ARIZONA STATE UNIVERSITY

GENERAL STUDIES PROGRAM COURSE PROPOSAL COVER FORM

Courses submitted to the GSC between 2/1 and 4/30 if approved, will be effective the following Spring.

Courses submitted between 5/1 and 1/31 if approved, will be effective the following Fall.

(SUBMISSION VIA ADOBE.PDF FILES IS PREFERRED)

DATE 01/26/2012

1. ACADEMIC UNIT: Humanities, Arts and Cultural Studies

2. COURSE PROPOSED: IAP 105 Fundamentals of Visual Art 3
   (prefix) (number) (title) (semester hours)

3. CONTACT PERSON:
   Name: Theresa Devine
   Phone: 602-543-2814
   Mail Code: 2151 E-Mail: theresa.devine@asu.edu

4. ELIGIBILITY: New courses must be approved by the Tempe Campus Curriculum Subcommittee and must have a regular course number. For the rules governing approval of omnibus courses, contact the General Studies Program Office at 965-0739.

5. 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. (Please submit one designation per proposal)

   Core Areas
   - Literacy and Critical Inquiry–L
   - Mathematical Studies–MA
   - Humanities, Fine Arts and Design–HU
   - Social and Behavioral Sciences–SB
   - Natural Sciences–SQ

   Awareness Areas
   - Global Awareness–G
   - Historical Awareness–H
   - Cultural Diversity in the United States–C

6. DOCUMENTATION REQUIRED.
   (1) Course Description
   (2) Course Syllabus
   (3) Criteria Checklist for the area
   (4) Table of Contents from the textbook used, if available

7. In the space provided below (or on a separate sheet), please also provide a description of how the course meets the specific criteria in the area for which the course is being proposed.

   CROSS-LISTED COURSES: ☑ No ☐ Yes; Please identify courses:

   Is this anmultisection course?: ☑ No ☐ Yes; Is it governed by a common syllabus?

   Mariene Tromp
   Chair/Director (Print or Type)  Chair/Director (Signature)

   Date:  

Rev. 1/04, 4/05, 7/98, 4/00, 1/02, 10/08
General Studies Program Course Proposal Cover Form

7. Please provide a description of how the course meets the specific criteria in the area for which the course is being proposed.

Core Area Requested: Humanities, Fine Arts and Design [HU]

Foundations I: Fundamentals of Visual Art [IAP 105] (with modified title)
Focuses on contemporary aesthetic concepts and language for visual arts application. This is a visual design course that introduces the core concepts of visual design: visual elements, principles of design and the creative process. In even years the students are exposed to the basics of drawing, color theory, typography, 2D design and game design. In odd years the students are exposed to sculpture, materials, 3D design, 3D modeling and game design. Every student must engage in the fundamental aspects of design to build an adequate foundation and be prepared for the next level of study. The past and present accomplishments of artists and designers help form the student’s ability to perceive aesthetic qualities of art work and design. Students are guided to discover an individual creative path that explores his/her work within historical development of art and aesthetic significance in society and culture. The purpose of developing a creative path is to study the creation of objects and digital means of expressing or conveying aesthetic concepts and ideas. Since digital art making is an extension of the tradition of art making, this class is an amalgam of traditional and digital art making and emphasizes the symbiotic relationship between them.
Arizona State University Criteria Checklist for

HUMANITIES, FINE ARTS AND DESIGN [HU]

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>
</table>

1. Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience.

2. Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions.

3. Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development.

4. In addition, to qualify for the Humanities, Fine Arts and Design designation a course must meet one or more of the following requirements:

   a. Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought.

   b. Concerns aesthetic systems and values, literary and visual arts.

   c. Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.

   d. Deepen awareness of the analysis of literature and the development of literary traditions.

