I. ASCRC General Education Form (revised 3/19/14)
Use to propose new general education courses (except writing courses), to change or renew existing gen ed courses and to remove designations for existing gen ed courses.
Note: One-time-only general education designation may be requested for experimental courses (X91-previously X95), granted only for the semester taught. A NEW request must be submitted for the course to receive subsequent general education status.

| Group (submit separate forms if requesting more than one general education group designation) | II. Mathematics | VII: Social Sciences |
| x | III. Language | VIII: Ethics & Human Values |
| x | III: Exception: Symbolic Systems * | IX: American & European |
| x | IV: Expressive Arts | X: Indigenous & Global |
| x | V: Literary & Artistic Studies | XI: Natural Sciences |
| x | VI: Historical & Cultural Studies | w/ lab □ w/out lab □ |

* Require a Symbolic Systems Request Form.

| Dept/Program | Course Title | Course # | Credits |
| ART | Global Visual Culture | ARTH 160L | 3 |

II. Endorsement/Approvals
Complete the form and obtain signatures before submitting to Faculty Senate Office

| Please type / print name | Signature | Date |
| Instructor | Staff (Adjunct Faculty) |  |
| Phone / Email | X5663 |  |
| Program Chair | Brad Allen | 11-3-14 |
| Dean | Stephen Kalm | 11/3/14 |

III. Type of request

| New | One-time Only | Renew | X | Change | Remove |
| Reason for Gen Ed inclusion, change or deletion |
| Description of change |

IV. Description and purpose of the general education course: General Education courses must be introductory and foundational within the offering department or within the General Education Group. They must emphasize breadth, context, and connectedness; and relate course content to students’ future lives: See Preamble.

An introduction to the visual arts exploring various approaches to understanding art, art history, terminology, techniques and media, and motivating factors behind the creative act.

V. Criteria: Briefly explain how this course meets the criteria for the group.

| Courses cover a number of works in one or more of the various forms of artistic representation; they also establish a framework and context for analysis of the structure and significance of these works. | The course addresses a range of historical and contemporary works of art. Context for analysis, essential in their understanding of these works, is found in extensive reading, discussion, and writing. |
In addition, these courses provide mechanisms for students: 1) to receive instruction on the methods of analysis and criticism, 2) to develop arguments about the works from differing critical perspectives.

In-class discussion and lectures plus discussions in artist’s studios, museums, and galleries provide the opportunity for students to be exposed to modes of analysis in a range of works of art. Students are also exposed to a variety of methods of approaching historical, psychological, moral, etc. arguments in historical and contemporary works of art.

**VI. Student Learning Goals:** Briefly explain how this course will meet the applicable learning goals.

1. Analyze literary and artistic works with respect to internal structure, merit, and significance within a literary or artistic tradition.

   The course explores the basic components of visual art works in terms of formal elements and principles of design (internal structure) and discussions of vocabulary and terminology used to critically assess art. By studying historical and contemporary art’s role in society, students come to discern its merit and significance to culture.

2. Understand intellectual substance of a work by identifying the author’s historical, philosophical, psychological, political, and/or social concepts and concerns.

   Works of art are contextualized in historical, philosophical, psychological, and socio-political contexts in lectures on historical and contemporary art, and discussions in artist’s studios, museums, and galleries.

   Critically assess the intellectual traditions reflected in a particular work.

   Works of historical and contemporary works of art are consistently described as necessary primary documents for the understanding of human culture and creativity.

**VII. Assessment:** How are the learning goals above measured? Please list at least one assignment, activity or test question for each goal.

1. Three quizzes are utilized to measure students understanding of the internal structure of works of art, its formal elements, principles of design, and the vocabulary and terminology used to critique them.

2. Three hands-on projects (Principles of Design, Collaborative Project, and Outdoor Sculpture) reiterate the aforementioned principles.

3. Historical, philosophical, psychological, political, and social concerns in historical art are addressed in a research paper on Landscape art.

4. The merit and significance of contemporary art is assessed in graded assignment based in a gallery visit.
VIII. Justification: Normally, general education courses will not carry pre-requisites, will carry at least 3 credits, and will be numbered at the 100-200 level. If the course has more than one pre-requisite, carries fewer than three credits, or is upper division (numbered above the 200 level), provide rationale for exception(s).

None

IX. Syllabus: Paste syllabus below or attach and send digital copy with form. The syllabus should clearly describe learning outcomes related to the above criteria and learning goals.

ART 100, M/W, 2:10-3:30 pm, Social Science rm. 356
Section (03), 3 credits
Instructor: Edgar W. Smith
Email: edgar1.smith@umontana.edu
Office hours: Fine Arts 409, Monday, 12:00-2:00

Required Text: *A World of Art*, by Henry M. Sayre

Text may be purchased at the University Book Store and online. One copy is on reserve at the Mansfield Library and another in the Art Resource Center (FA 204). NOTE: Do not open the accompanying disc if you wish to return the book for any reason. You should bring the text with you to each class.

