How have artists contributed to revolutions?
5. How was the individual understood differently during the modern art era than in previous eras in the history of art?
6. What is postmodern art and how does it differ from modern art?

**Personal Inquiry In Art**
In the sixth and final unit of Art and Visual Learning (3 1/2 weeks) students continue to inquiry 1) through reflecting on their own art making, by revisiting a process they tried earlier in the course, and 2) by constructing their own interpretation of an artwork they selected early in the course.

**Essential Questions**
1. What sort of decisions do artists make throughout the artistic process?
2. What do artists have to say about their own art?
3. What makes some interpretations of artworks better than others?
4. What sort of support can be gathered to construct a convincing interpretation?
ACCOUNT OF ASSIGNMENTS

My Art Understanding
A. Choose two images to use for this assignment and throughout the semester. One should be an artwork from your textbook or from a list provided by your instructor. The other should be commercially designed image, for example, a CD or DVD cover or print advertisement.
B. Complete the online Arizona Viewpoint Collaborative tool four times:
   1. Two times with artworks selected from the choices on the Arizona Viewpoints Collaborative
   2. Once with the artwork you selected from the textbook or your instructor’s list.
   3. Once with the commercially image you selected.
   4. Print out or record the results of your four uses of the Arizona Viewpoint Collaborative tool.
C. Read “Viewpoints: How We Understand Art” (pdf)
D. Write a one or two-page paper:
   1. How accurately do you think the results of your four online Viewpoints results were? Explain giving examples. Explain some of the factors you think affect how you respond to artworks, giving example beyond the four required in “B” above. For example, personal or cultural life experiences or previous art making or viewing experiences.

Reproduction Vs. Original
A. Locate a local or regional art museum (or other location where you can see original artworks) that you can visit specifically for this assignment, not from memory. You will need a reproduction of an artwork that is on display at the art museum, for example a printout from the museum’s website, a postcard, or a reproduction in a brochure (not your own photo). You might need to contact the museum to be sure the artwork is currently on display in museum, not in storage.
B. Visit the museum. Bring the reproduction with you so you can compare it directly to the original artwork in preparation of your paper.
C. Write a one-page paper
   1. Identify the artist (of possible), title, medium, and size.
   2. Identify the museum where you saw the original artwork and the date of your visit.
   3. Identify the type of reproduction you are using, for example, printout, postcard, photocopy, or image from a brochure.
   4. Describe, in detail, specific difference between the original and the reproduction. Do not generalize. Be sure to note specific features you see in the original that are not visible in the reproduction.
**Visual Connections Presentation**
A. Select a topic from class around which to develop an online presentation, such as a visual element or principle, subject matter, context, etc.)
B. Register at ArtsConnectEd (http://www.artsconnected.org/) and explore how to find artworks and prepare an online presentation.
C. Search for artworks related to your topic and choose 6-10 good examples.
D. Create a presentation to demonstrate your understanding of the topic and how it is present in all the artworks.
E. Add text to describe your choices and demonstrate your understanding.

**Identify and Analyze Artistic Decision Making**
A. Create one artwork (8" X 10").
   1. Any media/technique explored in class
   2. Any subject matter of your choosing
   3. Demonstration of understanding of visual elements and composition principles discussed in class
B. Write an analysis of your art making process that includes:
   1. Explanation of why you chose the medium
   2. Explanation of why you chose the subject matter
   3. Discussion of form (visual elements and composition principles)
      i. Three main elements or principles used
      ii. How they affect the artwork
      iii. Why you chose those three elements or principles
   4. Discussion of how cultural or art historical context/s affect the final artwork
C. Further consider the art making process.
   1. How has your experience changed through the semester?
   2. How can you use this knowledge in your own personal/classroom lives?

