

Approval Chart for Curriculum Changes

A = Approve I= Information Item¹ R= Advise & Respond²

Course Number ART 101.01 or Degree Plan(s) ____ State the requested change and reason. A memo may be attached if more space is necessary.

This Approval chart is appended to the Application for ART 101 Introduction to Art to be included in the Gen Ed Arts and Humanities menu.

Circle the number that corresponds to the requested change. Degree plan changes are on the second page.

		COUNCIL ³								
	Change to a Course	Dept./School	College Academic	Deans	TEC	UGEC	UUAC	GRAD	Provost	President
1.	Title (description unchanged)	A	A	A	I				I	I
2.	Description (not affecting content)	A	A	A	I				I	I
3.	Course term(s)	A	I	A	I				I	I
4.	Content (substantive change)	A	A	A	I				A	I
5.	Number of hours (lecture, lab, contact)	A	A	A	A				A	I
6.	Course number within the hundred	A	A	I	I				I	I
7.	Course number beyond the hundred	A	A	A	A				A	I
8.	Prerequisites	A	A	A	I				I	I
9.	Course fee(s)	A	--	A	--				A	I
10.	From U to G <i>or</i> G to U	A	A	A	A				A	I
11.	Cross list with another department: U or G level	A	A	A	A				A	I
12.	Department of record	A	A	A	A				A	I
13.	Open or close a course	A	A	A	A				A	I
14.	New course — See website for application and process. This change includes combining or splitting a course(s).	A	A	A	A				A	I

Note: When an academic unit does not have a council, the UGEC and/or UUAC will serve as its academic council, depending on the nature of the issue.

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	Change to a Degree Plan	Dept./School	College Academic	Deans	COUNCIL ³				Provost	Faculty	President	Board of Trustees
					JEC	JGEC	JUAC	GRAD				
1.	University Requirements — Change in approved course content ⁶	A	A	A		A			A	--	A	--
2.	University Requirements — Add or drop a required course from the University Requirements chart ⁶	A	A	A		A			A	A	A	--
3.	University Requirements — Add or drop a course from a menu within the University Requirements ⁶	A	--	--		A			A	--	A	--
4.	University Requirements — Change hours within a menu on the University Requirements chart ⁶	A	A	A		A			A	A	A	--
5.	Major — Revision of major ^{4,5}	A	A	A		A			A	--	A	--
6.	Major — Adopt or change admission requirements	A	A	A		A			A	--	A	--
7.	Major — Add ^{4,5}	A	A	A		A			A	A	A	I
8.	Major — Discontinue (proposed by the department or college)	A	A	A		A			A	A	A	I
9.	Major — Discontinue (proposed by the Provost)				See below.							
10.	GPA — Revise major or cumulative requirement	A	A	A		A			A	A	A	--
11.	Minor — Revise course selection	A	A	A		I			I	--	I	--
12.	Minor — Add	A	A	A		A			A	--	A	--
13.	Minor — Discontinue (proposed by the department or college)	A	A	A		A			A	--	A	--
14.	Minor — Discontinue (proposed by the Provost)				See below.							
15.	Degree — Add	A	A	A		A			A	A	A	I
16.	Degree — Discontinue (proposed by the department or college)	A	A	A		A			A	A	A	I
17.	Degree — Discontinue (proposed by the Provost)				See below.							
18.	Any change to a graduate degree program	A	A	A		A			A	--	A	--

	Provost-Proposed Change	Provost	Department	Dean	COUNCIL ³			Graduate	Faculty	President	Board of Trustees
					JEC	JGEC	JUAC				
1.	Major/Graduate Program — Discontinue (proposed by the Provost)	A	R	R			A		A	A	I
2.	Minor — Discontinue (proposed by the Provost)	A	R	R			A		--	A	--
3.	Degree — Discontinue (proposed by the Provost)	A	R	R			A		A	A	I

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COUNCIL ³									
	Change to the Catalog Information	Dept./School	College Academic	Deans	UGEC	UUAC	GRAD	Provost	President
1.	General requirements for graduation including course requirements that are common to all majors for all degrees ⁷	--	--	--		A		A	A
2.	Admission requirements	--	--	--		A		A	A
3.	Policies governing academic probation and suspension	--	--	--		A		A	A
4.	Requirements for graduating with honors	--	--	--		A		A	A

¹ Councils may request additional information about "Information" items. These items are approved as "Consent Agenda."

² The Dean and Department should respond to the Provost's recommendation to close a program in writing. Advise & Respond (R) requires that the voting body should receive the written responses at least one week prior to the vote.

³ All courses that meet University Requirements for general education must go through UGEC. Courses or degrees offered only to students seeking teacher certification must go through the Teacher Education Council. All undergraduate changes must go before the UUAC. All graduate degree plan changes must go through the Graduate Council.

⁴ A minimum of 30 hours is required for a major. A maximum is specified for each degree (e.g., BA, BS). The university minimum for elective hours is 6, unless the requirements of external accrediting bodies make it impossible.

⁵ Program or course changes that apply to any major that includes Teacher Certification will be reviewed by the college, the Teacher Education Council (TEC), and then the UUAC.

⁶ Courses that satisfy ACU's University Requirements (General Education) will normally have lower-level numbering, be free of prerequisites and co-requisites, appeal to more than one or two majors, and "not narrowly focus on those skills, techniques, and procedures specific to a particular occupation or profession" (SACS 2.7.3). Departments may request exceptions to the first three criteria.

⁷ The UUAC approved the clarification that "general requirements for graduation" means the enumerated items in the "General Requirements for Bachelor's Degrees" section of the catalog.

Revised 8-26-19

Curriculum/Catalog Changes Signature Page

Department/School Chair(s)	
 Signature	9-14-22 Approval date
_____ Signature	_____ Approval date

College Academic Council(s)	
_____ Signature	_____ Approval date
_____ Signature	_____ Approval date

Dean(s)	
_____ Signature	_____ Approval date
_____ Signature	_____ Approval date

Teacher Education Council	
_____ Chair's signature	_____ Approval date

General Education Council	
_____ Chair's signature	_____ Approval date

Undergraduate Academic Council	
_____ Chair's signature	_____ Approval date

Graduate Council	
_____ Chair's signature	_____ Approval date

Provost	
_____ Signature	_____ Approval date

Faculty	
_____ Chair of faculty senate	_____ Approval date

President	
_____ Signature	_____ Approval date

Application for Arts and Humanities Menu

Guidelines For All General Education Courses

1. All general education courses must be 100-level or above.
2. General education courses should present a breadth of knowledge, not focusing on skills, techniques, and procedures specific to a particular occupation or profession.
3. Individual courses will fulfill only a single general education requirement.
4. Courses free of prerequisites are preferred. Applications to add courses with prerequisites must provide additional evidence that the course contributes to a student's breadth of knowledge and is not specific to a particular occupation or profession.
5. Each course may appear on a maximum of two menus that accept applications (arts and humanities, cultural literacy, life and physical sciences, and social and behavioral sciences).

Arts and Humanities Description

Courses within this domain will expose students to other cultures, time periods, and points of view through a wide variety of media. Emphasis will be placed on understanding the human condition, relevance and aesthetics of rhetorical claims, interrogating one's own personal worldviews, and drawing conclusions from analysis of artifacts.

Instructions

Complete this form and submit it with a course syllabus and approval chart to the University General Education Council. Faculty submitting an application should be prepared to perform annual assessment for their course. The assessment will be conducted with the rubric included in this course application. See the last page of this document for explanation of disciplines that will be considered for the menu.

