

## **AR-108      Drawing in Society**

### ***Catalog Description (including prerequisites)***

A course combining studio drawing with the study of how drawing incorporates and communicates the experiences and values of society. (3)

### ***Course Content***

This course will investigate the role drawing plays in art and in society in both historical and cultural contexts. Additionally, this course provides students with an opportunity to experience and practice various aesthetic principles, concepts and techniques through hands on drawing projects and experiments. Course content includes a basic overview of the role art has played in human society, through the ages and across cultures. Accompanying this study, a number of drawing exercises, projects and experiments demonstrate key visual/aesthetic principles and drawing techniques. These studio exercises coincide with lecture, discussion, visual aids and text reading that place them in the cultural and historical context out of which they arose and which they best express. A fundamental principle on which this course is based is the notion that art changes to reflect the social, political and cultural events and issues which define the times and places in which it is made.

### ***Nature of Course***

The course begins with a short "drawing primer" which is designed to introduce students to basic drawing techniques and increase their confidence in the use of these techniques. It then proceeds through a chronological and cross cultural survey of the major periods, movements and cultures in art history. Each topic introduced in the study is coupled with a drawing project which demonstrates the key issues of that time, place and culture through drawing practice. Students should gain an enhanced appreciation for why art changes from generation to generation and culture to culture by *doing* some of the things that various artists have done at various times and in various cultural contexts rather than merely reading and listening to lectures about such things. This course does not require drawing ability but it provides basic instruction in studio art to foster personal visual expression.

### ***Student Expectations***

1. Prepare for all classes and do assigned reading.
2. Participate in class discussions and critiques.
3. Complete all writing and drawing assignments in an appropriate manner.
4. Provide drawing supplies and materials.

Grades will be determined by the student's performance in classroom discussion and critique, examinations, two papers and a portfolio of drawing projects.

## **AR-111      Ceramics: A Metaphor for Understanding Human Experience**

### ***Catalog Description (including prerequisites)***

Ceramics, one of mankind's oldest and lasting handicrafts, provides us with a record of human needs and aspirations through the ages. Pottery and other ceramic artifacts will be examined and compared for function, design, technique and decoration to gain enhanced understanding of cultures that created them. No prerequisites. Completion of EN-100 suggested. (3)

### ***Course Content***

The purpose of this course is to define, broaden and value one's personal aesthetic via cultural studies of ceramic art and hands on clay experiences. Students will investigate the ceramics of cultures from neolithic through contemporary times as a means of understanding human experience. In addition to readings on major cultures, students will be introduced to clay forming, decorating and firing techniques. Students will also learn what clay is, where it comes from, why it is plastic and the changes it goes through in firing. The appreciation of good design and craftsmanship in ceramics will be emphasized. A course essay will require critical observation of a specific culture and its ceramics while providing an opportunity to promote the development of good writing skills.

### ***Nature of Course***

A variety of learning experiences including lectures, demonstrations, films and slides, hands on clay experiences, and University Museum collection tour will be provided.

Several hands on projects will be produced during course studio time using earthenware clay.

A survey of contemporary ceramics will be presented by student oral reports.

### ***Student Expectations***

Two examinations will be given on required readings, class lectures and vocabulary.

Three assigned clay projects will be graded during the semester end final critique. Excellent class attendance is necessary for successful completion of project requirements.

An oral presentation on a contemporary ceramic artist will require research of pertinent literature at Kent library and use of computer-assisted visuals.

## **AR-112      Perspectives in Art**

### ***Catalog Description (including prerequisites)***

The course investigates the role and value of art as an essential human aesthetic experience. No prerequisites. (3)

### ***Course Content***

1. Define art as a reflection of culture and a form of individual expression developed within themes, purposes and styles.
2. Outline the language of art and show how it is used to analyze composition and design.
3. Investigate the two-dimensional art media, including the camera arts and graphic design.
4. Explore the three-dimensional art media, including architecture and environmental design.
5. Present an overview of the history of art in our culture.

### ***Nature of Course***

The course will include lectures, discussions, slide presentations, written assignments, quizzes, examinations and observation and critiques of original art in galleries and museums.