**Interpretation of an Artwork**
A. Re-interpret your Key Artwork.
   1. Complete a written version of your interpretation of the Key Artwork you’ve been studying throughout the course (the artwork about which you write your “Initial Interpretation).
   2. Create a poster/presentational version of your interpretation.
      a. Can be done using poster board or on PowerPoint (depending on classroom projection facilities).
B. Complete a written paper about your interpretation to include
   1. a color reproduction of the Key Artwork
   2. written sections which address:
      a. Subject
         i. What, if anything, is depicted in the artwork?
      b. Medium
i. Identify and discuss media/medium from which Key Artwork is made.
ii. Identify and analyze the techniques that were used to create Key Artwork.

c. Form (Visual Elements and Composition Principles)
i. Identify and analyze the three visual elements or composition principles that are most clearly/prominently displayed in the Key Artwork.
ii. Explain why/how these elements or principles are used, and why they are important to the overall artwork.

d. Contexts
i. Identify and analyze the art historical context/s to which the Key Artwork most appropriately relates and how.
ii. Identify and analyze each of the three cultural contexts and how they relate to Key Artwork.

3. Analysis
   a. Consider why you chose the Key Artwork at the beginning of the course, and how/if your feelings towards the artwork have changed.
   b. Explain how this artwork relates to your own culture.
   c. Consider any other thoughts/analysis on this artwork and course content.

C. Create a poster/presentation of your interpretations to share with the class in a round-table poster session that includes a color reproduction of the Key Artwork and 3-4 of the details you feel are most important from B 1 & 2 above.
ACCOUNT OF GRADING

5% = My Art Understanding (written assignment)
10% = Reproduction vs. Original (written assignment)
10% = Visual Connections Presentation
20% = Written Analysis of Artistic Decision Making
20% = Written Interpretation of an Artwork
25% = Thoughtful application of course content demonstrated in written and visual homework assignments
10% = Active, focused participation in in-class individual and group activities
100%
ARIZONA PROFESSIONAL TEACHING STANDARDS

Standard 5: The teacher collaborates with colleagues, parents, the community and other agencies to design, implement, and support learning programs that develop students’ abilities to meet Arizona’s academic standards and transition from school to work or post-secondary education.

The performance assessment shall measure the extent to which the teacher:

3. Accesses community resources and services to foster student learning
   - In ARA218, students explore local/regional art institutions (such as an art or history museum, or a community arts center) in order to identify qualities in original artworks that are not visible in reproductions.
   - Throughout ARA218, students locate educational webpages of local/regional art institutions, including instructional resources for elementary students.

Standard 7: The teacher has general academic knowledge as demonstrated by the attainment of a bachelor’s degree. The teacher also has specific academic knowledge in his or her subject area or areas sufficient to develop student knowledge and performance to meet Arizona academic standards.

The subject knowledge assessment shall measure the extent to which the teacher has knowledge of:

1. Skills and concepts related to the subject area
   a. At the elementary level, the teacher demonstrates knowledge of language arts and reading, math, science, social studies, and fine arts.
      - In ARA218, within the fine arts, students explore a wide range of visual art forms.

2. Major facts and assumptions that are central to the discipline
   - In every session of ARA218, students are introduced to key concepts in the visual arts and apply them to a variety of artworks.

3. Debates and the processes of inquiry that are central to the discipline
   - In ARA218, students are introduced to and explore current trends in art education, such as visual culture education, constructivist art interpretation, and diverse cultural inclusion.

4. Integration of disciplinary knowledge with other subject areas
• In ARA218, students expand their art vocabulary as a basis for improved reading and writing. (language arts)
• In ARA218, students investigate relationships between artworks and the cultures within which they were produced. (history and social studies)
• In ARA218, students gather evidence to support conclusions and build arguments to support their interpretations. (science and mathematics)
ARIZONA VISUAL ARTS STANDARDS

Strand 1: Create
Student will create artworks to communicate ideas, meanings, and/or purposes.

Strand 1: Create: Concept #1: Creative Process
Develop, revise, and reflect on ideas for expression in personal work.
- In ARA218 the major assignment, "Reflection on Artistic Decision Making," requires students to 1) reflect on their own artistic decision making using a medium they select early in the course, 2) continue their reflection midterm, and finally, 3) create and analyze their artistic choices in making a small artwork in that medium at the end of the course.

Strand 2: Relate
Student will analyze and interpret contextual ideas, meanings, and purposes of art from diverse cultures and time periods.

Strand 2: Relate: Concept #1: Artworlds
Describe the role that art plays in culture and how it reflects, records, and interacts with history in various times, places, and traditions.
- In ARA218 unit 4, "Cultural Contexts," and unit 5, "Broad Themes of Art History," focus on the interaction of art and culture and on dominant art traditions throughout history and across cultures.