Subject code, course number, and title of course:	ART 101.01 Introduction to Art
Terms offered:	Every fall
Catalog description:	Fundamentals of visual art pertaining to perceptive viewing and understanding. May be used to satisfy University Requirements.
Course prerequisites:	None
Cross-listed courses: *Note: Many gen ed courses are cross-listed between the Abilene and Dallas campuses.	None
Other general education menus on which the course appears or you are applying for:	None

Description of Menu Fit

Please describe how your class fits into the Arts and Humanities Menu (200 words or less).

Introduction to Art is absolutely centered around “breadth of knowledge,” providing a generalist’s overview of the (mostly) Western visual canon. Various art movements (and the historical linkages between them) are explored broadly, without too much of a deep dive into any of them. Cultures from Ancient Mesopotamia and Egypt to Neolithic Briton to Renaissance Italy and Flanders (plus many more) are studied, with a continual inquiry into why these cultures made what they did.

Questions about aesthetics are also explored, including *What is art? What are its boundaries? Why do people make such chronically impractical objects? Is beauty a necessary thing?*, etc. Students are encouraged to formulate thoughtful answers to these questions based on the case studies shown in class.

Finally, students are equipped with a few formal tools for analyzing artworks (Elements of Art and Principles of Design).

From my perspective, these various channels of exploration make this class a perfect fulfillment of the criteria delineated under the “Arts and Humanities Description” above.

Prerequisites

If the course has prerequisites, provide evidence that the course contributes to a student’s breadth of knowledge. Also provide evidence that the course content is not specific to a particular occupation or profession (200 words or less).

This course is designed to equip non-Art & Design majors to engage with visual art. The perceptual and conceptual tools it provides are intended to be used by novices and non-experts to analyze visual works.

Relevant Outcomes

- A2: Listen to, understand, and critically evaluate rhetorical claims.
- B1: Demonstrate competent discourse in global, historical, and cultural experiences of diverse populations.
- B2: Understand the interconnectedness of the human experience with a posture of humility while celebrating difference.
- B3: Interrogate one’s internal and external views and values for greater self-awareness.
- C2: Analyze quantitative data, published writing, or observable phenomena to draw informed conclusions.

Describe how the course meets the A2 outcome (100 words or less).

Case studies of controversial and boundary-challenging artworks are looked at in a class discussion context. Students are challenged to use these to formulate a definition that delineates some degree of boundary for what is, and isn’t, art.

Describe how the course meets the C2 outcome (100 words or less).

In a sense, the entire class deals with “observable phenomena” (artworks) that students will be required to demonstrate understanding of and to draw conclusions about throughout their quizzes, exams, and other activities.

Some of these conclusions will be literally “drawn,” as some of the most important non-exam activities are guided drawings (beginner-level, coached by me).

A specific drawing artifact (portrait that explores value and facial proportions) will evaluate students’ understanding and synthesis of the Elements of Art and Principles of Design. Students will have creative leeway in executing the details of this portrait (male or female, hairstyle, specific facial structure), but they must demonstrate understanding of the Element of Value and the Principle of Proportion. The conclusions they are drawing are essentially a synthesis and demonstration of this knowledge in an original drawing—one that isn’t just a clone of my example, but rather incorporating this Element and Principle in their own way.

Describe how the course meets at least one or more of the following outcomes: B1, B2, B3 (200 words or less).

B1: This course is very much globe-spanning, as noted in the description tendered above:

Cultures from Ancient Mesopotamia and Egypt to Indonesian, Neolithic Briton to Renaissance Italian and Flemish (plus many more) are studied, with a continual inquiry into why these cultures made what they did.

Consequently, I believe that it thoroughly fulfills Outcome B1. To this end, every exam will feature questions asking students to demonstrate conversancy in the differences between various cultures throughout history. A specific question on Exam 1 (typical of the sort of cultural questions on virtually every exam) will provide a sample measurable metric for their comprehension of one specific ancient culture.

Outcomes assessment should occur within one or two exams/assignments. Please indicate which exams or assignments will be used for each outcome. Provide assignment prompts if available.

