

CURRICULUM PROPOSAL FORM

98-99-505
P

***DEADLINES:**

R EAR COURSE PROPOSALS: OCTOBER 23, 1998 FOR FALL, 1999 AND FEBRUARY 19, 1999 FOR SPRING, 2000
S TERM COURSE PROPOSALS: DECEMBER 11, 1998 FOR FALL, 1999 AND MARCH 26, 1998 FOR SPRING 2000

PROPOSAL TITLE: Concepts in Art: Criticism, as Writing Intensive Designation
(and add Composition II (150L.112) as a prerequisite)

SPONSOR/S: Rodney Gates, George Neff, Fred Adelson

DEPARTMENT: Art

1003.254

CHECK ALL THAT APPLY:
 UNDERGRADUATE **GRADUATE**

COLLEGE: Fine & Performing Arts
If LAS: **History/Humanities**
 Math/Sciences
 Social/Behavioral Sciences

* * * * *

TYPE OF PROPOSAL (Check ALL that Apply)

<input checked="" type="checkbox"/> General Education	<input type="checkbox"/> New Course (NOT Gen. Ed.)
<input type="checkbox"/> New Course in _____ Bank	<input type="checkbox"/> Name Change (Dept., School, Major)
<input type="checkbox"/> Existing course, Add To _____ Bank	<input type="checkbox"/> Changes in Degree Requirements
<input type="checkbox"/> Multicultural/Global Designation	<input type="checkbox"/> Changes Involve Gen. Ed. requirements
<input checked="" type="checkbox"/> Writing Intensive Designation (Existing Course)	<input checked="" type="checkbox"/> Minor Changes to Existing Courses - add prereq Comp II
<input type="checkbox"/> Literature Designation	<input type="checkbox"/> Course is NOT General Education
<input type="checkbox"/> New Minor/Concentration/Specialization	<input type="checkbox"/> Course IS General Education
<input type="checkbox"/> New Major/Degree Program	
<input type="checkbox"/> Short Term Course Proposal	

DEPARTMENT
(SIGNATURE INDICATES APPROVAL)

J. Neff 11/2/99 J. Neff 11/2/99
DEPT. CURRICULUM CHAIR / DATE **DEPT. CHAIRPERSON / DATE**

COLLEGE CURRICULUM COMMITTEE
DATE OF OPEN HEARING (if necessary) _____

APPROVED
 NOT APPROVED
COMMENTS:

SIGNATURE 11/30/99
DATE

ACADEMIC DEAN (& GRADUATE DEAN, for New Graduate Programs Only)

APPROVED
 NOT APPROVED
COMMENTS:

SIGNATURE (Academic Dean) 11/2/99
DATE

SIGNATURE (Graduate Dean) _____
DATE

UNIVERSITY CURRICULUM COMMITTEE

DATE OF OPEN HEARING (if necessary) 4/30/99 (Gen Ed - Subcommittee)

APPROVED

NOT APPROVED

COMMENTS:

Janette Rivers 5/18/99
SIGNATURE DATE

SENATE

Date announced at Senate _____

Voted upon at Senate: Approved Not Approved Date:

EXECUTIVE VICE PRESIDENT/PROVOST

APPROVED

JUN 1999

NOT APPROVED If no, reasons are as follows:

STUDENT CREDIT HOURS _____ FACULTY LOAD HOURS _____ EQUALIZED CREDIT HOURS _____

OFFICIAL COPY & APPROVAL SHEET FILED (DATE): _____

DATE/SIGNATURE EXECUTIVE VICE PRESIDENT/PROVOST [Signature] 6/16/99

REGISTRAR

DATE APPROVED COURSE DESCRIPTION RECEIVED _____

HEGIS TAXONOMY & COURSE NUMBER ASSIGNED 1003.254

DATE/SIGNATURE OF REGISTRAR Robert A. Subat 7/7/99

NOTIFICATION FORWARD:

SENATE CURRICULUM COMMITTEE CHAIRPERSON

DEPARTMENT CHAIRPERSONS

ACADEMIC DEAN(S)

REGISTRAR

SPONSOR(S)



Art Department

To: University Curriculum Committee
From: Rodney Gates, George Neff, Fred Adelson
Subject:

The Art Department is requesting that **Concepts in Art: Criticism** 1003.252 be designated as a Writing Intensive course. **AND** Art College Composition II (1501.112) as a prerequisite.
Instructor: Rodney Gates

Concepts in Art: Criticism is an existing course offering that can be easily tailored to meet the Writing Intensive requirements. As the course is offered at this time, it is an overview of established criticism techniques, the goal of which is to help the students become more discriminating and thoughtful visual consumers. This is partially accomplished through exercises in formalized thinking, that is, writing.