Strand 3: Evaluate
Student will draw thoughtful conclusions about the significance of art.

Strand 3 Evaluate: Concept #1: Art Issues and Values
Justify general conclusions about the nature and value of art.
- At the beginning of ARA218, students write analyses that identify the ideas they tend to use to understand art. They also consider their own art preferences (what they like) in comparison to their own art judgments (conclusions about what they think is good art).

Strands 1, 2, and 3 Concept #2: Materials, Tools, and Techniques
Use materials, tools, and techniques in his or her own artwork.
- In ARA218, two sessions, "Art Forms" and "Media and Processes," focus specifically on art materials, tools, and techniques. Additionally, several activities and homework assignments in unit 2, "Visual Elements," and unit 3, "Composition Principles" ask students to use art materials and tools to demonstrate their understanding of elements and principles.
Stands 1, 2, and 3 Concept #3: Elements and Principles
Use elements and principles of design in their own artwork.
- In unit 2, "Visual Elements," students explore and use elements of design, including line shape, mass, space, texture, and color.
- In unit 3, "Composition Principles," students explore and use principles of design, including unity, variety, balance, scale and proportion, repetition and pattern, and focal point.

Stands 1, 2, and 3 Concept #4: Meanings and Purposes
Express ideas to communicate meanings and purposes in artworks.
- Week 10 session B in ARA218, "Functions and Purposes," focuses on how artists are influenced by the function or purpose of their art.
- In the ARA218 major assignment, "Reflection on Art Making Decisions," students consider what they are attempting to express in their own artwork.
- In the ARA218 major assignment, "Interpretation of an Artwork" each student constructs his/her own interpretation of a significant artwork s/he has selected for consideration throughout the course.

Stands 1, 2, and 3 Concept #5: Quality
Apply criteria to assess the quality of in-process and finished artwork.
- In the ARA218 major assignment, "Reflection on Art Making Decisions," students 1) begin early in the course by selecting a medium, 2) follow through with experimentation in that medium midway through the semester, and 3) finally produce their own final work and assess its quality at the end of the course.
REFERENCES

Books

Websites
Museum of Modern Art (MOMA)
http://www.moma.org/
start at “Collection”
LA County Museum of Art (LACMA)
http://www.lacma.org/
start at “Collection”
The Metropolitan Museum of Art
http://www.metmuseum.org/
Has World Maps, Timelines, Thematic Essays, Works of Art, Index (by artist)
The Getty Center
http://www.getty.edu/art/
Can browse by Object Type or Medium and Theme or Topic
WEEKLY SCHEDULE
(two sessions per week)

1) Introduction

Preference vs. Judgment (WK1 A)
This session explores a wide range of responses people have to art, distinguishes preferences from judgments, and introduces five sets of ideas (viewpoints) that many people use to understand art.

Interpretation (WK1 B)
This session introduces Barrett’s model of art interpretation and provides students with practice using the model.

Reproduction vs. Original (WK2 A)
This session introduces the difference between reproductions of artworks and original artworks.

Representation (WK2 B)
This session distinguishes representational and non-representation art, defines subject matter, and introduces degrees of abstraction.

Art Forms (WK3 A)
This session explores a wide variety of two-dimensional, three-dimensional, and four-dimensional (time) art forms.

Media and Processes (WK3 B)
This session examines specific media in some detail and how the choice of medium can affect the impact and expression of an artwork.

2) Visual Elements

Point/Line (WK4 A)
This session focuses on the qualities and uses of point and line.

Geometric And Organic Shapes and Form (WK4 B)
This session defines two-dimensional shape vs. three-dimensional form and compares geometric and organic shapes and forms.

Positive and Negative Shapes and Forms (WK5 A)
This session defines and explores the interaction between positive and negative shapes and forms in artworks.
Texture (WK5 B)
This session explains the difference between actual, physical texture (tactility) and the illusion of texture.

Value – Light & Dark (WK6 A)
This session explores value in both black and white images as well as in color images, and also analyzes the effects of value on the power and expression of artworks and everyday visual objects.

Color Basics (WK6 B)
This session introduces the color wheel and basic color vocabulary.