Area to Be Assessed	Assessment Artifact
Outcome A2	Exam 1: question related to “What is Art?”, particularly Marcel Duchamp’s work.
Outcome C2	Facial Proportion Drawing (demonstrating understanding and synthesis of Elements of Art and Principles of Design).
Outcome B1, B2, or B3 *note which of the 3 outcomes will be assessed	B1: Question on Exam 1 about the nature of Greek humanism.

Please use the following rubric to perform assessment each year.

Student Learning Outcome A2

Students will be able to:	Shortcomings	Meets Expectations	Points of Excellence
Evaluate rhetorical claims	Fails to demonstrate understanding or recognition of rhetorical claims.	Demonstrates effective understanding of and ability to critique rhetorical claims.	Demonstrates keen analytical abilities and attention to detail in understanding and evaluating rhetorical claims.

Student Learning Outcome C2

Students will be able to:	Shortcomings	Meets Expectations	Points of Excellence
Analyze data to draw conclusions	Lacks sufficient analysis of data or published writing.	Analyzes data and/or published writing in an effective manner.	Analyzes data and/or published writing in an exemplary manner.

Student Learning Outcome B (evaluate the one or more selected above)

Students will be able to:	Shortcomings	Meets Expectations	Points of Excellence
Demonstrate competent discourse in global, historical, and cultural experiences of diverse populations (B1)	Little to no engagement in discourse in global, historical, and cultural experiences of diverse populations.	Effectively presents the capacity to engage in discourse in global, historical, and cultural experiences of diverse populations.	Excellent presents the capacity to engage in discourse in global, historical, and cultural experiences of diverse populations.
Understand the interconnectedness of the human experience with a posture of humility while celebrating difference (B2)	Little to no demonstration of understanding or humility in relation to the human experience and diversity.	Effective demonstration of understanding or humility in relation to the human experience and diversity.	Exemplary demonstration of understanding or humility in relation to the human experience and diversity.
Interrogate one's internal and external views and values for greater self-awareness (B3)	Little to no interrogation of personal views and little to no movement toward self-awareness.	Effective interrogation of personal views with some attention to self-awareness.	Exemplary interrogation of personal views with an eye toward self-awareness.

Disciplines to Consider

Proposed courses should fit commonly accepted practices across disciplines. As an external indicator of what constitutes Humanities disciplines, we have consulted the American Academy

of Arts and Sciences definition, which lists the following disciplines as humanities:

- Art and music history, musicology, and the academic study of drama and cinema

- American Studies and Area Studies (e.g., Latin American Studies, Africana Studies, etc.)
- Archeology
- Communication, including media studies, but not professionalization-oriented coursework
- Cultural, Ethnic, & Gender Studies: Programs studying from an interdisciplinary perspective race, ethnic, gender, or cultural groups, such as Black studies, Hispanic studies, women's studies, gender studies.
- English Language and Literature: English, American, and Anglophone literature; general literature programs; creative writing; speech and rhetoric (does not include technical and business writing programs).
- History
- Languages & Literatures Other than English: Modern languages and literature; linguistics; classics and ancient languages; comparative literature.
- Jurisprudence: Includes philosophy of law.
- Philosophy
- Religion: Programs in the comparative, nonsectarian study of religion; studies of particular religions; history of religion; does not include programs in theology or ministry.
- Selected Interdisciplinary Studies: General humanities programs; programs in the study of a particular historical period (e.g., medieval and Renaissance studies, classical and ancient studies, holocaust studies, etc.).

The criteria team anticipates some overlap with other menus, particularly cultural literacy.

In ACU's specific institutional context, the council recognizes religion as a humanities discipline but will not consider Bible courses for the Arts and Humanities menu because of the number of hours reserved in the Bible and Theology menu for these courses in the general education requirements.

