Name of Proposer: Anna Novakov  
Name of Department/Program of Proposer: Art and Art History  
Name of Department/Program housing the course: Art and Art History  
Name of Chair/Program Director: Anna Novakov  
Type the Course Acronym, Course Number, and Course Title: AH001 Survey of Art: Europe and the United States  

How often is this course taught?: semesterly  
Type the Course Prerequisites (if any): none  
Type the Unit Value of the Course: 1  
Normal Class Size: 21  
Number of Sections expected to be taught in Fall 2012: 2  
Number of Sections expected to be taught in Spring 2013: 2  
Is the course designed for and/or appropriate for first-year students?: Yes  

Choose the Working Groups and Learning Goals for which the course is being submitted: Artistic Understanding  

Teaching: how the course will guide students to achieve the learning outcomes.  
Learning outcomes 1a and 1b, look at or read works of art and analyze/interpret form and meaning, will be met by the first and second learning objectives of the course.  
This course asks students to  
1. examine works of art from the prehistoric period to the middle of the 20th century from a social, cultural and historic perspective.  
2. identify key works of art produced in Europe and the United States.  

The course introduces students to hundreds of works of art, in sculpture, architecture, painting, manuscript illumination, photography and many other artistic media, from prehistory until the 20th century. Students develop skills in recognizing, analyzing and interpreting the major works of art produced in Europe and the United States during this broad time period.  

The 1c and 1d Learning Outcomes, apply discipline-based vocabulary and explore the artistic piece’s significance within appropriate contexts will be met by the 3-5th learning objectives of the course.  
This course asks students to  
1. understand and utilize key art historical terminology as it relates to the works of art produced in Europe and the United States.  
2. employ art historical methodology to collect evidence of human artistic production across time and across cultures.  
3. synthesize the relationship between specific works art and their social, cultural and historic context.
On a weekly basis students are introduced to specific art historical terminology and methodology that is specific to the discipline. The terminology includes words such as one-point perspective, sfumato, chiaroscuro, tenebrism and many others. Art historical methodology includes approaches that are based on feminism, biography, psychoanalysis, formalism and iconography. After learning the basics of vocabulary, interpretation and methods of reading works of art, students are able to move towards more advanced levels of synthesis which asks them to combine their skills in order to produce their own relationships between specific works of art and their social, cultural and historic context. (For example, what is the relationship between Pablo Picasso’s Guernica (1937) and the Spanish Civil War?)

The 2a and 2b Learning Outcomes, participation in creative process and production of artifact appropriate to the discipline, are generally not addressed in history of art courses.

Learning: how coursework will be used to measure student learning of the outcomes.

Since the core learning outcomes are aligned with the course objectives, learning assessment will also allow us to ascertain the meeting of core learning outcomes. Students will demonstrate their learning these principles and concepts through their two in-class exams and two research papers. The two 1500-word research papers will allow students to demonstrate, in more depth than the in-class essay exams, their employment and synthesis of an art historical vocabulary methodology while demonstrating their ability to identify and interpret individual works of art. They will also be able to display their ability to recognize and contextualize works of art within a social, cultural and historic context, across time and cultures. Each of the essay exams, which are comprised of four multi-question prompts, will assess the student’s knowledge of individual works of art, comprehension of stylistic changes across time and application of vocabulary and methodology that contextualizes the work within a social, cultural and historic context. This process of contextualizing art makes it possible to read works of art and apply interpretations to what they are seeing. (For example, what links can be made between Artemisia Gentileschi’s painterly interests in the subject of Judith and Holofernes, with her experiences as a victim of sexual assault by her teacher in 1612.)

Chair will oversee submission of student work: yes
• Chair will oversee instructor participation in Norming and Assessment exercises: Yes