

ARHI 101 Introduction to Art-CrsRvs-2019-04-05

- The workflow icon is no longer available. Please click on the Page Status after the orange circle icon near the page title. *

Form Information

 The page you originally access is the global template version. To access the template document that progresses through the workflow, please complete the following steps:

First Step: ONLY change the text in the [brackets] so it looks like this: **CRIM 101 Intro to Criminology-CrsRvs-2015-08-10**

- If DUAL LISTED list BOTH courses in the page title*

Second Step: Click "SAVE" on bottom right

- DO NOT TYPE ANYTHING INTO THE FIRST PAGE OTHER THAN THE TEXT IN BRACKETS*
- Please be sure to remove the Brackets while renaming the page*

Third Step: Make sure the word DRAFT is in yellow at the top of the proposal

Fourth Step: Click on "**EDIT CONTENTS**" (*not EDIT*) and start completing the template. When exiting or when done, click "**SAVE**" (*not Save Draft*) on bottom right

When ready to submit click on the workflow icon and hit approve. It will then move to the chair as the next step in the workflow.

**Indicates a required field*

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Proposing Department/Unit*	Art	Contact Phone*	7-2142

Course Level*	undergraduate-level
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Course Revisions	
(Check all that apply; fill out categories below as specified; i.e. if only changing a course title, only complete Category A)	
Category A:	Category B: course_revision liberal-studies <i>* Teacher Education: Please complete the Teacher Education section of this form (below)</i> <i>* Liberal Studies: Please complete the Liberal Studies section of this form (below)</i> <i>* Distance Education: Please complete the Distance Education section of this form (below) - Please check the APPROVED DE Course List - ON DOCUMENTS PAGE before completing this section</i> <i>If already approved - you DO NOT need to do a DE proposal</i>

Rationale for Proposed Changes (All Categories)	
(A) Why is the course being revised/deleted:* <i>Please be specific - this should be have more detail than the Summary for the Senate.</i>	We are revising ARHI 101 to bring it into closer alignment with IUP's Expected Student Learning Outcomes and to improve our assessment of this course.

(B) University Senate Summary of Rationale*	<p><i>Please enter a single paragraph summary/rationale of changes or proposal for University Senate.</i></p> <p>We are revising ARHI 101 to bring it into closer alignment with IUP's Expected Student Learning Outcomes and to improve our assessment of this course.</p>
(C) Implications of the change on the program, other programs and the Students:*	<p>The expected student outcomes and methods of assessment will ensure that desired outcomes are met consistently across the many sections of ARHI 101.</p>

Current Course Information*	
Category A	
(D) Current Prefix*	ARHI
Proposed Prefix	
(E) Current Number*	101
Proposed Number	
(F) Current Course Title*	Introduction to Art
Proposed Course Title	
(G) Prerequisite(s)	
Proposed Prerequisite(s)	

(H) Curr ent Cata log Des cript ion	
Pr opo sed Cata log Des cript ion	
<i>If changing Category A, no further action required.</i>	
Category B (if no change, leave blank)	
(I) Rep eata ble Cou rse This is for a cour se that can be repe ated Multi ple time s e. g. Inter nship	NO If YES, please complete the following: Number of Credits that May be Repeated: Maximum Number of Credits Allowed to be Repeated:
Pr opo sed Rep eata ble Cou rse	NO If YES, please complete the following: Number of Credits that May be Repeated: Maximum Number of Credits Allowed to be Repeated:
(J) Num ber of Cred its	Class Hours per week: Lab Hours: Credits:
Pr opo sed Num ber of Cred its	Class Hours:Lab Hours:Credits:

<p>(K) Current Course Student Learning Outcomes (SLOs)</p>	<ol style="list-style-type: none"> 1. Demonstrate understanding of the process(es) by which art forms are created in the visual arts 2. Examine artistic inquiry amongst a variety of cultural areas 3. Demonstrate understanding of primary source material in the form of works of art 												
<p>(L) Proposed Course Student Learning Outcomes (SLOs)</p> <p>For each outcome, describe how the outcome will be achieved</p>	<p>Note that the text box in the table expands</p> <table border="1" data-bbox="203 556 1484 1045"> <thead> <tr> <th data-bbox="203 556 293 636">SLO #</th> <th data-bbox="293 556 769 636">Outcome</th> <th data-bbox="769 556 1484 636">How outcome is assessed</th> </tr> </thead> <tbody> <tr> <td data-bbox="203 636 293 747">1</td> <td data-bbox="293 636 769 747">Explain the materials, processes, philosophical, social, religious, cultural and/or technological forces that shape artworks</td> <td data-bbox="769 636 1484 747">Exams - Student performance in tests that include both objective and open-ended questions will provide evidence of knowledge of the materials, processes, philosophical, social, religious, and cultural forces that shape artworks</td> </tr> <tr> <td data-bbox="203 747 293 861">2</td> <td data-bbox="293 747 769 861">Examine artistic inquiry in a variety of cultures, including non-western</td> <td data-bbox="769 747 1484 861">Written assignments, for example, the utilization of accepted art historical methodologies such as compare and contrast, will provide evidence of knowledge of global cultures, the impact of social and cultural contexts on art production.</td> </tr> <tr> <td data-bbox="203 861 293 1045">3</td> <td data-bbox="293 861 769 1045">Analyze and critically assess artworks from various cultures as visual communication and recognize patterns of visual communication throughout history and in a variety of cultures</td> <td data-bbox="769 861 1484 1045"> <p>Written assignments in the form of descriptions, followed by questions derived from the descriptions and utilized for directed research, and/or written analysis of artworks seen during gallery visits will provide evidence of ability to analyze and critically assess visual materials</p> <p>Tests with unknown slides will demonstrate a student's ability to recognize patterns of visual communication</p> </td> </tr> </tbody> </table>	SLO #	Outcome	How outcome is assessed	1	Explain the materials, processes, philosophical, social, religious, cultural and/or technological forces that shape artworks	Exams - Student performance in tests that include both objective and open-ended questions will provide evidence of knowledge of the materials, processes, philosophical, social, religious, and cultural forces that shape artworks	2	Examine artistic inquiry in a variety of cultures, including non-western	Written assignments, for example, the utilization of accepted art historical methodologies such as compare and contrast, will provide evidence of knowledge of global cultures, the impact of social and cultural contexts on art production.	3	Analyze and critically assess artworks from various cultures as visual communication and recognize patterns of visual communication throughout history and in a variety of cultures	<p>Written assignments in the form of descriptions, followed by questions derived from the descriptions and utilized for directed research, and/or written analysis of artworks seen during gallery visits will provide evidence of ability to analyze and critically assess visual materials</p> <p>Tests with unknown slides will demonstrate a student's ability to recognize patterns of visual communication</p>
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**(M)
Previous
Brief
Course
Outline**

*(It is
acceptable
to
copy*

*from
old
syllabus)*

As outlined by the federal definition of a "credit hour", the following should be a consideration regarding student work - For every one hour of classroom or direct faculty instruction, there should be a minimum of two hours of out of class student work.

This is one approach to familiarizing students with the major monuments of Western and non-Western art, along with the motivations and goals of artists and patrons through time. Instructors will vary in their approaches and how they sequence the material most useful in conveying these topics. Minimally, the course content will include broad exposure to major works of art and the artists who have created these works. These will include examples from both Western and non-Western cultures as well as the work of women and minorities within these topics, when possible.

Each professor will have flexibility in methodology and approach, while assuring that the course will discuss painting, sculpture, architecture, crafts and tech-based work, with a particular emphasis on contemporary perspectives.

A. Introduction to art as visual communication

Woman in the arts

B. The formal elements; the language of art

Beginning the basics of visual analysis; Gallery visit and response

First exam

C. Constructing Meaning Past and Present; West and East

This section will select examples from Western and non-Western cultures, especially contemporary works by women and minorities.

Second Exam

D. Art and the artist's role, past and present

How artist's roles have changed at different times and places; artists working today

E. Art and Technology; the technologies of Art-Making

Painting with different media, photography, printmaking

Third Exam

**(N)
Brief
Course
Outline**

As outlined by the federal definition of a "credit hour", the following should be a consideration regarding student work - For every one hour of classroom or direct faculty instruction, there should be a minimum of two hours of out of class student work.