**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.
<table>
<thead>
<tr>
<th>Course Prefix</th>
<th>Number</th>
<th>Title</th>
<th>Designation</th>
</tr>
</thead>
<tbody>
<tr>
<td>IAP</td>
<td>105</td>
<td>Fundamentals of Visual Art</td>
<td>HU</td>
</tr>
</tbody>
</table>

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>3 Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development.</td>
<td>Focuses on contemporary aesthetic concepts and language for visual arts application. Students are guided to discover an individual creative path that explores his/her work within historical development of art and aesthetic significance in society and culture. The past and present accomplishments of artists and designers help form the student’s ability to perceive aesthetic qualities of art work and design.</td>
<td>Renaissance drawing techniques. Bauhaus design, typography and color theory. Game design as exploration of play historically and contemporarily. Jan 5 Renaissance Drawing techniques and the relationship with Comic Book drawing. What does DaVinci and contemporary comic book illustration have in common? What is DaVinci’s influence today? Jan 12 Color Theory, Repetition [Illustrator], Text and Grid, [In Design] explored through the teachings of the Bauhaus. How is the Bauhaus still relevant? Is it important to have form follow function as they taught? Feb 9 Exploration of play historically and contemporarily. What is the secret art history of games? How were games used in ancient China [Go]? How were dice games used by the Etruscans? What was the role of games in Victorian times? What impact did the mass production of games have on the status of games? How can we define or refine games today?</td>
</tr>
<tr>
<td>4c Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.</td>
<td>Students are guided to discover an individual creative path that explores his/her work within historical development of art and aesthetic significance in society and culture.</td>
<td>Identification and development of personal premise through the creation and study of objects and other means of expressing or conveying aesthetic concepts and ideas. See description and course schedule especially Jan 5 and April 19.</td>
</tr>
</tbody>
</table>
Instructor Name: Theresa Devine
E-Mail Address: tcedevine@asu.edu
Office/ Mailbox: HArCS (FAB N-206)
I am in 2 divisions – don’t get confused 😊
This is where you will leave a note for me if needed.

Office Phone: 602-543-2814
Office Hours: Tues 12-2
and by appointment
[in the game lab-CLCC 239]

Class portals:
https://myasucourses.asu.edu
http://programmingisamedium.com/ASU/IAP105/default.html

Instructor Website:
http://www.theresa/devine.com/

Course Description: Focuses on contemporary aesthetic concepts and language for visual arts application. This is a visual design course that introduces the core concepts of visual design: visual elements, principles of design and the creative process. In even years the students are exposed to the basics of drawing, color theory, typography, 2D design and game design. In odd years the students are exposed to sculpture, materials, 3D design, 3D modeling and game design. Every student must engage in the fundamental aspects of design to build an adequate foundation and be prepared for the next level of study. The past and present accomplishments of artists and designers help form the student’s ability to perceive aesthetic qualities of art work and design. Students are guided to discover an individual creative path that explores his/her work within historical development of art and aesthetic significance in society and culture. The purpose of developing a creative path is to study the creation of objects and digital means of expressing or conveying aesthetic concepts and ideas. Since digital art making is an extension of the tradition of art making, this class is an amalgam of traditional and digital art making and emphasizes the symbiotic relationship between them.
Course Work Evaluation Breakdown
Please note that grades are assigned as follows:
(I use experience points instead of a traditional grading system)

Level 10 = 2000 EXP = A+
Level 9 = 1800 EXP = A
Level 8 = 1600 EXP = B
Level 7 = 1400 EXP = C
Level 6 = 1200 EXP = D
Level 5 = 1000 EXP = F
Level 4 = 800 EXP = F
Level 3 = 600 EXP = F
Level 2 = 400 EXP = F
Level 1 = 200 EXP = F
Level 0 = 0 EXP = F

Late assignments policy: assignments are accepted up to 7 calendar days late – for each late day 10 points will be deducted from the grade.

There will be no tests.

These are totals – you will be informed of the actual points each task is worth when you are given the guidelines.

Attendance will be taken and when I am grading your project I will take off points for missed classes for that project.

Projects are worth 2000 EXP

The instructor is the final arbiter of all grades for the class.

Also note that you are responsible for your earning your own experience points. It takes 10,000 hours to become an expert in anything – that is 5 years at 40 hours a week (with a 2 week vacation). I am expecting that you spend at least 8 hours a week in addition to class time each week to study. You will have approx 9835 more hours to go when you leave this class.

