Template for PCCI Final Reports

This template is intended to provide some uniformity for the final reports and to reflect the design process that underpinned the Institute. These reports will be posted on a PCCI website that will be accessible to all faculty.

Course Developer(s) Information

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Course Title: ART 150 Introduction to Studio Arts

Course Description (suitable for LMU Bulletin):
Exploration of the materials, techniques and inspiration of the artist in the media of drawing, painting, printmaking, sculpture, and two- and three-dimensional design.

Course Syllabus (attached)

Information on the Design Process
In addition to submitting a syllabus for your course, please provide information for each of the following seven major topic areas I through VII. You may write statements or utilize charts to give this information. The bulleted lists are provided as helpful prompts, you do not have to address each bullet.

I. Situational Factors affected the design of the course:
Students bring various levels of performance as well as different levels of experience. The students’ lack of background in art and/or aesthetics often present dramatically uneven needs. Each instructor in the five sections of this course possessed artistic strengths and skills, thus emphases vary.

- What were the important situational factors that affected the design of the course?
- These might include the following categories of factors:
  i. The specific context: number of students, level of course, time structure, mode of delivery, etc.

No pre-requisite;
ART 150 - INTRODUCTION TO STUDIO ARTS

Summer 2010  Class: Mondays & Wednesdays, 9:00-12:30
Prof. Teresa Muñoz  Office: SAG 207  Office Hours: MW 12:30-1:30
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Required Text: Living with Art, 8th Edition, by Gilbert

Description: Exploration of the materials, techniques, and inspiration of the artist in the media of drawing, painting, printmaking, sculpture, and two- and three-dimensional design.

Course Goals: The students enrolled in this class are non-art majors. The general goal is to encourage an understanding of art and the process of making art through practical and theoretical investigation.

1. The students will know: the meaning of art; how art has played a role in history; how art has changed across time and culture; why and how artists approach making art.

2. The students will be able to: develop their artistic abilities and personal expression; express their creative impulses through visual media.

3. The students will value: the creative process; the role of visual art in society.

Course Objectives:

This course is designed to allow students to: gain confidence and skill in drawing as a foundation and preparation for all art making; use the elements and principles of design; enhance their facilities for "seeing" in an artistic sense and make art by hands-on experiences.

This course provides an understanding for the students to: use the visual media to illustrate verbal content; provide the necessary skills to communicate visually; to develop the ability to analyze the dramatic potential in verbal communication by exploring the nature of creativity and its sources (ideas, concepts, imagination, dreams, theories) for the creation of images; relate art terms with actual processes by having hands-on experiences in these processes.

This course will provide the opportunity for the students to: demonstrate confidence in drawing skills as a foundation for all areas of art; integrate their own imagery to illustrate verbal content through the process of traditional hands-on art making.
This course will prepare students to: develop critical/analytical skills by visiting local art venues, producing written responses to what they observe, and comparing works of art reproduced in *Living with Art*; demonstrate the ability to analyze and evaluate other artists' art works.

The following will be covered:

- **Drawing**
  - Graphite Pencil
  - Charcoal
  - Pastels
  - Pen and Ink Line

- **Painting**
  - Watercolor
  - Acrylic

- **Design**
  - Color Wheel
  - Abstract
  - Printmaking
  - Linocut

- **Printmaking**
  - Monotype
  - Monotype

- **Three Dimensional**
  - Additive
  - Subtractive

**Structure/Format:**

Announcements, instructions and demonstrations will be provided at the beginning of each class. Most classes will be devoted to working on and completing studio projects. *Living with Art* will be assigned to accompany studio projects.

The course provides instruction and fun for the students by giving them opportunities to expand their perceptions and express what they see through exercises in class. Each class period will begin with a lecture and demonstration on a particular technique. Then for the remainder of the 3 ½-hour period the students work on their own particular art projects, with individual guidance and direction from the instructor, and on occasion random demonstrations will be presented intermittently during the class period.

