New Course Request

Check Appropriate Boxes: Undergraduate credit ☑️ Graduate credit ☐ Professional credit ☐

1. School/Division: Herron School of Art and Design
2. Academic Subject Code: HER

3. Course Number: Z200 (must be cleared with University Enrollment Services)
4. Instructor: Instructor varies
5. Course Title: The Artist Within: Art Making for Teachers

Recommended Abbreviation (Optional) (Limited to 32 Characters including spaces)

6. First time this course is to be offered (Semester/Year): Fall 2009
7. Credit Hours: Fixed at 3 or Variable from ________ to ________
8. Is this course to be graded S-F (only)? Yes ☐ No ☑
9. Is variable title approval being requested? Yes ☐ No ☑

10. Course description (not to exceed 50 words) for Bulletin publication:
    Art making for the art novice/general educator, nurturing the artist within.
    Introspective, creative meaning making exploring big ideas through introductory
    materials and processes in drawing, painting, collage, sculpture, and digital printing.
    Instruction in adaptations for general classroom use. Studio lab. Will not count for
    fine arts or art education majors.

11. Lecture Contact Hours: Fixed at 1 or Variable from ________ to ________
12. Non-Lecture Contact Hours: Fixed at 3 or Variable from ________ to ________
13. Estimated enrollment: 24 of which 0 percent are expected to be graduate students.
14. Frequency of scheduling: every semester Will this course be required for majors? No
15. Justification for new course: Nothing exists for teacher-as-artist with range of media applicable for K-12 classroom use.
16. Are the necessary reading materials currently available in the appropriate library? Yes
17. Please append a complete outline of the proposed course, and indicate instructor (if known), textbooks, and other
    materials.
18. If this course overlaps with existing courses, please explain with which courses it overlaps and whether this overlap is
    necessary, desirable, or unimportant. No overlap - see rationale
19. A copy of every new course proposal must be submitted to departments, schools, or divisions in which there may be
    overlap of the new course with existing courses or areas of strong concern, with instructions that they send comments
    directly to the originating Curriculum Committee. Please append a list of departments, schools, or divisions thus
    consulted.

Submitted by: ____________________________ Date 10/31/08
Department Chairman/Division Director

Approved by: ____________________________ Date 11/4/08
Dean

Date ____________________________
Chancellor/Vice-President

Date ____________________________
University Enrollment Services

After School/Division approval, forward the last copy (without attachments) to University Enrollment Services for initial processing, and the remaining four copies and attachments to the Campus Chancellor or Vice-President.
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   2. Academic Subject Code: HER

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Submitted by:
[Signature] Date 10/31/09

Department Chairman/Division Director

Dean of Graduate School (when required)

Approved by:
[Signature] Date 4/4/08

Valene Erickson
Dean

University Enrollment Services

After School/Division approval, forward the last copy (without attachments) to University Enrollment Services for initial processing, and the remaining four copies and attachments to the Campus Chancellor or Vice-President.
Herron School of Art and Design / IUPUI
Undergraduate Syllabus

I. Course Title: The Artist Within: Art Making for Teachers
Course number: HER Z200
Prerequisites: None.
Instructor: varies

II. Course Description and Rationale

Description: Art making for the art-novice/general educator, nurturing the artist within. Introspective, creative meaning making exploring big ideas through introductory materials and processes in drawing, painting, collage, sculpture, and digital printing. Instruction in adaptations for general classroom use. Studio lab. Will not count for fine arts or art education majors.
Rationale: Herron currently staffs a 1 ½ credit required art methods course M324 Teaching about the Arts for elementary pre-service teachers for the School of Education, that deals with pedagogy and integrating art in the general curriculum. It is not a studio art course and we have had requests for a general studio elective. There is no studio option at Herron for general teachers to develop their artistic nature, and explore a range of basic 2/D and 3/D media – materials that can be easily adapted to the K-12 classroom. This course introduces the general education student to the methods and processes of studio practice for personal expression and understanding. The focus is on living through the studio experience to find value in what visual art brings to learning and life. Experiences focus on developing personal exploration of both self as artist and the human condition. Students will experience the power of art as another way of knowing, and they will learn how creative and critical processes impact cognition at all ages.

III. Educational Objectives
Students will value visual art as a way of knowing oneself and the world.

Students will value art as worth knowing and doing, and understand that art provides a basis for lifelong learning.

Students will communicate ideas of personal significance and make meaning through visual art

Students will understand art as a form of communication and self expression.

Students will understand visual art as an avenue for developing critical and creative thinking.

Students will construct a basic functional knowledge of the elements and symbols of visual art.

Students will practice skills in basic 2/D and 3/D media and techniques.

IV. Course Content

Class 1: Teacher as artist- the artist within, Studio: Self portraiture
Drawing processes / graphite, colored pencil, oil pastel / representational
Assign: Readings from Booth, and Csikszentmihalyi (1993) / journal
Resources: Anderson, Brookes, Bargeson
Class 2: The meaning making process, Studio: Self portraiture
   Drawing/collage process / media continued / representational
   Approaches/media adaptations for classroom use
   Assign: Readings from Hetland et al. / journal
   Resources: Bautista, Brommer

Class 3 Looking deeper with painting, Studio: Self portraiture
   Painting process / acrylic, watercolor, gouache (basic color mixing) / expressive
   Assign: Readings from Lawrence-Lightfoot and Stewart / journal
   Resources: Miller, et al.

Class 4 Painting continued, Studio: Self
   Approaches/media adaptations for classroom use
   Critique processes in the classroom / Simple teaching strategies
   Assign: Readings from Szekely, Yenawine and Housen
   Resources: Topal and Borgmann, Berghoff, & Parr / journal

Class 5 Forming from clay, Studio: Self
   Slab/modeling processes / media
   Assign: Readings from Szeley / journal

Class 6 Clay continued, Studio: Self
   Approaches/media adaptations for classroom use
   Continued work with pliable 3-D bodies
   Assign: Readings from Peck / journal
   Resources: Topal

Class 7 Sculpture, Studio: Nature
   Simple tab, slot, fold, score construction processes – paper, cardboard / assemblage
   Approaches/media adaptations for classroom use
   Readings: London
   Resources: Wachowiack and Isenberg and Jalongo / journal

Class 8 Sculpture, Studio: Nature
   Forming / modeling in wire, plaster gauze, papier mache/pulp
   Approaches/media adaptations for classroom use
   Assign: Readings from Peck / journal
   Resources:

Class 9 Arts and cognition: The creative process of the artist
   What the arts bring to learning; artistic voice
   Assign: Research of topic – human condition /social issue
   Readings: Csikszentmihalyi and Gardner, Eisner, Jensen

Class 10 Mixed Media / Assemblage: Studio: Social Issue/Human Condition
   Approaches/media adaptations for classroom use
   Assign: Greene (1995)
**Class 11** Photography/digital/appropriated imagery: Studio: Social Issue/Human Condition
   Process and media
   Assign: Reading from Walling / journal
   Resources: Stewart

**Class 12** Photography continued / Collage, Studio: Social Issue/Human Condition
   Approaches/media adaptations for classroom use
   Nurturing discussion and inquiry in the learning community

**Class 13** Designing the learning environment Studio: Design space
   Look at effective learning environments
   Assign: Readings from Gallas and Szekely
   Classroom design set-up/plan

**Class 14** Movies and visual culture in the learning environment
   Examining movies and Youtube from popular culture as brainfood
   Assign: Reading from Hulse, and Ellis and Ellis

**Class 15** Final exhibition of work / journal portfolio / environmental plan

**Class 16** Inclass reflections, course evaluations

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**V. Required and Recommended Readings:**

(Individual chapters and additional articles available on ERROL.)


Booth, E. The everyday work of art: *Awakening the extraordinary in your daily life.* Lincoln, NE: Sourcebooks.


**VI. Evaluation and Grading:**

Specific criteria for individual assignments will be accompanied with each project. Students will be held accountable for following assignments:

50% Portfolio of studio projects
20% Readings/group discussions
15% Studio research / classroom environment plan
15% Artist/journal reflections

Grading: Most students should expect grades ranging between C+ and B. Students should recognize that effort alone does not guarantee above average grades, since grades are assigned on the basis of the overall quality of a student’s work. Students are evaluated by
standards of art novice and are not held to standards of a professional student artist. Grading scales and assessment follow.

A Extraordinary high achievement and high degree of originality and creativity.
A- Exceptionally thorough knowledge of the subject matter and artistic performance
B+ Significantly above average understanding of material and quality of work.
B Solid, above average understanding of material and quality of work.
B- Good, acceptable understanding of material and quality of work.
C+ to C Satisfactory understanding of material and quality of work.
C- to D Unacceptable performance, does not understand material.
F Failure to understand or perform.

Studio Projects Assessment– Rubric (specific to project; see sample rubric for collage)
4 = Above and beyond expected performance
3 = Meeting expected performance
2 = Expected performance in some areas, but still developing in others
1 = Beginning performance

Reading/Participation/Journal Rating Scale
+ Above and beyond expected performance (4)
\ Meeting expected performance (3)
- Below the expected performance (2)
0 No credit / no work (0)

Grading Scale: Total of all assessment on 4 point scale and weighted by percentage:
A+ 4.0
A- 3.6
B+ 3.2
B 3.0
B- 2.8
C+ 2.6
C 2.2
C- 1.8
D 1.0
F

Incomplete: An incomplete grade will be used only when students have completed successfully 75% of the work and have emergencies which prevent them from finishing on time.

Attendance: Attendance and punctuality are expected. Art processes and techniques are covered in class and will not be able to be made-up outside of class. Please contact instructor in case of emergency. Absences in excess of two will result in a reduction of class grade.

Learning Disabilities: Students needing accommodations will need to register with Adaptive Educational Services (AES) and complete the appropriate forms issued by that office before accommodations will be given. Appropriate accommodations will then be given in class. Adaptive Educational Services is located in Taylor Hall (UC) Room 137 or contact aes@lupul.edu
VII: Bibliography
See section V for required and recommended texts and individual weeks for articles and book chapters addressed each class.

VIII. Cheating and Plagiarism

Any violation of the academic policies of IUPUI is forbidden and will result in a failing grade for the course and a letter to the Dean requesting further investigation. Cheating: A student must not use or attempt to use unauthorized assistance, materials, information, or study aids in any academic exercise, unless the instructor specifically has authorized such assistance. A student must not allow others to conduct research or to prepare any work for him or her without advance authorization from the instructor to whom the work is being submitted. A student must not collaborate with other persons on a particular project and submit a cop of a written report that is represented explicitly or implicitly as the student's individual work. A student must not submit substantial portions of the same academic work for credit more than once without permission of the instructor to whom the work is being submitted. A student must not alter a grade or score in any way.

Fabrication: A student must not falsify or invent any information or data in an academic exercise including, but not limited to, records or reports, laboratory results, historical documentation, and citations to the sources of information.

Plagiarism: A student must not adopt or reproduce ideas, words, or statements of another person without appropriate acknowledgement. A student must give credit to the originality of others and acknowledge an indebtedness whenever he or she: quotes another person's actual words, either oral or written; paraphrases another person's words, either oral or written; uses another person's idea, opinion, or theory; or borrows facts, statistics, illustrative material, unless the information is common knowledge.

For further information on Student Misconduct, see the following section of the IUPUI Student Code of Conduct: http://life.iupui.edu/help/code.asp.
| Level 4 | Work communicates clearly to viewer arresting and sustaining attention. Images or material selection throughout the work consistently work together to provoke thought and reflection. |
| Level 3 | Work communicates clearly to viewer and holds attention. Areas of the work show emotional, formal, or narrative qualities that are interesting & command attention |
| Level 2 | Work communicates some identifiable subject requiring brief attention from viewer. Work speaks indifferently to the viewer. |
| Level 1 | Portions of the work show identifiable content; overall message not yet communicated. |

| STRUCTURE or COMPOSITION (attention to formal properties of form) |
| Level 4 | Structure of the work uses economy, repetition, emphasis, unity and/or other principles to support the ideas in the work without relying on blatant stereotypic symbols. |
| Level 3 | Structure of the work considers economy, repetition, and/or emphasis to support unity in communicating idea. Some stereotypic symbols used. Overall the structure supports the message. |
| Level 2 | Repetition, emphasis, and unity begin to work together to communicate ideas- portions of the work communicate more clearly than others. Stereotypic symbols deliver the message. |
| Level 1 | Chaotic structure interferes with an apparent message; unity or repetition just emerging. Only object selection delivers a message. |

| PERSONAL VOICE/REFLECTION |
| Level 4 | Work demonstrates artistic courage, reflection, and intuition; revision/final work shows careful thought and wrestling with medium that clearly improves communication of ideas throughout. |
| Level 3 | Work demonstrates personal thought and reflection; revision/final work shows manipulation of form and materials in portions of the work that improves communication of ideas. |
| Level 2 | Work shows evidence of beginning reflection; personal meaning suggested. Revision/final work |