Course Readings:

Required Texts [these are all on reserve in the library so they do not need to be purchased if you don’t have the money for them]
ISBN-10: 1568989695
Ellen Lupton Thinking with Type, 2nd revised and expanded edition: A Critical Guide for Designers, Writers, Editors, & Students

ISBN-10: 0300115954
Josef Albers Interaction of Color: Revised and Expanded Edition

ISBN-10: 0471289604
Wuclus Wong Principles of Two-Dimensional Design

All additional readings I provide to enhance the learning process.
Course Schedule:
Ramping up – skill building – drawing, typography, color, 2D design

<table>
<thead>
<tr>
<th>Date/Subject</th>
<th>Lectures and Assignments</th>
<th>Drawing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jan 5</td>
<td>Premise Discovery and development, Renaissance Drawing techniques and the relationship with Comic Book drawing, Color, Letter As Form [Bauhaus]</td>
<td>Drawing the human figure - First lesson</td>
</tr>
<tr>
<td>Jan 12</td>
<td>Color Theory, Repetition [Illustrator], Text and Grid, [In Design] explored through the teachings of the Bauhaus. The use of maquettes in the creative process. Book assignment</td>
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<tr>
<td>Jan 19</td>
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<tr>
<td>Jan 26</td>
<td></td>
<td></td>
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<tr>
<td>Feb 2</td>
<td></td>
<td>Sketchbook check = 166 points</td>
</tr>
</tbody>
</table>

Learning game design and prototyping

<table>
<thead>
<tr>
<th>Date/Subject</th>
<th>Lectures</th>
<th>Drawing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Feb 9</td>
<td>Game Design Concept document development; intro the game crafter [Photoshop and Illustrator], Narratology and Ludology: Exploration of play historically and contemporarily.</td>
<td>Drawing the human figure - Second lesson</td>
</tr>
<tr>
<td>Feb 23</td>
<td>iTorque Introduction and storyboarding as planning strategy.</td>
<td></td>
</tr>
<tr>
<td>Mar 1</td>
<td>iTorque – Tutorial and scripting</td>
<td></td>
</tr>
<tr>
<td>Mar 8</td>
<td>Sketchbook check = 167 points</td>
<td></td>
</tr>
</tbody>
</table>

Learning iTorque
<table>
<thead>
<tr>
<th>Date/Subject</th>
<th>Lectures</th>
<th>Drawing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mar 15</td>
<td></td>
<td><strong>Drawing the human figure</strong> – Third lesson</td>
</tr>
<tr>
<td>Mar 22</td>
<td>Spring Break</td>
<td></td>
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<tr>
<td>Mar 29</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Apr 5</td>
<td></td>
<td><strong>Human figure sketchpad</strong></td>
</tr>
<tr>
<td>Apr 12</td>
<td></td>
<td><strong>due = 167 points</strong></td>
</tr>
<tr>
<td>Apr 19</td>
<td>Final Presentation</td>
<td>Students present their premise and the work that they produced throughout the semester that explored his/her premise and its historical and aesthetic significance in society and culture. They will have a book, a table top game and an iPhone application to share.</td>
</tr>
</tbody>
</table>

**Course/Instructor Evaluation**

The course/instructor evaluation for this course will be conducted online 7-10 days before the last official day of classes of each semester or summer session. Your response(s) to the course/instructor are anonymous and will not be returned to your instructor until after grades have been submitted. The use of a course/instructor evaluation is an important process that allows our college to (1) help faculty improve their instruction, (2) help administrators evaluate instructional quality, (3) ensure high standards of teaching, and (4) ultimately improve instruction and student learning over time. Completion of the evaluation is not required for you to pass this class and will not affect your grade, but your cooperation and participation in this process is critical. About two weeks before the class finishes, watch for an e-mail with "NCIASH Course/Instructor Evaluation" in the subject heading. The email will be sent to your official ASU e-mail address.

**Withdrawals:** The instructor will NOT withdraw students for any reason. Specifically, students should be aware that non-attendance will NOT automatically result in their being dropped from the course. Therefore, if a student does not attend class during the first week or for any extended period of time during the semester, they should not presume that they are no longer registered. It is the student's responsibility to be aware of their registration status.

Please note the following dates:

Classes Begin – Session C January 5, 2012
Martin Luther King Jr. Holiday Observed – University Closed January 16, 2012
Spring Break – Classes Excused March 19-25, 2012
Classes End – April 24, 2012
Final Exams – Session C April 26 – May 2, 2012

Add/drop deadlines are found here: https://students.asu.edu/tuitiondeadlines

Any withdrawal transaction must be completed by May 3, 2011, at the registrar’s office. If not, you will still be officially enrolled and you will receive a grade based on your work completed.