The course requires that the students complete four papers, one of which is a compare and contract of two related yet distinct works of art; the three remaining papers deal with the evaluation of three master works using description, analysis, interpretation and judgment as measuring posts. In addition the students are required to submit a written review of a gallery or museum exhibition as well as a journal/review of Diary of a Young Girl by Anne Frank.

Meeting the Writing Intensive requirements can be achieved by adjusting a few requirements in the existing program.

- 1) The initial writing assignment will be an in-class pre-writing assignment working from slides and with group discussion of each criteria to be used. This will allow for a practical demonstration of the analytical and writing skills to be used in the remaining papers.
- 2) Rough drafts of each paper will be reviewed before the final drafts are submitted.
- 3) A Peer/Professor Review Sheet will be used with the papers.

Format, writing hints and expectations are offered at the outset of the course. Group discussion and readings are already part of the course routine as is the re-submission of papers. The Anne Frank assignment is already established as a double-entry notebook activity with a group discussion at its conclusion. Individual, verbal criticism and suggestions are offered to the students with the return of each paper.

CONCEPTS IN ART: CRITICISM

Spring, 1999 Tentative Schedule

Prof. Gates

Date	Class Topic	Assignment Due:
Jan 14	Introduction/Assignments/Creativity/ Writing Requirements & Hints	
Jan 30	Methods of Criticism: Description/Analysis/ Interpretation/Judgment Open Paper: (Wyeth's Christina's World)	
Jan 28	Types of Criticism: Pedagogical, Popular, Journalistic, Scholarly/ Advertising Techniques, (video)	Munch's Puberty
Feb 4	High brow, Low brow, Middle brow Tastes (Are you a snob or a slob?) Review Munch papers	
Feb 11	Perceptions in Taste: Expressionism, Formalism	
Feb 18	Realism v Naturalism & other "isms." Video: Masters of Illusion	
Feb 25	Universals in Art/ Censorship & Ethics Guest artist: Mary Tyler Moore	Leonardo's Virgin
Mar 3	Abstraction IS art/ R.A.N. slide talk & project/ (drawing pencils & object) Review Leonardo papers	
Mar 11	NO CLASS Spring Break	
Mar 18	Begin Representational (of R.A.N.) drawing EXAM PREP during final 20 minutes of class	Bring object
Mar 25	Mid-term exam	
Apr 1	Work on Abstract (of R.A.N.) drawing	VanGogh's Sunflowers
Apr 8	Finish R.A.N. with non-representational drawing/ Review Van Gogh papers	
Apr 15	Film: Kafka film & discussion	Compare & Contrast
Apr 22	Visual links: Goya, Eisenstein & DePalma/ Empathy & Aesthetic Distance	
Apr 29	Critique Diary of Anne Frank	A.F. notes RAN project
May 5	FINAL EXAM WEEK (see exam schedule)	Museum form

TEXT BOOKS: A Short Guide to Writing about Art. Barnet, Sylvan,
Scott, Foresman & Co. Glenview. Ill., 1989

Diary of a Young Girl. Frank, Anne, Bantam Dell,
Doubleday, New York, 1990

TOPIC FOR PAPERS:

1. Van Gogh's Sunflowers.
2. Leonardo's Virgin of the Rocks.
3. Munch's Puberty.
4. Compare and contrast:
Goya's Duchess of Alba and Sargent's Madam X

Refer to slides for **CORRECT** paintings!!!!!!!!!!

Since there are several versions of some of these works and since drawing is visual description each paper will be accompanied by a 5 x 7 color sketch of the work.

