**General Education Course Inclusion Proposal**

**HUMAN EXPRESSION**

*This proposal form is intended for departments proposing a course for inclusion in the Northern Michigan University General Education Program. Courses in a component satisfy both the Critical Thinking and the component learning outcomes. Departments should complete this form and submit it electronically through the General Education SHARE site.*

**Course Name and Number: AD 260 Why America Looks This Way**

**Home Department: Art & Design**

**Department Chair Name and Contact Information** (phone, email): **Daric Christian**. x2194. dachrist@nmu.edu.   
 *Chair of Curriculum, School of Art & Design*: **Stephan Larson**. x1488. stlarson@nmu.edu.

**Expected frequency of Offering of the course** (e.g. every semester, every fall): fall and winter; periodic summers (online)

**Official Course Status**: Has this course been approved by CUP and Senate? YES IN PROGRESS

*Courses that have not yet been approved by CUP must be submitted to CUP prior to review by GEC. Note that GEC is able to review courses that are in the process of approval; however, inclusion in the General Education Program is dependent upon Senate and Academic Affairs approval of the course into the overall curriculum.*

**Overview of course** (please attach a current syllabus as well): *Please limit the overview to two pages (not including the syllabus)*

A. Overview of the course content  
This course is an overview of American art and architecture from the Colonial period to the mid-twentieth century. Artworks in a variety of media (including architecture, painting, sculpture, photography, and the decorative arts) will be discussed in the light of form, style, iconography (subject matters conveyed by images), and historical context. Both indigenous and international aspects of American art will be examined along with political, social, cultural, and aesthetic issues reflected in each artwork.

B. Explain why this course satisfies the Component specified and significantly addresses both learning outcomes   
**Demonstrates Critical Thinking** and **Demonstrates analysis and evaluation of artistic, literary or rhetorical expression**.  
Critical thinking and analysis are cornerstones of AD 260. The course includes the critical analysis of the art and artists of America in relation to the subject matter and historical context. The course requires students to discuss how art and architecture have contributed to the shaping of American culture, society, and politics and conversely, how changes in social arrangements led to different approaches in the visual environment. The *Evidence* dimension is addressed primarily in understanding the distinction between fact and opinion, identifying components of American art and architecture that are contextually relevant versus personal preference. The *Integrate* dimension is addressed through cumulative identification of the stylistic features of American art and architecture and application of that knowledge through testing. Synthesizing knowledge of such features leads to an understanding of any work of art or architectures from the region, regardless of whether the specific work is known to a student. The *Evaluate* dimension is addressed in the same manner – relevant characteristics of American art and architecture are discussed throughout AD 260 would be construed as “established guidelines” and testing will require the use of those guidelines to identify, describe, and contextualize.  
  
The analysis and evaluation of artistic expression are primary outcomes for AD 260. Individual artists, artworks, and the architecture of America are discussed in context of the specific time in which it was created but also in relation to American culture, society, and politics. The *Knowledge of the role of the aesthetic* dimension is addressed throughout the semester in an ongoing discussion of art and architecture that either influences or responds to changes in American society at large. Students will be tested on the relationship of art and architecture to its historical context. The *Innovative thinking* dimension will be addressed through testing of stylistic or period identification and analysis. Drawing from experience with stylistic and period identifiers of American art and architecture, students will integrate their knowledge of such identifiers with their own interpretation of the identifiers. Most notably, this dimension will be addressed in the analysis of new works not previously discussed in the class. The *Acknowledging contradictions* dimension will be addressed throughout the semester in the presentation, discussion, and testing of some of the contradictions of American art and architecture: overlaps in style and movement, influences of Europe and Asia in American art and architecture, anonymous portraitists as significant artists, and form vs. function in early American architecture.  
  
As a General Education course, it is not assumed that a student has any prior experience with art or art history and thus a large portion of the course must be comprised of what Bloom’s taxonomy classifies as knowledge, comprehension, and application. But as knowledge builds eventually to evaluation, approximately 50% of the material that is *tested* would be categorized as analysis, synthesis, and evaluation.   
  
C. Describe the target audience (level, student groups, etc.)   
The target audience is sophomore-level students or advanced sophomore students. As an integrative survey course, the course is relevant to all majors but particularly those students with an interest in the arts and humanities.  
  
D. Give information on other roles this course may serve (e.g. University Requirement, required for a major(s), etc.)   
AD 260 serves as one of the “art history” elective options required of all Art and Design majors (two art history electives required for the BA/BS degree and three art history electives required for the BFA degree) as well as Art History majors.   
  
E. Provide any other information that may be relevant to the review of the course by GEC  
If course enrollments are around 30 (the course has typically been closer to 65), it is likely that a paper would replace one test and the assessment mechanism would change appropriately.