(Give sufficient detail to communicate the content to faculty across campus. It is not necessary to include specific readings, calendar or assignments)

All courses will cover the major monuments of Western and non-Western art and architecture as mirrors of or catalysts for cultural, social, religious, political, and/or technological ideas. These can be presented as chronological surveys (for example, 20th-century Art in Western and non-Western cultures) or organized according to themes (for example, Art and Power; Art and Racism; Women and the Arts). At minimum all courses will include broad exposure to a variety of art and artists, which include Western and non-Western cultures, art produced by women and minorities and current topics such as racism, body modification when possible. All courses will provide opportunities for students to develop skills in visual literacy, multidisciplinary interconnections, and critical analysis. An example of a thematic approach is as follows:

1. The Language of Art
 - Visual Elements
 - Composition
 - Visual Convention
 - Methodologies
2. Art and Magic
 - Sympathetic Magic
 - Cult Statues
 - Icons
 - Nkisi/Nkondi Figures Republic of Congo
3. Art and Death
 - The Qin Shi Huang tomb
 - Egypt
 - The Day of the Dead in Mexico
 - Roadside/Popular Shrine
4. Humanity's Place in the Universe
 - Angkor Wat
 - Complex of Buildings in the Campus Martius, Rome and the Calendar
 - Liebeskind's Plan for the World Trade Center after 9/11
5. Art and Religion: Architecture circumscribing the Sacred
 - Parthenon
 - Pantheon
 - Hagia Sophia
 - Gothic Architecture: Chartres
 - Stupa of Sanchi
6. Art and Power: Shaping Political Ideologies
 - Attributes of Power
 - Building of Washington
7. The Artist, the Self and the Body: Forging Identities
 - The Renaissance
 - Ideal Bodies
 - Body Modification
8. Art and Society
 - Art and Racism
 - Social Commentary
 - Vietnam Memorial
 - Graffiti
9. Breaking with the Past: New Materials in Traditional Formats
 - Photography
 - Iron and Steel
10. Art and the Consumer
 - Pop-Art
11. Women and the Arts
 - Women as Patrons
 - Renaissance Artists
 - Feminism
 - Contemporary Female Artists: Iran, Iraq, Poland, Pittsburgh
12. Art and the Environment
 - Western View of Nature
 - Roman Gardens
 - Renaissance and Baroque Gardens
 - Contemporary Earthworks and Installations
 - Cai Guo-Qiang

Distance Education Section

- Complete this section only if adding Distance Education to a New or Existing Course

<p>If Completing this Section, Check the Box to the Right:</p>	<p>NOTE: you must check this box if the Course has previously been approved for Distance Education distance-education</p>
<p>Course Prefix/Number</p>	
<p>Course Title</p>	
<p>Type of Proposal</p>	<p><i>See CBA, Art. 42.D.1 for Definition</i> online</p>
<p>Brief Course Outline</p>	<p><i>Give an outline of sufficient detail to communicate the course content to faculty across campus. It is not necessary to include specific readings, calendar or assignments</i></p> <p><i>As outlined by the federal definition of a "credit hour", the following should be a consideration regarding student work - For every one hour of classroom or direct faculty instruction, there should be a minimum of two hours of out of class student work.</i></p>
<p>Rationale for Proposal (Required Questions from CBA)</p>	
<p>How is/are the instructor(s) qualified in the Distance Education delivery method as well as the discipline?</p>	
<p>For each outcome in the course, describe how the outcome will be achieved using Distance Education technologies.</p>	
<p>How will the instructor-student and student-student interaction take place? (if applicable)</p>	
<p>How will student achievement be evaluated?</p>	
<p>How will academic honesty for tests and assignments be addressed?</p>	

Liberal Studies Section

- Complete this section only for a new Liberal Studies course or Liberal Studies course revision

<p>If Completing this Section, Check the Box to the Right:</p>	<p>NOTE: you must check this box if the Course/Program has previously been approved for Liberal Studies liberal-studies</p>
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Liberal Studies Course Designations (Check all that apply)

Learning Skills:

Knowledge Area:

fine_arts

global_and_multicultural_awareness

Liberal Studies Elective

Please mark the designation(s) that apply - must meet at least one

Expected Undergraduate Student

Map each course outcome to the appropriate EUSLOs that apply. Fill in the course outcome number

See <https://www.iup.edu/liberal/faculty-and-staff/euslos/> for additional information regarding mapping EUSLOs

Learning Outcomes

(EUSLOs)