Resources:

- [American Academy of Arts & Sciences — Scope of the Humanities](#)
- [4Humanities — Five Definitions of the Humanities](#)
- [Cambridge University Press — What Are the Humanities For?](#)

Note: Syllabus attached below.

ART 101 • INTRODUCTION TO ART

COURSE SYLLABUS

MWF noon

Don Morris 141 (Whitefield Lecture Hall)

INSTRUCTOR: Dan McGregor, Professor of Art

OFFICE: Don Morris 321

OFFICE HOURS: MW 1-3

E-MAIL: dan.mcgregor@acu.edu (best way to reach me)

ACU MISSION STATEMENT

To educate students for Christian service and leadership throughout the world.

PURPOSE OF YOUR LIFE

Let every student be plainly instructed, and earnestly pressed to consider well, the main end of his life and studies is to know God and Jesus Christ which is eternal life (John 17:3) and therefore to lay Christ in the bottom, as the only foundation of all sound knowledge and learning. And seeing the Lord only giveth wisdom, let every one seriously set himself by prayer in secret to seek it of him (Prov. 2:3).

Rules and Precepts that are Observed in the College / Founding of Harvard College

1642/43

DAILY PRAYER

Take, Lord, and receive all my liberty,

my memory, my understanding,

and my entire will,

All I have and call my own.

You have given all to me.

To you, Lord, I return it.

Everything is yours; do with it what you will.

Give me only your love and your grace,

that is enough for me.

Suspice Prayer

Popularized by Saint Ignatius of Loyola, 1491-1556

INSPIRATIONAL QUOTES

I found I could say things with color and shapes that I couldn't say any other way – things I had no words for.

Georgia O'Keeffe

An artist is someone who produces things that people don't need to have but that he – for some reason – thinks it would be a good idea to give them.

Andy Warhol

I sit with Shakespeare and he winces not. Across the color line I move arm in arm with Balzac and Dumas, where smiling men and welcoming women glide in gilded halls. ... I summon Aristotle and Aurelius and what soul I will, and they come all graciously with no scorn nor condescension.

W.E.B. DuBois / *The Souls of Black Folk*

WELCOME

Welcome to Introduction to Art! This class is designed to introduce non-artists, beginning artists, or simply interested travelers to the magical, breathtaking, and intriguing world of visual art! I am of the opinion that making and looking at art is a worthwhile thing to do—that doing so can open new worlds, fire our imaginations, and somehow make us more human. I hope by the end of this journey together you will be enriched by what you've seen—that you'll be more human, love people more, and be inspired by the way that great art reflects the majesty, benevolence, and creativity of our Maker.

THE BIG QUESTIONS FOR THIS CLASS

Throughout this online course, we'll be exploring a few basic questions:

1. Art: what is it?
2. How can I talk about it in an informed way?
3. What great artworks do I need to know about before I die?
4. How and why did these artworks arise in a certain time and place?
5. Is there any hope for me as a draftsman ("draftsman" is a fancy word for a "draw-er")?

COMPETENCIES FOR THIS CLASS

By the end of this class, here are the things you should be able to do:

1. Formulate a working definition of art.
2. Be able to look at an artwork and discuss it in an informed way, using a specialized vocabulary (what artists call "formal language").
3. Be able to identify, on sight, great works of Western art, and relate some of the quirky and interesting stories behind them.
4. Be able to visit an art museum with authority, and not be intimidated by difficult, weird, or abstract art.
5. Become more comfortable with drawing things from observation.

SCOPE OF THIS CLASS

Given that visual works have been created by all civilizations for thousands of years, it is impossible to cover the art and architecture of every global culture in a single class. The scope of this course is therefore primarily limited to those works that fall in the Western tradition. The reasons for this are twofold: first (and primarily), we are a university in the Western tradition, and as such examining the West's artistic heritage is an appropriate endeavor. Second, the general international travel patterns of most Americans tend to be (though, of course, are not exclusively) in the Western hemisphere (consider ACU's Study Abroad locations). As such, it makes sense to focus on works that are more likely to be encountered by our students.

