

CATALOG YEAR 2008-10
(Please use separate form for each add/change)

COLLEGE/SCHOOL : COAS _____

Current Catalog Page(s) Affected 263 _____

Course: Add: X Delete: _____
(check all that apply) Change: Number _____ Title _____ SCH _____
Description _____ Prerequisite _____

If new, provide Course Prefix, Number, Title, SCH Value, Description, prerequisite, and lecture/lab hours if applicable. If in current catalog, copy and paste the text from the [on-line catalog](#) and indicate changes in red.

ARTS 1310

Design I (for Nonmajors in Art).

Three semester hours.

A studio course concerning the fundamentals of art with emphasis on two-dimensional concepts. Lab fee: \$30.00.

[Justification: the rooms in the FPA Building that were purpose-designed for teaching courses like ARTS 1311 are only large enough to accommodate sections with an absolute maximum of ten students each. These sections can often fill up with nonmajors, thus impeding potential majors from taking the initial foundation course that is necessary for all subsequent studio courses. Nonmajors will thus be directed toward this new course, ARTS 1310, which will present the same content. Separating the course content into two separate courses for majors/minors (1311) and nonmajors (1310) will not result so much in different pedagogical goals for the two courses as much as it will allow ARTS faculty some scheduling and enrollment control over 1311 (more so than in the current situation of trying to regulate who does or doesn't enroll in multiple sections of 1311). Being able to regulate enrollment this way will ensure that potential majors are able to enter the program at the proper, introductory point in the ARTS curriculum and not be held back from a normal rate of progress in the ARTS major/minor, while still accounting for general nonmajor interest in the course via ARTS 1310. Any 1310 student who later decides to major in Art?: 1310 can be substituted later via faculty sign-off for 1311, after the fact; emphasis will be made in class and on the syllabus that potential majors can avoid this later hassle of having to get substitution forms signed by taking 1311 now instead of 1310. Students will also be warned that if they intend to transfer, 1310 may not be allowed to substitute for 1311 (a listing in the Common Course Numbering System) at their future institution.]

Program: Add: _____ Change: _____ Attach new/changed Program of Study description and 4-year plan. If in current catalog, copy and paste the text from the [on-line catalog](#) and indicate changes in red.

Minor: Add: _____ Delete: _____ Change: _____ Attach new/changed minor. If in current catalog, copy and paste the text from the [on-line catalog](#) and indicate changes in red.

Faculty: Add: _____ Delete: _____ Change: _____ Attach new/changed faculty entry. If in current catalog, copy and paste the text from the [on-line catalog](#) and indicate changes in red.

College Introductory Pages: Add information: _____ Change information: _____ Attach new/changed information. If in current catalog, copy and paste the text from the [on-line catalog](#) and indicate changes in red.

| Approvals: | Signature | Date |
|--|-----------|----------|
| Chair Department Curriculum Committee | _____ | 10/26/07 |
| Chair Department | _____ | _____ |
| Chair College Curriculum Committee | _____ | _____ |
| Dean | _____ | _____ |

Design I: ARTS 1310

Texas A&M International University
Department of Fine and Performing Arts

Syllabus: Summer Session I, 2007

Instructor: Alma Haertlein (pronounced "heart line")
Office: FPA 233 B
Office Hours: M,T,W,Th.: 12:00 -12:30 PM
Or by appointment
Office Phone: 956-326-3041
E-mail: almah@tamiu.edu

Course Description:

ARTS 1310, Design I. Three semester hours.

A studio art course concerning the fundamentals of art with an emphasis on two-dimensional concepts. ARTS 1310 is for **non-art** majors and minors only and intended to fulfill the Visual and Performing Arts core curriculum requirements for non-art majors/minors.

Prerequisites: none

Objectives:

This course explores the concepts and language of a visual vocabulary, and the application of these concepts in two-dimensional artwork. This is considered the foundation course for all art courses. The goal of the course is to provide the student with this foundation knowledge, to develop the student's visual vocabulary, and develop critical thinking skills in the creation and discussion of two-dimensional artwork.

