CREATIVE ARTS
Texas A&M University

Core Curriculum

Initial Request for a lower division course included in the current Core Curriculum to be considered for the Fall 2014 Core Curriculum

1. This request is submitted by (department name): Course prefix and number: ARTS 103

2. Department of Visualization

3. Texas Common Course Number: ARTS 1311

4. Complete course title: Design I

5. Semester credit hours: 3 SCH

6. This request is for consideration in the following Foundational Component Area:
   - [ ] Communication
   - [ ] Mathematics
   - [ ] Life and Physical Sciences
   - [ ] Language, Philosophy and Culture
   - [x] Creative Arts
   - [ ] American History
   - [ ] Government/Political Science
   - [ ] Social and Behavioral Sciences
   - [x] Current core - yes

7. This course should also be considered for International and Cultural Diversity (ICD) designation: [ ] Yes  [x] No

8. How frequently will the class be offered? Spring semester, Summer Session I

9. Number of class sections per semester: Spring semester (1); Summer Session I (1)

10. Number of students per semester: Spring semester (20); Summer Session I (20)

11. Historic annual enrollment for the last three years: 2012-13 (29) 2011-12 (37) 2010-11 (18)

   This completed form must be attached to a course syllabus that sufficiently and specifically details the appropriate core objectives through multiple lectures, outside activities, assignments, etc.

   Representative from department submitting request should be in attendance when considered by the Core Curriculum Council.

13. Submitted by:

   [Signature]

   Course Instructor

   Approvals:

   [Signature]

   Department Head

   [Signature]

   College Dean/Designee

   Date 3/25/13

   Date 3/27/13

   Date Mar. 27, 2013

   Associate Provost for Undergraduate Studies

   Texas A&M University

See form instructions for submission/approval process.
In the box below, describe how this course meets the Foundational Component Area description for Creative Arts. Courses in this category focus on appreciation and analysis of creative artifacts and works of human imagination. Courses involve the synthesis and interpretation of artistic expression and enable critical, creative, and innovative communication about works of art.

The proposed course must contain all elements of the Foundational Component Area. How does the proposed course specifically address the Foundational Component Area definition above?

ARTS 103, Design I, explores the principles, techniques and creative processes used in two-dimensional image making. The basic taxonomy of visual design, including line, color, form, texture, shape and space, is examined through a series of projects that encourages students to synthesize design notions and concepts. Through lectures, demonstrations, and the studio experience, students develop an understanding of composition and visual organization. Critique, both individual and group, provides the mechanism for students to develop their visual vocabulary and create and critically evaluate solutions to projects.

Core Objectives

Describe how the proposed course develops the required core objectives below by indicating how each learning objective will be addressed, what specific strategies will be used for each objective and how student learning of each objective will be evaluated.

The proposed course is required to contain each element of the Core Objective.

Critical Thinking (to include creative thinking, innovation, inquiry, and analysis, evaluation and synthesis of information):

Learning Outcomes:
• Identify, apply and communicate, both verbally and visually, the elements of design such as line, shape, space, texture, form (volume/mass), value, and color.
• Identify, apply and communicate, both verbally and visually, the principles of design which includes balance, emphasis/local point, proportion/scale, rhythm, movement, unity/harmony, and variety/contrast.
• Analyze, evaluate and apply criticism as a means of developing artistic works.

Assessment:
• Students will assessed on the conceptualization, process, completeness, and quality of designated projects.
• Quizzes over major lectures/reading assignments will be used to assess the students understanding of basic principles.

Communication (to include effective development, interpretation and expression of ideas through written, oral and visual communication):

Learning Outcomes:
• Identify, apply and communicate, both verbally and visually, the elements of design such as line,
Texas A&M University
Core Curriculum

Initial Request for a Course Addition to the Fall 2014 Core Curriculum

shape, space, texture, form (volume/mass), value, and color.
- Identify, apply and communicate, both verbally and visually, the principles of design which includes balance, emphasis/focal point, proportion/scale, rhythm, movement, unity/harmony, and variety/contrast.
- Formulate written statements identifying artistic intent for creative works.
- Demonstrate fundamentals of drawing, including measuring, perspective and lighting.

Assessment:
- Students will develop visual presentations for each of the three independent projects and one small group project. Assessment will be based on a unique rubric for each project.
- Students will be assessed on their participation in individual and group critiques for each project.
- Students will develop written statements which communicate design intent and/or philosophy and be evaluated on their ability to articulate a rational explanation for the direction and influences on their work.

Teamwork (to include the ability to consider different points of view and to work effectively with others to support a shared purpose or goal):

Learning Outcomes:
- Develop a collective project through idealizing, strategizing, organizing and executing a group project.

Assessment:
- Students will be assessed on the concepts, execution and oral presentation of a group project.
- Each student will be required to keep a time/activity log for the project and assessed on their participation as a team member and contributions to the group project.
- Each member of the group will participate in a peer review of each student’s contribution and effectiveness as a team member.

Personal Responsibility (to include the ability to connect choices, actions and consequences to ethical decision-making):

Learning Outcomes:
- Execute artistic works based on standards of self-discipline, organization and personal integrity.
- Develop a collective project through idealizing, strategizing, organizing and executing a common project(s).

Assessment:
- Students will be assessed on their ability to meet project milestones and effective time management.
- Students will be required to cite and discuss references used during the idealization/design process and be able to illustrate their relevance on a conceptual level.
- Students will be assessed on their team participation in group critiques, projects, and activities.

Social Responsibility (to include intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities):

Learning Outcomes:
Texas A&M University
Core Curriculum

*Initial Request for a Course Addition to the Fall 2014 Core Curriculum*

- Explain artistic expression and the purpose of design as a condition of human existence.
- Idealize and execute a design project that reflects the identify and design priorities of a non-western culture.
- Describe the role and contribution of artistic works within a social and cultural context.

**Assessment:**
- Students will be assessed on their ability to identify the influence of culture on creative works and communicate the role of visual communication as a universal language.
- Students will be assessed on their ability to apply non-western influences to their design projects.

*Please be aware that instructors should be prepared to submit samples/examples of student work as part of the future course recertification process.*
Course title and number: ARTS 103: Design I
Term: Fall 2013
Meeting times and location: MW 1:50 pm – 4:20 p
Pavilion rm 115

Course Description and Prerequisites

Two-dimensional Design; fundamentals of line, color, form, texture, shape space and arrangement.

Prerequisites: None

Introduction

This course is intended to cultivate in the student a sense and ability for the foundation methods, techniques, and values that span changes in technology and culture in the realm of two-dimensional art and design. Issues such as composition, drawing, design process, image and meaning, and other topics are introduced and explored.

Learning Outcomes

Successful completion of ARTS 103 will prepare the student to:

1. Identify, apply and communicate, both verbally and visually, the elements of design such as line, shape, space, texture, form (volume/mass), value, and color.
2. Identify, apply and communicate, both verbally and visually, the principles of design which includes balance, emphasis/local point, proportion/scale, rhythm, movement, unity/harmony, and variety/contrast.
3. Idealize and execute a design project that reflects the identify and design priorities of a non-western culture.
4. Formulate written statements identifying artistic intent for creative works.
5. Develop finished - - based on ideas and concepts through a variety of synthesis techniques.
6. Analyze, evaluate and apply criticism as a means of developing artistic works.
7. Develop a collective project through idealizing, strategizing, organizing and executing a common project(s).
9. Explain artistic expression and the purpose of design as a condition of human existence.
10. Describe the role and contribution of artistic works in a social and cultural context.
11. Demonstrate fundamentals of drawing, including measuring, perspective and lighting.

Core Curriculum Learning Outcomes

<table>
<thead>
<tr>
<th>Critical Thinking</th>
<th>Communication</th>
<th>Teamwork</th>
<th>Personal Responsibility</th>
<th>Social Responsibility</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 2 3 4 5 6 7 8 9 10 11</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

/home/tithivist/new/Core/courses/arts103/nc.doc 03/26/15
Weave Assessment Learning Outcomes

1 2 3 4 5 6 7 8 9 10 11
To Stimulate Visual Thinking ☒ ☒ ☒ ☒ ☒ ☒ ☒ ☒ ☒ ☒ ☒ ☒
To Nurture Design Skills ☒ ☒ ☒ ☒ ☒ ☒ ☒ ☒ ☒ ☒ ☒ ☒
To Enhance a Multidisciplinary Focus ☒ ☒ ☒ ☒ ☒ ☒ ☒ ☒ ☒ ☒ ☒
To Encourage Collaborative Behavior ☒ ☒ ☒ ☒ ☒ ☒ ☒ ☒ ☒ ☒ ☒ ☒
To Strengthen Ethical Behavior ☒ ☒ ☒ ☒ ☒ ☒ ☒ ☒ ☒ ☒ ☒ ☒
To Improve Personal Responsibility ☒ ☒ ☒ ☒ ☒ ☒ ☒ ☒ ☒ ☒ ☒ ☒

Instructor Information

Name Richard Davison
Telephone number 979.845.6581
Email address rdavison@viz.tamu.edu
Office hours M-W-F 10:30-12:30
Office location ARCC 306F

Textbook and/or Resource Material


Other papers, articles, web pages, and excerpts as assigned.

Additional Supplies

Painting surface: choose from the following
• Bristol board pad, 14" X 17", smooth
• Canvas boards

Paint brushes
• round paintbrush
• 3/8" or 1/2" flat paintbrush

Painting Medium
• Matte medium

Drawing
• Sketchbook 9"x12" or printer paper
• Drawing pad 18" x 24"
• pencils 2B or ebony pencil
• kneaded eraser
• vine charcoal (soft)
• charcoal pencil (soft)
• Matte workable fixative or hairspray

Acrylic Paint: One Tube of a red, a yellow and a blue; Extra Colors Optional
• Titanium white
• Cadmium red light / cadmium red medium / alizarin crimson
• Ultramarine blue / cerulean blue / phalo blue / cobalt blue
• Cadmium yellow light / cadmium yellow medium / yellow ochre
• Black

black construction paper (inexpensive paper will fade)
stee ruler
Exacto knife with replacement blades
scissors
Supplies can be ordered from:
http://www.utechtart.com/
http://www.jerrysartarama.com/
http://www.dickblick.com/

**Grading Policies**

This is a studio course and class participation will contribute significantly to a student's success. Attendance is mandatory. Excused absences are covered by University policy. In such cases you should speak with the instructor as soon as possible to arrange for make up work. Late work will result in significant penalties per the grading policies below.

<table>
<thead>
<tr>
<th>Category</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sketchbook and Exercises</td>
<td>20</td>
</tr>
<tr>
<td>Projects</td>
<td>25</td>
</tr>
<tr>
<td>Final Project</td>
<td>15</td>
</tr>
<tr>
<td>Quizzes</td>
<td>20</td>
</tr>
<tr>
<td>Active participation in class/design reviews</td>
<td>20</td>
</tr>
</tbody>
</table>

100 Points

The instructor's qualitative judgment of the student's exercises and projects will include such factors as preparation, presentation, conceptualization, technical application, documentation, and aesthetic effectiveness.

Exercises are executed in your sketchbook. An unexcused absence will result in a 0 for any in-class exercise executed that day. Exercises for excused absences are due one day after return to class unless the instructor agrees otherwise. Late assignments in this case will result in a 0.

In addition the steps you take to visually conceptualize a project need to be archived in a sketchbook. Additional work in your sketchbook will include notes from daily readings, lectures, research, brainstorming, and development of your ideas.

Projects are executed in unbound media. An unexcused absence on the day projects are presented will result in a 0 for that project. Projects turned in late without unexcused absence will be penalized one letter grade per day late.

Quizzes can cover any material delivered in lecture, discussion, or assigned reading. An unexcused absence on the day of the quiz will result in a 0 for that quiz.

Final Projects will be pre-approved by the instructor early in the process. Unapproved final projects, or an unexcused absence on the day of final project presentations, will result in a 0 for the final project. Final projects turned in late without unexcused absence will be penalized one letter grade per day late

All work should be completed and handed in at the first of the period on the due date identified on the problem statement. Late work, unaccompanied by an excuse permitted by University rules, will receive a 5 point reduction in overall grade for every class period the project is late. Any missed work due to an authorized absences will be allowed to be made up.

**Class Participation Grading Practice**

The instructor's qualitative judgment of the student's in-class participation will include such factors as attendance, preparation, engagement, professional demeanor, and informed contribution to discussions and critique sessions.

The following is offered as an aide to understanding the method by which your class participation is evaluated. The actual grading criteria will be related to these categories but will be more specific to the given topic. The scores noted below are relative to a 100 point scale.

- **F**: 59 and below: The student is consistently absent or significantly late to class; is rarely prepared for class; is rarely a willing participant or responsive to questions; consistently exhibits unprofessional and/or disruptive
behavior; offers virtually no considered opinions, researched information, or constructive criticism.

D: 60 - 9: The student is frequently absent or significantly late to class; is only occasionally prepared for class; is only occasionally a willing participant or responsive to questions; frequently exhibits unprofessional and/or disruptive behavior; only infrequently offers considered opinions, researched information, and constructive criticism.

C: 70 - 79: The student is occasionally absent or significantly late to class; is inconsistently prepared for class; is sometimes a willing participant and responsive to questions; infrequently exhibits unprofessional and/or disruptive behavior; inconsistently offers considered opinions, researched information, and constructive criticism.

B: 80 - 89: The student: is rarely absent or significantly late to class; is consistently prepared for class; is frequently a willing participant and responsive to questions; almost never exhibits unprofessional and/or disruptive behavior; usually offers considered opinions, researched information, and constructive criticism.

A: 90 - 100: The student is never absent without excuse or significantly late to class; is always very well prepared for class; is always a willing participant and responsive to questions; never exhibits unprofessional and/or disruptive behavior; always offers considered opinions, researched information, and constructive criticism.

Exercise and Project Grading Practice

As an aide to understanding the method by which your assignments are evaluated, read the following carefully. The actual grading criteria will be related to these categories but will be more specific to the given assignment. The scores noted below are relative to a 100 point assignment.

F: 60 and below: The student work is unresolved; the intentions are unclear and major criteria or goals lack resolution; Presentation is incomplete and/or of poor quality; There is a complete lack of problem solving intent, artistic content and/or visual merit.

D: 60 - 70: The work has problems in two or more major areas; Skill and problem development is marginal or incomplete; The project lacks imagination and/or design/artistic potential.

C: 70 - 80: The student: has completed the basic assignment, but the work lacks depth of understanding; Some aspects are not completely satisfied and the work contains little promise even though most issues have been addressed.

B: 80 - 90: The student work shows imagination and potential; Presentation and visual content is good; The assignment requirements are fulfilled but in need of more refinement or development; There are no major issues that would require a total redesign of the project.

A: 90 - 100: The student work has imagination and the response to the assignment show understanding and thought; The work is highly developed and well presented; The entire project shows depth and breath and is well coordinated; The project potential has been achieved.

Attendance Policy

The University views class attendance as the responsibility of an individual student. Attendance is essential to complete the course successfully. University rules related to excused and unexcused absences are located on-line at http://student-rules.tamu.edu.

Unexcused Absences: Three absences will result in your grade being lowered one letter grade.

Excused Absences: Absences are only excused with a written excuse from a university department or organization, proof of a visit to a doctor's office or health facility or other reasons stated at http://student-rules.tamu.edu.
# Course Topics, Calendar of Activities, Major Assignment Dates

<table>
<thead>
<tr>
<th>Week</th>
<th>Lecture</th>
<th>Studio</th>
<th>Required Reading</th>
<th>Course Objectives</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Course Introduction; Line and Shape</td>
<td>2 Exercises + Project</td>
<td>Chapter 1</td>
<td>1,2,6,8,10,11</td>
</tr>
<tr>
<td>2</td>
<td>Texture and Value</td>
<td>2 Exercises + Project</td>
<td>Chapter 1</td>
<td>1,2,4,6,11</td>
</tr>
<tr>
<td>3</td>
<td>Space and Volume; Representation</td>
<td>Project + Quiz</td>
<td>Chapter 1</td>
<td>1,2,6,8,10,11</td>
</tr>
<tr>
<td>4</td>
<td>Physics of Color; Defining Color</td>
<td>Exercise + gathering materials</td>
<td>Chapter 2</td>
<td>1,2,4,6,8,10,11</td>
</tr>
<tr>
<td>5</td>
<td>Color Schemes &amp; Interaction</td>
<td>Exercise + Project</td>
<td>Chapter 2</td>
<td>1,2,4,6,8,10,11</td>
</tr>
<tr>
<td>6</td>
<td>Composing with Color</td>
<td>Project + Quiz</td>
<td>Chapter 2</td>
<td>1,2,4,6,8,10,11</td>
</tr>
<tr>
<td>7</td>
<td>Unity and Gestalt; Patterns, Grids</td>
<td>Exercise + Project</td>
<td>Chapter 3</td>
<td>1,2,4,6,8,10,11</td>
</tr>
<tr>
<td>8</td>
<td>Symmetry and Balance</td>
<td>Exercise + Project</td>
<td>Chapter 3</td>
<td>1,2,4,6,8,10,11</td>
</tr>
<tr>
<td>9</td>
<td>Scale, Rhythm, Emphasis</td>
<td>Exercise + Project + Quiz</td>
<td>Chapter 4</td>
<td>1,2,3,6,8,10,11</td>
</tr>
<tr>
<td>10</td>
<td>Other Spatial Effects</td>
<td>Exercise + Project</td>
<td>Chapter 4</td>
<td>1,2,3,6,8,10,11</td>
</tr>
<tr>
<td>11</td>
<td>Illusion of Movement</td>
<td>Brainstorm 3 ideas + Quiz</td>
<td>Work on Final Project</td>
<td>1,2,4,6,8,10,11</td>
</tr>
<tr>
<td>12</td>
<td>Planning your final project; Brainstorming discussion</td>
<td>Work on Final Project</td>
<td>Work on Final Project</td>
<td>1,2,4,6,8,10,11</td>
</tr>
<tr>
<td>13</td>
<td>None</td>
<td>Work on Final Project</td>
<td>Work on Final Project</td>
<td>1,2,4,6,8,10,11</td>
</tr>
<tr>
<td>14</td>
<td>None</td>
<td>Final Review</td>
<td>Present final Project</td>
<td>1,2,5,6,8,9,10,11</td>
</tr>
</tbody>
</table>

### Other Pertinent Course Information

Costs: The required text and supplies should not exceed $175.00.

### Useful Links

- Academic Calendar: [http://registrar.tamu.edu//General/Calendar.aspx](http://registrar.tamu.edu//General/Calendar.aspx)
- Final Exam Schedule: [http://registrar.tamu.edu//General/FinalSchedule.aspx](http://registrar.tamu.edu//General/FinalSchedule.aspx)
- On-Line Catalog: [http://catalog.tamu.edu/](http://catalog.tamu.edu/)
- Student Rules: [http://student-rules.tamu.edu/](http://student-rules.tamu.edu/)
- Religious Observances: [http://doe.tamu.edu//node/75](http://doe.tamu.edu//node/75)

### Americans with Disabilities Act (ADA)

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact Disability Services, in Cain Hall, Room B118, or call 845-1637. For additional information visit [http://disability.tamu.edu/](http://disability.tamu.edu/)

### Academic Integrity

*For information on academic integrity, please visit: [http://www.tamu.edu/aggiehonor](http://www.tamu.edu/aggiehonor)*
"An Aggie does not lie, cheat, or steal, or tolerate those who do."

