

# ARA 311 – Art Appreciation and Human Development

## SPRING – 2010 SLN# 12981 (JANUARY 19 to MAY 6, 2010)

### Instructor

Mary Erickson, Professor in the School of Art at Arizona State University, developed and authored this course. See “Credits” for many others who contributed to its development. Your instructor for this Fall 2009 semester is Prof. Brian L. Jones and can be reached at [Brian.L.Jones@asu.edu](mailto:Brian.L.Jones@asu.edu)

### Communication with Your Instructor

Your instructor will periodically post announcements to the course web site. You may view the posted announcements by clicking on the announcements link that is located on the main page. You should check for new announcements each time you visit the course web site. You may also email your instructor if you have any questions that pertain to course content. It is a good idea to include “ARA 311” in the subject line of your email message so it can more easily be identified if mistakenly caught in a SPAM filter. You can generally expect a reply to questions within 24-36 hours from Monday through Friday. Do not assume that your instructor is as readily available, if at all, on weekends. You may contact your instructor with regular course content related questions via the following course email address: [Brian.L.Jones@asu.edu](mailto:Brian.L.Jones@asu.edu)

Do not email your course instructor questions related to the technical workings of the course website, (i.e. sound files, forms, etc...) Instead use the help link, which is located on the blue course menu buttons panel to contact technical support for this course. The technical support people will help you with your problem. If you have not requested help from the technical support department, any assignments that are emailed to your instructor may not be considered for grading due to technical difficulties.

### Requirements

**CLASS TEXT BOOKS:** The required textbook is *Chicano Art for Our Millennium Collected Works from the Arizona State University Community* by Gary D. Keller, Mary Erickson, and Pat Villeneuve. Purchase your text at the A.S.U. bookstore. Or you may order it through the ASU bookstore or Amazon.com.

**TECHNICAL MINIMUMS:** Because this course is entirely delivered via the Internet, you are responsible for making sure that the computer you use to access all course materials meets or exceeds the specified computer minimum qualifications as listed on the course web site. Also, due to the high media content of this course, you will be required to set up and configure a media player that will consistently play the mp3 files delivered via the course web site. Please note: You are highly encouraged not to enroll, or to drop immediately, if you do not have computer experience, or if you are not willing or prepared

to assume the added responsibility of a computer-based course. Necessary required skills include downloading mp3s, surfing the net, conferring via email, and other intermediate computer knowledge.

**HIGH-SPEED CONNECTION NOTE:** Although you can complete much of this course with a dial-up modem, a high-speed connection is strongly advised, when possible. Due to the nature of the course the site is very image intensive. Each page contains at least 4-6 high quality images that may be slow to download on a slower connection. Where possible thumbnails have been provided to allow for the student to “choose” to download the larger image. Each unit contains one or more audio lecture components. These require an audio card and mp3 playing software. Unit Six is especially demanding of fast access. Plan to complete the online activities for that unit using a fast connection. If you do not have your own, you will need to schedule time on campus, at a library, with a friend, or at an Internet Cafe. The interactive exercises in Unit Six require the Flash plug-in be installed on your browser. Most browsers come with the Flash plug-in pre-installed, however if your browser does not have it, you will need to download and install it on your system to run the interactive exercises. You can download the Flash plug-in for your browser at: <http://www.macromedia.com/software/flash/>

### **Time Expectations**

The Arizona Board of Regents has established an expectation of nine hours of work per week for a three-semester-hour course. When assigned activities require less time, use remaining time to work ahead on major projects.

### **Deadlines**

All quizzes, participation assignments, and major assignments are due before 11:30 PM Mountain Standard Time on their assigned due dates.

### **Submitting Written Work**

Except when otherwise indicated, write in complete sentences and, for longer assignments, in paragraph form. Compose your work in a word processing program like Word or Works; proofread for clarity and grammatical mistakes; check spelling; use quotation marks to set off sentences or phrases of others include complete bibliographical references. Be sure to credit your source(s). See ASU policy for academic dishonesty and the section about plagiarism below. Cite not only the Web address but also the author or organization responsible for Internet references. Use APA style for all assignments requiring references.

Copy and paste your text into the “Submit Boxes” within the course assignment. Be sure to submit only the appropriate text in each box. You will not earn credit for text submitted in an inappropriate box. Be certain to save a copy of your original response for your records.”

### **Plagiarism at Arizona State University**

Violations of academic integrity include, but are not limited to, cheating, fabrication, tampering, plagiarism, or facilitating such activities. Students that submit work that is not their own by either taking the work of others and presenting it as their own or neglect to make proper citations will receive an "F" for the assignment.

**Please note the following:** "The highest standards of academic integrity are expected of all students. The failure of any student to meet these standards may result in suspension or expulsion from the university and/or other sanctions as specified in the academic integrity policies of the individual academic unit. The university and unit academic integrity policies are available from the Office of the Provost and Academic Affairs and from the deans of the individual academic units."