**PLAN FOR LEARNING OUTCOMES  
CRITICAL THINKING**

*Attainment of the CRITICAL THINKING Learning Outcome is required for courses in this component. There are several dimensions to this learning outcome. Please complete the following Plan for Assessment with information regarding course assignments (type, frequency, importance) that will be used by the department to assess the attainment of students in each of the dimensions of the learning outcome. Type refers to the types of assignments used for assessment such as written work, presentations, etc. Frequency refers to the number of assignments included such as a single paper or multiple papers. Importance refers to the relative emphasis or weight of the assignment to the entire course. For each dimension, please specify the expected success rate for students completing the course that meet the proficiency level and explain your reasoning. Please refer to the Critical Thinking Rubric for more information on student performance/proficiency in this area. Note that courses are expected to meaningfully address all dimensions of the learning outcome.*

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| **DIMENSION** | **WHAT IS BEING ASSESSED** | **PLAN FOR ASSESSMENT** |
| **Evidence** | Assesses quality of information that may be integrated into an argument | Assessment will be completed with multiple tests. Within each test, approximately 10% of the material being assessed will implicitly pertain to the dimension. Test questions will require students to differentiate between what would be construed as “observed” information (i.e. identifying characteristics in Neoclassical architecture of the Federalist period) and what is “interpreted” (i.e. Neoclassicism as representation of the United States as a new Greco-Roman democracy/republic). Both forms of information have a *learned* basis but the application differs. Is an identification completed by memorization of information, which is then observed in a given artwork, or by the synthesis of different information sources? Testing will require both forms of identification. Cumulatively, the Evidence dimension will contribute to approximately 8% of a student’s semester grade.  The anticipated success rate is 70% of students at the Proficient or Exceeds Proficiency level. This number is based on the relative need for the ability to survey available evidence for inclusion in an assessment of an artwork or art movement. The success rate is also based on a relative academic standard within art history courses. |
| **Integrate** | Integrates insight and or reasoning with existing understanding to reach informed conclusions and/or understanding | Assessment will be completed with multiple tests. Within each test, approximately 15% of the material being assessed will implicitly pertain to the dimension. Test questions will require students to integrate information and reasoning through artistic identification and/or interpretation – identifying or interpreting a work of art based on the student’s knowledge of techniques, visual cues, and social context. Cumulatively, the Integrate dimension will contribute to approximately 12% of a student’s semester grade.  The anticipated success rate is 60% of students at the Proficient or Exceeds Proficiency level. The expected success rate is somewhat lower than other dimensions due to the difficulty of reaching a proficient level of *integration* within a single art history course without prior art history experience. The success rate is also based on a relative academic standard within art history courses. |
| **Evaluate** | Evaluates information, ideas, and activities according to established principles and guidelines | Assessment will be completed with multiple tests. Within each test, approximately 45% of the material being assessed will implicitly pertain to the dimension. Test questions will require students to identify and interpret works of art and architecture in context of the lens of art history and art criticism. The society that produced any given American art and architecture relevant to understanding the art and architecture. For example, understanding the relationship between the Rotunda of the University of Virginia and its designer Thomas Jefferson also requires a basic understanding of the Pantheon in Rome upon which the design of the Rotunda is based. The ‘stacking’ of information is more important than any single fact. Cumulatively, the Evaluate dimension will contribute to approximately 32% of a student’s semester grade.  The anticipated success rate is 70% of students at the Proficient or Exceeds Proficiency level. The evaluate dimension is a significant aspect of teaching art history and overlaps directly with the Human Expression component, which accounts for the greater weight of the dimension. The success rate is also based on a relative academic standard within art history courses. |

**PLAN FOR LEARNING OUTCOMES  
HUMAN EXPRESSION**

*Attainment of the HUMAN EXPRESSION Learning Outcome is required for courses in this component. There are several dimensions to this learning outcome. Please complete the following Plan for Assessment with information regarding course assignments (type, frequency, importance) that will be used by the department to assess the attainment of students in each of the dimensions of the learning outcome. Type refers to the types of assignments used for assessment such as written work, presentations, etc. Frequency refers to the number of assignments included such as a single paper or multiple papers. Importance refers to the relative emphasis or weight of the assignment to the entire course. For each dimension, please specify the expected success rate for students completing the course that meet the proficiency level and explain your reasoning. Please refer to the Rubric for more information on student performance/proficiency in this learning outcome. Note that courses are expected to meaningfully address all dimensions of the learning outcome.*