Course Description: This course is an introduction to the visual arts. We will explore various approaches to understanding art, art history, techniques and media used by artists as well as motivating factors behind the creative process. It will provide the student with the tools to understand a variety of different forms of art with a fresh perspective. Ideally, students will develop a broader sense of taste for art, or at least (appreciate!) its value within our own, as well as other societies.

Course Objectives:

1. Explore the basic components of visual art; the formal elements and principals of design and introduce the vocabulary used to describe art and design.

2. Introduce students to working visual artists.

3. Assign students to attend local museums and galleries.

4. Introduce art processes through a variety of hands on art making projects.

5. Introduce both historical and contemporary art works to demonstrate the variety of roles that art plays in society.

Policies:
Attendance counts in this class. Attendance will be taken periodically. Also, there will be weekly quizzes or projects that will count as evidence of your attendance. More than three un-excused absences counted against you will result in a full grade lower for your final grade. An excused absence requires a doctor’s note.
Please keep a record of your own scores and do not throw away anything handed back to you with a grade on it. There is no way to review a project if, for example, you have a question about your grade.

GRADES
Grades are based on a total number of points. Note: some possible total scores are not yet determined. Some projects may not be assigned, depending on time and other scheduling issues. Details will be determined upon announcement of each assignment. Here is an overview of the possible assignments available with a space provided so that you can keep track of your own score. You may also keep track of your scores on Blackboard.

Midterm 50
Final 100

Potential Class Projects: between 10-50 points each.

Quizzes, Short Answer 10 points
Space and Shape 30-50 points
Light and Color 30-50 points
Principals of Design Assignment 30-50 points
Collaborative Project 40-50 points
Landscape Paper 40-50 points
Outdoor Sculpture, Installation Project 40-50 points
Gallery Visit Writing 40-50 points

*Extra credit will be assigned periodically

Academic Misconduct and the Student Conduct Code
All students must practice academic honesty. Academic misconduct is subject to and academic penalty by the course instructor and/or disciplinary sanction by the University. All students need to be familiar with the Student Conduct Code, available online at: www.umt.edu/SA/VPSA/Index.cfm/page/1321

All cell phones must be turned off prior to the start of class!

Course Schedule, January 22 – May 11, 2007

Monday, January 22: Review syllabus and course objectives.
Wednesday, January 24: class: short lecture, 1st half of Andy Goldsworthy movie, quiz.
Extra credit opportunity
Homework: Chapter 1, pages 9-22. Announcement: Visiting Artist Lecture by Nicola
Vruwink 4:15pm Thurs the 25th. Opening for the show 5-7 pm.
THE COLLECTORS' ART Meloy and Paxson Galleries

Artworks of Montana Collectors by artists including Andy Warhol, Robert
Rauschenberg, James Rosenquist, Ed Ruscha and more. The show sheds light on what
inspires the art of collecting. Opening reception Thursday, January 25, 5-7pm.

Monday, January 29: short lecture, 2nd half of Andy Goldsworthy movie. Quick extra
credit session.
Homework: Chapter 2, pages 23-41.

Wednesday, January 31: Chapter 2 continued. Tour of Gallery of Visual Arts. Bring
sheet of paper. You will briefly discuss in writing a work of your choice in the
gallery to be handed in at the end of class.

Monday, February 5, class: announce materials for Wednesday’s class: short lecture:
movie about New York artists,
Homework: Chapter 3, Themes of Art, pages 42-62.

Wednesday, February 7, class: brief discussion of terms: Public art. Hour long
project (groups of 3-4): homework: Chapter 4, pages 63-79.

Monday, February 12, Chapter 5, pages 80-99, Line Project (last 15 minutes of class)

Wednesday, Feb 14, Chapter 6, Space. Materials required for in-class project to be
announced.

Monday, Feb. 19, Chapter 7. Light and Color In-class project. Guidelines for outside
project announced. Project due Monday, October 2.

Wednesday, Feb 21, Chapter 7 continued. Guest Lecturer.

Monday, Feb 26., Projects Due and displayed. Students participate in “gallery style”
discussion of work.

Wednesday, Feb 28 Chapter 8, Lecture: More Formal Elements of Art, pages 151-165.

Monday, March 5, Principals of Design, pages, 166-193. Materials for next project
announced.

Wednesday, March 7, Chapter 9 continued. In Class Project.

Monday, March 12, Midterm Review, questions and answers.

Wednesday, March 14, MIDTERM, 50 POINTS.

Monday, March 19, Chapter 10. Guest Lecturer, short answer quiz

Wednesday, March 21, Movie. Quiz plus extra credit?

Monday, March 26, Chapter 11, Homework project.

Wednesday, March 28, Chapter 11 continued.

Monday, April 2, Chapter 12, lecture

Wednesday, April 4, Chapter 12 continued. Gallery Paper announced.

