New Course Request

Check Appropriate Boxes:  Undergraduate credit ☒  Graduate credit ☐  Professional credit ☐

1. School/Division: School of the Arts
2. Academic Subject Code: FINA
3. Course Number: AL90 (must be cleared with University Registrar)
4. Instructor:
5. Course Title: Art, Aesthetics, and Creativity
6. First time this course is to be offered (Semester/Year): Fall 2005
7. Credit Hours: Fixed at 3.0 or Variable from to
8. Is this course to be graded S-F (only)? Yes ☒ No ☐
9. Is variable title approval being requested? Yes ☒ No ☐
10. Course description (not to exceed 50 words) for Bulletin publication: Explores artistic disciplines and associated forms, materials, and practices. Develops students' making, looking, and listening skills. Through the creative process students will explore relationships to other individuals and cultures, and will review the implications of their learning for their personal, academic, and professional pursuits.

11. Lecture Contact Hours: Fixed at or Variable from to
12. Non-Lecture Contact Hours: Fixed at or Variable from to
13. Estimated enrollment: of which percent are expected to be graduate students.
14. Frequency of scheduling: every semester. Will this course be required for majors? N/A
15. Justification for new course: One of four courses in campus-wide general education "common core"

16. Are the necessary reading materials currently available in the appropriate library? Yes
17. Please append a complete outline of the proposed course, and indicate instructor (if known), textbooks, and other materials.
18. If this course overlaps with existing courses, please explain with which courses it overlaps and whether this overlap is necessary, desirable, or unimportant.
19. A copy of every new course proposal must be submitted to departments, schools, or divisions in which there may be overlap of the new course with existing courses or areas of strong concern, with instructions that they send comments directly to the originating Curriculum Committee. Please append a list of departments, schools, or divisions thus consulted.

Submitted by:  
Signed: [Signature]  Date: 3/18/05  
Department Chairman/Division Director

Approved by:  
Signed: [Signature]  Date: 4/8/05  
Dean

Dean of Graduate School (when required)  
Date:  
 Chancellor/Vice-President

University Registrar

Date: 

After School/Division approval, forward the last copy (without attachments) to the University Registrar for initial processing, and the remaining four copies and attachments to the Campus Chancellor or Vice-President.
Justification for the new course request for A 190 Art, Aesthetics, and Creativity

Art, Aesthetics, and Creativity is one of four Common Core courses in IUSB’s campus-wide general education program. The campus-wide general education program was approved by the IUSB Academic Senate in March 2003. The course is designed to be taught in several departments, and thus this request is made simultaneously under several academic subject codes.

A variable title is requested for this purpose, as well, and no particular instructor has been designated. In order for scheduling to be practicable from one semester to the next, the course description must allow for a variety of themes and disciplinary foci that correspond to the expertise and interests of many faculty members. The various course sections will, however, share several common characteristics, and the General Education Implementation Committee, led by the Director of General Education, has been established to review and approve the individual syllabuses of instructors who propose to teach the course.

Specifically, Students in an Art, Aesthetics and Creativity course must...

1. **explore artistic disciplines and associated forms.**
   The course will explore creative practices and criticism in one or more of the traditional artistic disciplines (writing, theatre, visual arts, dance, and music), or in the newer digital manifestations of traditional artistic practices. Students will investigate and use a diverse body of individual and/or collaborative practices and approaches to composition, performance, production, looking and listening, review, and criticism, and they will consider the value of ethical behavior and practices. The majority of the students in the course are likely to have little or no prior training in the pre-professional or professional practices of the particular discipline; therefore, the courses must introduce the creative practices and teach the skills students need for more sophisticated exploration and practice of the discipline.

2. **engage the process of creativity through practice, inquiry, and reflection.**
   Creative people learn about media and forms, about history and trends, about the development of ideas. They recognize the importance of rehearsal and practice for developing their expressive skills. They risk trying something new, and they are open to learning from mistakes. Creative people are able to explain their creative products, and their creativity is a kind of dialog with others who may view or experience their work. Students in these courses will work as artists do, inquiring into, reflecting on and practicing an artistic discipline.

3. **explore relationships to other individuals, traditions, and cultures.**
   As they encounter artistic and other traditions from different cultures, artists and audience members learn more about both the arts and the cultures that generate them. In these courses students will investigate similar and divergent practices representing at least two traditions or cultures. They will use the arts as an avenue for exploring their relationships to other individuals, traditions, and cultures. They will take care, however, to avoid tourist and missionary paradigms through critical and ethical reflection about issues such as cultural appropriation.