The following sanctions may be imposed upon a finding that an offense related to academic integrity has been committed. ASU Policy and Guidelines:

1. Expulsion from the University without expectation of readmission;
2. Suspension from the University for a specific period of time;
3. Assignment of the grade of "XE" according to the terms of Appendix A  
A grade of "XE" may not be appealed through the grade appeal process.
4. Reduction in grade, or assignment of a failing grade, in the course in which the conduct occurred or in which the offending paper, project, or examination was submitted [Grades assigned through the Student Integrity Code process may not be appealed through the grade appeal process.]; or
5. Reduction in grade, or assignment of a failing grade, on the paper, project, or examination which the offense occurred [Grades assigned through the Student Integrity Code process may not be appealed through the grade appeal process.] .

## **Courses Objectives:**

In this course you will:

- 1) Reflect on the bases of your own art judgments.
- 2) Select an artwork and explain why it is developmentally appropriate for a target group.
- 3) Write a comprehensive description of an artwork.
- 4) Interpret an artwork.
- 5) Introduce an artwork and art ideas to a target audience.
- 6) Use developmental theories to analyze effectiveness of interaction with target group

## **Grading**

You can earn up to 1000 points in this course.

### **Participation Activities**

There are six participation activities: two in Unit One and one each in Units Two, Three, Twelve, and Thirteen. You will earn 10 points for each fully completed participation activity.

### **Quizzes**

There are (16) five-item quizzes starting in Unit Two. Each quiz carries (15) possible points, three points per correct answer.

## Major Projects

You can earn up to 150 points each for the Proposal and Detailed Description assignments. You can earn up to 200 points each for the Contextual Interpretation and Target Group Analysis and Application assignments. See each assignment for weighting of points per section of the assignment.

## Final Grade Calculation

980-1000	= A+
930-979	= A
900-929	= A-
870-899	= B+
830-869	= B
800-829	= B-
770-799	= C+
700-769	= C
600-699	= D
0-599	= E

## Schedule

### Unit One: Introduction

Unit One Part A orients you to the structure of the course and to your textbook, *Chicano Art for Our Millennium*.

Unit One Part B asks you to think about how you judge art (Objective #1)

### Unit Two: What is Art and What Makes it Good?

Unit Two Part A introduces the distinction between preferences and judgments (Objective #1).

Unit Two Part B offers a broad overview of art definitions and art forms.

### Unit Three: Research on Art Viewpoints -- *Artwork and Target Group Proposal due*

Unit Three Part A introduces Erickson and Clover's Viewpoints Theory of Art Understanding and asks you to apply it to more fully understand your own response to art (Objective #1 ).

Unit Two Part B asks you to apply the Viewpoints theory to help you better understand a particular target group (Objective #2 ). Part B asks you to identify a key artwork to investigate and a target group to whom you propose to develop a plan to introduce the artwork.

### Unit Four: Physically Making and Caring for Art

Unit Four Part A introduces a strategy for inquiring about art that distinguishes questions of fact from questions that call for conclusions. In addition, Part A introduces a key question about the technical features of an artwork: *What tools, materials, and process did*

*the artist use?* Learning how to describe the technical features of an artwork is one important part of learning how to describe an artwork (Objective #3 ). You will need this skill to complete your Detailed Description assignment.

Unit Four Part B introduces a second key question about caring for artworks: *How is the artwork exhibited and protected from harm?*

### **Unit Five: Reproductions and Subject Matter**

Unit Five Part A introduces a key question about reproductions: *How is the reproduction different from the original artwork?*

Unit Five Part B introduces a key question about subject matter: *What people, places, and things does the artwork show?* Part B also distinguishes subject matter from content or meaning. Learning how to describe any subject matter depicted in an artwork is an important part of learning how to describe an artwork (Objective #3 ). You will need this skill to complete your Detailed Description assignment.

### **Unit Six: Visual and Tactile Features and How They Are Organized**

NOTE: You will need a fast connection to the Internet to complete this week's work.

Unit Six Part A introduces a key question about sensory elements: *What visual and tactile features did the artist use?*

Unit Six Part B introduces principles that describe how sensory elements are organized within an artwork. Learning how to analyze the formal organization of an artwork is an important part of learning how to describe an artwork (Objective #3 ). You will need this skill to complete your Detailed Description assignment.

### **Unit Seven: Universal and Cultural Art Achievement -- Detailed Description due**

Unit Seven Part A asks you to complete a Detailed Description of the artwork you proposed and were approved to investigate.

Unit Part B returns to developmental issues that affect how people understand and appreciate art (Objective #2 ). Part B introduces David Henry Feldman's Developmental Theory, especially his distinction between universal skills achieved by virtually all human beings and more specific achievements passed on within cultures. In addition part B applies Feldman's distinction between universal and cultural achievements to achievements in making and understanding art. You will need an understanding of developmental theory as the basis for your Target Group Analysis and Application assignment (Objectives #5 and 6).