That said, it is important to note that a focus on the works of the Western tradition is not to denigrate the art and architecture of non-Western civilizations, all of which is no less worthy of the classification as art. The various visual cultures of Asia, the Pacific Islands, Africa, South America, and indigenous North America are all equally worthy of study, and are equally art. Students are invited to take Art History Survey I and Survey II for a more wide-ranging exploration of visual culture worldwide; these courses represent a deeper dive than Introduction to Art can offer.

REQUIRED TEXT

Living with Art, Mark Getlein, 12th Edition

CLASS WEBSITE

Access the Canvas site for this class via my.acu.edu.

COURSE COST

The cost of this class, at approximately \$1093 per semester hour (assuming you're maximizing your block tuition every year), is \$3279. We have approximately 45 scheduled meetings, which means that the market value of this class is about \$73 per meeting (or \$1.46 per minute). If you choose not to attend class, it is like throwing away \$73 each time you miss (and I would rather you just give me the \$73 to support my family)!

I will do my best to make sure that you get your \$73/class' worth of content or experience in this course. If class session happens to be canceled, I will do my best to supply remote or digital content to you to give your money's worth.

SAFE SPACE PHILOSOPHY

In recent years, there's been a good bit of conversation about "safe spaces" on college campuses. Unfortunately, the worst iterations of this idea have resulted, on occasion, in a "safe space" being institutionally defined as a place where students never have to encounter challenging ideas or are protected from things that might make them feel uncomfortable or that they might disagree with. So: is this classroom a safe space?

In one sense, YES.

You are a child of God, an individual of infinite worth for no other reason than being made in His image. You are worthy of respect, of having your ideas (however unpopular or contrarian) listened to, and of having your presence valued—whether you believe in the Christian basis I have articulated or not. In this classroom your opinions, thoughts, and ideas will be given a fair hearing and not dismissed out-of-hand. Both you and your views—from any place on the cultural, religious, or political spectrum—are welcome here. It is my goal as a teacher, and disciple of Jesus, to uphold and exemplify this idea.

In another sense, ABSOLUTELY NOT.

One of the things that should happen in a university is an examination and dissection of ideas—whether they're popularly held or not. Ideas, philosophies, and ideologies are lifted up to the light, tested, and put into conversation with other views as we collectively search for truth. In this class, we'll occasionally (though certainly not most time) look at controversial artworks and consider controversial topics related to those works. You will be asked to think, reason, and examine ideas that you might find uncomfortable or offensive. ***My goal as a teacher is not to protect you from objectionable ideas, but to encourage you to grow the intellectual muscles that come from engaging with challenging content—visual and otherwise.***

If your ideas are respectfully interrogated in class, remember that this is not an attack on you as a person; rather, it is a sign that your ideas are worth the time and attention of being responded to. Moreover, someone who might disagree with you or ask for clarification is one of your best friends, intellectually speaking. He or she is helping to sharpen your thinking, and—if both of you are of good will—is your partner in mutually moving you both towards Truth.

Consequently, you will not be coddled; you will be treated as an adult whose ideas are worth engaging. In that sense—intellectually—this class is NOT a safe space.

NUDITY ALERT

You should know that a few of the artworks in this course contain what I call “artistic nudity.” This means images (usually paintings and sculptures) of human figures without clothing.

I personally think it's possible to be a committed Christian and look at images containing artistic nudity. I believe that this type of image chastely celebrates the beauty of what God has made (as opposed to pornography, which degrades the body and turns it into an objectified tool to inspire lust).

However, I also want to encourage chastity in my students (this is a rare enough virtue in today's world, a rarity that makes it all the more important). Different things might cause different people to stumble. If you think that looking at artistic nudity will be spiritually problematic (flip through your textbook to get an idea of what this entails), this course may not be for you. Remember that your soul is more important than some college class.