Monday, April 9, Chapter 13, Gallery Paper Due.

Wednesday, April 11, Chapter 13 continued, Sculpture Project Announced

Monday, April 16, Chapter 14.
Wednesday, April 18, Chapter 14 cont. Sculpture Project Due.

Monday, April 23, Chapter 15.

Wednesday, April 25, Chapter 15 continued, Project announced.

Monday, April 30, Chapter 16, Class Project Due.

Wednesday, May 2, Review for Final.

Monday, May 7,
1:10-3:10, FINAL, 100 POINTS

1. Gallery of Visual Arts and Special Events, Spring 2007

JANUARY 25 Department of Art presents a Visiting Artist Lecture by Nicola Vruwink, Social Science Building, Room 356, 4:15 pm, 243-4181

JANUARY 25-FEBRUARY 28 Gallery of Visual Arts presents video/installation artist Nicola Vruwink, opening reception Thursday, 1/25, 5-7 pm, gallery hours T, W, F 11-5, TH 11-7, M by appointment, 243-2813

FEBRUARY 28 Department of Art presents a Visiting Artist Lecture by Judy Fox, Social Science Building, Room 356, 5 pm, 243-4181

MARCH 5-22 University Center Gallery presents BFA Senior Thesis Exhibition I, opening reception Thursday, 3/8, 5-7 pm, gallery hours M-F, 10-4, 243-4991

MARCH 8-22 Gallery of Visual Arts presents BFA Senior Thesis Exhibition I, opening reception Thursday, 3/8, 5-7 pm, gallery hours T, W, F 11-5, TH 11-7, M by appointment, 243-2813

APRIL 2-13 University Center Gallery presents BFA Senior Thesis Exhibition II, opening reception Thursday, 4/5, 5-7 pm, gallery hours M-F, 10-4, 243-4991

APRIL 5-19 Gallery of Visual Arts presents BFA Senior Thesis Exhibition II, opening reception Thursday, 4/5, 5-7 pm, gallery hours T, W, F 11-5, TH 11-7, M by appointment, 243-2813


2. MONTANA MUSEUM OF ART & CULTURE

Upcoming Exhibitions Spring 2007

JANUARY 23 - MARCH 3, 2007
THE COLLECTORS' ART
Meloy and Paxson Galleries
This exciting exhibition will highlight internationally recognized 20th century artworks of Montana Collectors by artists including Andy Warhol, Robert Rauschenberg, James Rosenquist, Ed Ruscha and more. The show sheds light on what inspires the art of collecting. Opening reception Thursday, January 25, 5-7pm.

MARCH 9 - APRIL 21, 2007
GEORGE LONGFISH RETROSPECTIVE
Meloy and Paxson Galleries
Internationally known artist, George Longfish (Seneca/Tuscarora), was director of the Graduate Program in
American Indian Art at UM in 1972, and taught at University of California at Davis 1973 - 2003. Longfish is well-known for his mixed media paintings stressing the importance of owning one’s cultural information and passing it on to future generations.

Artist’s reception Thursday, April 5, 5-7pm.

APRIL 27 - JUNE 30, 2007
Marilyn Bruya: A Retrospective
Meloy Gallery
This exhibition celebrates the work of UM Professor of Art, Marilyn Bruya. Professor Bruya is retiring after twenty-five years of teaching drawing and painting at The University of Montana. Bruya’s work explores the physical world as representative of inner experience, and references the transitory nature of life. Opening reception Friday, April 27, 5-7pm.

Henry Meloy: The Portraits
Paxson Gallery
Although a major part of Montana native Henry Meloy’s oeuvre is a unique collection of portraits, these works have not received the public recognition they deserve. These watercolors and drawings celebrate female beauty, and convey Henry Meloy’s love for his family members.

JULY 12 - AUGUST 25, 2007
Lush Landscapes:
Yellowstone Engraved: The Art of W. H. Jackson and Thomas Moran
Meloy Gallery
Yellowstone Engraved consists of 108 antique, original engravings from the 19th century, created after photographs by William Henry Jackson and paintings by Thomas Moran and other artists. The engravings represent the romantic view these artists had about our nation’s newfound “wonderland” - Yellowstone National Park.

Landscapes from the Millikan Collection
Paxson Gallery
This exhibit features landscapes by California artist Walter Lewis Cheever, Missoula artist Walter Hook, Currier & Ives, and Stanley Del, donated to MMAC by the late Gilbert Millikan.

Montana Museum of Art & Culture Meloy and Paxson Galleries, UM PARTV Building
Hours: Sept.-May: Tues.-Thurs. 11am-3pm, Fri.-Sat. 4-8:30pm; June-Aug: Wed.-Sat. 11am-3pm. Closed Holidays.
406.243.2019 • museum@umontana.edu • www.umt.edu/montanamuseum

Please note: Approved general education changes will take effect next fall.

General education instructors will be expected to provide sample assessment items and corresponding responses to the Assessment Advisory Committee.