Learning Outcomes: Students successfully completing Design I will:

1. Attain a basic and satisfactory competence in the application of the principles and elements of design in the creation of artwork.
2. Attain a basic and satisfactory competence in the analysis of artwork using the principles and elements of design. The student will be able to discuss and write a comprehensive analysis of both art historical or contemporary artwork as well as in-class critiques of student artwork.
3. Develop technical skills and craftsmanship in the design and creation of artwork for assignments and professional presentation of their artwork. These projects will show the students assimilation of the principles and elements of design in the creation of two-dimensional images.

Course Work: The class studio work will vary from small exercises in black and white media to larger, more complex projects, exploring the principles and elements of design. These assignments will demonstrate the students' exploration and understanding of these concepts in their artwork. The exercises will illustrate solutions to design problems dealing with individual principles used to organize compositions and the individual elements used to create the compositions (such as line, value, etc...). The projects will show a creative synthesis of these concepts. The students will write several design analysis using the vocabulary of design.

You will need to work outside of class at least 1.5 hours per day to successfully complete assignments.

The student's progress will be assessed by a portfolio of class projects and a portfolio of final projects, a sketchbook, quizzes, a museum/gallery report, class presentations and participation in class critiques.

Class procedures:

- Explanations of techniques and principles as well as any demonstrations will start at the beginning of the class so it is important for the student to be on time. There will be out-of-class work, reading and preparation.
- You should come to class prepared to work on your assignments – with all supplies and preparatory studies or materials.
- Sorry, NO walkmans, headphones, radios, wireless phone conversations while in class.
- **Studio classes are relaxed but disruptive behavior is grounds for the student to be dropped from the class.**

CLASS REQUIREMENTS and EXPECTATIONS:

- Attendance Policy: You are required to attend class for the full class time. **This is a hands-on class, so absences will affect the quality of your work and your grade. You are expected to come to every class and stay the full class time. Arriving late or leaving early will lower your grade. Unexcused absences cannot be made up.** Please talk with me about any problems you have attending class. See **"Criteria for Evaluation"** for specifics.
- **You are also responsible for cleaning up your work area.** Throw away paper towels, soft drinks, etc... in the regular trashcans. Leave the sinks and counters clean. Do not pour any acrylic paint or oil paint down the sink drains. **Cleaning up is part of your grade (included in effort)** and I notice if you leave the room and your work area messy.
- **Take notes!** If I discuss an art historical time or development and particular artists, **write this down** in your sketch book so you can refer to them during the critiques. This is the research component. This material will be on the quizzes.

A good web site for looking up a variety of artists is www.artchive.com

EVALUATION / GRADING: Final grade point system:

- **A = 100 – 90 points = Outstanding, Excellent work, ambitious projects and extra credit work. Extensive research and exploration of ideas for all projects. Insightful, thoughtful, frequent, comments during class critiques. Excellent attendance. Work shows curiosity, risk taking and multiple versions of idea development for all assignments.**
- **B = 89 –80 = Above average, very good work. Substantial research and extensive idea development for all assignments. Frequent thoughtful comments during critiques.**
- **C = 79 – 70 = Average work. All assignments completed competently. Participates in critique discussions. Work is less ambitious or well researched than B student.**
- **D = 69 –60 = Marginal to very poor. Limited investigation of ideas. Poor attendance.**
- **F = 59 – 0 = Failure**

Simply coming to class and doing the minimum for required assignments will result in a grade of "C" or lower.

Criteria for Evaluation Grading art is subjective so factors such as your enthusiasm, effort, class participation, attendance, creativity and progress in the development of your work are very important and WILL INFLUENCE your final grade. The final, total points will be determined by my best assessment and evaluation of your performance in the following categories:

Critiques and Final Critique (Final Exam): Progress during the semester will be evaluated by class critiques of assignments or artwork. Participation in class critiques is required – critiques are the equivalent of an exam. **Failure to participate in a regular class critique can lower your grade one letter grade. Failure to participate in the Final Critique can lower your grade by two letter grades.** There will be at least a Mid-semester Critique and a Final Critique.