For additional information about ASU’s withdrawal policy and the possible consequences of withdrawing from a class, contact Registration Services or your academic counselor.

Students are responsible for their registration status!

The Grade of Incomplete: A grade of incomplete will be awarded only in the event that a documented emergency or illness prevents a student who is doing acceptable work from completing a small percentage of the course requirements at the end of the semester. The guidelines in the current general ASU catalog regarding a grade of incomplete will be strictly followed. A grade of incomplete will NOT be awarded unless there is documented evidence of extreme personal or immediate family hardship. Changes in work hours, child-care emergencies, or other similar personal problems will not be approved as reasons for awarding incompletes. The Director of the Division of Humanities Art and Cultural Studies must approve all incomplete grade requests.

Reasonable Accommodations for Students with Disabilities: The Disability Resource Center (DRC) provides information and services to students with any documented disability who are attending ASU West. Individualized program strategies and recommendations are available for each student as well as current information regarding community resources. Students also may have access to specialized equipment and supportive services and should contact the instructor for accommodations that are necessary for course completion.

Academic Integrity and Code of Conduct:
As defined in the ASU Student Academic Integrity Policy: http://provost.asu.edu/academicintegrity.

Each student has an obligation to act with honesty and integrity, and to respect the rights of others in carrying out all academic assignments. A student may be found to have violated this obligation and to have engaged in academic dishonesty if during or in connection with any academic evaluation, him or her:

➢ Engages in any form of academic deceit;
- Refers to materials or sources or employs devices (e.g., audio recorders, crib sheets, calculators, solution manuals, or commercial research services) not authorized by the instructor for use during the academic evaluation;
- Possesses, buys, sells, obtains, or uses, without appropriate authorization, a copy of any materials intended to be used for academic evaluation in advance of its administration;
- Acts as a substitute for another person in any academic evaluation;
- Uses a substitute in any academic evaluation;
- Depends on the aid of others to the extent that the work is not representative of the student's abilities, knowing or having good reason to believe that this aid is not authorized by the instructor;
- Provides inappropriate aid to another person, knowing or having good reason to believe the aid is not authorized by the instructor;
- Engages in plagiarism;
- Permits his or her work to be submitted by another person without the instructor's authorization; or
- Attempts to influence or change any academic evaluation or record for reasons having no relevance to class achievement.

IAP 105 follows the ASU Academic Integrity Policy in the administration of all course examinations and assignments. Violations of the University Academic Integrity policy will not be ignored. Penalties include reduced or no credit for submitted work, a failing grade in the class, a note on your official transcript that shows you were punished for cheating, suspension, expulsion and revocation of already awarded degrees. The university requires that the implementation of any of these penalties for violations of the academic integrity policy be reported to the Dean's office. The Integrity Policy defines the process to be used if the student wishes to appeal this action.

In IAP 105 you are expected to follow the ASU Student Code of Conduct (http://students.asu.edu/srr/code) especially when communicating with your peers, instructors, and teaching assistants. Violations of the student code of conduct may result in withdrawal from the class.

**Final Exam Make-up Policy:** The final exam schedule listed in the Schedule of Classes will be strictly followed. Exceptions to the schedule and requests for make-up examinations can be granted only by the director of the Division of Humanities Art and Cultural Studies for one of the following reasons:

1) religious conflict
2) the student has more than three exams scheduled on the same day
3) two finals are scheduled to occur at the same time

Make-up exams will NOT be given for reasons of non refundable airline tickets, vacation plans, work schedules, weddings, family reunions, or other such activities. Students should consult the final exam schedule before making end-of-semester travel plans.
If there is a last-minute personal or medical emergency, the student may receive a grade of Incomplete and makeup the final within one calendar month. The student must provide written documentation and be passing the class at the time to receive an Incomplete. A signed “Request for Grade of Incomplete” must be submitted by the student and approved by the student’s instructor and the Director of the Division of Humanities Art and Cultural Studies.

The instructor reserves the right to make changes to this syllabus as needed.