Map the Course Outcome to the

EUSLO's

Informed Learners demonstrate:	Course SLO #
<ul style="list-style-type: none"> the ways of modeling the natural, social and technical worlds 	
<ul style="list-style-type: none"> The aesthetic facets of human experience 	1
<ul style="list-style-type: none"> the past and present from historical, philosophical and social perspectives 	1
<ul style="list-style-type: none"> the human imagination, expression and traditions of many cultures 	2
<ul style="list-style-type: none"> the interrelationships within and across cultures & global communities 	2
<ul style="list-style-type: none"> the interrelationships within and across disciplines 	1 and 2
Empowered Learners demonstrate:	Course SLO #
<ul style="list-style-type: none"> effective oral and written communication abilities 	2 and 3
<ul style="list-style-type: none"> ease with textual, visual and electronically-mediated literacies 	3
<ul style="list-style-type: none"> problem solving skills using a variety of methods and tools 	
<ul style="list-style-type: none"> information literacy skills including the ability to access, evaluate, interpret and use information from a variety of sources 	3
<ul style="list-style-type: none"> the ability to transform information into knowledge and knowledge into judgement and action 	
<ul style="list-style-type: none"> the ability to work within complex systems and with diverse groups 	

	<ul style="list-style-type: none"> critical thinking skills including analysis, application and evaluation 	3
	<ul style="list-style-type: none"> reflective thinking and the ability to synthesize information and ideas 	3
	Responsible Learners demonstrate:	Course SLO #
	<ul style="list-style-type: none"> intellectual honesty 	
	<ul style="list-style-type: none"> concern for social justice 	
	<ul style="list-style-type: none"> civic engagement 	
	<ul style="list-style-type: none"> an understanding of the ethical and behavioral consequences of decisions and actions on themselves, on society, and on the physical world 	
	<ul style="list-style-type: none"> an understanding of themselves and a respect for the identities, histories and cultures of others 	2

<p>How will each outcome be measured</p> <p>(note should mirror (L) Student Learning Outcomes* (SLO) from the course proposal</p>	<i>Narrative on how the course will address the Selected Category Content</i>	
	Course SLO #	Assessment Tool to be used to measure the outcome
	1	Explain the materials, processes, philosophical, social, religious, cultural and/or technological forces that shape artworks. Student performance in tests that include both objective and open-ended questions will provide evidence of knowledge of the materials, processes, philosophical, social, religious, and cultural forces that shape artworks
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All Liberal Studies courses are required to include perspectives on cultures and have a supplemental reading.


Please answer the following questions.

<p>Liberal Studies courses must include</p> <p>the perspectives and contributions</p> <p>of ethnic and racial minorities and</p> <p>of women whenever appropriate to</p> <p>the subject matter. Please explain</p> <p>how this course will meet this</p> <p>criterion.</p>	<p>This course covers women in the arts both as patrons and producers of art throughout history. Indigenous and Post-Colonial feminist artists such as, for example, Avila-Quayyum-Agah (Pakistan/USA), Shirin Neshat (Iran/USA), are an important part of the curriculum. The work of other female artists such as Vanessa German, an African-American lesbian social activists who lives in Pittsburgh will also be explored. Depictions of women by male artists will be interwove throughout the course content.</p> <p>In addition to minority artists described above and a discussion of the Haarlem Renaissance, the course will examine the depiction of minorities both in the USA and in Europe and the strategies used by non-minority cultures to create an image of "other".</p>
<p>Liberal Studies courses require the</p> <p>reading and use by students of at</p> <p>least one non-textbook work of</p> <p>fiction or non-fiction or a collection</p> <p>of related articles. Please describe</p> <p>how your course will meet this</p> <p>criterion.</p>	<p>In addition to a textbook, one way that students could meet this requirement is through a research paper (see learning outcome #2) utilizing Google Scholar search to find appropriate material. Gallery visits with an analytical essay will also provide students with an opportunity of reading material outside of a required textbook.</p>

Teacher Education Section

- Complete this section only for a new Teacher Education course or Teacher Education course revision

<p>If Completing this Section,</p> <p>Check the Box to the Right:</p>	<p>NOTE: you must check this box if the Course/Program has previously been approved for Teacher Education related items</p>
<p>Course Designations:</p>	
<p>Key Assessments</p>	

	<p>For both new and revised courses, please attach (see the program education coordinator):</p> <ul style="list-style-type: none"> • The Overall Program Assessment Matrix • The Key Assessment Guidelines • The Key Assessment Rubric <p>File Modified</p> <hr/> <p>No files shared here yet.</p> <ul style="list-style-type: none"> • Drag and drop to upload or browse for files 
<p>Narrative Description of the Required Content</p>	<p><i>How the proposal relates to the Education Major</i></p>

Please scroll to the top and click the Page Status if you are ready to take action on the workflow.
Please submit an ihelp if you have any questions <http://ihelp.iup.edu>