DEPARTMENT OF ART
ROWAN UNIVERSITY
COURSE OUTLINE

- TITLE:** Concepts in Art: Criticism
COURSE NUMBER: 1003.252
INSTRUCTOR: Rodney Gates
OVERVIEW: This course is designed to help the students identify and employ methods of examining art works which allow them to speak and write thoughtful judgments about the art in their world.
- OBJECTIVES:** The students will be able to:
1. use research materials effectively
 2. develop a tolerant eye for new forms of art
 3. discover critical abilities within him /herself
 4. speak and write intelligently about art works
 5. apply critical skills to other art forms such as literature and film and commercial design
 6. demonstrate organized writing skills
- MATERIALS:** Collage materials, drawing paper, 6B pencil
- ASSIGNMENTS:** The students are responsible for the successful completion of the following projects: term paper which compares and contrasts the styles and techniques of two painters; several papers dealing with description, analysis and interpretation of art works; an evaluation of a Westby Gallery exhibition and a class trip to local museum. Topics of lectures and discussion will include: Organizing Written Criticism; Methods of Criticism; Types of Criticism; Popular Taste; Universals in the Arts; Realism vs. Naturalism; Censorship and Ethics; Formalism & Expressionism.
- EVALUATION:** Students will be evaluated according to their intellectual contributions to the class, the quality of written assignments and examinations and how well these reflect their understanding of aesthetic and philosophical concepts presented in the course.
- GRADING:** Grades will be based on the quality of the assignments completed.
- TEXTS:** A Short Guide to Writing about Art, Barnet, 1989
The Diary of A Young Girl, Anne Frank, Bantan, Dell, Doubleday, 1990

**ART DEPARTMENT
ROWAN COLLEGE OF NEW JERSEY**

GRADING

PROF. GATES

Grades will be based on the following:

1. **SUCCESSFUL COMPLETION OF ALL ASSIGNED PROJECTS:** By successful I mean that the projects (written or artistic) are professionally done. They are done with imagination and thoroughness. Art work is to be presented in a neat, crisp manner, following the principles of design. Written work is to be thoughtfully composed, proof-read and corrected before submission. Both types of assignments will meet assigned requirements. Projects will be submitted on time.

2. **INTELLECTUAL and AESTHETIC CONTRIBUTION:** This is accomplished by talking in class--ie. asking questions and challenging the concepts and theories presented. Sharing your points of view when they are thoughtfully presented and exchanging ideas and concepts with your classmates is part of your contribution.

3. **UNDERSTANDING CONCEPTS PRESENTED:** Demonstrating that you have gained an understanding of the artistic and aesthetic concepts presented in this course and how they relate to concepts presented in other courses is important to your learning and to my evaluation.

4. **ATTENDANCE:** This is a three credit course. You will be allowed three unexcused absences. Information given in lectures, discussions, slide shows and videos is important. The exchange that take place during lectures and discussions is valuable. Help that you may need can not be offered if you are not here. **BE HERE!**

5. **POSITIVE ATTITUDE:** If you are going to stay in the course you might as well gain from it. If you can find nothing of value offered in the course...FAKE IT! Let me see your smiling, eager face. Bored expressions depress me and since I give the grades you don't want me depressed. Show some eagerness for the class. Be on time. Assume the same attitude in this course that you will assume in the work place. This is the beginning of your professional career.

6. **TAKING THE INITIATIVE:** If you see something that needs to be dealt with, do it! I will gladly offer help, encouragement and criticism; however, I will not spoon-feed you. Assume responsibility for your learning. Come to class prepared to work. Learn to take complete NOTES. Find out what you may have missed and make up assignments on those rare occasions when you have been absent. Be prepared to work beyond what is required.

My OFFICE LOCATION is: _____

My PHONE NUMBER is: _____

My OFFICE HOURS are: _____ **at** _____

ART DEPARTMENT
ROWAN UNIVERSITY

CONCEPTS IN ART: CRITICISM

PROF. GATES

Hints for organizing the assigned papers:

Have on hand and use a DICTIONARY, a THESAURUS, a WRITING MANUAL and a WORD PROCESSOR. A little time with each of these tools will make your task easier and your paper more effective.

TAKE NOTES while examining the work of art.

A color sketch will help you get acquainted with the work.

OUTLINE your paper.