4. **experience and consider the interdisciplinary possibilities of the arts.**
   As students become immersed in the creative process, they realize that art is not "something made out of nothing" and does not "come from out of nowhere." They begin to understand that aesthetic sensibilities reflect a synthesis of knowledge of other disciplines, lived experiences, and the character of the maker. Accordingly, students will consider ways in which tenets of the humanities and sciences such as philosophy, communication and rhetoric, anthropology, political science, and physics intersect with art, aesthetics, and creativity.
5. ...reflect on and discuss insights regarding their experiences.
   Artists often use journals or other note-taking or recording practices to collect material for their work and to reflect on the creative process and its products. Artists introduce their work to others in by a variety of genres, most obviously through live performance but also through such things as an introductory essay for an exhibit catalog, a manifesto or other statement of aesthetic principles, a gallery talk, an interview, a panel discussion, or a Web site. Students in these courses will use some combination of reflective genres or media to record and discuss their creative process as well as their responses to the works by others that they study during the course.
Exploring the City

This course focuses on the forces which are shaping cities today. Topics such as local history, industrialization, main street America, racial and ethnic segregation, boosterism, suburbanization, organic and engineered growth, environmental issues, gated communities, gentrification and shifts in business, industrial or residential land use are considered. This course examines these general themes of urban history as they affected the South Bend-Mishawaka area and Chicago. Understanding cities and the forces that shape them contributes to informed and responsible citizenship. By examining their local context critically and through the focused lens of carefully selected readings, students will gain more developed geographical knowledge of their community and an understanding of the forces which have led to its current condition. In addition to readings, students will be required to explore the city and document some of its blocks or structures. Students will make use of local resources, local records and historical collections in their research projects. They will make measured drawings, elevations and site plans of their research topics. These files will be compiled in a database to build gradually a comprehensive databank of the metropolitan area. Readings, lectures and a field trip to Chicago will enable students to extrapolate the issues considered on the local scale to a larger metropolitan area.

This course is not an introduction to city planning but rather a general introduction to urban and community issues which considers the city as an artifact or a “work of art”. The course observes urban phenomena, it does not propose solutions or advocate a political position but encourages students to become aware and involved in their community. It is modeled on the courses offered at the University of Pennsylvania and at Bryn Mawr College in the History of Art and Cities Department. It draws from texts and visual material related to several humanities disciplines: history, architecture, architecture history, geography, urban studies, intellectual history, sociology and literature. Key primary and secondary texts in these disciplines will be examined both for their content and to develop an understanding of what made them milestone contributions in their discipline. Pictorial and cartographic material will be crucial to develop familiarity with the configurations of the cities studied.

The hands-on component of this course will require the students to investigate the urban area in person in order to select a structure, block or site to which they can gain access in the South Bend area. They will be required to present the selected structure in a portfolio, which will include three basic components of architectural documentation drawn by the student: a measured drawing of one structure, an elevation and a site plan. Photographs and other visual material will also be encouraged but will not substitute for the required drawings. This visual material will be saved in digital form to be included in the database developed for the course and will be supplemented by the students’ research term papers.
Some form of display of the students' projects will be developed, either by exhibiting a selected number of projects in a campus venue or through the creation of a web site.

**Course Schedule**

**Week 1**
- History of the city. Examination of its physical geography.
  - Self-guided walking tour and report. (Itinerary chosen to enable examination of passage of time in the urban context - safety also a concern in selection of itinerary. Students encouraged to walk in small groups but not allowed to drive)

**Week 2**
- Industry and commerce. City infrastructure

**Week 3**
- Downtown South Bend and Mishawaka

**Week 4**
- Special institutions: Education, culture and religion

**Week 5**
- Racial and ethnic distribution

**Week 6**
- Development trends and suburbs

**Weeks 7**
- Shift in land use (business districts, gentrification, urban renewal)
  - Selection of Research topic: a structure or site to be researched in local records and documented.
  - Mid-term

**Week 8**
- Chicago: history and geography of city.

**Week 9**
- Chicago: development of communication and trade.

**Week 10**
- World's Columbian Exposition and Burnham Plan of 1909.

**Week 11**
- Development, ethnic and social racial distribution.

**Week 12**
Role of Chicago in history of architecture and current trends.
Field trip to Chicago.

Week 13
Living in Chicago. Residential, cultural and economic life of the city.

Week 14
Research projects presentations

Week 15
Final examination

Readings:


