

**California State University, San Marcos General Education Program
GENERAL EDUCATION NEW COURSE CERTIFICATION REQUEST**

• AREA C1: Arts

See GE Handbook for information on each section of this form

ABSTRACT

Course Abbreviation and Number: VSAR 121	Course Title: Pre-20 th Century Art History: Themes in Art from Antiquity to the Enlightenment	
Number of Units: <u> 3 </u>		
College or Program: <input checked="" type="checkbox"/> CHABSS <input type="checkbox"/> CSM <input type="checkbox"/> CEHHS <input type="checkbox"/> COBA <input type="checkbox"/> Other _____	Desired term of implementation: <input type="checkbox"/> Fall <input checked="" type="checkbox"/> Spring <input type="checkbox"/> Summer Year: 2018	Mode of Delivery: <input checked="" type="checkbox"/> face to face <input type="checkbox"/> hybrid <input type="checkbox"/> fully on-line
Course Proposer (please print): Judit Hersko	Email: jhersko@csusm.edu	Submission Date: 9/20/17


1. Course Catalog Description:

Course takes thematic approach to art history from ancient times to modernity. Explores the role of art in public spaces, the concepts of nature in art as well as the intersection of art with other areas of knowledge such as math, science, and humanities. In particular, this class focuses on the nexus between art, technology, and social change to show how developments in technology and in social structures have historically generated both new art forms and artworks that would comment on those social and technological developments. Students learn about the confluence of art, technology, and cultural developments through various participatory visual and written exercises in class and visits to art sites. The course provides preparation for upper division courses such as art and social change, art and science, etc.

2. GE Syllabus Checklist: The syllabi for all courses certified for GE credit must contain the following:

<input checked="" type="checkbox"/>	Course description, course title and course number
<input checked="" type="checkbox"/>	Student learning outcomes for General Education Area and student learning objectives specific to your course, linked to how students will meet these objectives through course activities/experiences
<input checked="" type="checkbox"/>	Topics or subjects covered in the course
<input checked="" type="checkbox"/>	Registration conditions
<input checked="" type="checkbox"/>	Specifics relating to how assignments meet the writing requirement
<input checked="" type="checkbox"/>	Tentative course schedule including readings
<input checked="" type="checkbox"/>	Grading components including relative weight of assignments

SIGNATURES

 _____ Course Proposer	<u>9/20/17</u> Date	Judit Hersko (AMD Chair) _____ Department Chair	<u>9/20/17</u> date		
<i>Please note that the department will be required to report assessment data to the GEC annually. <u>J.H.</u> DC Initial</i>					
		Support Do not support*			Support Do not support*
		<input type="checkbox"/> <input type="checkbox"/>			<input type="checkbox"/> <input type="checkbox"/>
_____ Library Faculty	_____ Date			_____ Impacted Discipline Chair	_____ Date
		Support Do not Support*			Approve Do not Approve
		<input type="checkbox"/> <input type="checkbox"/>			<input type="checkbox"/> <input type="checkbox"/>
_____ Impacted Discipline Chair	_____ Date			_____ GEC Chair	_____ Date

* If the proposal is not supported, a memo describing the nature of the objection must be provided.

— Tracker
— GE Review Page
— PS

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Course Coordinator: Judit Hersko Phone 4639 Email: jhersko@csusm.edu

Part A: C1 Arts General Education Learning Outcomes (GELOs) related to course content. [Please type responses into the tables.]

Arts GELOs this course will address:	Course content that addresses each GELO.	How will these GELOs be assessed?
C1.1: Students will recognize and describe art from various historical time periods, diverse cultures, and peoples.	This course introduces the art and artistic practices of different peoples or nations prior to the 20 th century, from pre-historic civilizations in the Near East, to Classical Mediterranean World, to advanced artistic practices in Europe from the period of the late Industrial Revolution, during which a combination of new ideas and new technologies would revolutionize the world. Images from diverse periods and cultures are carefully selected. Students learn appropriate art historical vocabulary and context, and discuss works of art in relation to the themes in art specific to historical periods highlighted in this course.	Exams, pop-up quizzes, museum trip discussions and reports, analytical class assignments and group work and final paper. In quizzes and exams students should be able to identify styles with eras and cultures. They should be able to pair an image with its period and culture of origin. When analyzing a work they should also be able to discuss how style is related to context. As for example the German 13 th century Pieta has disturbing proportions and broken form to express human suffering on earth while Michelangelo's Renaissance Pieta is balanced, with idealized form and proportion to express human potential for harmonious existence on earth.
C1.2: Students discriminate and describe the pre-modern contexts of art production as well as the historical themes of art in a global context.	Throughout the semester students practice studying and analyzing works of art during class time. The approach is integrative focusing on how the visual qualities combine with content and context to create the meaning of the work. Throughout history, most artists created paintings, sculptures, and other objects for specific patrons and settings and to fulfill a specific purpose. Thus, students learn to connect works of art with the original context and learn about changing cultural values and artistic practices through time and diverse settings. For example, students learn how patrons played a dominant role in deciding how the artist represented the subject. They discover that Egyptian pharaohs and some Roman emperors like Augustus insisted artists depict them with unlined faces and youthful bodies no matter how old they were when portrayed. This is why August who lived to age 76 looks young in all of his portraits. Artists manipulated (posed) Augustus' portrait busts to communicate a given political message and elicit a given response visually and therefore emotionally.	Exams, museum trip discussions and reports, class group work and discussion, final paper. Example: Students should be able to discuss differing artistic practices and varying functions of art through time (portraits/art and propaganda, art in ritual, art and citizenship, etc.). When analyzing Michelangelo's Sistine Chapel frescoes (1508-1512) they should be able to make the connection to Julius II's papacy, when the pope undertook an aggressive campaign for political control, to unite and empower Italy under the leadership of the Church. The chapel was the site of regular meetings and Masses of an elite body of officials who would observe the decorations and interpret their theological and temporal significance. It was Pope Julius' intention and expectation that the iconography of the ceiling was to be read with many layers of spiritual and political meaning. Students should demonstrate their understanding of how Michelangelo's work was predetermined by Julius' II political ambitions and his specific demands for the fresco program. As well, they should demonstrate understanding how Michelangelo's artistic innovations set him apart from the established traditions of sacral art.
C1.3: Students interpret various technologies and their relation to changing ideas and styles of art.	The textbook, lectures and class discussions/group work cover historical art movements and artists whose work helps to illustrate the nexus between art, technology, and social change to show how developments in technology and in social structures have historically	Exams, in-class and homework assignments where student analyze specific works of art, and final paper. – example: When analyzing a specific work of art, students should demonstrate their understanding of various

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	<p>generated both new art forms and artworks that would comment on those social and technological developments. Thus this course represents an interdisciplinary approach to the appreciation of art by showing how art can occur as a result of technological and social changes or as a commentary on them, and how art might even inspire such changes. For example we cover the Renaissance, when the development of art was influenced by optics, mathematics, and the study of nature. Artists such as Filippo Brunelleschi, Masaccio, and Leonardo da Vinci change the course of art by introducing the linear and atmospheric perspective, ideal proportion, and the study of human anatomy. Students learn about Leonardo's <i>Vitruvian Man</i> (1490) discussing the cultural context in which this drawing was created as well as the visual qualities that make this an iconic image.</p>	<p>technologies and their relation to changing ideas and styles of art. For example analyzing Leonardo da Vinci's <i>Mona Lisa</i> (1503-1505) students should be able to discuss the tensions between the identity of the real woman Lisa di Antonio Maria Gheradini, wife of Francesco del Giocondo, a wealthy Florentine, and Leonardo's fascination with and skill with <i>chiaroscuro</i> and atmospheric perspective in representation of the human body. Students learn about Leonardo's study of visual perception and optics that leads to developing his famous smoky <i>sfumato</i> (misty haziness)—his subtle adjustment of light and blurring of precise planes.</p>
<p>C1.4: Students will use appropriate vocabulary and art historical evidence to describe and analyze works of artistic expression, evaluating how they relate to the historical context in which the works were created, identifying technology and technique behind said work of art.</p>	<p>The first half of the class is entirely focused on acquiring and using subject appropriate vocabulary introduced by the textbook and lectures. Student become familiar with 8 fundamental visual elements of the visual analysis (line, shape, mass, space, texture, color, light/dark, time/motion) as well as 7 design principles (unity/variety, balance, emphasis/subordination, directional forces, rhythm, scale/proportion). They also learn the fundamental principles of art historical evaluation, such as physical, documentary, iconographical, and stylistic evidence. They analyze works of art from diverse eras and cultures using these principles. For example, they study how Albrecht Durer, when making a terrifying depiction of the fateful day at the end of time, so called <i>The Four Horsemen of the Apocalypse</i>, in 1498, represented fifteenth-century beliefs about Death, Famine, War, and Pestilence expressed through specific iconographic details and symbols. They analyze Durer's use of perspective and compositional techniques that intensify this woodcut's artistic appeal and its urgent message, pertinent to the pre-Reformation political context in Germanic states.</p>	<p>Exams, field trip discussions and reports, class group work, final paper:</p> <p>In exams students should be able to pair vocabulary terms with appropriate objects as well as write definitions of terms. For example: Apocalypse – the meaning of the word is the fateful day in the end of time when according to the Book of Revelation in the New Testament, the human race will be annihilated. In art it refers to a popular subject from the Middle Age through Baroque art, commonly executed in frescoes, paintings, and graphic works (drawings, engravings, and woodcuts).</p> <p>When discussing or analyzing a work of art in discussions, fieldtrip responses or papers students recall and use vocabulary appropriate to the work and the cultural/historical context.</p>
<p>C1.5: Articulate various theoretical principles in their analysis of works in the arts and humanities. [Methods courses]</p>	<p>N/A</p>	
<p>C1.6: Use relevant research methods to analyze and interpret works in the arts and humanities. [Methods courses]</p>	<p>N/A</p>	