In three of the four papers the outline will take the assigned form:

- I Description
 - a. subject matter
 - b. technique
- II Analysis
 - a. balance
 - b. focal point
 - c. unity
 - d. etc.
- III Interpretation
 - a. artists' purpose
 - b. meaning to you
 - c. longevity
- IV Judgment
 - a. lasting appeal
 - b. universality
 - c. significance

Write a ROUGH DRAFT (don't submit your first draft)

PROOF READ what you have written

(have someone read or listen to you read the paper)

CORRECT mistakes and sharpen vague ideas

RE-WRITE (complete sentences and complete thoughts)

PROOF READ AGAIN

DEVELOP YOUR OWN IDEAS (use the experts ONLY to reinforce your thoughts!

DEVELOP A POINT OF VIEW. The interpretation and the judgment sections should be yours and should express some personal point of view.

WESTBY GALLERY VISIT

Professor Gates

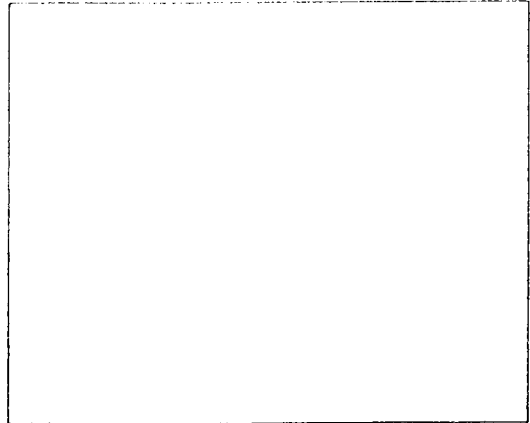
TITLE OF EXHIBITION _____

WHICH WORK WOULD YOU BUY?

IN WHICH ROOM OF YOUR HOME
WOULD YOU HANG THIS PIECE? WHY?

EXPLAIN WHY YOU WOULD BUY THIS WORK.

ROUGH SKETCH HERE



SIGNATURE _____ STAFF OK _____

**Rowan University
Art Department
Concepts in Art: Criticism**

EVALUATION FORM

PROFESSOR GATES

Student (Author) _____ Evaluator _____

Title of Paper _____ Date _____

Organization of Paper:

Opening Paragraph.....
Description Section.....
Analysis Section.....
Interpretation Section.....
Judgement Section.....

Good	Average	Needs Improvement

Comments: _____

Content of Paper:

Thesis Clearly Set Forth.....
Thoughts Clearly Expressed.....
Opinions Convincingly Argued.....
Conclusions are those of the Student.....
Experts Used to Reinforce Student's Conclusions.....

Comments: _____

Style of Paper

Complete Sentences are Used.....
Grammar, Spelling, Syntax, etc.
Does not distract from the thesis.....
Personal Point of View is Offered.....

Comments: _____

Mechanics of Paper:

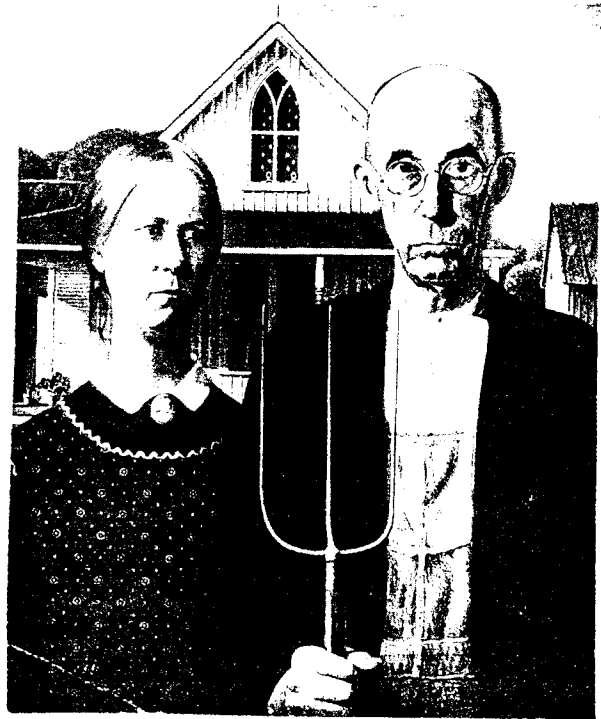
Sources are Clearly Identified.....
Color Reproduction is Included.....
Professional Presentation.....

