

Department FNAR

Course Number 204

Course Name: The Artistic Process

Check box for Honors course consideration ☐

Submission Checklist

Proposal x

Syllabus x

UCC Proposal for new course x

**AREA OF INQUIRY**

**CREATIVE EXPRESSIONS**

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This form must be submitted to the Liberal Learning Council as part of the submission process.

Please attach a proposed syllabus for this course and the Undergraduate Curriculum Course Proposal Form, if new course.

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**DEADLINE FOR PROPOSALS: 1 October 2006**

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Please answer the following questions:

**Check Only One:**

◇ This course is an existing course (in the current curriculum) that we are now proposing for this Area of Inquiry.

**X** This is a new course that we are now proposing for this Area of Inquiry.

1. Name and contact information of the curriculum point person for the department administrating this course.

Christi Harris

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charris@cnu.edu

2. In any given semester, how many sections of this course is your department willing to offer?

One

3. Why is this course being offered/what is it designed to achieve (Course purpose/goal)?

**Purpose/goal: "The Artistic Process"** is a course that promotes understanding of the artistic process through discussions, comparisons and examination of visual art and cultural phenomena. The course fosters a deeper evaluation of art and architecture and how these objects have been shaped by a diversity of influences through the study and application of principles used in seeing and drawing. The course is predicated upon first-hand experience of the objects of art, culture, and artifacts as powerful informants of aesthetic development.

4. Check the objectives below that the course will address. The first objective is required and every proposal must include at least one more objective from the list below.

**X**a.) Examine selected example(s) of creative expression in terms of artistic, philosophical, cultural and/or

psychological issues (**required**)

- X b.) Discuss the life of creative expressions and/or their originators
- X c.) Compare the role and/or meaning of creative expressions among cultures and/or historical periods
- ◇ d.) Distinguish multiple approaches toward comprehending, creating, and evaluating creative works
- ◇ e.) Apply technical language in developing original ideas or argument
- X f.) Demonstrate skills necessary to produce works of creative expression

5. Briefly explain how this class addresses the objectives checked in #4. Be sure to indicate the objective by its letter. A course may cover more than two objectives.

Objective a: **Objective: “The Artistic Process”** provides a study-abroad experience at an undergraduate, lower-level which surveys works of art and architecture in the light of influences which have helped shape art. It aims to examine the close relationship between art and its cultural contexts by studying works of art in their original locations.

Objective b: The artistic process will be inspected from the vantage point of the working artist and what has most influenced the artist's choices. Depending on where in the world this course is taught, the emphasis of FNAR 204 addresses specific aspects of the artist's culture: history, politics, religion, science and technology, while investigating more subjective influences: an artist's training, use of materials, personal psychology, habits, and the advantage (or not) of friends, enemies and potentates.

Objective c: The students will compare the effects of the various influences at work on the artistic process. Those influences were listed above, but to re-iterate, they include specific aspects of the artist's culture: history, politics, religion, science and technology, while investigating more subjective influences: an artist's training, use of materials, personal psychology, habits, and the advantage (or not) of friends, enemies and potentates.

Objective f: 60% of the student's grade will be based on “visual, emotive and aesthetic comprehension”, of which 45% are developing skills for producing works of creative expressions. (See syllabus: “Goals and Outcomes of FNAR 204”). The course requires hands-on participation in the form of sketchbooks and journals and applied art. Franz Franck's classic book *The Zen of Seeing* will act as the textbook for the applied art aspect of this course. Mr. Franck's technical hints assist the self-professed “non-artist” to develop a working method for creating sketches and drawings that comprises 20% of the student's grade. Another 10% will be in producing original pieces of work, referred to in the syllabus as “creative short projects” such as a simulated mosaic based on that seen in San Vitale. Another 15% will be based on photographs and digital imagery adapted into a final presentation.