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C1.7: Students will create works of art that demonstrate facility with the key techniques of the art form in question. These courses will be taught face-to-face, rather than online. [Creative Activity Courses]	N/A	
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Part B: General Education Learning Outcomes required of all GE courses related to course content:

GE Outcomes required of all Courses	Course content that addresses each GE outcome?	How will these GELOs be assessed?
Students will communicate effectively in writing to various audiences. (writing)	Introduction to analytical art language focusing on visual elements and design principles. Students practice using these terms effectively in homework assignments where they analyze specific works of art. They also practice writing in fieldtrip/event reports and in their final paper. If they elect to create a final book (art project) they have to write about each image using the terms studied in class.	Homework assignments and papers are assessed for clarity of ideas and writing as well as appropriate use of terms. In addition long answer questions on exams are also assessed for effective written communication (grammatically correct sentences, accurate information, clearly articulated ideas/meaning, appropriate use of terms).
Students will think critically and analytically about an issue, idea or problem. (critical thinking)	Lectures, discussions, in class and homework assignments, fieldtrips, art project and papers require analytical thinking. Students discuss particular artworks analyzing how the visual qualities combine with content and context to create the meaning of the work. They also analyze how art reflects its place and time and how it mirrors these.	Exams, homework assignments, final paper or final project. Beyond recalling and understanding terms students demonstrate understanding of connections. Long answer exam questions, homework assignments and papers are assessed for ability to demonstrate understanding of how an artwork reflects ideas and social/historical context. What does the neoclassical painting "Oath of the Horatii" by Jacques-Louis David communicate to the viewers in 1784? What is the role of the neoclassical style (that includes both the mode of painting and the subject matter) in communicating his message?
Students will find, evaluate and use information appropriate to the course and discipline. (Faculty are strongly encouraged to collaborate with their library faculty.)	Introductory lecture to the final assignment as well as instructions in the assignment itself that explain how to conduct appropriate research.	In their final paper students have to conduct research about the historical context of their chosen work of art. How does it relate to or differ from other work created in the same era?

Part C: GE Programmatic Goals: The GE program aligns with CSUSM specific and LEAP Goals. All C1 courses must meet at least one of the LEAP Goals.

GE Programmatic Goals	Course addresses this LEAP Goal:
LEAP 1: Knowledge of Human Cultures and the Physical and Natural World.	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes
LEAP 2: Intellectual and Practical Skills	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes
LEAP 3: Personal and Social Responsibility	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes
LEAP 4: Integrative Learning	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes

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CSUSM Specific Programmatic Goals	Course content that addresses the following CSUSM goals. Please explain, if applicable.
<p>CSUSM 1: Exposure to and critical thinking about issues of diversity.</p>	<p><input type="checkbox"/> No <input checked="" type="checkbox"/> Yes (please describe) Since the course discusses art as it is embedded in the social, political, cultural, religious and “scientific/technological” context of a specific historical moment the role of women as well as issues of race and class will be discussed in historically relevant ways. There will be a special emphasis on how these issues are reflected in the art of the period as well as in the production of the art in that period. Students will write about these issues in their papers.</p> <p>For instance, in the Renaissance module of the class, students learn about navigation and global exploration of cultures. Examples of art from Africa, China, and India are discussed and representation of race and gender are emphasized. Gentile Bellini’s paintings of Venetian scenes and settings are rich with examples of people dressed in ethnic costumes that portray diverse cultures, who were trading partners of the Venetians. Students learn how this neutral representation of race and gender quickly changed in the later early modern period with the proliferation of the slave trade.</p>
<p>CSUSM 2: Exposure to and critical thinking about the interrelatedness of peoples in local, national, and global contexts.</p>	<p><input type="checkbox"/> No <input checked="" type="checkbox"/> Yes (please describe): Art and culture are embedded in local and global contexts and mirror these. The course stresses interrelatedness especially as it applies to art, culture, and technology in the global present.</p>

Part D: Course requirements to be met by the instructor.

Course Requirements:	How will this requirement be met by the instructor?
<p>Course meets the All-University Writing requirement: A minimum of 2500 words of writing shall be required in 3+ unit courses,</p>	<p>Students attend two museum trips and write a report for each. In addition students receive homework where they apply concepts studied in class by writing about an artwork or a designed object. At the end of the semester students write a final paper.</p>
<p>Assessment of student learning will take a multitude of forms, including writing assignments, exams, and discussion.</p>	<p>VSAR 121 has a midterm and a final exam as well as pop quizzes throughout the semester. In addition students write exhibition reports and receive homework where they apply concepts studied in class by writing about an artwork or a designed object. At the end of the semester students write a final paper. Throughout the semester lectures have interactive segments that include group work and discussion. Students sign and turn in this work for credit.</p>