1. Attendance: Each absence after two lowers final grade by 5 points.

If an absence is on either a critique day or your presentation of assigned chapter topic then it will be an automatic -10 pts. 4 "tardies" equal one absence.

2. Class Participation and Effort = 15 points

- Presentation of assigned art historical or contemporary artist whose artwork is relevant to the chapter. The research should be included in sketchbook as a typed, one page paper with reference citations.
- 4 written design analysis of artwork shown during class.
- Efficient, productive, utilization of class time.
- Cleaning up your work area, sinks, and general helpfulness.
- Application of instructor's suggestions.
- If you finish one project you can always start another project.

3. Quizzes and Final Exam = 20 points. This includes the finished worksheets for each chapter.

4. Sketchbook: 4 design analysis, vocabulary and outlines = 14 points

- **Sketchbook Requirements:** You will use your sketchbook to experiment with different media, record and develop ideas, collect visual information, take notes in class and record observations of your everyday life. The quality of your sketchbook can raise or lower your grade a full letter grade.
 - Art Historical Research notes. You MUST take notes on any historical references and artists discussed during class. This will be on your quizzes and exams.
 - Outlines of chapter topics with vocabulary terms defined.
 - Thumbnails for all your class exercises and projects.
- Four design analysis of 2-D artworks shown during class.

5. One Museum/Gallery Report = 11 points

6. Final Portfolio of all class projects and exercises = 40 total points

25 points will be based on completed design exercises.

15 points will be based on three major assigned projects.

Portfolio evaluation will be based on:

- Process and Idea development: research, experimentation, and evidence in sketchbook of exploration of several solutions to the problem of each assignment.
- Creativity and originality in solving the problem and whether your project technically solved the problem.
- Craftsmanship, professional presentation, and quality of work.
- Application of instructor's suggestions.

Required Textbook: *Foundations of Art and Design*, by Lois Fichner-Rathus.

Supplies:

- ❑ Tackle box to store art materials
- ❑ Sketch book, wire spiral binder or hardcover, book style sketch book (8 1/2" x 11" or larger)
- ❑ One package of Black construction paper
- ❑ A pad of Bristol Board, smooth surface (11 x 14" or larger) for finished projects
- ❑ 18"x 24" drawing pad or layout pad
- ❑ Artists or painters masking tape
- ❑ Ebony pencil
- ❑ Variety of drawing pens and markers, such as Pilot, Sharpies, Ballpoint pens
- ❑ Charcoal pencil
- ❑ Kneaded eraser
- ❑ Magic Rub eraser.
- ❑ X-acto knife, utility knife,
- ❑ Scissors
- ❑ 18" metal ruler with cork backing on one side.
- ❑ 18" x 24" cardboard portfolio to hold your work (you can make these)
- ❑ 3 or more glue sticks as needed throughout semester.
- ❑ Brushes: Talk to instructor before purchasing these. #8 or #10 size sable type, round, watercolor brush (a variety of sizes - flats and rounds are good to have).

- ❑ **Other materials may be required for particular projects.**
 - ❖ Basic set of tempera paints, gouache, or acrylics. White, red, yellow and blue are the minimum colors to buy. Purple, green and black are useful too.
 - ❖ 1 bottle black India ink
 - ❖ Mat board for Student show (white, off white or black)

A NOTE ON MATERIALS:

The materials on the list are required. They are the tools of the trade. You cannot succeed in this class without the required materials.

Art materials are expensive. You can find cheap materials but they will hamper and frustrate you and your work will suffer. Being a college student means committing to doing what it takes to do well and that includes a financial commitment.

I will help you as much as possible with shopping for these supplies, we may discuss the possibility of ordering through a catalogue which is much cheaper than buying locally, or enlisting someone to shop in San Antonio at one of the larger suppliers there.