6. Course Assessment: **Check below how this course will accomplish the objectives in #5(choose at least one).**

- X Participating in class discussion and debate
- ◇ Engaging in teamwork and other collaborative exercises
- ◇ Writing analytical or evaluative papers, perhaps incorporating original research
- X Making oral presentations
- X Creating an artistic product or a performance
- X Participating in fieldwork
- ◇ Other means – please identify

7. Attach a proposed syllabus, which includes a statement of purpose, course objectives, and how these objectives will be accomplished. [Attachment follows for FNAR 204: The Artistic Process](#)
8. Explain how this course connects to Vision 2010 – the CNU Strategic Plan. (<http://www.cnu.edu/Vision2010>  
The links are down the left side of the page.)

Under “A Vital Curriculum”, the course will support learning that cultivates critical and innovative thinking. It will foster both independent student learning and create a strong environment for faculty-student intellectual engagement. Ideally this course will promote a greater understanding of the world, one region at a time.

FNAR 204 strives to structure its course discipline to transform “knowledge and belief into action” and to “stimulate the creative process.” (page 2 , *Vision 2010*) What better inspiration than the object of art itself in a location that can reveal its function and value, if not its original purpose? The student will have ample experience at copying art and developing their own style for making visual observations.

To continue from page 2, *Vision 2010*: Learning about “The Artistic Process” in situ, reinforces the probability that students will “appreciate interrelations within and among global communities” since the students will live in a foreign culture during the tour. Furthermore, in the summer of 2007, FNAR 204 has an additional attraction which favors the students’ appreciation of historical context and the creative process; the tour ends in Santa Pietras to meet and observe sculptor professor Greg Henry as he directs the creation of his marble monument using the quarries where Michelangelo worked. A CNU professor, immersed in the artistic process, retraces the steps of historically significant artists before him.

Is the course being proposed for the Liberal Learning Core? Yes \_\_\_X\_\_\_ No \_\_\_\_\_

1. Title of Course: **The Artistic Process**

Proposed Course Number (cleared with Registrar): **FNAR 204**

Prerequisite Courses: **English 123 and application form with essay to the FNAR Study Abroad committee by specified deadline.**

If the minimum acceptable grade in a prerequisite course is greater than the default of D-, indicate the grade required **\_\_\_\_\_C-\_\_\_\_\_** and state the reason for requiring this minimum grade (consider consistency across the department):

**The C- is for consistency of standards within FNAR department.**

Catalogue Description (including credits, lecture, and lab hours):

Credits-lecture-lab hours: **3-2-4**

**“The Artistic Process” provides a study-abroad experience at an undergraduate, lower-level which surveys works of art and architecture in the light of influences which have helped shape art. It aims to examine the close relationship between art and its cultural contexts by studying works of art in their original locations. . The artistic process will be inspected from the vantage point of the working artist and what has most influenced the artist’s choices. Depending on where in the world this course is taught, the emphasis of FNAR 204 addresses specific aspects of the artist’s culture: history, politics, religion, science and technology, while investigating more subjective influences: an artist’s training, use of materials, personal psychology, habits, and the advantage (or not) of friends, enemies and potentates. The course may be applicable to foundation requirements for either studio or art history majors and minors.**

**The course requires hands-on participation in the form of sketchbooks and journals and applied art. It requires two written essays.**

Is the course cross-listed? **No** If so, what is the number of the other course?  
**Syllabus is attached.**

**\*\*A proposed syllabus, including complete text and/or reference information, as well as any relevant information to this decision, must be appended.**

**NOTE: All affected department chairs must sign approval on last page.**

2. For whom is the course primarily intended? Explain why it should be added to the curriculum.

- **Art students (majors or minors) and those who want a Creative Expressions (A of I) course combined with study abroad.**
- **FNAR Department believes that a study abroad course whereby students examine the close relationship between art and its cultural contexts by studying works of art in their original locations adds a vital ingredient to learning about the artistic process and intent. Nothing replaces confronting a famous work of art in “real-time”. At times, it can be disconcerting to see the ravages of time or mutilations of enemies. At other times it can inspire inexpressible awe which the most technologically advanced reproduction cannot transmit. With no pre-requisite in Fine Art or Art History, the course will cover certain foundation material in the history of the art of the specified region. For those with strong art history backgrounds, it will provide a refresher course in situ.**

3. If this course is required, append a description of how the course fits into the curriculum. Indicate how it affects hours required for graduation.