Statement of Responsibility

"It is unlawful for any person to damage or deface any of the buildings, statues, monuments, trees, shrubs, grasses, or flowers on the grounds of any state institutions of higher education (Texas Education Code Section 51.204)"

The words damage or deface refer specifically to any and all actions, whether direct or indirect, that either diminish the value or mar the appearance of the physical environment.
Texas A&M University
Core Curriculum

Initial Request for a lower division course included in the current Core Curriculum
to be considered for the Fall 2014 Core Curriculum

1. This request is submitted by (department name): Department of Visualization
   Course prefix and number: ARTS 149

2. Texas Common Course Number: 1303

3. Semester credit hours: 3 SCH

4. Complete course title: Art History Survey I

5. This request is for consideration in the following Foundational Component Area:
   ☑ Creative Arts
   ☑ American History
   ☑ Government/Political Science
   ☑ Social and Behavioral Sciences
   ☐ Communication
   ☐ Mathematics
   ☐ Life and Physical Sciences
   ☐ Language, Philosophy and Culture

6. This course should also be considered for International and Cultural Diversity (ICD) designation:
   ☑ Yes ☐ No

7. How frequently will the class be offered? Spring semester; Summer Session I

8. Number of class sections per semester: Spring semester (2); Summer Session I (1)

9. Number of students per semester: Spring semester (220); Summer Session (154)

10. Historic annual enrollment for the last three years:
    2012-13 (156) 2011-12 (231) 2010-11 (306)

This completed form must be attached to a course syllabus that sufficiently and specifically details
the appropriate core objectives through multiple lectures, outside activities, assignments, etc.
Representative from department submitting request should be in attendance when
considered by the Core Curriculum Council.

12. Submitted by: [Signature]
    Course Instructor
    Date: March 27, 2013
    [Signature]
    Date: 3/27/2013

14. Department Head
    Date: 3/27/13
    [Signature]

15. College Dean/Designee
    Date: Mar. 28, 2013
    [Signature]

Texas A&M University

See form instructions for submission/approval process.
Texas A&M University
Core Curriculum
Initial Request for a Course Addition to the Fall 2014 Core Curriculum

Foundational Component Area: Creative Arts

In the box below, describe how this course meets the Foundational Component Area description for Creative Arts. Courses in this category focus on appreciation and analysis of creative artifacts and works of human imagination. Courses involve the synthesis and interpretation of artistic expression and enable critical, creative, and innovative communication about works of art.

The proposed course must contain all elements of the Foundational Component Area. How does the proposed course specifically address the Foundational Component Area definition above?

ARTS 149, Art History Survey I, introduces painting, sculpture, architecture, illuminated manuscripts, textiles and sacred and decorative objects produced around the world during the period between the prehistoric era and the 14th century, and broadly focuses on general themes and practices in the visual arts.

The rich variety of cultural expression during this period, including works of painting, sculpture, architecture, illuminated manuscripts, textiles and sacred and decorative objects, will be used to address the understanding and interpretation of art. This course will emphasize the historical and social contexts of human-made objects: their historical setting, and ritual or religious significance, as well as the maker, user and patron associated with these works of art. It will encourage the student to develop skills related to looking at works of art, exploring the ideas of understanding, interpreting, and explaining works of art in the multiple contexts in which they were created.

Core Objectives

Describe how the proposed course develops the required core objectives below by indicating how each learning objective will be addressed, what specific strategies will be used for each objective and how student learning of each objective will be evaluated.

The proposed course is required to contain each element of the Core Objective.

Critical Thinking (to include creative thinking, Innovation, inquiry, and analysis, evaluation and synthesis of information):

Learning Outcomes:

- Recognize and understand major artistic works, artists, methods and theories, and be able to assess the qualities of works of art and architecture.
- Develop the basic vocabulary and visual literacy necessary to describe works of art and architecture.
- Visually analyze and communicate relationships, individually and in small groups, between formal elements (style and medium) in works of art within various religious, political, social contexts in the chronology of human history.
- Apply critical thinking to the thematic and/or ideological traditions of western and non-western works of art and architecture.
- Compare and contrast works of art in order to elucidate the means through which they articulate meaning.
- Clearly express ideas related to course content through reflective writing and researched presentations.
Assessment:
- The students ability to grasp concepts, analyze, evaluate and make assessments about the course's subject matter will be assessed through 4 exams and essay questions.
- Honors students will also be evaluated on a written paper analyzing a work of art.
- Through group projects, students will be assessed on their ability to examine, analyze, and summarize influences chronologically and across historical and cultural boundaries.

Communication (to include effective development, interpretation and expression of ideas through written, oral and visual communication):

Learning Outcomes:
- Visually analyze and communicate relationships, individually and in small groups, between formal elements (style and medium) in works of art within various religious, political, social contexts and in the chronology of human history.
- Compare and contrast works of art in order to elucidate the means through which they articulate meaning.
- Clearly express ideas related to course content through reflective writing and researched presentations.

Assessment:
- The students ability to grasp concepts, analyze, evaluate and make assessments about the course's subject matter will be assessed through 4 exams and essay questions.
- Honors students will also be evaluated on a written paper analyzing a work of art and its relationship to relevant cultural, religious and historical traditions.
- Students, organized in small groups, will be responsible for visual, verbal and written communication relating to the development of topics to be identified during the semester.

Teamwork (to include the ability to consider different points of view and to work effectively with others to support a shared purpose or goal):

Learning Outcomes:
- Develop the basic vocabulary and visual literacy necessary to describe works of art and architecture.
- Apply critical thinking to the thematic and/or ideological traditions of western and non-western works of art and architecture.
- Clearly express ideas related to course content through reflective writing and researched presentations.
- Work cooperatively to identify and communicate the associations between works of art across cultures and chronologically.

Assessment:
- Students will be randomly assigned to groups of five students and that these groups will develop their own Facebook page. The randomness promotes social diversity and social responsibility by meeting students from other departments, with other interests and ethnic backgrounds.
- Students in the groups will complete 4 assignments, two individual and two group, which will be posted on their group Facebook page. Each group will choose a name and will be linked to one other group, also chosen at random. One assignment will involve commenting on the sister team's assignments on their Facebook page. Assignments will focus on works with significant
Texas A&M University
Core Curriculum

Initial Request for a Course Addition to the Fall 2014 Core Curriculum
cross cultural, historical and religious significance. Each group member will be assessed based on the number, quality, and relevance of their Face Book entries.

- Students will be assessed on their critiques of another group project, requiring the examination and analysis from other points of view.
- Students will be evaluated on their ability to compare, assess and reconcile unique points of view through the development of team projects.

Social Responsibility (to include intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities):

Learning Outcomes:
- Understand the importance of visual culture in everyday life - within a historical context and in our modern culture.
- Work cooperatively to identify and communicate the associations between works of art across cultures and chronologically.

Assessment:
- Students will be assessed on their knowledge of works of art, themes, artists, patrons and the cultural, historical, religious and social contexts in which they were made through 4 exams and essays.
- Students will be assessed, through team projects, their ability to analyze and categorize the influences of works of art, artists, styles and themes across cultures and societies chronologically and relate findings to current cultures.

Please be aware that instructors should be prepared to submit samples/examples of student work as part of the future course recertification process.
Request for International and Cultural Diversity (ICD) Designation

Department of Visualization

ARTS 149 – Art History Survey I

ARTS 149, Art History Survey I, examines works of art in the context of the historical, cultural and religious perspectives from the prehistoric era to the 14th century. This contextual setting, which includes major political, historical, philosophical and Eastern as well as Western religions, provides the necessary background to understand and appreciate the artifacts of a culture. Through the diversity of thought and collective experiences which influences the creative spirit, students discover the integral nature of art, values, and the physical works produced. The process of comparing and contrasting art encourages the student to explore the visual arts' capacity to translate difference into a common bond and to develop the students' appreciation for their own culture and heritage. Art creates a rich and varied world. It increases the range of choices and perspectives, nurtures human capacities and allows students to express and share their ideas and values.
Course title and number: ARTS 149: Art History Survey I  
Term: Fall 2013  
Meeting times and location: MWF 3:00-3:50  
ARCB Langford B101, Geren Auditorium

Course Description and Prerequisites

(ARTS 1303) Art History Survey I. (3-0). Credit 3. Survey of architecture, painting, sculpture and the minor arts from prehistoric times to the 14th century.

Prerequisites: None

Introduction

This course introduces painting, sculpture, architecture, illuminated manuscripts, textiles and sacred and decorative objects produced around the world during the period between the prehistoric era and the 14th century, and broadly focuses on general themes and practices in the visual arts.

The rich variety of cultural expression during this period, including works of painting, sculpture and architecture, will be used to address the understanding and interpretation of art. This course emphasizes the historical and social contexts of human-made objects: their historical setting, ritual or religious significance, as well as the maker, user and patron. It will encourage you to develop your skills looking at and seeing works of art, and explore the ideas of understanding, interpreting and explaining works of art in the multiple contexts in which they were created.

Learning Outcomes

ARTS 149, Art History Survey I, prepares the student to:
1. Recognize and understand major artistic works, artists, methods and theories, and be able to assess the qualities of works of art and architecture.
2. Develop the basic vocabulary and visual literacy necessary to describe works of art and architecture.
3. Visually analyze and communicate relationships, individually and in small groups, between formal elements (style and medium) in works of art within various religious, political, social contexts in the chronology of human history.
4. Apply critical thinking to the thematic and/or ideological traditions of western and non-western works of art and architecture.
5. Understand the importance of visual culture in everyday life - within a historical context and in our modern culture.
6. Compare and contrast works of art in order to elucidate the means through which they articulate meaning.
7. Clearly express ideas related to course content through writing and researched presentations.
8. Work cooperatively to identify and communicate the associations between works of art across cultures and chronologically.
Core Curriculum Learning Outcomes

Critical Thinking □ □ □ □ □ □ □ □
Communication □ □ □ □ □ □ □ □
Teamwork □ □ □ □ □ □ □ □
Social Responsibility □ □ □ □ □ □ □ □

Weave Assessment Learning Outcomes

1 2 3 4 5 6 7 8

To Stimulate Visual Thinking □ □ □ □ □ □ □ □
To Nurture Design Skills □ □ □ □ □ □ □ □
To Enhance a Multidisciplinary Focus □ □ □ □ □ □ □ □
To Encourage Collaborative Behavior □ □ □ □ □ □ □ □
To Strengthen Ethical Behavior □ □ □ □ □ □ □ □
To Improve Personal Responsibility □ □ □ □ □ □ □ □

Instructor Information

Name: Dr. J. Lee Spurgeon
Telephone number: 979.845.
Email address: jspurgeon@arch.tamu.edu
Office hours: MW 1:30-2:30 or by appointment
Office location: Williams 008G

Textbook and/or Resource Material

Marilyn Stokstad and Michael W. Cothren
Pearson Publishing
ISBN-10: 0205216439

Grading Policies

Your course grade will be comprised of four exam scores each worth 18% for a total of 72% of your final grade. Exams will be given in a scantron format and will consist of a series of multiple choice and true or false questions. Students will only be responsible for information covered in class. Students must bring a scantron form and two #2 pencils with erasers (mechanical pencils are okay if they are #2). All exams are non-cumulative (which means that you are only responsible for the information for each section). Extra Credit: For each exam, you will be offered the opportunity to write an extra credit essay, which would add a maximum of 5 points onto your exam grade. These will be the only extra credit opportunities offered during the semester.

The remaining 28% of your grade will be based on the four projects. Students will be randomly assigned to groups of five students. Each group will develop their own Facebook page. Over the course of the semester, the students in the groups will complete 4 assignments, two as individuals and two as a group. All project work will be posted on the groups Facebook page. Each group will choose a name and will be linked to one other group, also chosen at random. One assignment will involve commenting and critiquing a project on the sister team's Facebook page. During the first week of class, your assignment will be to meet the members of the team and create a shared Facebook page, posting photos and a brief biography. The remaining assignments will be outlined during the course of the semester.

Exam Grades:

Exam 1 18 points
Exam 2 18 points
Exam 3 18 points
Exam 4 18 points

Project grades:
- Project 1 (individual) 4 points
- Project 2 (group) 7 points
- Project 3 (group) 10 points
- Project 4 (individual) 7 points
- 100 points

Grading Scale:
- 90-100 points A
- 80-89 points B
- 70-79 points C
- 60-69 points D
- 0-59 points F

Grades will be posted on elearning.tamu.edu within 7 days of each exam. Scantron forms and signed honor code agreements for each exam will remain in the instructor's office for a period of one year per department policy. Students who wish to consult with the instructor regarding exam grades may drop by during office hours or schedule an appointment.

Please note: No grades will be released via phone or email. Do not contact the instructor or teaching assistant via phone or email requesting exam or final course grades.

Honors Students: Those students in the Honors Section (200) will write a short, 2-3 page paper describing and analyzing a work of art, due at the end of the semester. I will announce later in the semester where you should go to find these works of art. The paper will be worth 10% of your grade and each of the exams will be worth 17.5%.

Make-up Exams for Excused Absences: In the event of an excused absence on a scheduled exam date, a makeup exam will be offered, preferably taken within one week of the scheduled exam. Excused absences include a documented illness or a family emergency. Having other exams on the same day (unless it is the final exam) is not a legitimate excuse. The student will provide the instructor with the excuse but will contact the Teaching Assistant concerning scheduling and taking the makeup exam. If a student misses an exam and is unable to provide the documentation required for an excused absence, the instructor is under no obligation to provide a make-up exam.

Course Topics, Calendar of Activities, Major Assignment Dates

<table>
<thead>
<tr>
<th>Week</th>
<th>Day</th>
<th>Topic</th>
<th>Required Reading</th>
<th>Course Objectives</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>1</td>
<td>Introduction</td>
<td>1,2,3,4,5,6</td>
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<td></td>
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<td>Prehistoric Art</td>
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<td>Art of the Ancient Near East</td>
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<td>pp. 49-79</td>
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<td>Art of Ancient Egypt and the Aegean</td>
<td>pp. 49-79</td>
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<td>Ancient Aegean Art</td>
<td>pp. 81-99</td>
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<td>Ancient Greek Art</td>
<td>pp. 101-157</td>
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<td>3</td>
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<td>Ancient Etruscan Art</td>
<td>pp. 158-168</td>
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<td>Art of Ancient Rome</td>
<td>pp. 158-215</td>
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<td>Art of Ancient Rome</td>
<td>pp. 158-215</td>
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<td>Art of Ancient Rome</td>
<td>pp. 168-215</td>
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<td>2</td>
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<td>Jewish and Early Christian Art</td>
<td>pp. 217-233</td>
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<td>Byzantine Art</td>
<td>pp. 233-259</td>
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<tr>
<td>8</td>
<td>Islamic Art</td>
<td>pp. 281-289</td>
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<td>Exam Two</td>
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<td>9</td>
<td>1 Buddhism and Buddhist Art of India</td>
<td>pp. 291-307</td>
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<td></td>
<td>2 Hindu Art of India</td>
<td>pp. 308-319</td>
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<td>3 Borobudur and Angkor Wat</td>
<td>pp. 319-323</td>
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<td>10</td>
<td>1 Chinese Art of the Neolithic, Qin, and Han</td>
<td>pp. 325-335</td>
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<td>2 Chinese Buddhist art and Landscape Painting</td>
<td>pp. 335-350</td>
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<td>3 Japanese Art through the Nara Period</td>
<td>pp. 355-363</td>
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<td>11</td>
<td>1 Japanese Heian and Kamakura Period Art</td>
<td>pp. 363-375</td>
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<td>1 Class 32: Exam Three</td>
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<td>2 Illuminated Manuscripts and Viking Art</td>
<td>pp. 423-437</td>
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<td>3 Carolingian and Ottonian Art</td>
<td>pp. 438-451</td>
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<td>1 Romanesque Art</td>
<td>pp. 453-472</td>
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<td>2 Romanesque Art</td>
<td>pp. 473-489</td>
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<td>3 Romanesque and Intro to Gothic Art</td>
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<td>14</td>
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<td>pp. 491-527</td>
<td>1,2,3,4,5,6</td>
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<td>2 Gothic Art, continued</td>
<td>pp. 491-527</td>
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<td>3 Gothic Art, concluded</td>
<td>pp. 491-527</td>
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**FINAL EXAM - WEDNESDAY, MAY 9, 8-10 am**

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**Other Pertinent Course Information**

Costs: The required text and supplies should not exceed $150.00.

**Americans with Disabilities Act (ADA)**

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact Disability Services, in Cain Hall, Room B118, or call 845-1637. For additional information visit [http://disability.tamu.edu](http://disability.tamu.edu).

**Academic Integrity**

*For information on academic integrity, please visit: [http://www.tamu.edu/aggiehonor](http://www.tamu.edu/aggiehonor)*

"An Aggie does not lie, cheat, or steal, or tolerate those who do."

Upon accepting admission to Texas A&M University, a student automatically assumes a commitment to uphold the Honor Code, to accept responsibility for learning, and to follow the philosophy and rules of the Honor System. Students will be required to state their commitment on examinations, research papers, and other academic work. Ignorance of the rules does not exclude any member of the Texas A&M University community from the requirements of the processes of the Honor System. For additional information, please visit: [www.tamu.edu/aggiehonor](http://www.tamu.edu/aggiehonor). Students cheating on an exam will receive a grade of "0" and possibly a grade of "F" for the course.

**Useful websites:**

Academic calendar: [http://admissions.tamu.edu/Registrar/General/Calendar.aspx](http://admissions.tamu.edu/Registrar/General/Calendar.aspx)
Final Exam Schedule: [http://admissions.tamu.edu/Registrar/General/FinalSchedule.aspx](http://admissions.tamu.edu/Registrar/General/FinalSchedule.aspx)
Student Rules: [http://student-rules.tamu.edu](http://student-rules.tamu.edu)
Course Catalog:  http://www.tamu.edu/admissions/catalogs/11-12 UG Catalog/index.html
Texas A&M University
Core Curriculum

Initial Request for a lower division course included in the current Core Curriculum to be considered for the Fall 2014 Core Curriculum

1. This request is submitted by (department name): Department of Visualization
   Course prefix and number: ARTS 150

2. Texas Common Course Number: 1304

3. Complete course title: Art History Survey II
   Semester credit hours: 3 SCH

4. This request is for consideration in the following Foundational Component Area:

   - [ ] Communication
   - [ ] Mathematics
   - [ ] Life and Physical Sciences
   - [ ] Language, Philosophy and Culture
   - [X] Creative Arts
   - [ ] American History
   - [ ] Government/Political Science
   - [ ] Social and Behavioral Sciences

5. Current Core - Yes
   Current ICD - Yes

6. This course should also be considered for International and Cultural Diversity (ICD) designation:
   [X] Yes
   [ ] No

7. How frequently will the class be offered? Fall and Spring semesters; Summer Session II

8. Number of class sections per semester: Fall (4); Spring semester (4); Summer Session II (1)

9. Number of students per semester: Fall (425); Spring (425); Summer Session II (154)

10. Historic annual enrollment for the last three years: 2012-13(844) 2011-12 (882) 2010-11 (975)

This completed form must be attached to a course syllabus that sufficiently and specifically details the appropriate core objectives through multiple lectures, outside activities, assignments, etc. Representative from department submitting request should be in attendance when considered by the Core Curriculum Council.