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| **DIMENSION** | **WHAT IS BEING ASSESSED** | **PLAN FOR ASSESSMENT** |
| **Knowledge of the role of the aesthetic** | Demonstrate comprehension of the role of aesthetic in the human experience including artistic, literary, and rhetorical expression. | Assessment will be completed with multiple tests. Within each test, approximately 25% of the material being assessed will implicitly pertain to the dimension. The aesthetic is one of the cornerstones of artistic interpretation and frequently it is the starting place for the interpretation of art. Test questions will require students to analyze artists, architects, architecture, or works of art and identify which movements or styles are best depicted. Subsequent questions will require students to define social relationships between the given style/movement and its broader aesthetic concerns: Saint-Gauden’s *Adams Memorial* was derived from [Buddhist art and ideas, male-female dualism]. Cumulatively, the Knowledge of the Role of the Aesthetic dimension will contribute to approximately 20% of a student’s semester grade.  The anticipated success rate is 70% of students at the Proficient or Exceeds Proficiency level. This number is based on the relative emphasis of the aesthetic in the interpretation of an artwork and in the understanding of art movements/styles. The success rate is also based on a relative academic standard within art history courses. |
| **Innovative Thinking** | Create or adapt activities, ideas, or questions expressing both creativity and experience | Assessment will be completed with multiple tests. Within each test, approximately 15% of the material assessed will implicitly pertain to the dimension. The test questions that required stylistic identification will frequently present images that have not been presented in class and are not present in the textbook. Students will have to draw from their experience of the various stylistic identifiers of American art and architecture and synthesize that information with their own interpretation of the style in order to answer the questions. Cumulatively, the Innovative Thinking dimension will contribute to approximately 12% of a student’s semester grade.  The anticipated success rate is 60% of students at the Proficient or Exceeds Proficiency level. The expected success rate is somewhat lower than other dimensions due to the difficulty of reaching a proficient level of appropriate *creativity* within a single art history course without prior art history experience. |
| **Acknowledging contradictions** | Integrates alternate interpretations or contradictory perspectives or ideas. | Assessment will be completed with multiple tests. Within each test, approximately 8% of the material being assessed will implicitly pertain to the dimension. The art world is filled with contradictions and alternate interpretations. Edward Hopper can simultaneously be identified with painting scenes of urban alienation and yet not sentimental (in the vein of Norman Rockwell). Test questions that include analysis and identification of such works of art require students to recognize that the intent of the artist can sometimes be superseded by the interpretation of audience and critics. Cumulatively, the Acknowledging Contradictions dimension will contribute to approximately 6% of a student’s semester grade.  The anticipated success rate is 65% of students at the Proficient or Exceeds Proficiency level. This number is based on the relative need for the ability to survey available evidence for inclusion in an assessment of an artwork or art movement. The success rate is also based on a relative academic standard within art history courses. |

**AD 260 Why America Looks This Way**

TR, 12:00-1:40 (A&D Lecture Hall 165), Fall 2014

## Dr. Mitsutoshi Oba

Office Hours (rm. # 276): Mon. & Wed., 4:00-5:30 (walk-in);

Fri., 1:00-4:00 (by appointment via Art & Design Office: x2194)

Office Phone: x2862; e-mail: [moba@nmu.edu](mailto:moba@nmu.edu)

This course is an overview of American art and architecture from the Colonial period to the mid-twentieth century. Artworks in a variety of media (including architecture, painting, sculpture, photography, and the decorative arts) will be discussed in the light of form, style, iconography (subject matters conveyed by images), and historical context. Both indigenous and international aspects of American art will be examined along with political, social, cultural, and aesthetic issues reflected in each artwork. *Meets the Visual & Performing Arts requirement.*

Upon successful completion of this course, a student should be able to:

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| Expected Outcomes | Means of Assessment |
| Use major names and basic terminology associated with American art and architecture | Assignments, class discussion, examinations |
| Identify and describe the stylistic features of major works of American art and architecture | Assignments, class discussion, examinations |
| Relate formal analysis of an artwork to its subject matter and historical context | Assignments, class discussion, examinations |
| Discuss how art and architecture have contributed to shape American culture, society, as well as politics | Assignments, class discussion, examinations |

**Required Textbook:**

Craven, Wayne. ***American Art: History and Culture***. New York: McGraw-Hill, 2003.

**Course Requirements:**

Reading: Before attending each class session, you are required to read the textbook chapters listed in the tentative course schedule (see Syllabus 2). Please refer also to the list of selected artworks to be discussed in class, which is posted on NMU EduCat’s Course Homepage <https://educat.nmu.edu/>. Additional reading materials may be announced later.

Picture Study: Since this is an art history course, it is essential for you to become familiar with visual materials. Please study reproductions of artworks in your textbook as frequently as possible. The majority of those works are also reproduced in digital images that you can easily find online via the Google search or at major digital image collection websites such as the ARTstor <http://www.artstor.org/index.shtml>. Visiting libraries and museums to look through art books and objects related to this course is highly recommended as well.