**Not required**

4. Has this course been offered previously as a special topics course? **No** If so, when? What course number was used?

5. Has this course, or one closely related to it, been offered at CNU previously? **No**  
If so, is that course currently being offered? How does the proposed course differ? When is the last term the old course will be offered?
6. What is the anticipated enrollment per offering for the next three years? **\_15 per offering\_**  
During which term will this course first be offered?  
Fall 20\_\_\_\_ Spring 20\_\_\_\_ Summer 20**\_07\_**  
  
During which semesters will this course regularly be offered?  
Fall 20\_\_\_\_ Spring 20\_\_\_\_ Summer 20**\_X\_**  
  
Print in the \_\_\_\_\_ (academic year) Undergraduate Catalog.
7. How will the course be staffed?  
**By rotation of full-time faculty**
8. Does the course involve a particular classroom, special equipment, or costs beyond those usually associated with a course at CNU? If so, please explain.  
**Yes, it is a study abroad course. Travel and lodging expenses will add to normal tuition payments.**
9. Is the course repeatable for additional credit? If so, is there a limit to the number of times the course can be repeated? (e.g., applied music courses)  
  
**No**
10. If this course is for an Area of Inquiry  
a. Identify the Area of Inquiry **CXP**  
b. Demonstrate how your course will meet the objectives of this Area of Inquiry  
**“The Artistic Process” is a course that promotes understanding of the artistic process through discussions, comparisons and examination of visual art and cultural phenomena. The course fosters a deeper evaluation of art and architecture and how these objects have been shaped by a diversity of influences through the study and application of principles used in seeing and drawing. The course is predicated upon first-hand experience of the objects of art, culture, and artifacts as powerful informants of aesthetic development. It aims to examine the close relationship between art and its cultural contexts by studying works of art in their original locations.**  
Depending on where in the world this course is taught, the emphasis of FNAR 204 addresses specific aspects of the artist’s culture: history, politics, religion, science and technology, while investigating more subjective influences: an artist’s training, use of materials, personal psychology, habits, and the advantage (or not) of friends, enemies and potentates. The course may be applicable to foundation requirements for either studio or art history majors and minors.  
**The course requires hands-on participation in the form of sketchbooks and journals and applied art. It requires two written essays.**  
**60% of the student’s grade will be based on “visual, emotive and aesthetic comprehension”, of which 45% are developing skills for producing works of creative expressions. (See syllabus: “Goals and Outcomes of FNAR 204”). The course requires hands-on participation in the form of sketchbooks and journals and applied art. Franz Franck’s classic book *The Zen of Seeing* will act as the textbook for the applied art aspect of this course. Mr. Franck’s technical hints assist the self-professed “non-artist” to develop a working method for creating sketches and drawings that comprises 20% of the student’s grade. Another 10% will be in producing original pieces of work, referred to in the syllabus as “creative short projects” such as a simulated mosaic based on that seen in San Vitale. Another 15% will be based on photographs and digital imagery adapted into a final presentation.**

This course was approved by:

**(Liberal learning core courses must be reviewed by BOTH academic Deans.)**

**Concur**

**Do Not  
Concur\*\***

Department(s): (1) FNAR Date: \_\_\_\_\_ ☐ ☐

(2) \_\_\_\_\_ Date: \_\_\_\_\_ ☐ ☐

Liberal Learning Council: \_\_\_\_\_ Date: \_\_\_\_\_ ☐ ☐

CLAS Curriculum  
Committee: \_\_\_\_\_ Date: \_\_\_\_\_ ☐ ☐

LSoB Curriculum  
Committee: \_\_\_\_\_ Date: \_\_\_\_\_ ☐ ☐

Dean: \_\_\_\_\_ Date: \_\_\_\_\_ ☐ ☐

Dean: \_\_\_\_\_ Date: \_\_\_\_\_ ☐ ☐

Undergraduate Curriculum  
Committee: \_\_\_\_\_ Date: \_\_\_\_\_ ☐ ☐

***Changes to the Liberal Learning requirements must be reviewed by the Faculty Senate.***

Faculty Senate President: \_\_\_\_\_ Date: \_\_\_\_\_ ☐ ☐

Provost \_\_\_\_\_ Date: \_\_\_\_\_ ☐ ☐

Distribution by Provost Office following approval:  
Department Chair(s), UCC Chair, Deans, Registrar