12. Submitted by:
   Course Instructor
   Approvals:
   Department Head
   College Dean/Designee
   Date
   March 27, 2013
   3/27/13
   Mar. 28, 2013

For additional information regarding core curriculum, visit the Texas Higher Education Coordinating Board website at www.thecb.state.tx.us/corecurriculum2014

See form instructions for submission/approval process.
Texas A&M University  
Core Curriculum  
Initial Request for a Course Addition to the Fall 2014 Core Curriculum

Foundational Component Area: Creative Arts

In the box below, describe how this course meets the Foundational Component Area description for Creative Arts. Courses in this category focus on appreciation and analysis of creative artifacts and works of human imagination. Courses involve the synthesis and interpretation of artistic expression and enable critical, creative, and innovative communication about works of art.

The proposed course must contain all elements of the Foundational Component Area. How does the proposed course specifically address the Foundational Component Area definition above?

ARTS 150, Art History Survey II, offers a broad survey of the painting, sculpture, architecture, prints, decorative arts, photography, and new media produced around the world from approximately 1300 C.E. to the middle of the 20th century in Europe, Asia, and the Americas. It is designed for beginners who desire a broad understanding of global artistic trends in a comparative format.

The rich variety of cultural expression during this period, including works of painting, sculpture, architecture, illuminated manuscripts, textiles and sacred and decorative objects, will be used to address the understanding and interpretation of art. This course will emphasize the historical and social contexts of human-made objects: their historical setting, and ritual or religious significance, as well as the maker, user and patron associated with these works of art. It will encourage the student to develop skills related to looking at works of art, exploring the ideas of understanding, interpreting, and explaining works of art in the multiple contexts in which they were created.

Core Objectives

Describe how the proposed course develops the required core objectives below by indicating how each learning objective will be addressed, what specific strategies will be used for each objective and how student learning of each objective will be evaluated.

The proposed course is required to contain each element of the Core Objective.

Critical Thinking (to include creative thinking, innovation, inquiry and analysis, evaluation and synthesis of information):

Learning Outcomes:

- Recognize and understand major artistic works, artists, methods and theories, and be able to assess the qualities of works of art and architecture.
- Develop the basic vocabulary and visual literacy necessary to describe works of art and architecture.
- Visually analyze and communicate relationships, individually and in small groups, between formal elements (style and medium) in works of art within various religious, political, social contexts in the chronology of human history.
- Apply critical thinking to the thematic and/or ideological traditions of western and non-western works of art and architecture.
- Compare and contrast works of art in order to elucidate the means through which they articulate meaning.
- Clearly express ideas related to course content through reflective writing and researched presentations.
Texas A&M University
Core Curriculum
Initial Request for a Course Addition to the Fall 2014 Core Curriculum

Assessment:
- The student's ability to grasp concepts, analyze, evaluate and make assessments about the course's subject matter will be assessed through 4 exams and essay questions.
- Honors students will also be evaluated on a written paper analyzing a work of art.
- Through group projects, students will be assessed on their ability to examine, analyze, and summarize influences chronologically and across historical and cultural boundaries.

Communication (to include effective development, interpretation and expression of ideas through written, oral and visual communication):

Learning Outcomes:
- Visually analyze and communicate relationships, individually and in small groups, between formal elements (style and medium) in works of art within various religious, political, social contexts and in the chronology of human history.
- Compare and contrast works of art in order to elucidate the means through which they articulate meaning.
- Clearly express ideas related to course content through reflective writing and researched presentations.

Assessment:
- The student's ability to grasp concepts, analyze, evaluate and make assessments about the course's subject matter will be assessed through 4 exams and essay questions.
- Honors students will also be evaluated on a written paper analyzing a work of art and its relationship to relevant cultural, religious and historical traditions.
- Students, organized in small groups, will be responsible for visual, verbal and written communication relating to the development of topics to be identified during the semester.

Teamwork (to include the ability to consider different points of view and to work effectively with others to support a shared purpose or goal):

Learning Outcomes:
- Develop the basic vocabulary and visual literacy necessary to describe works of art and architecture.
- Apply critical thinking to the thematic and/or ideological traditions of western and non-western works of art and architecture.
- Clearly express ideas related to course content through reflective writing and researched presentations.
- Work cooperatively to identify and communicate the associations between works of art across cultures and chronologically.

Assessment:
- Students will be randomly assigned to groups of five students and that these groups will develop their own Facebook page. The randomness promotes social diversity and social responsibility by meeting students from other departments, with other interests and ethnic backgrounds. Students in the groups will complete 4 assignments, two individual and two group, which will be posted on their group Facebook page. Each group will choose a name and will be linked to one other group, also chosen at random. One assignment will involve commenting on the sister team's assignments on their Facebook page. Assignments will focus on works with significant
Texas A&M University

Core Curriculum

Initial Request for a Course Addition to the Fall 2014 Core Curriculum

cross cultural, historical and religious significance. Each group member will be assessed based on the number, quality, and relevance of their Face Book entries.

- Students will be assessed on their critiques of another group project, requiring the examination and analysis from other points of view.
- Students will be evaluated on their ability to compare, assess and reconcile unique points of view through the development of team projects.

Social Responsibility (to include intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities):

Learning Outcomes:
- Understand the importance of visual culture in everyday life - within a historical context and in our modern culture.
- Work cooperatively to identify and communicate the associations between works of art across cultures and chronologically.

Assessment:
- Students will be assessed on their knowledge of works of art, themes, artists, patrons and the cultural, historical, religious and social contexts in which they were made through 4 exams and essays.
- Students will be assessed, through team projects, their ability to analyze and categorize the influences of works of art, artists, styles and themes across cultures and societies chronologically and relate findings to current cultures.

Please be aware that instructors should be prepared to submit samples/examples of student work as part of the future course recertification process.
Request for International and Cultural Diversity (ICD) Designation

Department of Visualization

ARTS 150 – Art History Survey II

ARTS 150, Art History Survey II, examines works of art in the context of the historical, cultural and religious perspectives from the 14th century to the end of the 19th century. This contextual setting, which includes major political, historical, philosophical and Eastern as well as Western religions, provides the necessary background to understand and appreciate the artifacts of a culture. Through the diversity of thought and collective experiences which influences the creative spirit, students discover the integral nature of art, values, and the physical works produced. The process of comparing and contrasting art encourages the student to explore the visual arts' capacity to translate difference into a common bond and to develop the students' appreciation for their own culture and heritage. Art creates a rich and varied world. It increases the range of choices and perspectives, nurtures human capacities and allows students to express and share their ideas and values.
Course title and number: ARTS 150: Art History Survey II
Term: Fall 2013
Meeting times and location: MWF 3:00-3:50, ARCB Langford B101, Geren Auditorium

Course Description and Prerequisites

(Art 1304) Art History Survey II. (3-0). Credit 3. Survey of architecture, painting, sculpture and the minor arts from the 14th century to the end of the 19th century.

Prerequisites: None

Introduction

This course offers a broad survey of the painting, sculpture, architecture, prints, decorative arts, photography, and new media produced around the world from approximately 1300 C.E. to the middle of the 20th century in Europe, Asia, and the Americas. It is designed for beginners who desire a broad understanding of global artistic trends in a comparative format.

Learning Outcomes or Course Objectives

ARTS 150, Art History Survey II, prepares the student to:

1. Recognize and understand major artistic works, artists, methods and theories, and be able to assess the qualities of works of art and architecture.
2. Develop the basic vocabulary and visual literacy necessary to describe works of art and architecture.
3. Visually analyze and communicate relationships, individually and in small groups, between formal elements (style and medium) in works of art within various religious, political, social contexts in the chronology of human history.
4. Apply critical thinking to the thematic and/or ideological traditions of western and non-western works of art and architecture.
5. Understand the importance of visual culture in everyday life - within a historical context and in our modern culture.
6. Compare and contrast works of art in order to elucidate the means through which they articulate meaning.
7. Clearly express ideas related to course content though writing and researched presentations.
8. Work cooperatively to identify and communicate the associations between works of art across cultures and chronologically.

Core Curriculum Learning Outcomes

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Weave Assessment Learning Outcomes
To Stimulate Visual Thinking  
To Nurture Design Skills  
To Enhance a Multidisciplinary Focus  
To Encourage Collaborative Behavior  
To Strengthen Ethical Behavior  
To Improve Personal Responsibility  

Instructor Information

Name: Dr. J. Lee Spurgeon
Telephone number: 979.845.
Email address: jspurgeon@arch.tamu.edu
Office hours: MW 1:30-2:30 or by appointment
Office location: Williams 008G

Textbook and/or Resource Material

Art History, 4th edition, volume 2
Marilyn Stokstad and Michael W. Cothren

Grading Policies

Your course grade will be comprised of four exam scores each worth 18% for a total of 72% of your final grade. Exams will be given in a scantron format and will consist of a series of multiple choice and true or false questions. Students will only be responsible for information covered in class. Students must bring a scantron form and two #2 pencils with erasers (mechanical pencils are okay if they are #2). All exams are non-cumulative (which means that you are only responsible for the information for each section). Extra Credit: For each exam, you will be offered the opportunity to write an extra credit essay, which would add a maximum of 5 points onto your exam grade. These will be the only extra credit opportunities offered during the semester.

The remaining 28% of your grade will be based on the four projects. Students will be randomly assigned to groups of five students. Each group will develop their own Facebook page. Over the course of the semester, the students in the groups will complete 4 assignments, two as individuals and two as a group. All project work will be posted on the groups Facebook page. Each group will choose a name and will be linked to one other group, also chosen at random. One assignment will involve commenting and critiquing a project on the sister team’s Facebook page. During the first week of class, your assignment will be to meet the members of the team and create a shared Facebook page, posting photos and a brief biography. The remaining assignments will be outlined during the course of the semester.

Exam Grades:

<table>
<thead>
<tr>
<th>Exam</th>
<th>Points</th>
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</thead>
<tbody>
<tr>
<td>Exam 1</td>
<td>18</td>
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<tr>
<td>Exam 2</td>
<td>18</td>
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<td>Exam 3</td>
<td>18</td>
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<td>Exam 4</td>
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Project grades:

<table>
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<td>Project 1 (individual)</td>
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<tr>
<td>Project 2 (group)</td>
<td>7</td>
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<tr>
<td>Project 3 (group)</td>
<td>10</td>
</tr>
<tr>
<td>Project 4 (individual)</td>
<td>7</td>
</tr>
</tbody>
</table>

Grading Scale:

90-100 points A
80-89 points B
Grades will be posted on elearning.tamu.edu within 7 days of each exam. Scantron forms and signed honor code agreements for each exam will remain in the instructor's office for a period of one year per department policy. Students who wish to consult with the instructor regarding exam grades may drop by during office hours or schedule an appointment.

Please note: No grades will be released via phone or email. Do not contact the instructor or teaching assistant via phone or email requesting exam or final course grades.

**Honors Students:** Those students in the Honors Section (200) will write a short, 2-3 page paper describing and analyzing a work of art, due at the end of the semester [I will announce later in the semester where you should go to find these works of art]. The paper will be worth 10% of your grade and each of the exams will be worth 17.5%.

**Make-up Exams for Excused Absences:** In the event of an excused absence on a scheduled exam date, a makeup exam will be offered, preferably taken within one week of the scheduled exam. Excused absences include a documented illness or a family emergency. Having other exams on the same day (unless it is the final exam) is not a legitimate excuse. The student will provide the instructor with the excuse but will contact the Teaching Assistant concerning scheduling and taking the makeup exam. If a student misses an exam and is unable to provide the documentation required for an excused absence, the instructor is under no obligation to provide a make-up exam.

### Course Topics, Calendar of Activities, Major Assignment Dates

<table>
<thead>
<tr>
<th>Week</th>
<th>Day</th>
<th>Topic</th>
<th>Required Reading</th>
<th>Course Objectives</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>14th c. Art in Europe</td>
<td>pp. 528-559</td>
<td>1,2,3,4,5,6</td>
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<tr>
<td></td>
<td>2</td>
<td>Introduction</td>
<td></td>
<td></td>
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<td></td>
<td>3</td>
<td>From Gothic to Renaissance</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>1</td>
<td>Renaissance Art in Italy</td>
<td>pp. 592-629</td>
<td>1,2,3,4,5,6</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>High Renaissance Art in Italy, 16th c.</td>
<td>pp. 630-675</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>High Renaissance Art in Italy, 16th c.</td>
<td>pp. 630-675</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>1</td>
<td>Renaissance Art in Italy, 15th c. concluded</td>
<td>pp. 630-675</td>
<td></td>
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<tr>
<td></td>
<td>2</td>
<td>Renaissance Art outside Italy</td>
<td>pp. 676-709</td>
<td></td>
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<tr>
<td></td>
<td>3</td>
<td>Renaissance Art outside Italy, concluded</td>
<td>pp. 676-709</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>1</td>
<td>Exam Review</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>2</td>
<td>Exam One</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>Baroque Art in Italy</td>
<td>pp. 710-728</td>
<td></td>
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<tr>
<td>5</td>
<td>1</td>
<td>Baroque Art in Spain</td>
<td>pp. 729-755</td>
<td>1,2,3,4,5,6</td>
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<tr>
<td></td>
<td>2</td>
<td>Baroque Art in Holland and France</td>
<td>pp. 755-769</td>
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<td>3</td>
<td>NO CLASS</td>
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<tr>
<td>6</td>
<td>1</td>
<td>Rococo and Neo-Classical Art</td>
<td>pp. 902-932</td>
<td>1,2,3,4,5,6</td>
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<tr>
<td></td>
<td>2</td>
<td>Neo-Classical and Romantic Art</td>
<td>pp. 927-941</td>
<td></td>
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<tr>
<td></td>
<td>3</td>
<td>Romantic Art</td>
<td>pp. 941-952</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>1</td>
<td>Colonial Art, Art of Reform and Revolution</td>
<td>pp. 953-956</td>
<td>1,2,3,4,6</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Exam Review</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>Exam Two</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>1</td>
<td>Islamic Art of India</td>
<td>pp. 778-786</td>
<td>1,2,3,4,5,6</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Chinese Art of the Yuan and Ming Dynasties</td>
<td>pp. 791-804</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>Chinese Art of the Ming and Qing Dynasties</td>
<td>pp. 804-805</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>1</td>
<td>Japanese Zen Painting and Garden Design</td>
<td>pp. 813-816</td>
<td>1,2,3,4,5,6</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Japanese Castles and Tea Ceremony</td>
<td>pp. 818-824</td>
<td></td>
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<tr>
<td></td>
<td>3</td>
<td>Japanese Jikiyo-e, Prints of the Floating World</td>
<td>pp. 818-828</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>1</td>
<td>Art of the Aztecs and Incas</td>
<td>pp. 835-843</td>
<td>1,2,3,4,5,6</td>
</tr>
</tbody>
</table>

03/25/13
Other Pertinent Course Information

Costs: The required text and supplies should not exceed $150.00.

Americans with Disabilities Act (ADA)

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact Disability Services, in Cain Hall, Room B118, or call 845-1637. For additional information visit http://disability.tamu.edu

Academic Integrity

For information on academic integrity, please visit: http://www.tamu.edu/aggiehonor

"An Aggie does not lie, cheat, or steal, or tolerate those who do."

Upon accepting admission to Texas A&M University, a student automatically assumes a commitment to uphold the Honor Code, to accept responsibility for learning, and to follow the philosophy and rules of the Honor System. Students will be required to state their commitment on examinations, research papers, and other academic work. Ignorance of the rules does not exclude any member of the Texas A&M University community from the requirements of the processes of the Honor System. For additional information, please visit: www.tamu.edu/aggiehonor. Students cheating on an exam will receive a grade of "0" and possibly a grade of "F" for the course.

Useful websites:

Academic calendar: http://admissions.tamu.edu/Registrar/General/Calendar.aspx
Final Exam Schedule: http://admissions.tamu.edu/Registrar/General/FinalSchedule.aspx#
Student Rules: http://student-rules.tamu.edu/
Course Catalog: http://www.tamu.edu/admissions/catalogs/11-12 UG Catalog/index/html
ARTS 150 - Art History Survey I

Request for International and Cultural Diversity (ICD) Designation

ARTS 150 examines works of art in the context of the historical, cultural and religious perspectives from the 14th century to the end of the 19th century. This contextual setting, which includes major political, historical, philosophical and Eastern as well as Western religions, provides the necessary background to understand and appreciate the artifacts of a culture. Through the diversity of thought and collective experiences which influences the creative spirit, students discover the integral nature of art, values, and the physical works produced. The process of comparing and contrasting art encourages the student to explore the visual arts' capacity to translate difference into a common bond and to develop the students' appreciation for their own culture and heritage. Art creates a rich and varied world. It increases the range of choices and perspectives, nurtures human capacities and allows students to express and share their ideas and values.
Texas A&M University
Core Curriculum
Initial Request for a lower division course included in the current Core Curriculum to be considered for the Fall 2014 Core Curriculum

1. This request is submitted by (department name): Department of Visualization
   Course prefix and number: ARTS 212

2. Texas Common Course Number: ARTS 2324

4. Complete course title: Life Drawing

5. Semester credit hours: 3 SCI

6. This request is for consideration in the following Foundational Component Area:
   - Creative Arts
   - American History
   - Government/Political Science
   - Social and Behavioral Sciences

7. This course should also be considered for International and Cultural Diversity (ICD) designation:
   - Yes 
   - No

8. How frequently will the class be offered? Fall and Spring semesters

9. Number of class sections per semester: Fall (2) Spring (2) *

10. Number of students per semester: Fall (10) Spring (10) *

11. Historic annual enrollment for the last three years:
    2012-13 (28) 2011-12 (25) 2010-11 (22)

This completed form must be attached to a course syllabus that sufficiently and specifically details the appropriate core objectives through multiple lectures, outside activities, assignments, etc.
Representative from department submitting request should be in attendance when considered by the Core Curriculum Council.

13. Submitted by: [Signature]
    Course Instructor
    Date 3/25/13

14. Department Head
    [Signature]
    Date 3/27/13

15. College Dean/Designee
    [Signature]
    Date 3/27/13

* Sections listed are mixed with both majors and non-majors. This is an elective course for the Minor in Art and students in the art minor are frequently placed in the majors only section(s). Students meet the prerequisite if they have had a drawing course in high school or at another institution of higher education.