Some materials may be provided through the department. Students who are minoring in studio or art history may be eligible for some financial assistance. Please inquire with me.

TAMIU BOOKSTORE

The bookstore has some of the materials required - please shop there so that they will continue to provide this service.

LOCAL VENDORS

Michael's 5510 San Bernardo 725-8497

Laredo Paint and Decorating 5919 San Dario Ave. 723-5544

Office Max & Office Depot have limited supplies

SAN ANTONIO VENDORS

Asel Art Supply 1524 N.Main (Downtown) & 8111 Callaghan Rd (North off 10)

Herweck's 300 Broadway (Downtown)

Hobby Lobby 5 locations:

1739 SW Loop 410

4522 Fredericksburg (NW off 410 W)

5722 Walzem (NE)

286 Bitters Rd (N of the airport)

7058 Bandera (N of 410W)

Michael's 255 E Basse (Quarry Mall off 281)

J R Mooney Gallery 8302 Broadway (just S of 410)

Reports on Museum or Gallery Exhibits

The museum report should be about two pages, typed. The purpose of the museum visit is to expose you to a variety of actual artwork: drawings, paintings, installations and photographs. You should focus on the artwork, rather than the biography of the artist.

Required Elements Read these required elements and follow them for full credit.

- Write down background information presented with the piece, **including where you saw it**. Also, turn in any brochures or other published material provided at the museum or gallery, on the artist or the show in general. ↓
- Write the name of the artist, title, date the work was created, and material used to create the artwork.
- Draw a small sketch of the artwork, called a thumbnail, showing composition and values.
- What are your first responses to the artwork?
- What did you find moving about the piece?
- Why did you select this artwork to write about?

Describe the artwork. Start at one corner and go through the drawing or painting describing what you see. This will include:

Formal analysis, include a discussion of the following:

- Format of the artwork
- Elements and principles of design such as type of balance, emphasis/focal point, use of line, shape or form, is there an illusion of space and if so how is this achieved?, texture (types of brush strokes, actual texture of materials), values, color, time, motion, etc...
- Did you make any unexpected or interesting discoveries while looking closely at the piece?

Speculate on the Possible Meaning:

- How did the artist use the visual elements (colors, textures, light, etc...) to communicate the meaning to you?

- What do you think the artist is trying to communicate? or What could have been their intention in creating the work? Include associations from your own personal experiences.
- How does the piece reflect the cultural values of its historical context?
- If there is an artist's statement, do you think the artist was successful in communicating their ideas? Why or why not?

For Extra Credit:

- Find two other sources for information on the selected artwork, or on a similar work and answer these questions:
- What have critics or historians written about this or similar work?
- Is the artwork primarily a product of tradition or an example of a new innovation?

Significant extra credit is given for a visit to a major museum in Houston, Monterey, Dallas, Ft. Worth, San Antonio, Austin, New York City, Paris, Madrid, etc.... during the current semester.

LOCAL AND SOUTH TEXAS ARTS EXHIBITS

(Check times and admission costs before you go. Some exhibits at some museums cost more than the regular admission rates listed here. Most large museums and galleries listed here will have a web site.)

LAREDO

Texas A&M International
Gallery
FPA

Laredo Community College
Teaching Gallery Monday -Tuesday 8:30-7:30 p.m. or by appointment
721-5224

Laredo Center for the Arts
Laredo Art League
500 San Agustin Ave.
729-0368 or 725-1715

Sound Gallery
206 W. Ryan St. #B, Laredo, Texas
For more info: www.soundartspace.com

Gallery 201
201 Market

SAN ANTONIO

ArtPace Foundation for Contemporary Art
445 N. Main Ave. (210-212-4900)
Contemporary, conceptual
Wed - Sunday 12-5 pm, Thursday until 8 pm

Blue Star Art Space
116 Blue Star (210-227-6960)
Contemporary, conceptual, abstract art
Open Wed-Sun, noon - 6; Free.