**\*\* If “Do Not Concur” is checked, please attach a statement of explanation.**

Rev. 02/21/06

**FNAR 204: THE ARTISTIC PROCESS**

FNAR Annual Study Abroad Course

Semester: Summer 1 or 2

Credits: 3

LEH: 3-2-4

Prerequisite: English 123\*

\*Note: In addition to the prerequisite course, the student must submit an application form with an essay, which is reviewed by the FNAR 204 study-abroad committee. Date for application review process will be announced in the fall semester.

**Rationale: “The Artistic Process”** is a course that promotes understanding of the artistic process through discussions, comparisons and examination of visual art and cultural phenomena. The course fosters a deeper evaluation of art and architecture and how these objects have been shaped by a diversity of influences through the study and application of principles used in seeing and drawing. The course is predicated upon first-hand experience of the objects of art, culture, and artifacts as powerful informants of aesthetic development.

**Objective: “The Artistic Process”** provides a study-abroad experience at an undergraduate, lower-level which surveys works of art and architecture in the light of influences which have helped shape art. It aims to examine the close relationship between art and its cultural contexts by studying works of art in their original locations. With no pre-requisite in Fine Art or Art History, the course will cover certain foundation material in the history of the art of the specified region. For those with strong art history backgrounds, it will provide a refresher course in situ. The artistic process will be inspected from the vantage point of the working artist and what has most influenced the artist’s choices. Depending on where in the world this course is taught, the emphasis of FNAR 204 addresses specific aspects of the artist’s culture: history, politics, religion, science and technology, while investigating more subjective influences: an artist’s training, use of materials, personal psychology, habits, and the advantage (or not) of friends, enemies and potentates. The course may be applicable to foundation requirements for either studio or art history majors and minors.

The course requires hands-on participation in the form of sketchbooks and journals and applied art. It requires two written essays.

### **Goals and outcomes of FNAR 204:**

Goal: academic success in learning terminology and in comprehension of larger concepts in political, religious or historical context

Short graded quizzes on names, dates and places while visiting important sites. (10%)

**Outcome: Recognition and retention of information**

Goal: Academic success in acquiring knowledge and critical thinking:

Two written assignments: *First assignment is due before departure of the tour; second assignment is the written component of the final presentation and will be due one week after returning.*

Topics: Professor will assign the first topic; students will choose the other from a list provided by the professor.

Written assignment =15%

**Outcome: Synthesis of information by putting it into context.**

Goal: Academic success organization and analysis of information gathered:

One assignment involving direct application of a process either introduced by the professor or agreed upon by professor and student or both: e.g.: pen and ink sketches, the use of charcoal or conte crayon, frottage, printing techniques, watercolor, etc. It is the professor’s discretion as to whether or not this “direct application” process must happen in situ or may be a response “after the fact”. That would depend entirely on the challenges, geographical and otherwise, of the trip. (10%)

**Outcome: Expanding or improving existing options for self-expression.**

Goal: Creative application of response to historical examples

Students will have sketchbooks for responding to assignments, which require an understanding of fundamentals of 2-D and 3-D design and optical illusion. Design principles will be emphasized by the professor while viewing historical examples in the form of architecture, art, and artists-at-work. (20%)

**Outcome: Fostering confidence and competency in the artistic process.**

Goal: Creative problem solving through the application of principles and manipulation of visual information

Presentation: required of every student. An oral presentation given during the tour using the student's own creative artwork based on mutually agreed upon topic. (10%)

**Outcome: Manipulation of visual information, comprehension of an artistic process.**

**A final presentation project** involving a written component (above) coupled with image making based on observations during the tour (may be digital). Due one week after the tour. **Final project worth 35%** (written = 15%, imaginative use of imagery =20%)

**Outcome: Organization and analysis of information gathered.**

Note: 40% of the student's grade is based on verbal competency and comprehension, 60% of the student's grade is based on visual, emotive, and aesthetic comprehension.