### **Unit Eight: Contextual Facts**

Unit Eight Part A focuses on two key questions that can affect what artists care about and how they work: *What is the background and life experience of the artist?* and *What are the natural and built environments like where the artwork was made?*

Unit Eight Part B introduces two more key questions about function and culture: *What do people think, believe, or do in the culture in which the artwork is made?* and *What does the artwork do?*

Facts about artists' lives and the context in which they work are important evidence to help support an interpretation of the meaning or significance of an artwork (Objective #4). You will need to investigate contextual facts in order to build the foundations for your own Contextual Interpretation of the artwork you are investigating.

### **Unit Nine: Artworlds and Advanced Art Achievement**

Unit Nine Part A introduces a key question about the culture within a general culture that specializes in making and understanding art, that is, the artworld: *What art training, traditions, movements, and expectations surround the artist?* An understanding of the artworld in which an artist works and in which her/his artwork is received is essential to the development of a persuasive contextual interpretation (Objective #4). You will need information about the artist's artworld to incorporate into your Contextual Interpretation.

Unit Nine Part B applies Feldman's more advanced levels of achievement to achievements in art. Part B also introduces other developmental theories that can guide the design of a plan targeted for a particular group. You will apply and investigate at least one developmental theory (in addition to Erickson-Clover and Feldman) to guide the design of your Target Group Analysis and Application assignment (Objectives #5 and 6).

### **Unit Ten: Interpretation**

Unit Ten Part A introduces key questions about the viewpoints of non art specialists within a culture and about personal viewpoints: *How is the artwork understood within the culture in which it is made?* and *How do individuals' personal experiences affect how they understand the artwork?*

Unit Ten Part B introduces key questions about the artist's viewpoint or intention and the viewpoints of art specialists: *Why did the artist want the artwork to look the way it does?* and *How do specialists in art understand the artwork?*

These viewpoints are essential to a well-informed interpretation (Objective #4 ). You will need to consider all these viewpoints as you develop, refine, and support your own Contextual Interpretation.

### **Unit Eleven: Transfer -- Contextual Interpretation due**

Unit Eleven Part A asks you to complete a Contextual Interpretation of the artwork you proposed and were approved to investigate.

Unit Eleven Part B borrows the concept of transfer from learning theory and introduces ways to use transfer as you plan your Target Group Analysis and Application assignment (Objectives #5 and 6).

### **Unit Twelve: More Transfer to Extend Learning**

Unit Twelve Part A introduces ways to use transfer to extend art learning as you plan your Target Group Analysis and Application assignment (Objectives #5 and 6).

Unit Twelve Part B asks you to establish a detailed schedule to complete the Target Group Analysis and Application assignment.

**Unit Thirteen: Work Time**

Unit Thirteen asks you to review and revise, as necessary, your schedule to complete the Target Group Analysis and Application assignment.

**Unit Fourteen: *Target Group Analysis and Application due***

Unit Fourteen Part A asks you to complete and submit your Target Group Analysis and Application assignment.

Unit Part B offers some concluding remarks.

## **Credits**

Debi Johnson, instructional designer and PhD student, designed the interactive components in Unit Six and did photography and scanning.

Jamie Watts, art teacher and PhD student, consulted on the text of the units.

Dr. Pat Villeneuve of Florida State University co-authored the Educators Resource in the textbook, identified teachers willing to record their selection of artworks for specific target groups, and drove Erickson around northern Florida in search of photographs to illustrate concepts in the course.

Dr. Faith Clover of the University of Minnesota consulted on the content and structure of the first online version of this course.

Nancy Erickson proof read the text and offered a novice adult's perspective.

With support from the J. Paul Getty Trust, Arizona State University's Hispanic Research Center designed the online structure for the first version of this course; supported the development of *Who Cares for Art*, a Website integrated into several units; and teamed with the Mesa Southwest Museum to curate the *Chicano Art for Our Millennium* exhibition.

The Kax Herberger Center for Children and the Arts supported the development of *Celebrating Excellence in Ceramics*, a Website integrated into several units.

The Bilingual Review Press published the textbook.

Dr. Eldon Katter shared his insights as editor of *School Arts* magazine in selecting artworks for use in classrooms and drove Erickson around eastern Pennsylvania in search of photographs to illustrate concepts in the course.

Faith Clover, Jeffery L. Broome, Kim Kyung, Eldon Katter, Ismail Ozgur Soganci, Rebecca R. Brandon, and Angela M. LaPorte shared their perspectives on selecting artworks appropriate for specific target groups.

Ismail Ozgur Soganci, Erica Huang, and Heggie McIntosh shared the sound of their native languages (Turkish, Mandarin, and Swedish).

Susan Raymond, Lorna Corlett, Liza Bergman, Roxanna May-Thayer, Karla Primosch, Kathy David, and Katie Bechtel provided inspiration and insights from their decades of art teaching experience.

Gerry Magallan, Elizabeth Molina, and Micah Desjardin's expertise in online course development made this course possible.