### ***Student Expectations***

All students will be expected to participate in class discussions. Students will also provide written reactions and reflections on art and aesthetic issues and take a series of written exams, including a final examination. To enhance their experience, the students will participate in a field trip to a major museum.

**DA-100 Dance Appreciation**

***Catalog Description (including prerequisites)***

Develops student ability to describe, analyze, interpret, and evaluate dance through exposure to writings, discussions, active learning dance experiences, and performances. (3)

***Course Content***

The course includes a history of dance in Western and non-western societies, definitions and discussions of aesthetics, art, and the value of dance in societies and for individuals. Dance will be treated in three distinct ways: as a viewed experience (live and through videos), a physical experience (active learning situations), and a critical experience (criticism and analysis). The development of viewing, experiencing, and critical appreciation skills are the main concerns of this course.

***Nature of Course***

The course presents dance as an artistic form of expression and experience, and encourages specific but flexible critical and contemplative skills towards a richer appreciation of the ephemeral art form.

***Student Expectations***

Students are expected to attend class every day, critically read assignments, view and critique dance performances (live and video), prepare for class discussions, actively participate in classroom movement experiences, and satisfactorily complete classroom activities, quizzes, and a research paper or project.

Grades for the course will be based on active class participation, dance critiques, reflection responses, quizzes (short answer), and one research paper or project.

**FL-205      The Art of French Cinema**

***Catalog Description (including prerequisites)***

A study of artistic elements of French cinema through critical examination of directors, themes, and techniques. In English; no knowledge of French required. Prerequisite: EN100 or equivalent. (3)

***Course Content***

This course is an introduction to the art and practice of film making in France. It acquaints students with the systematic analysis of the elements of film and with some of the major French directors and films. Students are guided through the technical, thematic, and cultural aspects of films produced in France and other French-speaking countries. All in-class work and textbook materials are in English and all films are subtitled in English.

The course is designed for students interested both in French culture and in film history and criticism, as well as those who wish to expand their knowledge of the artistic elements of a medium which has become identified almost exclusively with popular culture.

The course presents an overview of the historical development of French film and some of the major film movements in France: formalism, realism, "new wave" cinema, heritage cinema, surrealism, and modernism.

The issue of American remakes of French films is also discussed, with particular attention to the issues which arise from films intended for the two different cultures.

***Nature of Course***

This course has a lecture/discussion format, for which students need to complete readings from the textbook and attend regular film viewings. Students are expected to consider films from the viewpoint of their artistic components and to offer analyses in both oral and written form. Emphasis is placed on critical thinking and on the ability to synthesize and communicate informed opinions.

***Student Expectations***

Students are expected to attend all classes, to complete required readings, to view required films, and to participate actively in class discussions. In addition to viewing films required of the class, each student chooses an individual film to view and analyze.

Grades for the course are based on performance on two exams and a final exam, three short papers, one oral presentation, and participation in class discussions.

## **GM-284 Photography Fundamentals**

### ***Catalog Description (including prerequisites)***

The aesthetic and technical aspects of photography within an overall sociological construct are examined. Black and white photos are produced. (3)

### ***Course Content***

1. Compare differing cultures as typified through photography.
2. Understand the moral, legal, and ethical implications of photography.
3. Differentiate between different kinds of photographic media.
4. Judge and identify quality photographs during class critiques.
5. Create photographic prints that demonstrate an awareness of accepted societal standards.
6. Apply knowledge from Psychology, Sociology, Art and Technology to produce quality photographs.
7. Screen images on a contact print to determine which, if any, to enlarge.
8. Demonstrate an aesthetic awareness by composing (arranging) elements for photographs.
9. Select finished photographs that represent an aesthetic awareness objective.
10. Analyze photography's impact on society.
11. Produce photographs that are socially acceptable.
12. Utilize tools of communications to compose and reproduce graphic materials for communications (TG-3).
13. Develop a working knowledge of safety standards and apply appropriate safety procedures.

### ***Nature of Course***

Mix of lecture/discussion and lab.