**Assignments:**

(Most of these assignments will be begun in class and completed outside of class time)

- Two Graphite Pencil Drawings - Still Life
- One Black & White Ink Illustrations - Contour, Cross-Hatching, Stippling
- One Black & White Charcoal Drawing
- One Color Pastel Drawing
- One Watercolor Color Painting
- Abstract Color Design Modules
- One Two-Color Linocut Printmaking *
- One Three-Dimensional Sculpture

* The teacher reserves the right to maintain one print from the student edition
Grading:

Method of evaluation is based on weekly projects, class exercises, two quizzes, one gallery report from a visit to an art gallery, on-going verbal and visual idea book, attendance, effort, and attitude. No final exam; however, an organized portfolio of projects created throughout the semester will be required. Late projects/assignments are penalized after the “due date” that the project/assignment is required.

Because of the intensity of material covered in this class, student attendance is mandatory. More than three (3) unexcused absences and persistent lateness will result in the final letter grade being lowered by one.

Student Responsibilities:

The students are responsible for the following:
- promptness to class;
- purchasing all required art materials on the list;
- cooperation in maintaining the studio; each student is responsible for cleaning her/his work area after each use;
- abiding by the studio safety procedures presented at the beginning of the semester by the instructor;
- properly following the security policy for access to the studio "after hours”.

No cell phones. No calling. No answering calls. “Texting” during lectures and during time allotted for project completion has become an increasing distraction for students and instructors. Students that I observe sending or reading text messages will be asked to leave the class and the absence will be recorded as an “unexcused absence” (see above). These students will be responsible for making up the work they miss.

Security Policy - Burns 157:

Students have after hours access to Burns 157, using the assigned card key. During the day (including weekends) students may work when there is NOT a class in session. The doors should be closed if it is late at night, keeping the occupants safely locked in the classroom. Upon leaving the studio, students should turn off music, lights and the fans, and make sure that all supplies and materials are properly put away! If there are other students in the studio, someone should delegate responsibility. The assigned card key will be issued via a signed contract for the term and will be distributed and collected by the departmental studio technician. Students losing card keys will be charged $25.00.
Fees:

A non-refundable $40.00 fee is required for the semester. This fee covers paints, brushes, specialized papers, ink, and printmaking supplies and tools and 3-D materials. Students are required to purchase additional supplies which are listed below.

List of Art Materials:

- One (1) Strathmore Drawing Tablet, 11" x 14" - #400-5 or #443-11
- Three (3) Permanent Marking Pens - Fine (pointed), Medium and Wide (chisel)
- Scissors
- Scotch Tape (transparent tape)
- Masking Tape
- Glue Stick
- Basic Watercolor Set
- Plastic Mixing Palette (with lid or cover if possible)
- Three (3) Watercolor Brushes - Rounded: #6, #10, #18 (or fine, medium, wide)
- Carry Case
- Smock, Apron, or Old Shirt

Class Lab Fee will cover the following:

Supplies: Liquid Glues Charcoal Pastels Additional Water Color Paints Linoleum Block Block Inks Tracing Paper Newsprint Heavy Bristol Board 100% Rice Printing Paper Idea Notebook Journal

Use of Materials: Rulers Some Brushes Lino Cutting Tools Brayers Barens Inking Slabs Bench Hooks Solvents (if necessary)
Print Name: ____________________________________________________________

Class Rank: Fr So Jr Sr Other

What brought you to LMU?

What is your major and concentration?

What are your career goals or what do you want to be when you leave LMU?

What other classes dealing with visual art, performing art or art history have you taken in the past either at LMU or elsewhere?

What do you do with your spare time? Do you have any hobbies or other activities?

When was the last time you visited a museum or art gallery? What did you see that you liked?

I am signing this stating I have been given a syllabus for ART 150 Introduction to Studio Arts. The class attendance and grading policy have been both given to me in writing within the syllabus and verbally explained. I am aware of this policy and have been given the chance to ask any questions I have about it.

Print Name __________________________________________________________ Signature __________________________________________________________

Phone (cell or landline) __________________________________________________ Date __________________________________________________________
Limited classroom space;  
Material and equipment dependent;  
Long class time hours;  
90% is “active” learning.

ii. General context: expectations of the course by the department, university, profession, wider society?

This course fulfills the core requirement, thus the course needed to emphasize rigorous academic inquiry with the experiential learning, which is the strength of the class.