See form instructions for submission/approval process.
Texas A&M University
Core Curriculum
Initial Request for a Course Addition to the Fall 2014 Core Curriculum

Foundational Component Area: Creative Arts

In the box below, describe how this course meets the Foundational Component Area description for Creative Arts. Courses in this category focus on appreciation and analysis of creative artifacts and works of human imagination. Courses involve the synthesis and interpretation of artistic expression and enable critical, creative, and innovative communication about works of art.

The proposed course must contain all elements of the Foundational Component Area. How does the proposed course specifically address the Foundational Component Area definition above?

ARTS 1212, Life Drawing, provides students with the opportunity to develop the observation techniques required to draw from life. Working from nature and the human figure, students learn about space, proportions, structure and personal expression. Students will primarily use drawing to record their observations and thoughts, as well as to experiment and transform their ideas through formal manipulations. Critical thinking and problem-solving techniques are addressed through the creation of a visual narrative involving spatial settings and the human form.

Core Objectives

Describe how the proposed course develops the required core objectives below by indicating how each learning objective will be addressed, what specific strategies will be used for each objective and how student learning of each objective will be evaluated.

The proposed course is required to contain each element of the Core Objective.

Critical Thinking (to include creative thinking, innovation, inquiry, and analysis, evaluation and synthesis of information):

Learning Outcomes:
- Students will review basic elements of art including line, value, shape, volume, texture, and color in the context of the human figure.
- Students will simplify, exaggerate and/or distort visual elements and normal proportions in order to interpret expressive qualities of the figure.
- Students will evaluate a figurative drawing's strengths and weakness with appropriate objective criteria.
- Students will demonstrate improved development in content and style through critical and visual thinking.
- Students will present and discuss peer drawings in group critiques.

Assessment:
- Students will demonstrate a practical knowledge of figure drawing and abstraction based on observation.
- Students will demonstrate the ability to manipulate their observations through abstraction and interpretation.
- Students will create a series of "portfolio" assignments that illustrate improvement and personal development.
Texas A&M University
Core Curriculum
Initial Request for a Course Addition to the Fall 2014 Core Curriculum
Communication (to include effective development, interpretation and expression of ideas through written, oral and visual communication):

Learning Outcomes:
• Students will demonstrate an understanding of the structure and form of the human body, including a basic understanding of anatomy.
• Students will convincingly convey detail, mass, volume and weight relating to the human figure.
• Students will convey gesture and the illusion of expressive movement.
• Students will evoke mood through the expressive use of drawing materials.
• Students will demonstrate improved development in content and style through critical and visual thinking.

Assessment:
• Students will participate in individual and group critiques using appropriate terminology and vocabulary.
• Quizzes over major lectures/reading assignments will be used to assess the students understanding of anatomy and proportioning systems.
• Through a series of drawing exercises, students will demonstrate the ability to visually communicate proper proportions, gestures, expressive movement, and drawing techniques.
• Students will maintain a catalog of dated sketches during the semester to display improvement and personal development.

Teamwork (to include the ability to consider different points of view and to work effectively with others to support a shared purpose or goal):

Learning Outcomes:
• Students will demonstrate improved development in content and style through critical and visual thinking.
• Students will present and discuss peer drawings in group critiques.

Assessment:
• Each student will participate in a round robin drawing exercise in which the exercise will be started, the intent and style communicated to each successive student (groups of three) and assessed upon return to the originator.
• Each student will provide critical analysis and evaluation of each team members work.

Personal Responsibility (to include the ability to connect choices, actions and consequences to ethical decision-making):

Learning Outcomes:
• Students will execute a small group drawing using a round-robin method.
• Students will present works in a professional manner consistent with the course content.

Assessment:
• Students will be evaluated on their participation, contribution and in the group activity.
• Students will be evaluated on their professionalism during the course.
Texas A&M University

Core Curriculum

Initial Request for a Course Addition to the Fall 2014 Core Curriculum

Social Responsibility (to include intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities):

Learning Outcomes:
- Students will apply proportion theories of the Greek sculptors and Italian Renaissance artists and relate them to non-western traditions.

Assessment:
- Students will be evaluated through quizzes that will cover lectures on the depiction of the human form and proportioning systems used in various cultures.
- Students will be evaluated on their understanding of these traditions through their sketches, drawings and critique.

Please be aware that instructors should be prepared to submit samples/examples of student work as part of the future course recertification process.
Course title and number: ARTS 212: Life Drawing
Term: Fall 2013
Meeting times and location: MW 1:50 pm – 4:20 p
Pavilion rm 115

Course Description and Prerequisites

Introduction to life drawing; human proportions; structure, form and action of the human figure; composition and various modes of expression.

Prerequisites: ARTS 110 or ARTS 115 or approval of instructor and undergraduate program coordinator.

Introduction

The structure, anatomy and expressive design of the human form in the Italian Renaissance era the hallmark of a great draftsman/designer was the ability draw a good nude figure with beauty and grace. The aim of this course is to continue in that aesthetic tradition and to bring you to an awareness also of great 20th century figurative artist/designers. All that we design is to the measure of man so we will study human proportions. We will learn to draw the figure to scale with its surroundings in correct perspective in line drawings, light and shade, and line and tone drawings utilizing negative spaces to define form. Repeated exercises that help to realize the human form are uniquely designed for this purpose. Varied modes of expressing the figure will enhance all drawing of other subject matter as well. One might say that practice in figure drawing develops muscle in all your drawing. We will also develop themes for complex figure compositions involving many figures. Students are be encouraged to draw people in other settings outside the classroom as well.

As the noted art historian Kenneth Clark has observed, “The nude does not simply represent the body, but relates it, by analogy, to all structures that have become part of our imaginative experience.” The ability to draw the figure well is of vital importance to artists, craftsmen, designers and architects. All the things we make or design relate to human scale and proportions, therefore the study of anatomy and anthropometry are also useful.

We will approach the human form through a series of special figure drawing exercises, both traditional and contemporary. We will explore a variety of media and techniques on papers best suited for each medium. Perspective drawing of the figure and objects related to it in an interior space will be an important part of this course of study.

Learning Outcomes

1. Students will review basic elements of art including line, value, shape, volume, texture, and color in the context of the human figure.
2. Students will demonstrate an understanding of the structure and form of the human body, including a basic understanding of anatomy.
3. Students will convincingly convey detail, mass, volume and weight relating to the human figure.
4. Students will relate the figure to its environment in correct perspective using blocking methods to show planes and volume utilizing a variety of shading techniques.
5. Students will apply proportion theories of the Greek sculptors and Italian Renaissance artists.
and relate them to non-western traditions.
6. Students will convey gesture and the illusion of expressive movement.
7. Students will simplify, exaggerate and/or distort visual elements and normal proportions in order to interpret expressive qualities of the figure.
8. Students will evoke mood through the expressive use of drawing materials.
9. Students will evaluate a figurative drawing's strengths and weaknesses with appropriate objective criteria.
10. Students will demonstrate improved development in content and style through critical and visual thinking.
11. Students will present and discuss peer drawings in group critiques.
12. Students will execute a small group drawing using a round-robin method.
13. Students will present works in a professional manner consistent with the course content.

Core Curriculum Learning Outcomes

<table>
<thead>
<tr>
<th>Critical Thinking</th>
<th>Communication</th>
<th>Teamwork</th>
<th>Personal Responsibility</th>
<th>Social Responsibility</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
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<td>4</td>
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<td>13</td>
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Weave Assessment Learning Outcomes

<table>
<thead>
<tr>
<th>To Stimulate Visual Thinking</th>
<th>To Nurture Design Skills</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
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<td>13</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>To Enhance a Multidisciplinary Focus</th>
<th>To Encourage Collaborative Behavior</th>
<th>To Strengthen Ethical Behavior</th>
<th>To Improve Personal Responsibility</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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</tbody>
</table>

Instructor Information

Name                   Richard Davison
Telephone number       979.845.6581
Email address          R davison@viz.tamu.edu
Office hours           M-W-F 8:00-9:00
Office location        Langford ARCA 132

Textbook and/or Resource Material

Figure Drawing
Nathan Goldstein
Prentice Hall, 2003
ISBN-10: 0131830481

Additional Supplies
Sepia brown, black and sanguine red conte crayons
6B lead stick
Acrylic spray fixative
18" x 24" drawing paper – All media – wet or dry
18" x 24" rough newsprint pad
Compressed charcoal sticks
Pencils (HB to 6B lead) – (Extra soft charcoal) (Carbon 3B)
Erasers – vinyl and kneaded rubber
Holder for Esterbrook medium drawing point
Staedtler aquarelle pencils (12 color set) or more
Hi Fi gray chalk set (pastels)
Earth tone chalk set (pastels)
Fine line ink pens Techliner, Sakura or Staedtler
Sanford Sharpie (black & brown)
Synthetic Brush (round#8)

Grading Policies

Performance Evaluation (Grading)

Quantity and quality of work will be assessed. Attendance and active participation will be required. A constructive attitude that benefits the entire class is important and will be evaluated as well as process and efficient use of time. Of course, finished projects will count as a major part of your grade but so will daily work.

There will be six one-week assignments and three two-week assignments. All projects will follow the course content and graded separately from daily work. Grading of daily figurative work will be based on correct proportion following the exercise as to technique and use of media and specifics regarding line and tone usage and analysis of human form in space.

Quality of work and quality of work: excessive absence affects quantity of work produced and resulting lack in quality.

Total of all daily practice approximates 50% of grade (figure drawing from model). The classroom experience of figure drawing directly with instructions cannot be duplicated outside of class so there is no make-up except to attend the other ARTS 212 class section to make up for time lost of studio drawing of the figure.

In case of University recognized excused absences, other equivalent assignments will be arranged.

Class assignment projects will be graded based on:

1. Creative solution to problem/theme
2. Mastery of media and techniques
3. Time spent on project
4. Content of theme as posed by problem
5. Illustration and narrative
6. Visual impact on the viewer
7. Conveyance of idea
8. Emotive influence on viewer

Eight of the above = A+ or A
Seven of the above = A- or B+
Six of the above = B or B-
Five of the above = B- or C+
Four of the above = C+ or C
Three of the above = C- or D+
Two of the above = D+ or D-
One of the above = F

One half of the letter grade may be assessed to habitual late work. Adult behavior in class is expected. Distractions will affect your grade.

Attendance Policy
The University views class attendance as the responsibility of an individual student. Attendance is essential to complete the course successfully. University rules related to excused and unexcused absences are located on-line at http://student-rules.tamu.edu.

Unexcused Absences: Three absences will result in your grade being lowered one letter grade.

Excused Absences: Absences are only excused with a written excuse from a university department or organization, or proof of a visit to a doctor's office or health facility.

**Course Topics, Calendar of Activities, Major Assignment Dates**

Topics for the course are listed below. Other material may be presented depending on class interaction and problem contexts. Project assignments related to topic areas will be completed during the lab portion of the course.

<table>
<thead>
<tr>
<th>Week</th>
<th>Topic</th>
<th>Required Reading</th>
<th>Course Objectives</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Introduction; Gesture drawing of action (dynamic/athletic/one minute poses) / energetic fast drawing of continuous action poses/3 minute poses.</td>
<td>Chapter 1</td>
<td>1,2,3,4,6,7,8,9,10,11</td>
</tr>
<tr>
<td>2</td>
<td>Blind contour (slow painstaking drawing not looking at paper – only at model) tracing the edge and all its details. Have conviction that your pencil or crayon is touching along real edge of form.</td>
<td>Chapter 2</td>
<td>1,2,3,4,6,7,8,9,10,11</td>
</tr>
<tr>
<td>3</td>
<td>Normal contour line – single weight also varied weight (broad and fine) also varied tone (dark and light) 10 minute pose.</td>
<td>Chapter 7</td>
<td>1,2,3,4,6,7,8,9,10,11</td>
</tr>
<tr>
<td>4</td>
<td>Curved/straight analysis of contours alternating curved and straight lines used appropriately to interpret length of arm, leg, torso, along one side and opposed by line opposite on other side. If curved on one side that will be opposed by a straight line segment. 5 minute poses.</td>
<td>Chapter 3</td>
<td>1,2,3,4,6,7,8,9,10,11</td>
</tr>
<tr>
<td>5</td>
<td>Capsule drawings: measure extreme points and lengths and angles between points (furthest extensions of figure parts in space) connect points with lines to create simplest configuration. This capsule contains positive form of figure parts and negative spaces enclosed by them and external to them. Separate/analysis of positive form and negative space. Last stage is to make a planar analysis of figure to show volumes and direction perspective in space. Actual contours may then be drawn in planar areas. Awareness of negative spaces and their shapes help produce more accurate figure drawing. 20 minute poses.</td>
<td>Chapter 4</td>
<td>1,2,3,4,6,7,8,9,10,11</td>
</tr>
<tr>
<td>6</td>
<td>Quick planar analysis drawings (5 minute poses)</td>
<td>Chapter 5</td>
<td>1,2,3,4,6,7,8,9,10,11</td>
</tr>
<tr>
<td>7</td>
<td>Tone and mass gesture drawings (5 minute poses)</td>
<td>Chapter 5</td>
<td>1,2,3,4,6,7,8,9,10,11</td>
</tr>
<tr>
<td>8</td>
<td>Same as above and then superimpose cross contour over your drawing. 10 minute poses.</td>
<td>Chapter 8</td>
<td>1,2,3,4,6,7,8,9,10,11</td>
</tr>
<tr>
<td>9</td>
<td>Educated contour line – where the form projects forward gradually broaden line increasing pressure on pencil or crayon to produce darker value – where the form recedes back into space gradually lessen pressure to produce a finer/more lightly valued line</td>
<td>Chapter 8</td>
<td>1,2,3,4,6,7,8,9,10,11</td>
</tr>
</tbody>
</table>
that begins to identify with white background. On black paper reverse process drawing with white pastel chalk.

10 Explore gray values in line and tone on white, light gray, dark gray and black pastel papers. Work with gray set of pastel chalks. Keep light source and direction in mind. Use light and shade inside figure and cast shadows outside. (Study Prudon.)

11 Explore flesh color and tone on various tinted pastel papers with earth tone set of chalks. These chalks also approximate flesh color/tone. (Study Michelangelo drawing — tinted red chalk background.)

12 Pen and ink drawings — black and sepia dilute inks also for brush drawings.

13 Combine — full strength black with gray washes use both pen and brush repeat with sepia ink. Sepia ink washes approximate flesh tone and color sepia has a long history in drawing photography and film.

14 Develop themes, historical, mythological, religious in special projects. Interpret themes with figure compositions. These stimulate imagination and invention.

Other Pertinent Course Information

Costs: Some tools and materials you may already have or we can substitute. Cost depends on sales or where you buy supplies. We will discuss this in class but between $100 and $150 should cover what we need.

Useful Links

Academic Calendar: http://registrar.tamu.edu/General/Calendar.aspx
Final Exam Schedule: http://registrar.tamu.edu/General/FinalSchedule.aspx
On-Line Catalog: http://catalog.tamu.edu/
Student Rules: http://student-rules.tamu.edu/
Religious Observances: http://dof.tamu.edu/node/75

Americans with Disabilities Act (ADA)

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact Disability Services, in Cain Hall, Room B116, or call 845-1037. For additional information visit http://disability.tamu.edu

Academic Integrity

For information on academic integrity, please visit: http://www.tamu.edu/aggiehonor

"An Aggie does not lie, cheat, or steal, or tolerate those who do."
Statement of Responsibility

"It is unlawful for any person to damage or deface any of the buildings, statues, monuments, trees, shrubs, grasses, or flowers on the grounds of any state institutions of higher education (Texas Education Code Section 51.204)"

The words damage or deface refer specifically to any and all actions, whether direct or indirect, that either diminish the value or mar the appearance of the physical environment.

Paint Booth
Spray painting in studios, on grass, on concrete, on the bridge between Langford A & C, etc. is not allowed. Anyone caught spray painting in these undesignated areas will be charged a fine. There is a paint booth available outside the first floor of Langford Building A in the "moat." Please use this for ALL spray painting.
Texas A&M University

Core Curriculum

Initial Request for a lower division course included in the current Core Curriculum
to be considered for the Fall 2014 Core Curriculum

1. This request is submitted by (department name): English

2. Course prefix and number: ENGL 212

3. Texas Common Course Number:

4. Complete course title: Shakespeare

5. Semester credit hours: 03

6. This request is for consideration in the following Foundational Component Area:
   - [ ] Communication
   - [ ] Mathematics
   - [x] Creative Arts
   - [ ] Life and Physical Sciences
   - [ ] Government/Political Science
   - [ ] Language, Philosophy and Culture
   - [ ] Social and Behavioral Sciences

7. This course should also be considered for International and Cultural Diversity (ICD) designation:
   - [ ] Yes
   - [x] No

8. How frequently will the class be offered? every fall and spring semester

9. Number of class sections per semester: 1 - 2

10. Number of students per semester: 250

11. Historic annual enrollment for the last three years: 400 366 404

This completed form must be attached to a course syllabus that sufficiently and specifically details the appropriate core objectives through multiple lectures, outside activities, assignments, etc. Representative from department submitting request should be in attendance when considered by the Core Curriculum Council.

12. Submitted by:

   [Signature]

   Course Instructor

   [Date]

   [Signature]

   Approvals:

   [Date]

13. Department Head

   [Signature]

   [Date]

14. College Dean/Designee

   [Signature]

   [Date]

For additional information regarding core curriculum, visit the Texas Higher Education Coordinating Board website at www.thecb.state.tx.us/corecurriculum2014

See form instructions for submission/approval process.
Texas A&M University

Core Curriculum

Initial Request for a Course Addition to the Fall 2014 Core Curriculum

Foundational Component Area: Creative Arts

In the box below, describe how this course meets the Foundational Component Area description for Creative Arts. Courses in this category focus on appreciation and analysis of creative artifacts and works of human imagination. Courses involve the synthesis and interpretation of artistic expression and enable critical, creative, and innovative communication about works of art.

The proposed course must contain all elements of the Foundational Component Area. How does the proposed course specifically address the Foundational Component Area definition above?

This course (ENGL 212) will examine the intellectual and cultural climate in which Shakespeare’s plays were written and performed and the dominant themes and motifs that characterize them. Although we will discuss a number of issues, we will focus particularly on representations of the theater and theatricality in Shakespeare’s works and on their relationship to debates about the role of acting and spectacle in early modern England. What pleasures, possibilities, and dangers were associated with playhouses in the period? What was the perceived relationship of “playing” to other forms of social theater (political spectacle, religious ritual, social role-playing etc.)? Finally, how do modern-day productions of Shakespeare reflect our own hopes and anxieties about the power of theater? Ultimately, students will not only be able to better understand the broader historical and cultural context in which Shakespeare’s work flourished, but they will also be given the opportunity through a creative group project to interpret and perform scenes from Shakespeare in front of an audience of their peers.

Core Objectives

Describe how the proposed course develops the required core objectives below by indicating how each learning objective will be addressed, what specific strategies will be used for each objective and how student learning of each objective will be evaluated.

The proposed course is required to contain each element of the Core Objective.