ATTENDANCE POLICIES AND GUIDELINES

1. **9 (nine) is the maximum number of absences you can have in this class and still pass.** Any additional absence after that (whether a full absence or through three or more accumulated tardies) will automatically result in a failing grade.
2. **If you accrue more than 9 absences** (whether normal absences or through three or more accumulated tardies—see below), **you will automatically fail the course** if you don't withdraw before the withdrawal deadline.
3. **3 tardies = 1 absence.** “Tardy” means you are not in your seat at 8 a.m.
4. There are no excused absences other than official university events accompanied by an official university excuse form delivered 1 week in advance (e.g. athletic or other school-sponsored events). Illness, sleeping in, doctor's visits, funerals, and family emergencies are NOT excused.
5. If you arrive to class more than 15 minutes late, you will automatically be counted absent, even if you stay for the rest of class. If you leave class early at any point, you will be counted absent.
6. Attendance will be checked daily, and recorded electronically. This system will automatically send you an email if you were absent, tardy, or excused (“excused” will be the designation for missing class due to officially excused university events).
7. **Upon incurring a tenth absence for whatever reason, you must drop the course.** *You must initiate a course drop (get a form from your advisor).* If this tenth absence is incurred after the deadline to drop a class, you will automatically receive an “F” for the course.
8. It is your responsibility to maintain awareness of your tardies and absences; I will not be emailing you updates. However, you are welcome to inquire at any time about your record.

CLASSROOM ETIQUETTE

1. **Please do not bring food into the classroom.** Drinks are permitted.
2. **Please be sure to use the restroom before coming to class.** Getting up during class is disruptive, particularly in this particular classroom with its squeaky chairs.

ELECTRONIC DEVICE POLICY

Laptops, iPads, smart phones, etc. are not permitted in this class, even for taking notes (an exception to this will be electronically administered exams and quizzes on the Canvas site for the course). Please use paper and pen/pencil for note-taking. If you have a learning disability documented through Alpha Academic Services that would permit the use of an electronic device, I would be happy to work out some accommodations for you; please bring me official paperwork from Alpha to that effect.

If you are observed using any of the above devices in our face-to-face meetings (whether above or below the classroom tables), you will be counted absent for that day. You will not receive a verbal warning; you will simply be counted absent.

ACADEMIC INTEGRITY

Any form of cheating on any assignment—cheat sheets, looking at someone else's test, helping someone else cheat, having more than one device out during an Canvas exam or quiz, working on a Canvas exam or quiz outside the designated classroom environment, tracing a screen or printout for a drawing etc., will result in an automatic 0 and permanent-record documentation with the university for all perpetrators.

You will be required to sign a pledge of academic integrity the first week of class. Moreover, every quiz or exam will require, as its first question, a legally binding affirmation that no cheating has been undertaken for that assessment.

Please note that Canvas timestamps student answers to all questions, showing the time it was answered. Any questions answered outside the classroom will therefore be documented, and subject to a failing grade for that assignment.

Signing in for someone else on the attendance sheet also counts as a violation of academic integrity and will be treated with the same consequences as cheating on an exam.

Cheating is a sin—please don't do it!

SUPPLIES

The following supplies will be required for this course (though not every day).

__ #2 pencils (sharpened) or mechanical pencils (for drawing and exams)

__ eraser

__ruler or straightedge

__small sketchbook or computer printer paper (for drawings and small art projects)

GRADE COMPONENTS

Your grade will be composed of three components:

Exams (approx. 60%)

Drawings (approx. 20%)

Quizzes (approx. 20%)

These components may be altered or their percentages adjusted as I deem appropriate, but this gives you a general idea of how your grade will proportionally be derived.