Comments: _____

PROFESSOR'S GRADE:

COMPARE and CONTRAST

The purpose of the compare and contrast paper is to better understand the process of evaluating works of art through the skillful examination of two similar works. When writing the paper the student will compare each of the similar qualities in the two works as well contrast each of the dis-similar qualities.



The C&C paper should investigate the following:

- *the subject matter
- *the style, medium & technique
- *the formal organization
- *the social/ psychological interpretations
- *the universals (the human form, war, love, suffering, death)
- *the mood or message the artist are trying to create.
- *the life and/or training of the artist are relevant only as they reflect the thesis (theme) of the paper.

The compare and contrast paper must offer some sort of thesis in which the student will explain his or her personal interpretation of the two works.

The above works are examples only. Art works will be assigned during C & C slide lecture.

ROWAN UNIVERSITY
ART DEPARTMENT

Concepts in Art: Criticism

Professor Gates

STEPS IN AESTHETIC JUDGMENT

These steps are design to offer the viewer a logical and orderly method of evaluating and appreciating works of art. (This four step method can be applied to any object being evaluated from Haiku to Honda.)

Begin with a sentence that will describe in general terms the look and the mood of the art work. (See examples in boxes.)



White Angel Breadline, Dorothea Lange. 1933

**This is a black and white photograph recalls the agony of the nineteen-thirties. It shows a crowd of poverty stricken men who stand stoically waiting for some sort of relief.

I. DESCRIPTION

Take inventory of everything seen in the work of art. Describe aloud or make notes of everything seen in the work in terms of subject matter and technique and medium.

**The subject matter, in this black and white photograph, is that of a group of poor, apparently out-of-work men; their backs turned to the viewer. One man, in the center of the photo is facing the camera. He is wearing a battered, light colored hat and his hands are folded as he leans on a rail. Between his dirty hands rests a battered, tin cup. All the men are wearing hat or caps. They appear to out-of-doors. There is a sign in the upper right hand corner of the photo.

The photograph is black and white and the photographer plays up the dark areas in the composition.

II. ANALYSIS

At this point the viewer wants to analyze the formal organization of the work, that is, the composition. Examine how the work of art is designed; how the artist put together the visual elements and the relationship of the visual elements one to another.

**The dark areas in the photograph set a mood of despair. The photographer calls attention to the one man facing the camera. The viewer sees more of him, more of his hands and also part of his face. He is the focal point because he is centered in the composition and because he is turned away from his companions. The light color of his hat also draws the viewer.

III. INTERPRETATION

Here the viewer wants to determine the meaning of the work of art. Ask the purpose of the work of art. Ask (and answer) such questions as:

What did the work mean to the artist?

What does it mean to me?

What did it mean to the society in which it was produced?

What will it mean to those who see it one hundred years from now?

**Even though the photograph is over sixty years old it is disturbing because it speaks of the less fortunate in our world. The men are tired; their clothes are tired. The central figure is bearded and beat down. Worse than that he is anonymous. He is the forgotten man. The dent in his tin cup reflects the struggle he suffers as does the grimy and sweat-stained hat that presses down on the forehead like the oppressive world he no longer controls.

IV. CRITICAL JUDGMENT

Using the information gathered in the first three parts of this intellectual exercise (description, analysis, interpretation) the viewer will now judge the work of art to whether or not it is significant. The following points should be considered:

- the work's organization (composition)
- the work's appeal (subject matter)
- the work's universal qualities
- the work's craftsmanship
- the work's place in history
- the work's ability to affect one's view of life.

**The artist is offering the viewer an illustration of the human condition. The condition selected in this moving photograph is that of despair and separation. Even though we today may never have suffered the degradation and poverty shown in this photo we have each felt, at one time or another, unbearably alone and without hope. This is a touching image and would relate to viewers no matter when or where it is experienced.

**Each of the BRIEF statements appearing in the boxes is a suggested point of departure made to illustrate the nature of each step of the evaluation process. Written efforts by students will build on these and be in greater detail. Each section (description, analysis, interpretation and judgment) should be a typed page in length. All thoughts should be in complete sentences. Proof read at every stage of the paper. State YOUR opinion and defend it. Use experts ONLY to reinforce YOUR argument.