Critical Thinking (to include creative thinking, innovation, inquiry, and analysis, evaluation and synthesis of information):

The course will enhance critical thinking skills through consistent reading and class discussion of key ideas in the works of Shakespeare. The evaluation of critical thinking skills will be based on exams and class participation and may include written work. Exams will be designed to allow students to demonstrate their ability to evaluate and synthesize key ideas from the assigned reading. Class room discussion will focus on helping students better understand the nuances and complexities of Shakespeare’s work from the early modern England to the present.

Communication (to include effective development, interpretation and expression of ideas through written, oral and visual communication):

The course enhances communication skills through small and large group discussion of ideas, issues, questions, and themes central to course reading. The course will help students learn how to develop a greater understanding of Shakespeare’s work past and present that may involve guided writing assignments in which they will receive feedback, exams in which students will be expected to effectively convey key ideas from the course succinctly and clearly, and class room discussion in which students will learn how to express questions and thoughts about the subtleties of each text under examination.
Texas A&M University

Core Curriculum

Initial Request for a Course Addition to the Fall 2014 Core Curriculum

Teamwork (to include the ability to consider different points of view and to work effectively with others to support a shared purpose or goal):

The course will enhance students’ ability to consider different points of view and to work effectively with others to support a shared purpose or goal. Students will be expected to work on a group project in which they will have to negotiate a collective vision of how to perform a scene from a Shakespeare play based upon their mutually agreed upon interpretation and background research. Each group will be expected to turn in a short paper and facilitate a stimulating class discussion about their performance.

Social Responsibility (to include intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities):

The course enhances social responsibility by providing students with a cross cultural understanding of how history, region, and broader social forces have shaped the differing interpretations and performances of Shakespeare’s work from the early modern England to the present. The evaluation of social responsibility will be based upon an end-of-the-semester short writing assignment in which students will be asked to reflect upon how their knowledge of outside of their own has changed in light of the new information that they now possess. Students will be expected to demonstrate how key insights from the course have helped broaden their understanding of how history, culture, and philosophical outlooks have shaped Shakespeare’s body of work from early modern England to the present.

Please be aware that instructors should be prepared to submit samples/examples of student work as part of the future course recertification process.
English 212.520: Shakespeare
Fall 20xx

Dr. Nandra Perry
Office: 2XX LAAC
Office hours: M/W/F 3pm-4pm
nandraperry@tamu.edu
Phone: 845-8336

ENGL 212. Exploration of selected works of Shakespeare.

Course Description
This course will examine the intellectual and cultural climate in which Shakespeare's plays were written and performed and the dominant themes and motifs that characterize them. Although we will discuss a number of issues, we will focus particularly on representations of the theater and theatricality in Shakespeare's works and on their relationship to debates about the role of acting and spectacle in early modern England. What pleasures, possibilities, and dangers were associated with playhouses in the period? What was the perceived relationship of "playing" to other forms of social theater (political spectacle, religious ritual, social role-playing, etc.)? Finally, how do modern-day productions of Shakespeare reflect our own hopes and anxieties about the power of theater?

Learning Outcomes:
1. Students will be able to articulate key concepts and ideas in the work of Shakespeare.
2. Students will be able to better understand the broader historical and cultural context in which Shakespeare's work flourished.
3. Students will develop an understanding of how old and new productions of Shakespeare reflect an array of aesthetic sensibilities and perspectives on the human condition.

Core Curriculum Objectives:

Critical Thinking Skills (CTS): The course will enhance critical thinking skills through consistent reading and class discussion of key ideas in the works of Shakespeare.

Communication Skills (CS): The course enhances communication skills through small and large group discussion of ideas, issues, questions, and themes central to course reading.

Teamwork (TW): The course will enhance students' ability to consider different points of view and to work effectively with others to support a shared purpose or goal.

Social Responsibility (SR): The course enhances social responsibility by providing students with a cross cultural understanding of how history, region, and broader social forces have shaped the differing interpretations and performances of Shakespeare's work from the early modern England to the present.

Evaluation of Core Objectives

CTS: The evaluation of critical thinking skills will be based on exams and class participation and may include written work. Exams will be designed to allow students to demonstrate their ability to evaluate and synthesize key ideas from the assigned reading. Class room discussion will focus on helping students better understand the nuances and complexities of Shakespeare's work from the early modern England to the present.

CS: The course will help students learn how to develop a greater understanding of Shakespeare's work past and present that may involve guided writing assignments in which they will receive feedback, exams in which students will be expected to effectively convey key ideas from the course succinctly and clearly, and class room discussion in which students will learn how to express questions and thoughts about the subtleties of each text under examination.

TW: The course will enhance students' ability to consider different points of view and to work effectively with others to support a shared purpose or goal. Students will be expected to work on a group project in which they will have to negotiate a collective vision of how to perform a scene from a Shakespeare play based upon their mutually
agreed upon interpretation and background research. Each group will be expected to turn in a short paper and facilitate a stimulating class discussion about their performance.

SR: The evaluation of social responsibility will be based upon an end-of-the-semester short writing assignment in which students will be asked to reflect upon how their knowledge of outside of their own has changed in light of the new information that they now possess. Students will be expected to demonstrate how key insights from the course have helped broaden their understanding of how history, culture, and philosophical outlooks have shaped Shakespeare’s body of work from early modern England to the present.

Grading:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>90-100%</td>
</tr>
<tr>
<td>B</td>
<td>80-89%</td>
</tr>
<tr>
<td>C</td>
<td>70-79%</td>
</tr>
<tr>
<td>D</td>
<td>60-69%</td>
</tr>
<tr>
<td>F</td>
<td>0-59%</td>
</tr>
</tbody>
</table>

Course Requirements:
Grades are weighted as follows: one 2- to 3-page paper/presentation (25%), one 5- to 6-page paper (25%) one group presentation (25%); and final which will consist of short and long answers (25%). On the final exam, students will be given a question in which they will be asked to reflect upon how their knowledge outside of their own has changed in light of the new information that they now possess. Students will be expected to demonstrate how key insights from the course have helped broaden their understanding of how history, culture, and philosophical outlooks have shaped Shakespeare’s body of work from early modern England to the present.

Short Paper/Presentation
Each student is responsible for one presentation paper per semester (the sign up sheet is on my office door). The goal of these short papers is to lay the groundwork for your longer essay and to challenge yourself and your classmates to think more critically about that day’s reading. Unlike the longer essay, your short paper need not articulate a full-fledged argument. Your job is to explore an idea, a question, or a way of looking at a character, scene, or theme that you think is interesting enough to merit class discussion. Your paper should have a clear main point, be well organized, and conform to the conventions of standard English (no typos or grammatical errors).

Long Paper
The long paper is a more fully developed paper which explores an idea that the student encountered in the process of writing their short paper from earlier in the semester. This paper should be 5-6 pages in length, and should have a clear main point, be well organized, and conform to the conventions of standard English (no typos or grammatical errors).

Creative Group Assignment
Group presentations for each play are scheduled on your syllabus. It is important to remember that Shakespeare wrote his plays to be performed, not read. My goal with this assignment is to explore as a class what happens when the words on the page are brought to life in different contexts. How much of the way we interpret a particular scene is up to Shakespeare? How much is in the control of the director and actors? How much freedom does the audience have? First, you’ll want to think carefully as a group about your interpretation of the play. There will invariably be many different ways to understand any scene you might choose, and your first job is to study these possibilities. Look at different movie versions of the play. Look at filmed versions of live performances. Read reviews. Study the performance history of the play. Read and respond to the secondary materials in your textbook. Research the after-life of a particular character or phrase in American pop culture.

After you’ve completed this background work, you are ready to plan your presentation. As a group, you will be in charge of an entire class day. You may use film clips. You may bring in props. You may act out key moments of the scene. Pretty much anything you think will clarify your points and stimulate class discussion is fair game. Although you need not act out the entire scene, your group must articulate a vision for the entire scene. You should allot about 30 minutes for the presentation itself, with another 20 minutes for discussion.
In addition to the performance, please turn in to me a 3-to-5-page paper outlining your vision. Your individual grade will be based on a combined score that reflects my assessment of the performance, class discussion, and group paper. This part of the course will enhance students' ability to consider different points of view and to work effectively with others to support a shared purpose or goal. For this assignment students will be asked to negotiate a collective vision of how to perform a scene from a Shakespeare play based upon a mutually agreed upon interpretation and background research. Members of each group will also be expected to facilitate a stimulating conversation about their presentation with questions, prompts, handouts, and material that they prepared ahead of time.

Final
The cumulative final will include short and long questions based on lectures, discussion, group presentations, and material covered in class throughout the semester. On the final exam, students will be given a question in which they will be asked to reflect upon how their knowledge outside of their own has changed in light of the new information that they now possess. Students will be expected to demonstrate how key insights from the course have helped broaden their understanding of how history, culture, and philosophical outlooks have shaped Shakespeare's body of work from early modern England to the present.


“An Aggie does not lie, cheat or steal or tolerate those who do.”

Disabilities: The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute providing comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe that you have a disability requiring an accommodation, please contact the Department of Student Life, Services for Students with Disabilities, B-118 Cain Hall (845-1637). For additional information visit http://disability.tamu.edu.

Textbooks
Gail Kern Pester and Skiles Howard, eds. A Midsummer Night's Dream: Texts and Contexts
Bruce R. Smith, ed. Twelfth Night: Texts and Contexts
Susanne L. Wofford, ed. Hamlet: Case Studies in Contemporary Criticism
Kim F. Hall, ed. Othello: Texts and Contexts

Tentative Reading Schedule for English 212 (Fall 2008)

<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Introduction</td>
<td>CS, CS</td>
</tr>
<tr>
<td></td>
<td><em>Midsomer Night's Dream</em></td>
<td>CTS, CS</td>
</tr>
<tr>
<td>2</td>
<td>Midsomer CTS, CS</td>
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<td></td>
<td>Midsomer CTS, CS</td>
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<td>Midsomer CTS, CS</td>
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<tr>
<td>3</td>
<td>Midsomer CTS, CS</td>
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<td></td>
<td>Midsomer CTS, CS</td>
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<td>Midsomer CTS, CS</td>
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<tr>
<td>4</td>
<td>Twelfth Night CTS, CS</td>
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<td></td>
<td>Twelfth Night CTS, CS</td>
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<td>Twelfth Night CTS, CS</td>
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<tr>
<td>5</td>
<td>Twelfth Night CTS, CS</td>
<td></td>
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<td></td>
<td>Twelfth Night CTS, CS</td>
<td></td>
</tr>
</tbody>
</table>
Explanation of short and long paper assignment. The goal of the short papers is to lay the groundwork for your longer essay and to challenge students to think more critically about that day’s reading. The longer essay will need to articulate a full-fledged argument. CTS, CS

Week 6  
Othello CTS, CS  
Othello CTS, CS  
Othello CTS, CS

Week 7  
Othello CTS, CS  
Othello CTS, CS  
Othello CTS, CS

Week 8  
Hamlet, Act I CTS, CS  
Hamlet CTS, CS  
Hamlet CTS, CS

Week 9  
Hamlet CTS, CS  
Hamlet CTS, CS  
Hamlet CTS, CS

Week 10  
Tempest, Act I CTS, CS  
Tempest CTS, CS  
Tempest CTS, CS

Week 11  
Tempest CTS, CS  
Tempest CTS, CS  
Tempest CTS, CS

Week 12  
This class will be devoted to explaining the structure of the final exam and the group project assignment. On the final exam, students will be given a question in which they will be asked to reflect upon how their knowledge outside of their own has changed in light of the new information that they now possess. Students will be expected to demonstrate how key insights from the course have helped broaden their understanding of how history, culture, and philosophical outlooks have shaped Shakespeare’s body of work from early modern England to the present. CTS, CS, PR

The group project assignment will enhance students’ ability to consider different points of view and to work effectively with others to support a shared purpose or goal. For this assignment, students will be asked to negotiate a collective vision of how to perform a scene from a Shakespeare play based upon a mutually agreed upon interpretation and background research. Members of each group will also be expected to facilitate a stimulating conversation about their presentation with questions, prompts, handouts, and material that they prepared ahead of time. In addition to the performance, each group will have to hand in a 3-to-5-page paper outlining their collective vision. CTS, CS, TW

Presentation: Midsummer Night’s Dream CTS, CS  
Presentation: Twelfth Night CTS, CS, TW

Week 13  
Presentation: Othello CTS, CS, TW  
Presentation: Hamlet CTS, CS, TW  
Presentation: Tempest; long essays due. CTS, CS, TW

Week 14  
Review CTS, CS  
Review CTS, CS  
Conclusion CTS, CS
Texas A&M University
Core Curriculum

Initial Request for a lower division course included in the current Core Curriculum
to be considered for the Fall 2014 Core Curriculum

1. This request is submitted by (department name): English

2. Course prefix and number: ENGL 219

3. Texas Common Course Number: ____________

4. Complete course title: Literature and the Other Arts

5. Semester credit hours: 03

6. This request is for consideration in the following Foundational Component Area:
   
   ☑ Communication
   ☐ Mathematics
   ☑ Life and Physical Sciences
   ☐ Language, Philosophy and Culture
   ☑ Creative Arts
   ☐ American History
   ☐ Government/Political Science
   ☐ Social and Behavioral Sciences

7. This course should also be considered for International and Cultural Diversity (ICD) designation:
   ☐ Yes    ☑ No

8. How frequently will the class be offered? every fall and spring semester

9. Number of class sections per semester: 1 - 2

10. Number of students per semester: 35 - 65

11. Historic annual enrollment for the last three years: 58  54  95

This completed form must be attached to a course syllabus that sufficiently and specifically details the appropriate core objectives through multiple lectures, outside activities, assignments, etc. Representative from department submitting request should be in attendance when considered by the Core Curriculum Council.

13. Submitted by: [Signature]
    Course Instructor

    Approvals:

    Date: 3/20/13

14. Department Head

    Date: 3/20/13

15. College Dean/Designee

    Date:

For additional information regarding core curriculum, visit the Texas Higher Education Coordinating Board website at
www.thecb.state.tx.us/corecurriculum2014

See form instructions for submission/approval process.
Texas A&M University

Core Curriculum

Initial Request for a Course Addition to the Fall 2014 Core Curriculum

Foundational Component Area: Creative Arts

In the box below, describe how this course meets the Foundational Component Area description for Creative Arts. Courses in this category focus on appreciation and analysis of creative artifacts and works of human imagination. Courses involve the synthesis and interpretation of artistic expression and enable critical, creative, and innovative communication about works of art.

The proposed course must contain all elements of the Foundational Component Area. How does the proposed course specifically address the Foundational Component Area definition above?

➢ Framed by field trips to museums and private collections, the course explores the aesthetic intersection of literature (poetry, fiction, nonfiction) and the visual (painting, collage, sculpture, installation art, architecture, and furniture) arts. This intersection occurs through various modes of *ekphrasis* (from the Greek *ek* ["out"] and *phrasein* ["speak"]), which museum critic Barbara Fischer calls "a form of critical mediation," an invitation for museumgoers to contemplate how they understand the world through both words and things. Course themes include the politics of silence, poetics of erasure, aesthetics of *bricolage*, and intmacy of still lives. Ultimately, the students in this course will not only learn to appreciate the fine and decorative arts through first-hand museum-going experiences, but they will have the opportunity to experiment with various aesthetic techniques and collaboratively construct a group manifesto that articulates their own unique vision of the cultural value of the arts.

---

Core Objectives

Describe how the proposed course develops the required core objectives below by indicating how each learning objective will be addressed, what specific strategies will be used for each objective and how student learning of each objective will be evaluated.

The proposed course is required to contain each element of the Core Objective.

Critical Thinking (to include creative thinking, innovation, inquiry, and analysis, evaluation and synthesis of information):

*Critical Thinking Skills (CTS):* The course will enhance critical thinking skills through consistent reading and class discussion of key ideas in texts which explore the relationship between literature and other arts. The evaluation of critical thinking skills will be based on exams and class participation and may include written work. Exams will be designed to allow students to demonstrate their ability to evaluate and synthesize key ideas from the assigned reading. Class room discussion will focus on helping students better understand the nuances and complexities of the connection between literature and other arts.

Communication (to include effective development, interpretation and expression of ideas through written, oral and visual communication):

*Communication Skills (CS):* The course enhances communication skills through small and large group discussion of ideas, issues, questions, and themes central to course reading and viewing. The course will help students learn how to develop a greater understanding of the relationship between literature and other arts that may involve guided writing assignments in which they will receive feedback, exams in which students will be expected to
Texas A&M University
Core Curriculum

Initia Request for a Course Addition to the Fall 2014 Core Curriculum

effectively convey key ideas from the course succinctly and clearly, and class room discussion in which students will learn how to express questions and thoughts about the subtleties of each text and object under examination.

Teamwork (to include the abilty to consider different points of view and to work effectively with others to support a shared purpose or goal):

The course will enhance students' ability to consider different points of view and to work effectively with others to support a shared purpose or goal. Students will be expected to work on collaborative group projects in which they will have to experiment with an array of aesthetic techniques and frame a statement articulating the cultural value of the arts. Each group will be graded on creativity, organization, and coherence.

Social Responsibility (to include intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities):

The course enhances social responsibility by providing students with a cross cultural understanding of how history, region, and broader social forces have shaped the differing interpretations of the connection between literature and other arts. The evaluation of social responsibility will be based upon an end-of-the-semester short writing assignment in which students will be asked to reflect upon how their knowledge of literature and other arts has changed in light of the new information that they now possess. Students will be expected to demonstrate how key insights from the course have helped broaden their understanding of the way history, culture, and philosophical outlooks have shaped the intricate relationships that exist between literature and other arts.

Please be aware that instructors should be prepared to submit samples/examples of student work as part of the future course recertification process.
ENGL 219. 500 Literature and the Other Arts
Fall 2012
TR 9:35-10:50 5XX LAAH
Professor Susan Stabile

ENGL 219 Literature and the Other Arts. Aesthetic principles linking imaginative literature to such other arts as painting, sculpture, architecture, and music, with attention devoted to cultural periods and to interpretation of individual works.

Course Description

Framed by three field trips to the Menil Collection, Blanton Museum, and Bayou Bend Collection, the course explores the aesthetic intersection of literature (poetry, fiction, nonfiction) and the visual (painting, collage, sculpture, installation art, architecture, and furniture) arts. This intersection occurs through various modes of ekphrasis (from the Greek ek ["out"] and phrasein ["speak"]), which museum critic Barbara Fischer calls "a form of critical mediation," an invitation for museumgoers to contemplate how they understand the world through both words and things. Course themes include the politics of silence, poetics of erasure, aesthetics of bricolage, and intimacy of still lives.

Learning Outcomes

At the course’s conclusion, students will be able to:

- Explain the intersecting aesthetic techniques of literature, painting, sculpture, architecture, and decorative arts
- experience these arts through inquiry-based, experiential museum visits
- describe how their cultural literacy has developed
- engage in critical thinking and analysis through reading, class discussion, and writing
- experiment with aesthetic theories and practices (including ekphrasis, erasure, exquisite corpse) through collaborative projects
- exercise and develop their creative processes
- appreciate the cultural functions of the fine and decorative arts
- collaboratively construct a manifesto on arts appreciation and critique

Core Curriculum Objectives:

Critical Thinking Skills (CTS): The course will enhance critical thinking skills through consistent reading and class discussion of key ideas in texts which explore the relationship between literature and other arts.