### ***Student Expectations***

Like most courses taught in the Department of Industrial and Engineering Technology, this class includes a rigorous program of academic study and applied exercises. Lab sessions will be conducted in which the instructor will perform demonstrations and discuss photography techniques and issues raised in lectures and critiques. It is important that the significance of the assignments is understood. Group and individual critique sessions are essential components of the overall learning process. Therefore, regular attendance at all class sessions is essential.

**LI-205      The Art of Film**

***Catalog Description (including prerequisites)***

A study of the major artistic components of film and how those components are used to convey ideas and meanings. Prerequisite: EN-100 or its equivalent. (3)

***Course Content***

Film is a powerful medium. Because we learn from youth to "merely watch" film or television as a release or an escape, because we learn to watch passively or unreflectively, because we are not used to film having intellectual, moral, or aesthetic content or purpose, for example, we may totally miss those elements. We may also be manipulated by the medium without realizing it.

By reading the text, watching selected films, participating in discussion, and writing analyses, the student will develop an understanding and appreciation of the various artistic components of film (camera, lighting, sound, composition, mise en scene, and editing, for example) and how those components can be used to convey ideas or meanings. Rather than merely watching, the student will learn to read a film and to understand it as an important art form.

***Nature of Course***

The course will be a mixture of lecture, discussion, and other approaches. Emphasis will be placed on critical thinking, analysis, and synthesis. The student will be expected to demonstrate an understanding of each of the various components of film, how they communicate ideas or images, and finally how all the parts combine to produce a work of art.

***Student Expectations***

Students will be expected to read assigned material, view assigned films, prepare any assignments, and participate in class discussions and activities.

Grades will be determined by the student's performance in class discussion and activities, daily tests, hour examinations (2 to 3), and papers (2 to 3).

## **MM-101     Theories of Music in Culture**

### ***Catalog Description (including prerequisites)***

Fundamentals of music in resources and practices of Western and non-Western cultures. Prerequisites: None, but a strong knowledge of note reading is necessary. Previous musical performance experience is recommended. (3)

### ***Course Content***

The course will examine basic music theories and will test those theories on the music of different time periods and cultures. The first section of the class presents the theoretical elements and parameters of music: pitch, rhythm, timbre, dynamics, melody, and harmony. The second section of the class deals with analytical studies of music to examine how the development of music was affected by language, dance, concert presentations, drama, and Modernist aesthetics.

### ***Nature of Course***

The course presents three ways of "getting to know" music: through analysis, through synthesis, and through cultural context. After students have learned the parameters of music they will analyze musical examples to determine how these parameters change as the music progresses. They will reverse the process to synthesize music that has the same characteristics as the analytical examples. Finally, broader theories concerning the nature of music will be presented and tested through the analysis of musical examples and the synthesis of similar music.

### ***Student Expectations***

The students will be expected to complete a number of analytical assignments, one musical composition project, and a short paper (one to two pages). There will be frequent reading assignments from the textbook, three examinations and a final examination. Students will be graded according to the correct identification of musical elements in the analytical projects. The composition projects will be graded according to the degree of faithfulness to the assigned musical model and on the use of correct musical notation. Student papers will be graded on the strength of the argument backing up the paper's thesis.

## **MU-181 Musical Encounters**

### ***Catalog Description (including prerequisites)***

A course in music appreciation which develops informed judgment about music through exposure to live performance. (3)

### ***Course Content***

Musical Encounters is a performance based course which will enhance the participant's knowledge and understanding of music through listening, class discussions, group composition and performance. Students, who participate in the course, will develop a greater enjoyment of music and an increased understanding of the process of creating and performing music. No previous knowledge of music is needed, assumed, required or expected of participants in this course.

Evaluation in this course is performance based. Students will be evaluated on their concert attendance and the quality and thoroughness of their written performance critiques, their participation in class discussions, their successful completion of the listening assignments, and their successful completion of the group composition project. There are unscheduled, written examinations in this course.

### ***Nature of Course***

Attendance at live musical performances is a major component of the activities of this course. Students must plan their schedules to attend performances throughout the semester. Students will be expected to submit formal written critiques of the performances according to the elements of music defined and discussed in class and to discuss each performance in class. Recorded listening assignments will be employed to demonstrate, develop and reinforce the students' understanding and knowledge of the elements of music. Students, in groups, will compose, perform and critique, in class, an original work which demonstrates their understanding of the elements of music.