McNay Art Museum
6000 N. New Braunfels (210-824-5368)
Open Tue-Sat 10-5, Sun noon-5; Free

San Antonio Museum of Art

200 W. Jones (210-978-8100)

The museum, housed in the original Lone Star Brewery, has comprehensive collections of ancient art and Asian art. The Kittie and Rugeley Ferguson Decorative Arts Gallery displays Wedgwood China, English silver, and European glass and paintings from the permanent collection. The new 30,000-sq-ft Nelson A Rockefeller Center for Latin American Art houses the museum's extensive collections of pre-Columbian art, Spanish Colonial art, and Latin American modern and folk art.

Open Tue 10-9, Wed-Sat 10-5, Sun noon-5. Gen adm \$4, Senior Citizens and Students \$2, children 4-11 \$1.75. 3 and under free. Tue 3-9 everybody free.

Witte Museum

3801 Broadway (210-357-1900)

Science and natural history museum which includes the adjacent HEB Science Treehouse, a 15,000-sq-ft building with exhibits and educational activities designed for visitor participation. Among the permanent exhibits are Ancient Texans (Indian Cave Paintings from the Lower Pecos region) and Mummies: Unwrapping the Past
Open Mon & Wed-Sat 10-5, Tue 10-9, Sun noon-5. Gen adm \$5.95, senior citizens \$4.95, children 4-11 \$3.95, 3 & under free; Tue 3-9 everybody free

CORPUS CHRISTI

Art Museum of South Texas

1902 N. Shoreline (512-980-3500)

The building, which was designed by architect Philip Johnson, is a work of art in itself, with 3 floors of exhibits, a small outdoor sculpture court, and huge windows offering breathtaking views of the bay. Permanent holdings include an extensive collection of works by contemporary artists of Texas and northern Mexico.

HOUSTON

Contemporary Arts Museum

5216 Montrose (713-525-9400)

Open Tue, Wed, Fri & Sat 10-5; Thur 10-9; Sun noon-5; Free.

Menil Collection

1515 Sul Ross (713-525-9400)

The critically acclaimed building, designed by Italian architect Renzo Piano, houses tribal art, Byzantine artifacts, and contemporary works. Separate galleries are devoted to contemporary American painter Cy Twombly (1501 Branard) and fluorescent-light artist Dan Flavin (1500 Richmond)

Open Wed-Sun 11-7; Free

Museum of Fine Arts, Houston

1001 Bissonnet (713-639-7300)

Permanent holdings include the Beck Collection of Impressionist and Post-Impressionist paintings and the Glasell African Gold Collection.

Open Tues, Wed, Fri, & Sat 10-5; Thur 10-9; Sun 12:15-6; Gen adm \$3; senior citizens, students, & children 6-18 \$1.50; 5 & under free; Thurs everybody free.

If you are planning a trip during the weekend or holidays to any other destination and would like to know of any other museums or galleries, please ask me for recommendations. El Paso, Dallas, Ft. Worth and Austin all have excellent art museums and galleries well worth a visit

Summer Session I 2007 Academic Calendar

April 9

Monday. Registration opens (Returning students see Faculty Advisors, new transfer students register by appointment with Registrar's Office Advisors); first year students must attend for advisement of classes. For more information call the Department of Student Activities, 326-2280 or International Student Services, 326-2282.

June 1

Friday. All tuition and fees due.

June 4

Monday. First Class Day.

June 5

Tuesday. Final Late Registration Day.

June 7

Thursday. Fourth Class Day; last day courses may be dropped without record. **NO REGISTRATION BEYOND THIS POINT.**

June 19

Tuesday. Mid Semester.

June 25 - 29

Monday. Faculty Evaluations.

June 29

Friday. Last day to drop a course or withdraw from the University.

July 4

Wednesday. Fourth of July Holiday

July 5

Thursday. Last Class Day.

July 6

Friday. Final Examinations; end of Summer Session I 2007.