Communication Skills (CS): The course enhances communication skills through small and large
group discussion of ideas, issues, questions, and themes central to course reading and viewing.

**Teamwork (TW):** The course will enhance students’ ability to consider different points of view and to work effectively with others to support a shared purpose or goal.

**Social Responsibility (SR):** The course enhances social responsibility by providing students with a cross-cultural understanding of how history, region, and broader social forces have shaped the differing interpretations of the connection between literature and other arts.

**Evaluation of Core Objectives**

**CTS:** The evaluation of critical thinking skills will be based on exams and class participation and may include written work. Exams will be designed to allow students to demonstrate their ability to evaluate and synthesize key ideas from the assigned reading. Class room discussion will focus on helping students better understand the nuances and complexities of the connection between literature and other arts.

**CS:** The course will help students learn how to develop a greater understanding of the relationship between literature and other arts that may involve guided writing assignments in which they will receive feedback, exams in which students will be expected to effectively convey key ideas from the course succinctly and clearly, and class room discussion in which students will learn how to express questions and thoughts about the subtleties of each text or object under examination.

**TW:** Students will be expected to work on collaborative projects in which they will have to experiment with an array of aesthetic techniques and frame a statement articulating the cultural value of the arts. Each group will be graded on creativity, organization, and coherence.

**SR:** The evaluation of social responsibility will be based upon an end-of-the-semester short writing assignment in which students will be asked to reflect upon how their knowledge of outside of their own has changed in light of the new information that they now possess. Students will be expected to demonstrate how key insights from the course have helped broaden their understanding of how history, culture, and philosophical outlooks have shaped the intricate relationships that exist between literature and other arts.

**Instructor Information**

<table>
<thead>
<tr>
<th>Name</th>
<th>Dr. Stabile</th>
</tr>
</thead>
<tbody>
<tr>
<td>Telephone</td>
<td>845-8350</td>
</tr>
<tr>
<td>Email</td>
<td><a href="mailto:stabile@tamu.edu">stabile@tamu.edu</a></td>
</tr>
<tr>
<td>Office</td>
<td>Wed., 12:30-2:00</td>
</tr>
<tr>
<td>Location</td>
<td>LAAH 5XX</td>
</tr>
</tbody>
</table>

**Textbook and/or Resource Material**

Mark Doty, *Still Life with Oysters and Lemon* (to be ordered online)
Charles Simi, *Dime Store Alchemy* (to be ordered online)
All other required readings are provided on course Moodle page

**Grading Policies**
Grading Policy:

- 3 short essays (45% of course grade). The three 1,500-word essays will be generated by the student's observations, interpretations, and experiences at each of the three museums. Detailed instructions will be distributed in class. Each essay should present an original thesis, concrete examples and offer a rich and careful analysis of those examples. The essay should have a well-crafted introduction and conclusion, smooth transitions between paragraphs and clear, concise prose, including proper syntax and grammar.

- final exam (35% of course grade). The final exam is a comprehensive test of the course's main themes, concepts, and theories of the arts. The exam will be made up of short and longer essay questions and will include a specific question in which students will be asked to reflect upon how their knowledge outside of their own has changed in light of the new information that they now possess. Students will be expected to demonstrate how key insights from the course have helped broaden their understanding of how history, culture, and philosophical outlooks have shaped the intricate relationships that exist between literature and other arts.

- collaborative manifesto on the cultural value of the arts (5% of course grade). Each group will have to frame a statement that describes why and how art is important for society. The group will be graded on creativity, organization, and coherence.

- participation: Students are expected to participate actively in class, including: reading and discussing the assigned readings; completing in-class exercises and formal essay assignments; and attending the three required museum trips. (15% of course grade).

Required Museum Field Trips: Students are expected to participate in professor-led field trips to the Menil Collection (Houston, TX), Blanton Museum (Austin, TX), and Bayou Bend Collection (Houston TX) on the designated dates. Detailed instructions, analytic questions, and writing prompts will be distributed in class.

- readings: Students should come to class with assigned readings completed, prepared to participate in class discussion.


Attendance and university excused absences: Attendance is required. TAMU Student Rule 7 (http://student-rules.tamu.edu/rule07)

Academic Integrity: "An Aggie does not lie, cheat, or steal, or tolerate those who do." You are expected to be aware of the Aggie Honor Code and the Honor Council Rules and Procedures, stated at http://aggiehonor.tamu.edu

Disabilities: The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute providing comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe that you have a disability requiring an accommodation, please contact the Department of Student Life, Services for Students with Disabilities, B-118 Cain Hall (845-1637). For additional information visit http://disability.tamu.edu
## Course Topics, Calendar of Activities, Major Assignment Dates

<table>
<thead>
<tr>
<th>Week</th>
<th>Topic</th>
<th>Required Reading</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Aesthetics of Silence</td>
<td>Course Introduction: Pictures at an Exhibition CTS, CS</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Susan Sontag, “The Aesthetics of Silence” CTS, CS</td>
</tr>
<tr>
<td>2</td>
<td>Ephemera</td>
<td>Charles Simic, <em>Dime Store Alchemy</em> CTS, CS</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Charles Simic, <em>Dime Store</em> CTS, CS <em>Alchemy</em>. Discussion of essay 1, and handout.</td>
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<td></td>
<td></td>
<td>In-class video of Michael Arad CTS, CS</td>
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<td>Ande Breton Surrealist Manifesto (1924 and 1929) In-Class Activity: Surrealist Games CTS, CS</td>
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<td></td>
<td></td>
<td>Field Trip to Menil Collection (Houston). CTS, CS</td>
</tr>
<tr>
<td>4</td>
<td>Noise</td>
<td>Essay #1 due. Discussion. CTS, CS</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Mark Slouka, “Listening for Silence” CTS, CS</td>
</tr>
<tr>
<td>5</td>
<td>Voice</td>
<td>Theresa Hak Kyung Cha, excerpts from <em>Dissée</em> CTS, CS</td>
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<tr>
<td></td>
<td></td>
<td>Discussion of collaborative group project. Each group will have to frame a statement that describes why and how art is important for society. CTS, CS, TW</td>
</tr>
<tr>
<td>6</td>
<td>Mind’s Eye</td>
<td>Joyce Carol Oates, “The Museum</td>
</tr>
</tbody>
</table>
of Dr. Moses”; Katharine Connelly, “Is Reconciliation Possible? Non-Western Objects at the Menil Collection and the Quai Branly Museum” CTS, CS

Edgar Allan Poe, “The Domain of Arnhem” and Rene Magritte series *Le domaine d’Arnhem* (1938-62) CTS, CS

7

Ekphrasis

Elizabeth Bishop, “The Street by the Cemetery”; “The Soldier and the Slot Machine”; “Objects and Apparitions”; “Sestina “Monument” and “The Weed”; Max Ernst “Compositions with Letters, pencil, and frottage 1919,” “Erectio sine qua non,” and “False Positions”; Bishop’s shadow boxes at Alice Methfessel Collection CTS, CS

Janice J. Baugher, “Art to Art: Ekphrastic Poetry”; John Ashberry, “And *Ut Pictura Poesis* is Her Name”; Frank O’Hara, “Favorite Painting at the Met.” Discussion of essay 2, and handout. CTS, CS

Field Trip to Blanton Museum (Austin) CTS, CS

8

Museum Piece

Richard Wilbur, “A Dutch Courtyard” and “Museum Piece”; Anne Sexton. CTS, CS

“The Starry Night”; William Carlos Williams, “The Dance” and Portrait of a Lady” CTS, CS

9

Poetry’s Function


Excerpts from Mary Ruefle, *Friends with Fur and Feathers* in *Gulf Coast* (Summer/Fall 2008);
Jeannie Vanasco, “Absent Things as if They Are Present” CTS, CS

Essay #2 Due. Erasure Poem Workshop; browse http://www.foundpoetryreview.com/ CTS, CS, TW

11 Collecting the Daily

Mikhail Epstein, “Thing and Word: On The Lyrical Museum” CTS, CS


12 Small Intimacies

Brenda Miller, “Opalescent.” Discussion of essay 3, and handout. CTS, CS

Ted Kooser, “Small Rooms in Time” CTS, CS

Field Trip to Bayou Bend (Houston) CTS, CS

13 House Museum

Discuss Bayou Bend; Mark Doty, Still Life with Oysters and Lemon CTS, CS

Thanksgiving Holiday

14 Still Lives

Susan Stewart, “Thoughts on the Role of Humanities in Contemporary Life. Students present their collaborative “Literature and the Other Arts Manifesto” CTS, CS, TW

Essay #3 Due. Final exam TBA: The final exam is a comprehensive test of the course’s main themes, concepts, and theories of the arts. The exam will be made up of short and longer essay questions and will include a question in which students will be asked to reflect upon how their knowledge of literature and other arts has
changed in light of the new information that they now possess. Students will be expected to demonstrate how key insights from the course have helped broaden their understanding of how history, culture, and philosophical outlooks have shaped the intricate relationships that exist between literature and other arts. CTS, CS, SR
Texas A&M University
Core Curriculum

Initial Request for a lower division course included in the current Core Curriculum
to be considered for the Fall 2014 Core Curriculum

1. This request is submitted by (department name): English

2. Course prefix and number: ENGL/FILM 251

3. Texas Common Course Number: COMM 2356

4. Complete course title: Introduction to Film Analysis

5. Semester credit hours: 03

6. This request is for consideration in the following Foundational Component Area:
   - [ ] Communication
   - [ ] Mathematics
   - [x] Creative Arts
   - [ ] Life and Physical Sciences
   - [ ] Language, Philosophy and Culture
   - [ ] American History
   - [ ] Government/Political Science
   - [ ] Social and Behavioral Sciences

   Current core - YES

7. This course should also be considered for International and Cultural Diversity (ICD) designation:
   - [ ] Yes
   - [x] No

8. How frequently will the class be offered? Once per year

9. Number of class sections per semester: 1

10. Number of students per semester: 110-120

11. Historic annual enrollment for the last three years:

<table>
<thead>
<tr>
<th>Year 1</th>
<th>Year 2</th>
<th>Year 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>110</td>
<td>73</td>
<td>102</td>
</tr>
</tbody>
</table>

This completed form must be attached to a course syllabus that sufficiently and specifically details the appropriate core objectives through multiple lectures, outside activities, assignments, etc. Representative from department

submitting request should be in attendance when considered by the Core Curriculum Council.

13. Submitted by:
   - Course Instructor
   - Approvals:
   - Date 3-21-13

14. Department Head
   - Date 3/21/13

15. College Dean/Designee
   - Date

For additional information regarding core curriculum, visit the Texas Higher Education Coordinating Board website at www.thecb.state.tx.us/corecurriculum2014

See form instructions for submission/approval process.
Texas A&M University

Core Curriculum

Initial Request for a Course Addition to the Fall 2014 Core Curriculum

Foundational Component Area: Creative Arts

In the box below, describe how this course meets the Foundational Component Area description for Creative Arts. Courses in this category focus on appreciation and analysis of creative artifacts and works of human imagination. Courses involve the synthesis and interpretation of artistic expression and enable critical, creative, and innovative communication about works of art.

The proposed course must contain all elements of the Foundational Component Area. How does the proposed course specifically address the Foundational Component Area definition above?

FILM /ENGL 251: Film is not only entertainment, it is an art form which has developed for over 100 years and which has dramatically impacted society. Like the film medium itself, the study of motion pictures has a long and diverse tradition, and this course will introduce students to the methods of film analysis. The focus of the class will be to gain an understanding of the various ways movies as artistic visual products create meaning and are embedded within a social context. Students will examine the elements of film form, including narrative structure, camera techniques, editing, sound, lighting, mise-en-scène, and acting; students will investigate how these elements come together to create film aesthetics and the production of meaning. Students will explore the social contexts of film production, including film’s relation to other artistic movements and the importance of industrial systems and national cinemas in the creation of certain kinds of movies. The class will also pay close attention to the concept of genre and the evolution of genre within social contexts. While the focus will be narrative fiction films, the class will also dip into documentary and experimental cinema, since these are also significant art forms.

Core Objectives

Describe how the proposed course develops the required core objectives below by indicating how each learning objective will be addressed, what specific strategies will be used for each objective and how student learning of each objective will be evaluated.

The proposed course is required to contain each element of the Core Objective.

Critical Thinking (to include creative thinking, innovation, inquiry, and analysis, evaluation and synthesis of information):

The course will enhance critical thinking skills through the formal analysis of cinematic texts and the reading of texts relating to film aesthetics. The evaluation of critical thinking skills will be based on written work, a midterm exam and class participation. Written work and the midterm exam will be essay-based and will require students to evaluate and synthesize key ideas from the course reading and from film clips.

Communication (to include effective development, interpretation and expression of ideas through written, oral and visual communication):

The course enhances communication skills through small and large group discussion of ideas, issues, questions, and themes central to film analysis and appreciation. Communication skills will be evaluated through written, oral, and audio-visual creative work. Each form of communication will carry criteria particular to its nature.
Texas A&M University

Core Curriculum

Initial Request for a Course Addition to the Fall 2014 Core Curriculum

Teamwork (to include the ability to consider different points of view and to work effectively with others to support a shared purpose or goal):

The course will enhance students’ ability to consider different points of view and to integrate the ideas of others into a cohesive work product. The course will enhance students’ ability to consider different points of view and to work collaboratively with others to create a team project. Each student in a team will have a particular role and students will be required to document individual contributions to the team project. The project will consist of a short narrative film demonstrating elements of film form.

Social Responsibility (to include intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities):

The course enhances social responsibility by helping students to make a connection between film as an artistic medium and film as a medium of social and cultural change, film as a documenter of history, and film as an active participant in social transformation. The evaluation of social responsibility will be based upon a final essay in which students conduct an extended analysis of a film. In addition to a formal analysis, students will be required to assess the social, cultural, and historical significance of the film text in question.

Please be aware that instructors should be prepared to submit samples/examples of student work as part of the future course recertification process.
Introduction to Film Analysis—Fall 20xx
FILM/ENGL 251-500
Description, Policies and Requirements

Dr. Juan J. Alonzo, Associate Professor
Bolton Hall 303, 845-2786
LAAH 540, 845-8302
jjalonzo@tamu.edu
Office Hours: T, Th 3:30-5:00

Catalogue Description: Fundamental aspects of film analysis and criticism. Cross-listed with ENGL 251.

Fall 2012 Description: Like the film medium itself, the study of motion pictures has a long and diverse tradition, and this course will introduce you to the methods of film analysis. Our focus will be to gain an understanding of the various ways movies as artistic visual products create meaning and are embedded within a social context. We will examine the elements of film form, including narrative structure, camera techniques, editing, sound, lighting, mis-en-scène, and acting; we will investigate how these elements come together to create film aesthetics and the production of meaning. We will explore the social contexts of film production, including film’s relation to other artistic movements and the importance of industrial systems and national cinemas in the creation of certain kinds of movies. We will pay close attention to the concept of genre and the evolution of genre within social contexts. While our focus will be narrative fiction films, we will also dip into documentary and experimental cinema.

The ultimate goal of the class is to help you understand that movies are not merely entertainment to be passively consumed. Film is an art form that produces meaning and is worthy of aesthetic analysis.

Learning Outcomes. At the end of the course, students will be able to:
1. Identify the discrete formal elements that define film as an art from in short and long essays, quizzes, and the midterm exam.
2. Apply an understanding of the elements of film form to critical analysis of movies.
3. Demonstrate the connection between individual works and their social, cultural, and historical contexts in the midterm exam and in an extended critical essay.
4. Make distinctions among the variety of film genres and the particular aesthetic principles that define these genres and produce meaning.
5. Apply critical reading skills to the writing of analytical essays.

Core Curriculum Objectives:
Critical Thinking Skills (CTS): The course will enhance critical thinking skills through the formal analysis of cinematic texts and the reading of texts relating to film aesthetics.

Communication Skills (CS): The course enhances communication skills through small and large group discussion of ideas, issues, questions, and themes central to film analysis and appreciation.
Teamwork (TW): The course will enhance students' ability to consider different points of view and to integrate the ideas of others into a cohesive work product.

Social Responsibility (SR): The course enhances social responsibility by helping students to make a connection between film as an artistic medium and film as a medium of social and cultural change, film is a documenter of history, and film an active participant in social transformation.

Evaluation of Core Objectives
CTS: The evaluation of critical thinking skills will be based on written work, a midterm exam and class participation. Written work and the midterm exam will be essay-based and will require students to evaluate and synthesize key ideas from the course reading and from film clips.

CS: Communication skills will be evaluated through written, oral, and audio-visual creative work. Each form of communication will carry criteria particular to its nature.

TW: The course will enhance students' ability to consider different points of view and to work collaboratively with others to create a team project. Each student in a team will have a particular role and students will be required to document individual contributions to the team project. The project will consist of a short narrative film demonstrating elements of film form.

SR: The evaluation of social responsibility will be based upon a final essay in which students conduct an extended analysis of a film. In addition to a formal analysis, students will be required to assess the social, cultural, and historical significance of the film text in question.

Required Texts
Barsam and Monahan, Looking at Movies: An Introduction to Film (3rd Ed., includes DVDs)
Nichols, Engaging Cinema: An Introduction to Film Studies
(Additional Readings made available via Moodle or web links)

Course Work
Attendance and Moodle Participation 10%
Quizzes (5-7 unannounced quizzes) 10%
Mid-Term Exam 20%
Four 300-word Short Analyses (4 x 5%) 20%
3-5 minute narrative film (collaborative) 20%
5-page Film Analysis Essay 20%

Film Screenings: This course requires your attendance at regularly scheduled film screenings throughout the semester. While many (though not all) of the films can be rented or streamed, the best way to see these movies is on the big screen with your peers. Attendance at film screenings will count toward your overall attendance grade.

Class Attendance: Students are expected to attend every class and to arrive promptly. Because your understanding of the concepts of the course depend on diligent participation and group collaboration, more than three unexcused absences will result in a grade penalty. Excessive unexcused absences (more than seven in a T/Th class) will result in failure from the course.
Refer to http://student-rules.tamu.edu/rule07 for regulations on excused/unexcused absences due to illness, observation of religious holidays, and for the list of university-authorized activities.

**Moodle:** Moodle is a Virtual Learning Environment that will extend your learning outside the classroom and provide you opportunities for informal writing and discussion. You are required to enroll and participate in the ENGL 251 / FILM 251 Moodle class page. Login information is forthcoming via email. **Moodle assignments will be emailed for maximum flexibility (they are not on the syllabus).**

**Collaboration:** Consistent with the art of filmmaking, which is a strongly collaborative process, you will be required to work in teams of 4 students to create a short narrative film (3-5 minutes). Each student will have a significant role: screenwriter, director, cinematographer, and editor.