Color Relationships (WK7 A)
This session further explores color relationships and how choices about color can enhance the effectiveness of an artwork or everyday visual object.

3) Composition Principles (Unity & Variety)

Unity, Variety and Balance (WK7 B)
This session analyzes different types of balance and how they contribute to unity and variety within a composition.

Scale/Proportion (WK8 A)
This session looks at the impact of scale and proportion on the mood or message of an artwork.

Repetition and Pattern (WK8 B)
This session presents an array of ways that artists use patterning and repetition to achieve unity and variety in a composition.

Focal Point (WK9 A)
This session investigates how artists’ visual choices can draw and direct the viewer’s attention to focal points within their artworks.

4) Cultural Contexts

Time & Place (WK9 B)
This session defines culture and explores how time and place can affect what an artist makes and how an artwork is understood.

Function & Purpose (WK10 A)
This session investigates how function and purpose can affect what an artist makes and how an artwork is understood.
Presentation & Exhibition (WK10 B)
This session examines how the context in which an artwork is exhibited can affect what an artist makes and how an artwork is understood.

5) Broad Themes in Art History

Indigenous & Religious Traditions (WK11 A)
This session considers why virtually all indigenous peoples value/d art and also explores the role of religion in the history of art.

Traditions to Maintain Power & Revolutionary Traditions (WK11 B)
This session examines the struggle between using art to maintain power and using it to promote revolution.

Modernist Individualism & Postmodern Trends (WK12 A)
This session looks at the distinguishing characteristics of modern and postmodern art movements in relation to other art traditions.

6) Personal Inquiry in Art

Media Processes & Artist Statements (WK12 B)
This session reviews concepts and issues related to artistic decision making as they relate to the first of two final assignments, “Reflection on Artistic Decision Making.”

Proposing and Supporting an Art Interpretation (WK13 A)
This session reviews concepts and issues related to viewing and understanding art as they relate to the second of two final assignments, “Interpretation of an Artwork.”

Online Art Resources (WK13 B)
This session focuses on online resources for making and understanding art, such as museum websites, YouTube demonstrations, and streaming videos.

Consultation and Workshop (WK14 A)
This session provides opportunity for students to work with the instructor or with classmates on specific or shared concerns regarding the two final assignments.

Reflection on Artistic Decision Making (WK14 B)
This session is devoted to students’ presentations of the final assignment “Reflection on Artistic Decision Making.”
Interpretation of an Artwork (WK15 A)
This session is devoted to students’ presentations of the final assignment “Interpretation of an Artwork.”

Culminating Comments and Reflections (WK15 B)
This session includes summary remarks and culminating activities, including student assessment of the course and suggestions for improvement.
Contents

About the Author vii
Preface viii

chapter one
Making Art
An Overview 1
Processes and Purposes 2
Subject Matter and Meanings 5
Representational Works of Art 6
Nonrepresentational Works of Art 8
Simple and Complex Subject Matter 9
Choice and Uses of the Medium 11
Medium as Material 11
Medium as Artform 11
Medium and Craftsmanship 12
Aspects of Form 15
Contexts 15
Viewing Context 15
Internal Context 16
Artist’s Context 17
Social Context 17
Art Historical Context 18
Conclusion: The Components and Meanings 20

The Value of Knowing Your Own Intentions 27
Writing an Artist’s Statement 30
The Process of Interpretation: Subject Matter + Medium + Form + Contexts = Meanings 32
Martin Puryear’s Ladder for Booker T. Washington 32
Subject Matter 32
Medium 32
Form 32
Contexts 32
Meanings 33
Hannah Wilke’s Intra-Venus Series 33
Subject Matter 33
Medium 33
Form 34
Contexts 34
Meanings 34
Jacquie Stevens’s Double-Spouted Jar 34
Subject Matter 34
Medium 34
Form 34
Contexts 35
Meanings 35
Anne Seidman’s Untitled 35
Subject Matter 35
Medium 35
Form 36
Contexts 36
Meanings 36
Semiotic Interpretations: Denotations and Connotations 36
“Right” Interpretations 37
Deciding among Competing Interpretations 39

chapter two
Meanings and Interpretations 23
Designing with a Purpose 24
Architecture: Designing for a Small Space 24
Product Design: Knowing How the Product Is Perceived 25
Graphic Design: Integrating Purpose, Form, and Process 26
Commissioned Art 27
## Chapter Three

**Point, Line, Shape, Mass and Volume, Texture, and Value**

<table>
<thead>
<tr>
<th>Topic</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Point</td>
<td>42</td>
</tr>
<tr>
<td>Line</td>
<td>44</td>
</tr>
<tr>
<td>Line in Two-Dimensional Art</td>
<td>45</td>
</tr>
<tr>
<td>Line in Three-Dimensional Art</td>
<td>46</td>
</tr>
<tr>
<td>Shape</td>
<td>50</td>
</tr>
<tr>
<td>Figure and Ground</td>
<td>52</td>
</tr>
<tr>
<td>Positive and Negative Shape</td>
<td>52</td>
</tr>
<tr>
<td>Amorphous Shape</td>
<td>53</td>
</tr>
<tr>
<td>Three-Dimensional Shape</td>
<td>54</td>
</tr>
<tr>
<td>Mass and Volume</td>
<td>55</td>
</tr>
<tr>
<td>Texture</td>
<td>57</td>
</tr>
<tr>
<td>Actual Texture</td>
<td>57</td>
</tr>
<tr>
<td>Implied Texture</td>
<td>59</td>
</tr>
<tr>
<td>Invented Texture</td>
<td>60</td>
</tr>
<tr>
<td>Value</td>
<td>60</td>
</tr>
<tr>
<td>Conclusion: The Power of Simple Elements</td>
<td>61</td>
</tr>
</tbody>
</table>

## Chapter Four

**Color**

<table>
<thead>
<tr>
<th>Topic</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Basic Color Physics</td>
<td>64</td>
</tr>
<tr>
<td>Color and Light</td>
<td>67</td>
</tr>
<tr>
<td>Additive Color and Subtractive Color</td>
<td>67</td>
</tr>
<tr>
<td>Optical Mixing Processes</td>
<td>68</td>
</tr>
<tr>
<td>Color Wheels</td>
<td>70</td>
</tr>
<tr>
<td>Physical Traits of Color: Hue, Value, and Intensity</td>
<td>71</td>
</tr>
<tr>
<td>Neutrals</td>
<td>72</td>
</tr>
<tr>
<td>Pigments and Dyes</td>
<td>73</td>
</tr>
<tr>
<td>Opaque and Transparent Colors</td>
<td>74</td>
</tr>
<tr>
<td>Subtractive Color Mixing</td>
<td>74</td>
</tr>
<tr>
<td>Color Schemes</td>
<td>75</td>
</tr>
<tr>
<td>Monochromatic, Analogous, and Complementary</td>
<td>76</td>
</tr>
<tr>
<td>Triads, Tetrads, and Hexads</td>
<td>78</td>
</tr>
<tr>
<td>Warm and Cool Colors</td>
<td>79</td>
</tr>
<tr>
<td>Earth Tones</td>
<td>79</td>
</tr>
<tr>
<td>Polychromatic Schemes</td>
<td>82</td>
</tr>
<tr>
<td>Color Interactions</td>
<td>82</td>
</tr>
<tr>
<td>Simultaneous Contrast</td>
<td>82</td>
</tr>
<tr>
<td>Afterimage</td>
<td>84</td>
</tr>
<tr>
<td>Artists and Optical Mixing</td>
<td>84</td>
</tr>
<tr>
<td>Local Color and Arbitrary Color</td>
<td>85</td>
</tr>
<tr>
<td>Color and Meaning</td>
<td>87</td>
</tr>
<tr>
<td>Mood and Emotion</td>
<td>87</td>
</tr>
<tr>
<td>Colors and Cultures</td>
<td>88</td>
</tr>
<tr>
<td>Conclusion: Beyond Color Theory</td>
<td>91</td>
</tr>
</tbody>
</table>