### **Academic assessment:**

100% Student participation is expected due to the intense nature of this tour

Quizzes (10%)

Two written assignments (15%)

Sketchbooks (20%)

Creative "short" projects involving new techniques or new information (10%)

One oral "public" presentation (10%)

Final presentation project using imagery and words (35%)

**Total = 100% of grade**

Absences: no absences are allowed.

On tour, any sort of illness must be reported immediately. An absence due to sickness will be dealt with on an individual basis. If a student is seriously ill and or has missed an unexcused absence, she or he will be put on a plane to the USA with a failing grade.

Syllabus for Summer Session I,

**FNAR 204, The Artistic Process/ Focus: Northern Italy**

Professor Caroline S. Garrett

**A working-study tour of**

**Milan, Venice, Ravenna, Padua, Florence, Siena, San Pietras**

Tour departs: Thursday, May 24<sup>th</sup>, 2007

Return; June 7<sup>th</sup>, 2007

**Four pre-tour meetings as a class:** There will be four official meetings before the tour. The meetings will be informational and instructional and are mandatory. Dates to be announced.



**Thursday, May 24<sup>th</sup>:** Departure from Dulles to Milan, Italy

**Friday May 25<sup>th</sup>:** Arrival Milan. Re-coup, rest. Meet at designated spot for late afternoon tea or coffee and walking tour to the **Duomo, its roof, its museum and the Battistero Paleocristiano - etc.** Time permitting to end at the **Pinacoteca di Brera, (Brera Gallery)** contains paintings by Raphael, Pietro della Francesca, and Mantegna from the Renaissance period and Carlo Carra (1881-1966) from Futurism/Italian Surrealism

**Saturday May 26<sup>th</sup>:** train to Venice, afternoon in Venice: settle into accommodations. Lunch. Walking tour to the **Piazza San Marco and Basilica di San Marco and the Campanile (Bell tower)** it closes at 4:00.so may have to wait another day

**Sunday May 27<sup>th</sup>:** Return to **Piazza San Marco, to the smaller piazzetta San Marco and Palazzo Ducale (Gothic-Renaissance building) by 10:30 for English tour to see paintings by Tintoretto, Veronese, then to Campanile, and Museo Correr, a private collection of assorted variety including Bellini family**  
Afternoon: the Grand Canal by vaporetto

**Monday: May 28<sup>th</sup>:** **Collezione Peggy Guggenheim /contemporary Art: Picasso and Braque's** cubism, Max Ernst, Fernand Leger, Duchamp, Kandinsky and Paul Klee

Walk to Ponte di Rialto/ upscale shopping district Lunch

Afternoon: meet at designated spot for drawing time together

**Tuesday: May 29<sup>th</sup>:** waterbus to Murano Island: blown glass, Museo Vetrario

**Wednesday: May 30<sup>th</sup>:** Day trip to Ravenna. San Vitale Byzantine Mosaics  
Return to Venice Check sketchbooks and creative projects.