QUIZZES AND EXAMS

1. Quizzes and exams will be administered via Canvas. It is imperative that you have access to a device (laptop, iPad, etc.) on which you can pull up the quizzes and exams. Moreover, **your device must be enabled for Lockdown Browser**, an application that permits secure test-taking. This means that you need to check beforehand if your device can use Lockdown Browser, and if it can't, you must visit Team 55 to get help making this happen. **If you don't have access to a device, or your device cannot use Lockdown Browser, it is your responsibility to show up with a Lockdown Browser-enabled device on any quiz or exam day.** Note that LB-enabled laptops can be checked out from Team 55.
2. Quizzes and exams typically consist of a combination of multiple-choice and fill-in-the-blank questions. Quizzes are low-stakes (a small percentage of your grade) and serve as practice for larger exams.
3. Four exams will be incrementally given, and will be derived primarily from lecture content and supplemented by material from your text. Therefore, in order to do well on exams, you must take notes based on the lecture and read the relevant sections in your text. You will be responsible for basic material from the assigned text readings even if it is not discussed in class.
4. All four exams will be equally weighted. Exam 4 will not be cumulative.
5. If you miss an exam due to being sick or on a school trip, a single make-up day for all missed exams will be scheduled for Dead Day.
6. ACU does not permit me to administer the final exam early, so please don't ask. If your schedule won't permit you to be present on the day of the final (see calendar below), you should drop the class.

DRAWING AND ART ACTIVITIES

I will walk you through several focused drawing and art assignments related to the subject matter for a given unit. While you are not required to be a talented artist, you are expected to create work with your best effort that demonstrates that you "get" the assignment. **Your work should show lots of time and effort expended, even if you're not a talented or trained artist.** If your drawing looks like you slopped through it or weren't careful, you will not get credit for it.

Please note you are not allowed to trace any sort of image (printout, screen, or otherwise) for your drawings; all work must be freehand. Any drawing traced, in part or whole, will receive an automatic grade of zero.

Here is a general rubric for sketchbook grades:

A+ (100-95): Drawing or assignment not only meets all requirements, but exceeds expectations for quality. An above-and-beyond drawing. There is evidence of a large amount of committed time spent on the drawing.

A/A- (94-90): Drawing fulfills requirements of sketchbook assignment, with strong quality. All goals of the assignment are met. *It is evident that time and care were taken with the drawing*, even if all aspects are not aesthetically, perspectivaly, or proportionally perfect.

B (89-80): Drawing fulfills most assignment requirements, but may have missed one or more important goals or characteristics. Quality is pretty good, but student could have been a bit more careful in execution.

C (79-70): Drawing meets many requirements in a general way, but obviously lacks a degree of quality or time commitment.

D (69-60): Drawing has major flaws in meeting the assignment requirements and/or appears to be hastily and carelessly executed.

F (59 and below): Drawing does not meet assignment requirements, or is so sloppy as to not have earned a passing grade.

LATE WORK POLICY

Important! The deadline for all drawings or other assignments is the beginning of class on the assignment's due date. Late submissions will ONLY be accepted one class period after the due date and will incur an automatic deduction of one letter grade. This is regardless of whether you were present in class on the due date or not. If you know you will be gone on the day an assignment is due, please make arrangements to send your project with a friend, or submit it via email by the deadline.

QUIZZES

Quizzes will be administered on Canvas approximately weekly throughout the semester. These will be used to assess your comprehension of the course material from the readings, lectures, and discussions. **Quizzes, if missed, cannot be made up.** However, if you miss a quiz due to a university-approved

absence, you will not be penalized.

NOTEWORTHY CALENDAR EVENTS

(Please note: Exam dates are approximate and may be adjusted due to schedule needs.)

9/9: Last day to request credit/no credit

9/26: Mon: Exam 1

10/24: Mon: Exam 2

11/18: Fri: Exam 3

Last day to drop a class

11/23: Wed: Thanksgiving holiday begins

12/12: Dead Day

12/14: Final Exam: Wed, noon (please note that the university does not allow me to administer early final exams for any reason).