## Chapter Five

**Space**

<table>
<thead>
<tr>
<th>Topic</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Actual Space</td>
<td>92</td>
</tr>
<tr>
<td>The Psychology of Space</td>
<td>93</td>
</tr>
<tr>
<td>Architectural Space</td>
<td>94</td>
</tr>
<tr>
<td>Interior Spaces</td>
<td>96</td>
</tr>
<tr>
<td>Artifacts within Spaces</td>
<td>97</td>
</tr>
<tr>
<td>Three-Dimensional Art</td>
<td>98</td>
</tr>
<tr>
<td>In the Round</td>
<td>98</td>
</tr>
<tr>
<td>In Relief</td>
<td>99</td>
</tr>
<tr>
<td>Positive and Negative Space</td>
<td>99</td>
</tr>
<tr>
<td>Virtual Space</td>
<td>101</td>
</tr>
<tr>
<td>Virtual Entertainment Spaces</td>
<td>101</td>
</tr>
<tr>
<td>Simulated Spaces for Real-World Training</td>
<td>102</td>
</tr>
<tr>
<td>Virtual Educational Spaces</td>
<td>103</td>
</tr>
<tr>
<td>Illusional Space</td>
<td>103</td>
</tr>
<tr>
<td>Indicators of Illusional Space</td>
<td>103</td>
</tr>
<tr>
<td>Foreground, Middle Ground, and Background</td>
<td>103</td>
</tr>
<tr>
<td>Size</td>
<td>104</td>
</tr>
<tr>
<td>Overlap</td>
<td>104</td>
</tr>
<tr>
<td>Transparency</td>
<td>106</td>
</tr>
<tr>
<td>Placement</td>
<td>106</td>
</tr>
<tr>
<td>Types of Perspective</td>
<td>107</td>
</tr>
<tr>
<td>Atmospheric Perspective</td>
<td>107</td>
</tr>
<tr>
<td>Linear Perspective</td>
<td>108</td>
</tr>
<tr>
<td>One-Point Perspective</td>
<td>109</td>
</tr>
<tr>
<td>Two-Point Perspective</td>
<td>109</td>
</tr>
<tr>
<td>Three-Point Perspective</td>
<td>112</td>
</tr>
</tbody>
</table>
Conversing in ART

LEARNING THE LANGUAGE OF THE VISUAL ARTS

Carol A. Eckert
University of Tennessee-Martin

Kendall Hunt publishing company
# Contents

**Preface** ix  
**Acknowledgements** x  

## Chapter 1  
Introduction: Joining the Conversation 1  

### Section 1  
**ART AS OBJECT: CONVERSATIONS ABOUT FORM** 9  

### Chapter 2  
The Visual Elements and Composition:  
The Basic Vocabulary of Form 11  
Introduction 11  
The Visual Elements 12  
Line 13  
Shape and Mass 20  
Color 25  
*Color Schemes in the Western Tradition* 25  
*Traditional Chinese Painting and Color* 32  
*Yoruba Color Usage* 35  
Light and Value 37  
Texture 40  
Composition: Putting It All Together 42  
Space 42  
Unity and Variety 51  
Emphasis and Focal Point 55  
Repetition and Rhythm 57  
Time 61  
Motion 62  
Balance 63  
Additional/Alternate Activities 71  
Endnotes 71  

### Chapter 3  
Two-Dimensional Media: Materials and Processes Used to Create 2-D Forms 73  
Introduction 73  
Drawing 73  
Dry Drawing Media 77  

Wet Drawing Media 78  
Mixed Media 79  
Painting 79  
Fresco 79  
Encaustic 80  
Watercolor 81  
Gouache 83  
Tempera 83  
Oil Paint 84  
Acrylic Paint 84  
New Painting Media 84  
Collage 85  
Mosaic 87  
Printmaking 87  
Relief Printing 87  
Intaglio 88  
Lithography 90  
Serigraphy 90  
Contemporary Printing Processes 91  
Photography and Film 91  
Photography 91  
Film 94  
Graphic Design 95  
Computer and Digital Arts 96  
Mixed Media, New Media 96  
Additional/Alternate Activities 97  
Endnotes 97

### Chapter 4  
Three-Dimensional Media: Materials and Processes Used to Create 3-D Forms 99  
Introduction 99  
Sculpture 99  
Sculpture-in-the-Round and Relief 100  
Additive and Subtractive 101  
Casting 101  
Assembling 103  
Other Sculptural Media and Processes 103  
Crafts 105  
Clay/Ceramics 105  
Wood 107  
Glass 108  
Fibers 109  
Metalwork 111  
Mixed Media, New Media 111