**Thursday: May 31<sup>st</sup>:** Galleria dell'Accademia great Venetian art: Mantegna, Veronese, Titian  
Scuola dei Carmini (Tiepolo's ceiling paintings)  
Scuola Grande di San Rocco (closes at 5:30): Tintoretto's workshop

**Friday: June 1<sup>st</sup>:** train to Padua and Florence  
**Padua: Get off train for visit to the Arena chapel/ Giotto: have lunch**  
**Back to train and to Florence:** settle into accommodations: evening dinner and walk to the Piazzale Michelangelo for a great overview of Florence

**Saturday: June 2<sup>nd</sup>:** Il Duomo, Brunelleschi's dome/ Vasari's frescoes, walk up to the Campanile, Battistero with Ghiberti's doors (1:30-6:30), Museo dell'Opera del Duomo

**Sunday: June 3<sup>rd</sup>;**  
**Morning: Galleria dell'Accademia: open on Sundays 8:30-1:50**  
**Palazzo Vecchio, an Ponte Vecchio walking tour...lunch**  
**Galleria Uffizi, afternoon booking**  
Highlights: Ucello, Fra Filippino Lippi, Botticelli  
Check sketchbooks

**Monday: June 4<sup>th</sup>:** Bus to Siena: Il Duomo (open daily?) Gothic Cathedral, Museo dell' Opera del Duomo (seems to be open daily from 9-7:30) a must see...to see Duccio's *Maesta*, Palazzo Pubblico: go to see the Torre del Mangai and walk to the top, open daily from 10 til one hour before sunset  
Dinner then bus back to Florence/check sketchbooks.

**Tuesday: June 5<sup>th</sup>:** Last full day in Florence to Museo di San Marco (8:30-1:50) to see Fra Angelico's frescos and designer winged angels.  
Lunch then hike across town to **Santa Croce famous for its tombs and art: open on Tuesday 10-12:30 and 3-5**  
Michelangelo, Galileo Galilei, Machiavelli, Ghiberti, and the composer Rossini, and a monument to Dante (he is buried in Ravenna)  
Giotto frescoes, Donatello's *Annunciation*  
Museo dell'Opera di Santa Croce: Cimabue's *Triumphal Cross*

Tuesday evening: Final dinner together ...to be announced

**Wednesday June 6<sup>th</sup>:** board train to San Pietras. Observe Professor Greg Henry's process of sculpture and the Carrera Marble quarries. Professor Garret checks sketchbooks.  
**Day in San Pietras: sleep there.**

**June 7<sup>th</sup>:** Train to Milan airport and then return to Dulles

**June 14<sup>th</sup>:** Final conference with Professor Garrett plus your word-and image presentation project due.

(Professor Garrett is still working on the final reading list, but the following books are required reading:)

*Brunelleschi's Dome*  
*Vasari's Lives of Artists*  
*The Zen of Seeing*, by Franz Franck

**Selected readings from**

**H. W. Janson, *History of Art, 4<sup>th</sup> Edition*, Harry N. Abrams, Inc, 1991**  
**P. F. Brown, *The Renaissance in Venice*, London, 1997**  
**J. Wilde, *Venetian Art from Bellini to Titian*, Oxford, 1974**  
**F. Hartt, *Renaissance***  
**M. Baxandall, *Architectural Principles in the Age of Humanism*, New York: Oxford, 1988, 2<sup>nd</sup> Ed.**  
**D.S.Chambers, *Patrons and Artists in the Italian Renaissance*, University of South Carolina Press, 1971**

**FACULTY COUNCIL ON LIBERAL LEARNING:**

# AREA OF INQUIRY COURSE APPROVAL FORM

## **PART A:**

Course Number and Title: FNAR 204 The Artistic Process

Department: Fine Art and Art History

Date of Faculty Council Vote:

## **PART B:**

**Area of Inquiry: Check One**

- ☐ Western Traditions
- ☐ Global and Multicultural Perspectives
- ☐ Formal and Informal Reasoning
- ☐ Investigating the Natural World
- ☒ Creative Expressions
- ☐ Identity, Institutions and Societies

## **PART C:**

If course is Not Approved, additional comments may be added on the reverse side. Proposal is then to be returned to the Department that submitted it.

## **PART D:**

Organization	Signature	Date	Approve	Do Not Approve*
Liberal Learning Council				
CLAS Curr. Comm				
SofB Curr. Comm				
CLAS Dean				
SofB Dean				
UCC Chair				
Faculty Senate Pres.				

\*If “Do Not Approve”, please explain why.