Exams: There will be **five unit exams** (multiple-choice questions) to evaluate your understanding of materials discussed in class as well as in the textbook (and other documents, if provided). There will be NO MAKEUP EXAM unless you happen to be seriously ill at the time of an exam or in an extremely devastating situation that would totally prevent you from taking an exam. Should you need a makeup exam, you must make a prior arrangement with me and submit an appropriate documentation (such as a doctor’s note) to prove your situation. There will be NO EXTRA CREDIT ASSIGNMENTS.

Attendance and Classroom Participation: Attendance at class is mandatory for all students. Excessive absences will greatly affect your exam performance. Although this is a lecture course, your participation in class discussion is encouraged as well.

**Grading: 5 exams, 20% each** = 100%

Grading Scale:

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| 93.0 – 100 % = A  90.0 – 92.9 % = A-  87.0 – 89.9 % = B+  83.0 – 86.9 % = B  80.0 – 82.9 % = B- | 77.0 – 79.9 % = C+  73.0 – 76.9 % = C  70.0 – 72.9 % = C-  67.0 – 69.9 % = D+  63.0 – 66.9 % = D  60.0 – 62.9 % = D- | 00.0 – 59.9 % = F |

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| **Schedule and Assignments (tentative) AD260, Fall 2014** | | | |
|  | TUESDAY |  | THURSDAY |
| Aug 26 |  | Aug 28 |  |
|  | Introduction |  | Colonial America: Architecture |
|  | **Why America Looks This Way** |  | Textbook Chs. 1-2, 4, & 6 |
|  |  |  | ***See the List of Artworks*** |
| Sept 2 |  | Sept 4 |  |
|  | Colonial America |  | **Colonial America**: Painting II |
|  | Decorative Arts; Painting I |  | **Federal Period**: Architecture I |
|  | Chs. 2-7 |  | Chs. 7-8 |
| Sept 9 |  | **Sept 11** |  |
|  | **Federal Period** |  | EXAM 1 |
|  | Architecture II; Decorative Arts; Painting I |  |  |
|  | Chs. 8-10 |  |  |
| Sept 16 |  | Sept 18 |  |
|  | Federal Period |  | **Federal Period**: Sculpture |
|  | Painting II |  | **Romantic Period**: Architecture |
|  | Chs. 10-11 |  | Chs. 12-13 |
| Sept 23 |  | Sept 25 |  |
|  | **Romantic Period** |  | **Romantic Period** |
|  | Painting I |  | Painting II |
|  | Ch. 15 |  | Ch. 15 |
| **Sept 30** |  | Oct 2 |  |
|  | **EXAM 2** |  | **Romantic Period** |
|  |  |  | Painting III |
|  |  |  | Ch. 16 |
| Oct 7 |  | Oct 9 |  |
|  | **Romantic Period** |  | Romantic Period: Photography |
|  | Sculpture |  | **American Renaissance**: Architecture I |
|  | Ch. 18 |  | Chs. 17 & 20 |
| Oct 14 |  | **Oct 16** |  |
|  | American Renaissance |  | E EXAM 3 |
|  | Architecture II |  | **EXAM 3** |
|  | Chs. 20-21 |  |  |
| Oct 21 |  | Oct 23 |  |
|  | **American Renaissance** |  | **American Renaissance** |
|  | Decorative Arts; Painting I |  | Painting II |
|  | Chs. 22-23 |  | Ch. 23 |
| Oct 28 |  | Oct 30 |  |
|  | **American Renaissance** |  | **American Renaissance** |
|  | Painting III |  | Painting IV |
|  | Chs. 23-24 |  | Ch. 24 |
| Nov 4 |  | **Nov 6** |  |
|  | American Renaissance: Sculp & Photo |  | EXAM 4 |
|  | **Early Modern Period**: Architecture |  | **EXAM 4** |
|  | Chs. 25-27 |  |  |
| *Nov 11* |  | Nov 13 |  |
|  | *Individual Art Review Week* |  | Early Modern Period |
|  | *Class is canceled* |  | Painting I |
|  |  |  | Ch. 29 |
| Nov 18 |  | Nov 20 |  |
|  | Early Modern Period |  | Early Modern Period |
|  | Painting II |  | Painting III |
|  | Chs. 29-30 |  | Ch. 30 |
| *Nov 25* |  | *Nov 27* |  |
|  | *Thanksgiving Recess* |  | *Thanksgiving Recess* |
|  |  |  |  |
|  |  |  |  |
| Dec 2 |  | Dec 4 |  |
|  | **Early Modern Period** |  | **Early Modern Period**: Sculpture |
|  | Painting IV; Photography |  | **Postwar Modern**: Painting |
|  | Chs. 30-31 |  | Chs. 32 & 36-37 |
|  |  | **Dec 12** |  |
|  | *Again -* ***See the List of Artworks*** |  | **EXAM 5 (Final Exam)** |
|  | *for primary paragraphs in textbook chapters* |  | **FRIDAY!!!** |
|  | *and for image search (& research)* |  | **12:00-1:40 p.m.** |