**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 355 Twentieth Century Art and Architecture**

**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): every winter

**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 investigates the media of architecture, sculpture, painting and photography in the context of nineteenth and twentieth-century European and American cultural contexts. Significant tie-ins are provided to the broader artistic and intellectual contexts of art; literature, music, drama, film, philosophy, politics and science are contextually related to the visual arts. Fundamental critical issues related to the evolution of modernism and postmodernism and the challenges that they have presented to traditional representational art are addressed.

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 355. The course included the critical analysis of the artists of the twentieth century, the individual artworks produced, and the eras/periods of art including the demonstrative styles of each era/period. The course requires students to analyze and evaluate art that the students may not *like* but they can understand, and even appreciate in context of an overall awareness of art history and the context in which a work was produced. The *Evidence* dimension is addressed primarily in understanding the distinction between fact and opinion, identifying components of twentieth century art that are contextually relevant versus personal preference. The *Integrate* dimension is addressed through cumulative identification of the characteristics of twentieth century art and application of that knowledge through testing. Synthesizing knowledge of such characteristics leads to an understanding of any work of art from the period, regardless of whether the specific work is known to a student. The *Evaluate* dimension is addressed in the same manner – relevant characteristics of twentieth century art discussed throughout AD 355 would be construed as “established guidelines” and testing will require the use of those guidelines to identify, describe, and analyze.

The analysis and evaluation of artistic expression are primary outcomes for AD 355. Individual artists, artworks, and art movements of the twentieth century are discussed both in context of the specific period in which the art was created but also in relation to the greater trajectory of art history. Art in the twentieth century included some of the most controversial upheavals of established art history canon and understanding that relationship is critical in evaluating the art of the twentieth century as a whole. The *Knowledge of the role of the aesthetic* dimension is addressed throughout the semester in an ongoing discussion of art that is deemed historically significant and simultaneously not *aesthetically pleasing*. Students will be constantly challenged to understand the importance of how aesthetics changed through the twentieth century and how aesthetics *may or may not* be relevant in a given artwork. The *Innovative thinking* dimension will be addressed in the creation of student questions (for quizzes) that require the synthesis of information across multiple contexts – the relationship of Modernist painting to Modernist architecture or the reactionary quality of twentieth century art in context of global history such as WWI and WWII. The *Acknowledging contradictions* dimension will be addressed throughout the semester in the presentation, discussion, and testing of the many inherent contradictions of twentieth century art: “my child could paint that” and yet the work is famous, is dribbling paint really painting?, art can be appreciated and not liked, the ugly can be beautiful and the beautiful can be ugly, etc.

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 junior-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 355 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. The course is a *required* course for Art Education 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 a Surrealist painting) and what is “interpreted” (i.e. Surrealism as psychic automatism). 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 10% 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 8% 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 35% of the material being assessed will implicitly pertain to the dimension. Test questions will require students to identify and interpret works of art in context of the lens of art history and art criticism. “Gut reaction” responses will be tempered with an understanding of the artist, the artist’s intent, the society at large, and the *art world* in any given era. For example, Modernist painting is partly characterized by flatness of surface and, in many cases, rejection of recognizable content – such a painting can still be *understood* (even appreciated) by a student even if the painting is not particularly *liked* by a student. Cumulatively, the Evaluate dimension will contribute to approximately 28% 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 40% 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 art movements, artists, or works of art that embrace the role of an aesthetic (Cezanne, Seurat, Art Nouveau, Impressionism) versus those that attempt to reject the role of the aesthetic or create a *new* aesthetic experience (Dubuffet, de Kooning, Pop Art). The questions will be framed within the context of a broader social/cultural context: The photographs of Lewis Hine were intended to [document social conditions among the poor, especially related to child labor], in the early twentieth century. Cumulatively, the Knowledge of the Role of the Aesthetic 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. 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 quiz submissions. A portion of the questions for class quizzes will be submitted by the students enrolled in the course. The creation of the questions requires individual viewpoints and interpretations of the art, artists, and art movements discussed in the coursework. While some of the questions would display “creativity,” the focus of the question creation is drawing from student experience. The question submission will include approximately 60% “innovative thinking” questions, the remainder consisting largely of identification questions. Cumulatively, the Innovative Thinking dimension will contribute to approximately 2% 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 10% of the material being assessed will implicitly pertain to the dimension. The art world is filled with contradictions and alternate interpretations. Jackson Pollock was an acknowledged painter and yet his brush never touched a canvas and Andy Warhol promoted the “artist *is* the art” concept. Test questions that include analysis and identification of such works of art require students to recognize that “painter” does not necessarily mean “paintbrush spreading pigment on a surface through contact” and a final artwork may actually be produced by a production printing company. Cumulatively, the Acknowledging Contradictions dimension will contribute to approximately 8% 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. |