**Computers:** You may bring a computer to class only if you are to take notes on it; however, you must disable the wireless network, refrain from sending email, opening web pages, playing games, or doing things that will distract your classmates.

**Cell Phones and other electronic devices:** Please turn off your cell phones and other devices before the beginning of class and keep them off your desk.

**Email Communication:** Check your mail every day for announcements, assignments, and other updates to the class syllabus. Maintaining informed and in communication via e-mail is a university requirement, per Rule 61, which “establishes e-mail as an official means of communication (equivalent to the U.S. Postal Service) at Texas A&M University. It also establishes student responsibilities for use of official TAMU e-mail accounts and official e-mail correspondence.” Please refer to http://student-rules.tamu.edu/rule61, particularly sections 61.2.3 and 61.2.4.

**Scholastic Honesty:** “An Aggie does not lie, cheat or steal, or tolerate those who do.” Turning in work that is not your own or any other form of scholastic dishonesty will result in a major course penalty, including failure. Visit http://aggiehonor.tamu.edu/ for a full discussion of scholastic dishonesty, as well as student rights and responsibilities, procedures, and disciplinary consequences.

**Students with Disabilities:** The Americans with Disabilities Act (ADA) provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact Disability Services, Cain Hall, rm. B118, phone number 845-1637. For additional information visit http://disability.tamu.edu.

**Grading Scale/Rubric for the Short Paper and Essays**

A This essay contains few, if any, errors in sentence structure and coherence; it develops an interesting, insightful, tightly focused argument. The argument is complex and fully developed, and the essay provides the reader with clear, well-researched support; argumentation fully justifies the author’s conclusions. The style of the paper is eloquent and sophisticated.
B This essay contains few errors in sentence structure, and develops a clear, coherent argument. Support and explanation of that argument, however, are either insufficient to convince the reader completely or do not make clear how the author reaches his or her conclusions.

C This essay is fundamentally sound at the level of sentence structure and diction, but its arguments rely too heavily on assertion, not research. Specific support is either unclear or missing, and the focus of the essay may stray from its stated argument to make a more general or unrelated point. There may also be problems of coherence, complexity, or in the overall development of the argument.

D This essay contains serious problems at the level of sentence structure and diction. It is marred by repeated mechanical errors and/or awkward constructions that obscure meaning. The argument relies almost completely on assertion, with no clear support, development, or analysis.

Grading Rubric for Quizzes, Exams, and Final Grades
95-100 A+
90-94 A
85-89 B+
80-84 B
75-79 C+
70-74 C
65-69 D+
60-64 D
0-59 F
NOTES: *Looking at Movies* appears as *LM*; *Engaging Cinema* appears as *EC*. Some readings and films are to be announced (TBA) or subject to change. Changes or substitutions to the syllabus will be emailed. **All readings are due by the date assigned.**

**Part I: The Formal Elements; Types of Movies; Narrative Structure**

**T 8/28**
Introduction to the course, policies and assignments

**Th 8**
“Film as Language” EC 29-69
“Writing and Speaking” EC 435-39
**Screening:** *Modern Times* (Charles Chaplin, 1936, USA) 7:15 p.m. HECC 209

**T 9/4**
“Principles of Film Form,” LM 27-57

**Th 9/6**
“Types of Movies,” LM 59-111
**Screening:** *Citizen Kane* (Orson Welles, 1941, USA) 7:15 p.m. HECC 209

**T 9/11**
“Forms of Cinematic Engagement and the Avant-Garde,” EC 70-98
“Documentary,” EC 99-135
**Short Analysis #1 Due (online via turnitin.com)**

**Th 9/13**
“Narrative and Fiction,” EC 136-72
**Screening:** documentaries and experimental films, 7:15 p.m. HECC 209

**T 9/18**
“Elements of Narrative,” LM 113-54

**Th 9/20**
“Mis-en-Scène,” LM 155-206
**Screening:** *Searching for Sonny* (Andrew Disney, 2011, USA) 7:15 p.m. HECC 209 [Special guest: Andrew Disney]

**T 9/25**
“Cinematography,” LM 207-68
**Short Analysis #2 Due (online via turnitin.com)**

**Th 9/27**
“Acting,” LM 269-318
**Screening:** *Touch of Evil* (Orson Welles, 1958, USA) 7:15 p.m. HECC 209

**T 10/2**
“Editing,” LM 319-66

**Th 10/4**
“Sound,” LM 367-409
**Screening:** *Yojimbo* (Akira Kurosawa, 1961, Japan) 7:15 p.m. HECC 209

**T 10/9**
Class Canceled. Prepare for Midterm Exam
**Short Analysis #3 Due (online via turnitin.com)**

5
Part II: Approaches to and Styles of Film; Exploring Genres; The Social Context

T 10/16  “Three Fundamental Styles: Realism, Modernism, Postmodernism,” EC 175-208

Th 10/18  “Genre Films,” EC 248-86
Screening: Sironia (Brandon Dickerson, 2011, USA) 7:15 p.m. HECC 209
[Special guest: Wes Cunningham, actor]

T 10/23  “Ideology and the Cinema,” EC 287-324

Th 10/25  Reading TBA
Screening: Blade Runner (Ridley Scott, 1982, USA) 7:15 p.m. HECC 209

T 10/30  “Race and Ethnicity,” EC 325-58
Short Analysis #4 Due (online via turnitin.com)

Th 11/1  Reading TBA
Screening: Do the Right Thing (Spike Lee, 1989, USA)

T 11/6  “Gender and Masculinity,” EC 359-394

Th 11/8  “Feminism and Film,” 395-431
Screening: The Virgin Suicides (Sophia Coppola, 1999, USA)
7:15 p.m. HECC 209

T 11/13  “Filmmaking Technologies…,” LM 459-93

Th 11/15  “Writing and Speaking,” EC 441-76
Screening: Man on a Mission: Richard Garrett’s Road to the Stars (Mike Woolf, 2010, USA) 7:15 p.m. HECC 209 [Special guest: Mike Woolf]

“Film History,” LM 411-57
Short Narrative Film Due (Collaborative Project)

Th 11/22  Thanksgiving Holiday

T 11/27  Readings TBA

Th 11/29  Readings TBA
Screening: Gomorrah (Matteo Garone, 2008, Italy)

T 12/4  Last Day of class
Final Essay Due
Texas A&M University

Core Curriculum

Initial Request for a lower division course included in the current Core Curriculum to be considered for the Fall 2014 Core Curriculum

1. This request is submitted by (department name): Film

2. Course prefix and number: FILM/ENGL 251

3. Texas Common Course Number: COMM 2366

4. Complete course title: Introduction to Film Analysis

5. Semester credit hours: 03

6. This request is for consideration in the following Foundational Component Area:
   - Creative Arts (x)
   - Communication
   - Mathematics
   - Life and Physical Sciences
   - Language, Philosophy and Culture
   - American History
   - Government/Political Science
   - Social and Behavioral Sciences

7. This course should also be considered for International and Cultural Diversity (ICD) designation:
   - Yes
   - No (x)

8. How frequently will the class be offered? Once per year

9. Number of class sections per semester: 1

10. Number of students per semester: 110-120

11. Historic annual enrollment for the last three years: 110 73 102

This completed form must be attached to a course syllabus that sufficiently and specifically details the appropriate core objectives through multiple lectures, outside activities, assignments, etc. Representative from department submitting request should be in attendance when considered by the Core Curriculum Council.

12. Submitted by:
   - Course Instructor
   - Department Head
   - College Dean/Designee

13. Date: 3-21-13

For additional information regarding core curriculum, visit the Texas Higher Education Coordinating Board website at www.thecb.state.tx.us/corecurriculum2014

See form instructions for submission/approval process.
In the box below, describe how this course meets the Foundational Component Area description for Creative Arts. Courses in this category focus on appreciation and analysis of creative artifacts and works of human imagination. Courses involve the synthesis and interpretation of artistic expression and enable critical, creative, and innovative communication about works of art.

The proposed course must contain all elements of the Foundational Component Area. How does the proposed course specifically address the Foundational Component Area definition above?

FILM /ENGL 251: Film is not only entertainment, it is an art form which has developed for over 100 years and which has dramatically impacted society. Like the film medium itself, the study of motion pictures has a long and diverse tradition, and this course will introduce students to the methods of film analysis. The focus of the class will be to gain an understanding of the various ways movies as artistic visual products create meaning and are embedded within a social context. Students will examine the elements of film form, including narrative structure, camera techniques, editing, sound, lighting, mis-en-scène, and acting; students will investigate how these elements come together to create film aesthetics and the production of meaning. Students will explore the social contexts of film production, including film’s relation to other artistic movements and the importance of industrial systems and national cinemas in the creation of certain kinds of movies. The class will also pay close attention to the concept of genre and the evolution of genre within social contexts. While the focus will be narrative fiction films, the class will also dip into documentary and experimental cinema, since these are also significant art forms.

Core Objectives

Describe how the proposed course develops the required core objectives below by indicating how each learning objective will be addressed, what specific strategies will be used for each objective and how student learning of each objective will be evaluated.

The proposed course is required to contain each element of the Core Objective.

Critical Thinking (to include creative thinking, innovation, inquiry, and analysis, evaluation and synthesis of information):

The course will enhance critical thinking skills through the formal analysis of cinematic texts and the reading of texts relating to film aesthetics. The evaluation of critical thinking skills will be based on written work, a midterm exam and class participation. Written work and the midterm exam will be essay-based and will require students to evaluate and synthesize key ideas from the course reading and from film clips.

Communication (to include effective development, interpretation and expression of ideas through written, oral and visual communication):

The course enhances communication skills through small and large group discussion of ideas, issues, questions, and themes central to film analysis and appreciation. Communication skills will be evaluated through written, oral, and audio-visual creative work. Each form of communication will carry criteria particular to its nature.
Teamwork (to include the ability to consider different points of view and to work effectively with others to support a shared purpose or goal):

The course will enhance students' ability to consider different points of view and to integrate the ideas of others into a cohesive work product. The course will enhance students' ability to consider different points of view and to work collaboratively with others to create a team project. Each student in a team will have a particular role and students will be required to document individual contributions to the team project. The project will consist of a short narrative film demonstrating elements of film form.

Social Responsibility (to include intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities):

The course enhances social responsibility by helping students to make a connection between film as an artistic medium and film as a medium of social and cultural change, film as a documenter of history, and film an active participant in social transformation. The evaluation of social responsibility will be based upon a final essay in which students conduct an extended analysis of a film. In addition to a formal analysis, students will be required to assess the social, cultural, and historical significance of the film text in question.

Please be aware that instructors should be prepared to submit samples/examples of student work as part of the future course recertification process.
Introduction to Film Analysis—Fall 20xx
FILM / ENGL 251-500
Description, Policies and Requirements

Dr. Juan J. Alonzo, Associate Professor
Bolton Hall 303, 845-2786
LAAH 540, 845-8302
jjalonzo@tamu.edu
Office Hours: T, Th 3:30-5:00

Catalogue Description: Fundamental aspects of film analysis and criticism. Cross-listed with ENGL 251.

Fall 2012 Description: Like the film medium itself, the study of motion pictures has a long and diverse tradition, and this course will introduce you to the methods of film analysis. Our focus will be to gain an understanding of the various ways movies as artistic visual products create meaning and are embedded within a social context. We will examine the elements of film form, including narrative structure, camera techniques, editing, sound, lighting, mise-en-scène, and acting; we will investigate how these elements come together to create film aesthetics and the production of meaning. We will explore the social contexts of film production, including film’s relation to other artistic movements and the importance of industrial systems and national cinemas in the creation of certain kinds of movies. We will pay close attention to the concept of genre and the evolution of genre within social contexts. While our focus will be narrative fiction films, we will also dip into documentary and experimental cinema.

The ultimate goal of the class is to help you understand that movies are not merely entertainment to be passively consumed. Film is an art form that produces meaning and is worthy of aesthetic analysis.

Learning Outcomes. At the end of the course, students will be able to:
1. Identify the discrete formal elements that define film as an art form in short and long essays, quizzes, and the midterm exam.
2. Apply an understanding of the elements of film form to critical analysis of movies.
3. Demonstrate the connection between individual works and their social, cultural, and historical contexts in the midterm exam and in an extended critical essay.
4. Make distinctions among the variety of film genres and the particular aesthetic principles that define these genres and produce meaning.
5. Apply critical reading skills to the writing of analytical essays.

Core Curriculum Objectives:
Critical Thinking Skills (CTS): The course will enhance critical thinking skills through the formal analysis of cinematic texts and the reading of texts relating to film aesthetics.

Communication Skills (CS): The course enhances communication skills through small and large group discussion of ideas, issues, questions, and themes central to film analysis and appreciation.
Teamwork (TW): The course will enhance students’ ability to consider different points of view and to integrate the ideas of others into a cohesive work product.

Social Responsibility (SR): The course enhances social responsibility by helping students to make a connection between film as an artistic medium and film as a medium of social and cultural change, film as a documenter of history, and film an active participant in social transformation.

Evaluation of Core Objectives
CTS: The evaluation of critical thinking skills will be based on written work, a midterm exam and class participation. Written work and the midterm exam will be essay-based and will require students to evaluate and synthesize key ideas from the course reading and from film clips.

CS: Communication skills will be evaluated through written, oral, and audio-visual creative work. Each form of communication will carry criteria particular to its nature.

TW: The course will enhance students’ ability to consider different points of view and to work collaboratively with others to create a team project. Each student in a team will have a particular role and students will be required to document individual contributions to the team project. The project will consist of a short narrative film demonstrating elements of film form.

SR: The evaluation of social responsibility will be based upon a final essay in which students conduct an extended analysis of a film. In addition to a formal analysis, students will be required to assess the social, cultural, and historical significance of the film text in question.

Required Texts
Barsam and Monahan, Looking at Movies: An Introduction to Film (3rd Ed., includes DVDs)
Nichols, Engaging Cinema: An Introduction to Film Studies
(Additional Readings made available via Moodle or web links)

Course Work
Attendance and Moodle Participation 10%
Quizzes (5-7 unannounced quizzes) 10%
Mid-Term Exam 20%
Four 300-word Short Analyses (4 x 5%) 20%
3-5 minute narrative film (collaborative) 20%
5-page Film Analysis Essay 20%

Film Screenings: This course requires your attendance at regularly scheduled film screenings throughout the semester. While many (though not all) of the films can be rented or streamed, the best way to see these movies is on the big screen with your peers. Attendance at film screenings will count toward your overall attendance grade.

Class Attendance: Students are expected to attend every class and to arrive promptly. Because your understanding of the concepts of the course depend on diligent participation and group collaboration, more than three unexcused absences will result in a grade penalty. Excessive unexcused absences (more than seven in a T/Th class) will result in failure from the course.
Refer to http://student-rules.tamu.edu/rule07 for regulations on excused/unexcused absences due to illness, observation of religious holidays, and for the list of university-authorized activities.

**Moodle:** Moodle is a Virtual Learning Environment that will extend your learning outside the classroom and provide you opportunities for informal writing and discussion. You are required to enroll and participate in the ENGL 251 / FILM 251 Moodle class page. Login information is forthcoming via email. **Moodle assignments will be emailed for maximum flexibility (they are not on the syllabus).**

**Collaboration:** Consistent with the art of filmmaking, which is a strongly collaborative process, you will be required to work in teams of 4 students to create a short narrative film (3-5 minutes). Each student will have a significant role: screenwriter, director, cinematographer, and editor.

**Computers:** You may bring a computer to class only if you are to take notes on it; however, you must disable the wireless network, refrain from sending email, opening web pages, playing games, or doing things that will distract your classmates.

**Cell Phones** and other electronic devices: Please turn off your cell phones and other devices before the beginning of class and keep them off your desk.

**Email Communication:** Check your mail every day for announcements, assignments, and other updates to the class syllabus. Maintaining informed and in communication via e-mail is a university requirement, per Rule 61, which “establishes e-mail as an official means of communication (equivalent to the U.S. Postal Service) at Texas A&M University. It also establishes student responsibilities for use of official TAMU e-mail accounts and official e-mail correspondence.” Please refer to http://student-rules.tamu.edu/rule61, particularly sections 61.2.3 and 61.2.4.

**Scholastic Honesty:** “An Aggie does not lie, cheat or steal, or tolerate those who do.” Turning in work that is not your own or any other form of scholastic dishonesty will result in a major course penalty, including failure. Visit http://aggiehonor.tamu.edu/ for a full discussion of scholastic dishonesty, as well as student rights and responsibilities, procedures, and disciplinary consequences.

**Students with Disabilities:** The Americans with Disabilities Act (ADA) provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact Disability Services, Cain Hall, rm. B118, phone number 845-1637. For additional information visit http://disability.tamu.edu.

**Grading Scale/Rubric for the Short Paper and Essays**

A. This essay contains few, if any, errors in sentence structure and coherence; it develops an interesting, insightful, tightly focused argument. The argument is complex and fully developed, and the essay provides the reader with clear, well-researched support; argumentation fully justifies the author’s conclusions. The style of the paper is eloquent and sophisticated.
B This essay contains few errors in sentence structure, and develops a clear, coherent argument. Support and explanation of that argument, however, are either insufficient to convince the reader completely or do not make clear how the author reaches his or her conclusions.

C This essay is fundamentally sound at the level of sentence structure and diction, but its arguments rely too heavily on assertion, not research. Specific support is either unclear or missing, and the focus of the essay may stray from its stated argument to make a more general or unrelated point. There may also be problems of coherence, complexity, or in the overall development of the argument.

D This essay contains serious problems at the level of sentence structure and diction. It is marred by repeated mechanical errors and/or awkward constructions that obscure meaning. The argument relies almost completely on assertion, with no clear support, development, or analysis.

Grading Rubric for Quizzes, Exams, and Final Grades
95-100 A+
90-94 A
85-89 B+
80-84 B
75-79 C+
70-74 C
65-69 D+
60-64 D
0-59 F
NOTES: Looking at Movies appears as LM; Engaging Cinema appears as EC. Some readings and films are to be announced (TBA) or subject to change. Changes or substitutions to the syllabus will be emailed. All readings are due by the date assigned.