On the departmental level, the fulltime faculty in the past have not invested their time or interest in teaching this course, claiming that the course is too broad and does not produce serious professional artists. Convincing fulltime faculty of the value of teaching this class has been a challenge. However, in five semesters and two summers, fulltime faculty have been scheduled 5 times to teach at least one section of this class.

iii. Nature of the subject

The broad subject matter covering the history of art from pre-historic times to the modern age and the many skills in drawing, painting, printmaking, 2-dimensional and 3-dimensional design presented an on-going challenge.

iv. Characteristics of the learners

Most students arrive with limited experience and developed skills; some are undisciplined in utilizing the “lab” portion of the class (they waste time); some are hesitant to exert physical energy.

v. Characteristics of the teacher

The course is designed with multiple instructors in mind, representing different media; this is actually a strength of the class. However, instructors had the tendency to project their interests and artistic skills. The conclusion was each section varied in depth of media.

• Was there a special “pedagogical challenge“ to teaching this course? If so, what was it?

Most students fear the creative process; they lack confidence in visually expressing thoughts and emotions; they fear they are not skilled enough to communicate visually because they keep comparing themselves to others, especially to famous masters.
II. Learning Goals
Our three main goals were to develop a class so that the students would:

Our three main goals were:
Understand art;
Learn how art is made;
And learn to make art.

• What specific learning goals did you have for the course, that related to:
  • Foundational knowledge: understanding and remembering the content

A major component to the class is to provide opportunities for students to develop critical thinking based on what they do, create, or believe. Students must have the ability to identify and formulate problems, as well as the ability to generate alternative solutions. Fluency (quality of ideas), flexibility (variety of ideas), originality (unusual or unique ideas), and elaboration (details for the implementation of ideas) are necessary components of creative thinking. To assist in this process, lessons were presented: to use the vocabulary of art introduced in the course through presentations and the text; to discuss and verbally critique art created by students in the course; to critique the visual arts in writing through a research paper on gallery and museum visits; and to develop confidence in the students’ own personal imagery and style.

• Application learning: special skills, particular kinds of thinking skills, etc.

To develop their knowledge, classroom activities strengthened the students’ abilities to define, recognize, recall, understand, and examine art.

• Integration: What special connections did you want students to make, between ideas, fields of study, people, etc.

While learning skills in a particular medium, students were assigned readings that pertained to that particular skill in which they were required to compare, translate, and relate to past cultural art expression; they also had to interpret, describe, and summarize current art practices related to the newly learned skill.

• Human dimension: What did you want them to learn about themselves? About interacting with others?

Pursuing their own sensibilities by developing their artistic skills and personal expression the students learned to express their creative
impulses through visual communication. Students utilized individual emotional and physical capabilities to visually address and express their dreams, beliefs, and needs.

- **Caring**: What new feelings, interests, or values did you want to promote?

  The course provided an atmosphere of shared interest and cooperation in studio function; the students contributed to the overall pool of learning; the students exhibited learned techniques; the students encouraged each other in pursuing their projects; and the course introduced interdisciplinary investigation.

- **Learning how to keep on learning**: What did you want them to learn about...
  - Becoming a better student?
  - Learning how to ask and answer questions with this subject?
  - Becoming a self-directing learner?

  The course provided avenues to continue making connections with analyzing and making art. The lessons reminded students that the impulse to make and respond to art appears to be as deeply ingrained in us as the ability to learn a language as a part of the expression to communicate with each other. The ability to make images is uniquely human. We do it automatically and so constantly, that we take it for granted. We make images with our hands, and we make them with our minds. We know that a drawing is just markings on a surface, yet we recognize them as images that reflect our world and we identify with them. All images may not be art, but our ability to make them is one place where art begins. Thus students begin, get excited, develop a skill, develop confidence, value what they do, and want to do more.

### III. Feedback and Assessment

The goal to **understand art**, students:
- Visited galleries/museums;
- Wrote about art, through a paper;
- Utilized terminology related to the lesson;
- Were tested through a quiz.

The goal to **know how art is made**, students:
- Viewed demonstrations on techniques;
- Maintained a journal by writing reflections;
- And made visual observations.