### ***Student Expectations***

Students are expected to

1. Attend the student/performer interaction session for each concert attended,
2. Submit evaluations for a specified number of those performances,
3. Participate regularly in class discussions,
4. Successfully complete all listening assignments, and
5. Successfully complete and perform the group composition project.

## **MU-182 Music: An Artistic Expression**

### ***Catalog Description (including prerequisites)***

An examination of music as artistic expression and an analysis of the role music has played in the human experience. (3)

### ***Course Content***

The following is an outline of the course content:

1. Introduction and Orientation to art music  
(The basic elements of music and how they function)
2. Baroque Period (1600-1750)  
(An explanation of music from this time)
3. Classical Music (1750-1820)  
(A discussion of music and composers from the classical era)
4. Romantic Period (1820-1890)  
(An investigation into music composed during the 19th century)
5. Modern Music (1890-present)  
(Stylistic approaches to twentieth century music)
6. Music in non-western cultures  
(Music from India, Africa, and Japan)

### ***Nature of Course***

The course presents music as artistic expression and includes an analysis of the role music has played in the human experience.

### ***Student Expectations***

The students will be expected to do the following:

1. Present in writing, critical reactions to three to four concerts and do various in class writing assignments.
2. Listen regularly to assigned musical compositions and be able to discuss the stylistic elements of each composition.
3. Participate regularly in class discussions.
4. All students will be evaluated on the content, grammatical and syntactical accuracy of written assignments; successful completion of examinations; and the quality of oral presentations.

**MU-190      Jazz Appreciation**

***Catalog Description (including prerequisites)***

A journey through the various languages of Jazz - America's unique art form - and the societal developments that have influenced Jazz music in the U.S.A. (3)

***Course Content***

Each of the main currents in the development of Jazz will be covered, including Dixieland, Swing, Bop, Cool, Fusion and so on. Artists that students will encounter range from Louis Armstrong, through Count Basie and Duke Ellington, to Charlie Parker, Miles Davis and contemporary performers. A feature of this course will be the placing of each Jazz style into its specific time and place in the history of this nation. Students will experience Jazz and its contexts through recordings, video performances, guest performers in class and performances on campus.

***Nature of Course***

This course will comprise a mixture of lectures, guest performances, discussions and many performances on disc or videotape by legendary Jazz performers. There will be regular quizzes involving both written and aural analysis, an emphasis on writing - both formally and informally, and a concluding multimedia group project based on one particular era in the evolution of Jazz.

***Student Expectations***

Students will be expected to attend all class meetings, and successfully complete all written assignments, the frequent quizzes and the final multimedia project.

**PL-203      Aesthetics and the Arts**

***Catalog Description (including prerequisites)***

An introduction to the concepts, theories, literature, methods of criticism, and modes of perception appropriate to understanding the arts, developing aesthetic attitudes, and making reasoned aesthetic judgments. (3)

***Course Content***

The course is a critical study of the nature and aesthetic qualities of painting, sculpture, architecture, literature, drama, music and film. It attempts to identify the nature of art and artistic activity, to distinguish different art forms, traditions and genres, and to understand the relation of art to cultural values. The course will also investigate the concepts of artistic form, expression, representation, and creativity, and study the nature and function of art criticism.

***Nature of Course***

The course combines lecture, discussion, assigned readings, and viewing, listening to or participating with selected artworks. It aims to acquaint students with the main concepts and traditions in thinking about the arts, their place in society, and the nature and importance of aesthetic experience. It seeks to develop the ability to think, write and speak critically about the arts, to encourage the development of aesthetic attitudes and perceptions, and to develop the ability to make reasoned aesthetic judgments. Some prior acquaintance with the arts may be helpful but is not required. A regular amount of reading and reflection is required on a regular basis. Homework assignments consist of short essays based on the reading assignments. Some out-of-class activities such as attending films, concerts or art exhibitions may be involved. The teaching format is informal lecture, with a focus on discussion and analysis of important works, concepts and theories.