Part I: The Formal Elements; Types of Movies; Narrative Structure

T 8/28 Introduction to the course, policies and assignments

“Film as Language” EC 29-69
“Writing and Speaking” EC 435-39
Screening: Modern Times (Charles Chaplin, 1936, USA) 7:15 p.m. HECC 209

T 9/4 “Principles of Film Form,” LM 27-57

Th 9/6 “Types of Movies,” LM 59-111
Screening: Citizen Kane (Orson Welles, 1941, USA) 7:15 p.m. HECC 209

T 9/11 “Forms of Cinematic Engagement and the Avant-Garde,” EC 70-98
“Documentary,” EC 99-135
Short Analysis #1 Due (online via turnitin.com)

Th 9/13 “Narrative and Fiction,” EC 136-72
Screening: documentaries and experimental films, 7:15 p.m. HECC 209

T 9/18 “Elements of Narrative,” LM 113-54

Th 9/20 “Mis-en-Scène,” LM 155-206
Screening: Searching for Sonny (Andrew Disney, 2011, USA) 7:15 p.m.
HECC 209 [Special guest: Andrew Disney]

T 9/25 “Cinematography,” LM 207-68
Short Analysis #2 Due (online via turnitin.com)

Th 9/27 “Acting,” LM 269-318
Screening: Touch of Evil (Orson Welles, 1958, USA) 7:15 p.m. HECC 209

T 10/2 “Editing,” LM 319-66

Th 10/4 “Sound,” LM 367-409
Screening: Yojimbo (Akira Kurosawa, 1961, Japan) 7:15 p.m. HECC 209

T 10/9 Class Canceled. Prepare for Midterm Exam
Short Analysis #3 Due (online via turnitin.com)
Th 10/11     MIDTERM EXAM

Part II: Approaches to and Styles of Film; Exploring Genres; The Social Context
T 10/16     “Three Fundamental Styles: Realism, Modernism, Postmodernism,” EC 175-208
Th 10/18    “Genre Films,” EC 248-86
Screening: Sironia (Brandon Dickerson, 2011, USA) 7:15 p.m. HECC 209
            [Special guest: Wes Cunningham, actor]
T 10/23     “Ideology and the Cinema,” BC 287-324
Th 10/25    Reading TBA
Screening: Blade Runner (Ridley Scott, 1982, USA) 7:15 p.m. HECC 209
T 10/30     “Race and Ethnicity,” EC 325-58
            Short Analysis #4 Due (online via turnitin.com)
Th 11/1     Reading TBA
Screening: Do the Right Thing (Spike Lee, 1989, USA)
T 11/6      “Gender and Masculinity,” EC 359-394
Th 11/8     “Feminism and Film,” 395-431
Screening: The Virgin Suicides (Sophia Coppola, 1999, USA)
            7:15 p.m. HECC 209
T 11/13     “Filmmaking Technologies…,” LM 459-93
Th 11/15    “Writing and Speaking,” EC 441-76
Screening: Man on a Mission: Richard Garriott’s Road to the Stars (Mike Woolf, 2010, USA) 7:15 p.m. HECC 209 [Special guest: Mike Woolf]
            “Film History,” LM 411-57
            Short Narrative Film Due (Collaborative Project)
Th 11/22    Thanksgiving Holiday
T 11/27     Readings TBA
Th 11/29    Readings TBA
Screening: Gomorrah (Matteo Garone, 2008, Italy)
T 12/4      Last Day of class
            Final Essay Due
Request for a Course Addition to the Fall 2014 Core Curriculum

1. Department of Hispanic Studies
2. HISP 204
3. TCCNS: N/A
4. HISP 204 Spanish and Spanish-American Literature in Translation
5. 3 SCH
6. Foundational Component Area: Creative Arts
7. To be considered for International and Cultural Diversity
8. Course to be taught once per academic year
9. One section to be taught per academic year
10. HISP 204 will enrol 75 students each time it is taught
11. Previous enrollments have been: HISP 204 is a new course
12. See attached syllabus
13. This course will be taught by multiple faculty members. Departmental signature is from:
   Dr. Richard K. Curry, Director of Undergraduate Programs
   
   [Signature]
   
14. Signature of Department Head: Dr. Steven Oberhelman
   
15. Signature of College of Liberal Arts Dean or Designee:
   
   [Signature]

*Current Core - Yes
Current ICD - No
Texas A&M University

Core Curriculum

Initial Request for a Course Addition to the Fall 2014 Core Curriculum

Foundational Component Area: Creative Arts

In the box below, describe how this course meets the Foundational Component Area description for Creative Arts. Courses in this category focus on appreciation and analysis of creative artifacts and works of human imagination. Courses involve the synthesis and interpretation of artistic expression and enable critical, creative, and innovative communication about works of art.

The proposed course must contain all elements of the Foundational Component Area. How does the proposed course specifically address the Foundational Component Area definition above?

HISP 204 is the study of the literary tradition of the Hispanic/Spanish-speaking world. Through the study of major and representative artifacts of Spanish language literature in translation, students learn to appreciate these works in terms of their creative contribution and to understand them in relationship to the culture that produced them. As students read and interpret works of literature from Spain and Spanish America, they synthesize and critique their expression through explicit and implicit comparisons and contrasts with their previous other literary studies. Literary readings put students in contact with different aesthetic and intellectual perspectives on creativity and innovation, as well as themes universal to the human condition (life, love, death, beauty, religion, nation, identity...).

Core Objectives

Describe how the proposed course develops the required core objectives below by indicating how each learning objective will be addressed, what specific strategies will be used for each objective and how student learning of each objective will be evaluated.

The proposed course is required to contain each element of the Core Objective.

Critical Thinking (to include creative thinking, innovation, inquiry, and analysis, evaluation and synthesis of information):

Students read literary texts, and they are presented with explanations of national and regional histories and artistic movements. Students comprehend and analyze these literary texts in terms of both content and style. Synthesis and analysis of readings offer opportunities for critical thinking because they require evaluation of content and style. Inquiry into the context surrounding these texts offers opportunities for critical thinking because it implies understanding the text/context relationship as well a comparison and contrast with the student’s own linguistic/literary and cultural experience.

Communication (to include effective development, interpretation and expression of ideas through written, oral and visual communication):

Two of this course’s principal learning outcomes target effective communication. Through the study of Spanish-language literature, students competently will write an extended exposition using basic technical terms of literary criticism, and they will orally report expository information about an author or work studied. These outcomes are targeted by ongoing interpretation of literary texts and the oral and written expression of ideas about them throughout the course.

Teamwork (to include the ability to consider different points of view and to work effectively with others to support a shared purpose or goal):
Texas A&M University

Core Curriculum

Initial Request for a Course Addition to the Fall 2014 Core Curriculum

The literary and cultural texts studied provide exposure to and insights into many different ideological, temporal, thematic, and cultural points of view. Studying, analyzing, evaluating and appreciating those differences build tolerance, which is an attribute necessary to teamwork and social responsibility. The conduct of the course involves small group discussions and reporting, a practice which fosters and depends on teamwork concepts.

Social Responsibility (to include intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities):

This course promotes intercultural competence because students learn to understand, appreciate and evaluate Spanish language literature and to understand Hispanic culture through the study of representative literary/cultural texts. The achievement of objectives of cultural competence prepares students to more effectively engage the global community. Glocal -- > “global” in the sense of world Hispanicism, and “local” in the sense that their own local communities and state, Texas, are increasing Hispanic.

Please be aware that instructors should be prepared to submit samples/examples of student work as part of the future course recertification process.
HISP 204: Hispanic Literature in Translation

Week 1

1. Intro (Augus: 28)

2. Anonymous, The Poem of the Cid (August 30)

Week 2

3. Gonzalo de Berceo, The Miracles of Our Lady and Alfonso X, The Seven Parts (September 4)

4. Juan Manue, Count Lucanor (September 6)

Week 3

5. Archpriest of Hita, The Book of Good Love and Archpriest of Talavera, The Scourge (September 11)

6. Jorge Manrique, Ode on the Death of His Father (September 13)

Week 4

7. Ballads (September 18)

8. Fernando de Rojas, The Celestina (September 20)

Week 5

9. Garcilaso de la Vega, “Elegy I” and “Sonnet X” (September 25)

10. Anonymous, Lazarillo de Tormes (September 27)

Week 6

11. Mystics: Luis de León, Saint Teresa of Jesus, Saint John of the Cross (October 2)
12. Cervantes, *Don Quixote* (October 4)

Week 7

13. Quevedo and Góngora (October 9)
14. Lope de Vega, *Fuenteovejuna* (October 11)

Week 8

15. Tirso de Molina, *The Love-Rogue* (October 16)
16. Calderón de la Barca, *Life is a Dream* (October 18)

Week 9

17. MIDTERM EXAM (October 23)
18. Gustavo Adelio Bécquer, *Rhymes* (October 25)

Week 10

19. Antonio Machado, “Fields of Soria” and “Counsels” (October 30)
20. Sor Juana Inés de la Cruz (November 1) SWITCH TO NEW BOOK

Week 11

21. Jorge Luis Borges (November 6)
22. Julio Cortázar, “Axolotl” (November 8)

Week 12

23. Octavio Paz (November 13)
24. Nicanor Parra, “Viva Stalin” and “Warnings” (November 15)

Week 13

25. Juan Rulfo, “Talpa” (November 20)

THANKSGIVING (November 22)
Week 14

26. Rosario Castellanos, "Three Poems" (November 27)

27. Gabriel García Márquez (November 29)

Week 15

28. Laura Esquivel, Like Water for Chocolate (December 4)

Grades:

25% Midterm Exam
25% Final Exam
25% Final Paper
25% Class Attendance and Participation, including Oral Report

Grading Criteria:

A = 90-100% error-free exams and final paper + excellent class participation

B = 80-90% error-free exams and final paper + good class participation

C = 70-80% error-free exams and final paper + average class participation

D = 60-70% error-free exams and final paper + adequate class participation

F = below 60% error-free exams and final paper + inadequate class participation

Learning Outcomes:

- To gain an awareness of, and appreciation for, great works of world literature originally written in Spanish.
- To be able to discuss literature knowledgeably using basic technical terms of literary criticism.
- To present an extended argument in writing regarding the work of one particular author.
- To present orally in a group / class setting some expository information about an author or work we have not studied in class.
Textbooks:


Plagiarism:

Academic integrity is essential to the academic life of this or any university. For that reason, the rules of academic integrity will govern the conduct of this course. Students at Texas A & M University assume the important responsibility of promoting the Aggie Honor Code. The ideals of the Code refer to cheating, one of the worst of academic violations. If you have any questions about cheating or other forms of scholastic dishonesty and the consequences of breaches of integrity, please consult the Aggie Honor System web site at [http://www.tamu.edu/aggiehonor/](http://www.tamu.edu/aggiehonor/).

Disabilities:

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact the Department of Student Life, Services for Students with Disabilities in B118 of Cair Hall. The phone number is 845-1637.
Request for a Course Addition to the Fall 2014 Core Curriculum

1. Department of Hispanic Studies
2. [HISP 205](#)
3. TCCNS: N/A
4. HIS 205 Don Quixote and the Other Arts
5. 3 SCH
6. Foundational Component Area: Creative Arts
7. To be considered for International and Cultural Diversity
8. Course to be taught once per academic year
9. One section to be taught per academic year
10. HIS 205 will enroll 75 students each time it is taught
11. Previous enrollments have been: New Course (offered 12A w/ 12 students)
12. See attached syllabus
13. This course will be taught by multiple faculty members. Departmental signature is from:
   
   Dr. Richard K. Curley, Director of Undergraduate Programs

![Signature]

14. Signature of Department Head: 
   
   Dr. Steven Oberhelman

15. Signature of College of Liberal Arts Dean or Designee: 

   ![Signature]
Texas A&M University
Core Curriculum
Initial Request for a Course Addition to the Fall 2014 Core Curriculum

Foundational Component Area: Creative Arts

In the box below, describe how this course meets the Foundational Component Area description for Creative Arts. Courses in this category focus on appreciation and analysis of creative artifacts and works of human imagination. Courses involve the synthesis and interpretation of artistic expression and enable critical, creative, and innovative communication about works of art.

The proposed course must contain all elements of the Foundational Component Area. How does the proposed course specifically address the Foundational Component Area definition above?

HISP 205 is the study of the literary tradition of perhaps the best known work of literature from the Hispanic/Spanish-speaking world, Cervantes' Don Quixote. Through the study of this major work and representative manifestations and representations of it in other arts, students learn to appreciate these works in terms of their creative contribution and to understand them in relationship to the cultures and times that produced them. As students read, view, listen to and interpret creative works, they synthesize and critique their expression through explicit and implicit comparisons and contrasts among them and with their own previous other literary and artistic studies. Given the variety of creative works studied, this course involves different aesthetic and intellectual perspectives on creativity and innovation in literature, film, music, and the visual arts.

Core Objectives

Describe how the proposed course develops the required core objectives below by indicating how each learning objective will be addressed, what specific strategies will be used for each objective and how student learning of each objective will be evaluated.

The proposed course is required to contain each element of the Core Objective.

Critical Thinking (to include creative thinking, innovation, inquiry, and analysis, evaluation and synthesis of information):

Students read literary texts, they view paintings and films, and they listen to music; and they are presented with explanations of national and regional histories and artistic movements. Students comprehend and analyze these literary/visual/auditory texts in terms of both content and style. Synthesis and analysis of these texts offer opportunities for critical thinking because they require evaluation of content and style. Inquiry into the context surrounding these texts offers opportunities for critical thinking because it implies understanding the intertextual relationships as well a comparison and contrast with the student's own linguistic/literary and cultural experience.

Communication (to include effective development, interpretation and expression of ideas through written, oral and visual communication):

Course learning outcomes involve an understanding and appreciation of various forms of artistic communication, and they target students' effective communication. Through the study of multiple artistic texts, students competently will write extended exposition using basic critical terms and discipline-specific format (MLA), and they will orally report expository information about an author, movement or work studied.
Texas A&M University
Core Curriculum

Initial Request for a Course Addition to the Fall 2014 Core Curriculum

These outcomes are targeted by ongoing interpretation of artistic texts and the oral and written expression of ideas about them throughout the course.

Teamwork (to include the ability to consider different points of view and to work effectively with others to support a shared purpose or goal):

The literary and cultural texts studied provide exposure to and insights into many different ideological, temporal, thematic, and cultural points of view. Studying, analyzing, evaluating and appreciating those differences build tolerance, which is an attribute necessary to teamwork and social responsibility. The conduct of the course involves small group discussions and reporting, a practice which fosters and depends on teamwork concepts.

Social Responsibility (to include intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities):

This course promotes intercultural competence because students learn to understand, appreciate and evaluate works of Spanish language literature and to understand Hispanic culture through the study of representative literary/cultural texts. The analysis and understanding of artistic representations of Don Quixote in other cultures also contributes to intercultural competence. The achievement of objectives of cultural competence prepares students to more effectively engage glocal society. Glocal --> “global” in the sense of various world cultures, and “local” in the sense that their own local communities are increasingly multicultural.

Please be aware that instructors should be prepared to submit samples/examples of student work as part of the future course recertification process.
HISP-Spanish 205 / Spring 2013

DON QUIXOTE AND THE ARTS
(ART, FILM & MUSIC)

Prof. Eduardo Urbina
301 Academic

TEXTS

1) *Don Quixote de la Mancha (DQ)*: Translated by Tom Lathrop.

* Text also available at Cervantes Project; http://cervantes.tamu.edu/V2/CPI/TEI/TEI_1605/1605/1605/titlepage.html

Course Objectives:

- situate the text and its author in the appropriate literary, cultural and socio-historical context and be familiar with the authors’ biographical information and literary trajectory
- identify and interpret common themes in the works under investigation
- correctly identify and utilize terminology appropriate for the analysis of the *Quixote* as a literary text
- name key art works showing the influence and impact of the *Quixote* and place in genres and periods
- properly employ MLA style

Course Learning Outcomes:

1) to introduce students to significant aspects of the *Quixote* in the context of the creation of the novel as a genre
2) to provide students with the analytical tools needed to interpret the impact of the *Quixote* in other genres
3) to expose students to the cultural and historical contexts in which the text and art works were created
4) to develop and engage students’ critical thinking skills through written and oral textual interpretation
5) to encourage reading and develop and refine students’ strategies for approaching
the connection between the literary text and the other arts

**PROGRAM of CLASSES**

1) 15 January
   - Introduction to the course; requirements, goals and activities.

   17 January
   - Cervantes’ times; a socio-historical and cultural overview
     - *Great Books: Don Quixote* (The Learning Channel, 1997); TV documentary

2) 22 January
   - Cervantes: the man and his works; biographical survey

   24 January
   - Cervantes as dramatist and the Spanish *comedia*; *The Marvelous Puppet Show* (*El retablo de las maravillas*)
   - *Cervantes and his works*

3) 29 January
   - Cervantes and 16th century narrative; The *Exemplary Novels*

   31 January
   - The novel before the novel
     - *Cervantes and the Spanish Golden Age*; Video

4) 5 February
   - The invention of *Don Quixote*; Parody and satire

   7 Feb.
   - Imitation and Intertextuality; *DQ’s* structure and organization
     - *La Mancha de Don Quixote* (San Antonio: Babbit, 1995)

5) 12 February
   - *DQ I*: Prologue & chaps. 1-5; (*Ingenio* and madness)

   14 Feb.
   - *DQ I* chaps. 7-9; (Playing with words; chivalry)
     - *Don Quijote de la Mancha*, cartoon series (Madrid: TVE, 1997)

6) 19 February
   - *DQ I* chaps. 11-14; (Laughter and humor)
     - *Don Cerebro*, Episode from Pinky and the Brain TV series

   21 Feb.
   - *DQ I* chaps. 20-23; (The grotesque)
     - *Iconography and illustrations of Don Quixote*; 17th century

7) 26 February
   - *DQ I* chaps. 25-31; (Characters and characterization; Sancho Panza)
     - *Iconography and illustrations of Don Quixote*; 18th
century

28 Feb.  DQ I chaps. 46-47 y 52; (DQ’s Quest and ending)
           --Iconography and illustrations of Don Quixote; 19th century

8) 5 March  --Iconography and illustrations of Don Quixote; 20th century

7 March  MID TERM

SPRING BREAK

9) 19 March  DQ II; Prologue & chaps. 1-3 and 8-10; (metafiction); (Dulcinea
           enchanted, chivalric motifs)

21 March  FILM: Don Quijote de la Mancha (Spain, 1947)

10) 26 March.  DQ II chaps. 12-15 (Reflections and reflexivity)

28 March  DQ II chaps. 16-18; (DQ on trial)
           --Mn of La Mancha, Film based on Musical by M. Leigh
           and D. Wasserman (1964)

11) 2 April  DQ II chaps. 21-23 and 29; (dreams and the subconscious)

4 April  FILM: Don Quijote de la Mancha (Rusia, 1957)

12) 9 April  DQ II chaps. 30-35 and 41-43; (alienation and marginality)
           ---Don Quichotte, Suite by Georg Phillip Telemann (1761)

11 April  DQ II chaps. 45-53 y 59-60; (Fortune and glory)
           --Don Quichotte, Opera by Jules Massenet (1910)

13) 16 April  DQ II chaps. 64-74 (end and beginning)

18 April  --Don Quixote, Fantastic Variations on a Theme of Knightly
           Character, Richard Strauss (1897)

14) 23 April  Don Quixote as myth; FILM: Monsignor Quixote (England, 1984)
25 April
The Fortunes of Don Quixote; realism and the modern novel
--The Further Adventures of Don Quixote (London: BBC, 1995)

15) 30 April
REVIEW

Basis for evaluation and grades:

<table>
<thead>
<tr>
<th>Component</th>
<th>Weight</th>
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<tr>
<td>Quizzes (4)</td>
<td>25% (100 points)</td>
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<tr>
<td>Midterm</td>
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<tr>
<td>Paper</td>
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<tr>
<td>Final exam</td>
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Academic 301A
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Office hours: TTH 10-11 am & Mon 9-10 am, and by appointment

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