The goal to **making art**, students:
Demonstrated the ability to perform through skills in making an end product; Met performance criteria necessary to complete an object of beauty, form and function.

- What evaluation procedures did you use to evaluate each of the specific learning goals you stated in II?

Regular/daily participation grades; Anecdotal records, tardiness, activities (or lack of), studio cooperation, attitude observations; Written evaluations on strengths and weaknesses that accompanied all letter grades.

- Were there any special procedures you used to promote educative assessment:

By mid-semester, students exchanged art works and “graded” these with a letter grade as well as written comments, thus they were better able to verbalize what they themselves experienced in making the same art work.

- Forward-looking assessment
- Clear and specific criteria and standards
- Self-assessment by the learners

Through a journal, students record what they have done either each day or for each project; students observe other students’ work and make verbal comments (class critiques); and students evaluate their own art work by using fellow students’ accomplishments.

- “FIDeLity” feedback

IV. Teaching and Learning Activities

- Information and ideas: How did students get the basic information and ideas they needed?

The basic information was imparted to students through lectures, demonstrations, powerpoint presentations, a supplementary book, a glossary of terms, communication with artists through visits to galleries, museums, and/or artists’ studios.

- Experience: What rich learning experiences did they have?

All hands-on artmaking; freedom of expression of social, political, and religious beliefs.

- Reflection: How did you get students to engage in reflection about the meaning of what they were learning?
The on-going journal of both written and visual thoughts, questions, frustrations, dreams, and research.

V. Teaching Strategy

- A teaching strategy is a particular combination of teaching/learning activities put together in a particular sequence.

The teaching strategy and sequence usually follows this pattern:
- What the students will learn (content);
- What they will need (materials);
- What they will do (demonstration);
- Check their understanding (review);
- What artist they will meet related to the lesson (art history);
- Build a vocabulary;
- Review art facts;
- Think about art;
- Make art connections.

- What combination of teaching activities did you use? And in what sequence?

VI. Results/Impact of the Course Design

- What is your overall assessment of the impact of this course design on:
  - Student learning?

This class evidenced that the art experience teaches:
- Effective communication;
- Creativity, that is, involving creative intelligence about civilization through the study of history and societies;
- Critical thinking;
- Perceptive sensitivity and aesthetic awareness;
- Personal expression;
- Value, joy, and satisfaction of work.

This course engaged the students completely – intellectually, creatively, culturally, physically (the Mission Statement: education of the whole person).

  - How the course operated (e.g., high energy level, engaged students, students relationships with each other and with the teacher, etc.)?

By a hands-on experience; by an atmosphere of exchange among students in all class sessions; by exercising in developing physical craftsmanship skills; by opportunities to engage intellectually, physically, spiritually, emotionally, thus stimulating classroom environment; thus, each class was personal and energy-driven.
Your own excitement and joy for teaching?

Seeing students emerge from fear of doing art to the excitement about visual expression that is both inventive and filled with personal meaning.

Seeing the blossoming of self confidence in specific achievements for each student and to see a new eagerness to develop capabilities.

The instructors are practicing artists, providing students with the rare opportunity to witness these artists at work, and because of the personal commitment and love for the creative process, students often have “caught” the fire of creativity.

As a teacher and artist, I feel I have achieved my mission of providing an opportunity for others to get in touch with the impulse to make and respond to art, thus refreshing the students’ vision and helping them to see the world in new ways.

What evidence do you have to support these conclusions? (This is an important point to address in your report)

Comments in conclusions of written report assignments;
Comments on exiting questionnaires;
Statistics (student evaluations) – there is evidence that in five semesters’ student evaluations, questions pertaining to the effectiveness of this course, good time management, overall positive rating, indicated that 95% agreed;
Acceptance into juried exhibitions which exposed their art to outside professional artists;
Students chose to take more studio art classes;
Decisions to change their program of study stemmed from experiencing this course (in 3 semesters, 3 new studio art majors and 18-20 changed minors).

VII. Lessons Learned/Remaining Questions

What did you learn about designing courses for significant learning, from this experience?

This exercise reiterated some thoughts and approaches that have already been in place for this class, therefore, affirming that we are on the right track. This exercise also built confidence in the class.

What questions do you have that you are still looking for answers to?