***Student Expectations***

Students are expected to attend class regularly, read assigned texts, prepare homework assignments or take-home quizzes, and engage in discussion both in class and on-line. They should plan to attend such films, concerts or art exhibitions as may be appropriate, and to do some outside listening, viewing and reading. Among the regular assignments, students will be asked to write a review or analysis of a work of art, a description or analysis of aesthetic experience, and a short work of art criticism. In addition to the homework assignments there are two midterms and a final examination. Exams include an essay component.

## **TH-100 Theatre Appreciation**

### ***Catalog Description (including prerequisites)***

Promotes an appreciation for and an understanding of theatre in contemporary society. Emphasizes the script, artist, audience interaction. (3)

### ***Course Content***

TH-100 looks at how live, film, and video drama affect and reflect our lives and society. Generally, discussion centers around theatre as an art form as well as theatre in everyday life. The course follows a structural approach, stressing how dramatic experiences are put together.

TH-100 contains six major blocks of material. A section on the audience focuses on the role the spectator plays in the theatre experience. A section on theatrical genres considers different types of dramatic literature. A section on the environmental and visual elements of theatre looks at the various physical spaces where theatre activity happens as well as the technical theatre areas of scenery, lighting, costuming & make-up, and sound. A section on playwrights and dramatic structure studies scripts and the way they are put together. A section on acting and directing investigates the core of all theatre activity, the actor-audience relationship. The last section brings together all the elements which create the total theatre experience.

### ***Nature of Course***

The course utilizes a combination of class discussion of assigned reading and oral and written exercises based on that reading. Required observation of theatre in daily life, live plays, film and videoplays also provides much of the basis for discussion of theatre skills and principles. An independent study component offers the opportunity to apply acquired knowledge; such projects might include playwriting, acting, technical duties and projects, public relations for theatre, as well as more traditional academic projects. Projects are determined in conference with the instructor.

### ***Student Expectations***

1. Attend class, departmental dramatic productions, and, when available, some films and professional productions.
2. Do assigned readings.
3. Satisfactorily complete class assignments and examinations.

## **TH-101      Acting for Non-Majors**

### ***Catalog Description (including prerequisites);***

Acting as a form of self-expression. Emphasizes personal awareness, relaxation, concentration, coordination and integration, vocal skills, and scene study. (3)

### ***Course Content***

Course work begins with a Stanislavski-based sequence of mental, physical, and vocal exercises in which students learn the basics of creativity, relaxation, physical action, objectives, working against physical and psychological obstacles, focus, observation, and internal and external relationships, all of which lead toward the creation of building a fully developed character.

Work then proceeds through improvisational scene study, non-content scenes using minimal dialogue, and selection, study, and preparation of a final scene using scripted material from actual plays.

### ***Nature of Course***

The course uses instruction in acting as a means of encouraging self-development. It stresses three areas of study: ***Relaxation*** - opening, freeing, loosening, and releasing exercises provide tools through which the student may eliminate extraneous behavioral and intentional tensions and improve conscious functioning, self-awareness (as opposed to self-consciousness,) and poise. Work in relaxation helps the student (1) develop awareness of mental and physical tensions and, thereby, begin to (2) eliminate unwanted distraction. The central goal of work in concentration is improved ability to pay attention. ***Imagination*** - exercises which emphasize the uses of the five senses, observation, active remembering of past experiences, and active awareness of present experience provide tools through which the student may stretch the facility of vision, of imagining. Work in imagination helps the student (1) awaken to and, finally, (2) loosen unwanted creative limitations.

### ***Student Expectations***

1. Active participation in daily work.
  - a. Practice of solo exercises and techniques.
  - b. Partnered exercises.
  - c. Workshop rehearsal of scenes.
  - d. Preparation of daily journal entries.
  - e. Preparation of daily reading assignments including preparation of textbook exercises.
2. Scene Preparation and Performance.
  - a. Scene selection from three plays read and studied.
  - b. Regular out-of-class rehearsal during final month of class.
  - c. Preparation and presentation of formal written analyses of play, character, and scene
  - d. Presentation of scenes as part of mid-term and final examination.