SMC Core Curriculum Course Proposal Form Fall 2013

Electronically submit this course form and attachments to the Chair of the CCC by October 1. Please submit a separate proposal for each desired learning goal.

1. Name of Proposer: Peter Freund
2. Email address: pjf2
3. Department/Program of Proposer: Art & Art History
4. Name of Department/Program housing the course: Art & Art History
5. Name(s) of Program Director/Department Chair (if not the proposer): Anna Novakov
6. Course Acronym, Number and Title: ATC 180 Seminar in Art Theory & Practice
7. Proposal is for All Sections of the course: ___1___
   Proposal is for instructor’s section(s) (Pathways to Knowledge only): ____
8. Course Prerequisites (if any): ATC 80 Art Theory
9. Unit Value of Course: 1.0
10. Mark with an X the Learning Goal for which the course is being proposed.
    (Please submit a separate proposal for each desired goal.)

Pathways to Knowledge (at most one)
- Artistic Understanding – Artistic Analysis only: ____
- Artistic Understanding – Creative Practice only: ___
- Artistic Understanding – Both Artistic Analysis and Creative Practice: ___x___
- Mathematical Understanding: ____
- Scientific Understanding: ____
- Social, Historical, Cultural Understanding: ___
- Christian Foundations: ___
- Theological Explorations: ____

Engaging the World (as appropriate, generally zero to two)
- American Diversity: ___
- Common Good: ___
- Community Engagement: ___
- Global Perspectives: ___

11. Expected Attachments:
   a) Syllabus: Current course syllabus containing a course description and a list of learning outcomes. The course’s learning outcomes must include coverage of the Learning Outcomes associated with the Core Curriculum Learning Goal for which the course is being proposed.
   b) Teaching and Learning: A narrative that explains how the course will guide students toward achieving each Learning Outcome and how coursework (e.g., papers, exams, videotaped presentations) will be used to measure student achievement of each Learning Outcome. Please address the outcomes directly and one by one.
Notes:

a) While courses and individual sections within courses may vary, the Core should provide relatively consistent experiences. Thus our expectation is that each section of a course designated for a Pathways to Knowledge goal will satisfy all the corresponding learning outcomes. Further, that the features of any syllabus submitted are sufficiently generic to faithfully represent all sections of the course. The CCC relies on department chairs and program directors to oversee a reasonable degree of uniformity in how its courses address the learning outcomes.

b) We encourage departments and programs to develop courses so that an Engaging the World goal can apply to all sections (in which case we will expect a representative syllabus). We also welcome proposals from individual instructors.

c) Any course approved for the Core must provide data for the assessment of Core Curriculum learning goals at an institutional level. Via this proposal a chair/program director agrees to oversee the submission of the student work necessary for the assessment of the learning goals, and that his/her instructors of Core courses will participate in assessment exercises, if asked. Similarly, if the proposal is from an instructor, that individual agrees to oversee submission of work from appropriate sections of their course.

d) (Legal and Logistical Workshop) Each instructor of a Community Engagement (CE) course must participate in a CCC-designed CE workshop each year before the course is taught. This workshop will outline the logistical and pedagogical support the College will be providing to CE courses, as well as provide updates on any legal or regulatory requirements of community-involved courses.

e) (Pedagogical Workshops) Each instructor of a Community Engagement (CE) course is required to have training in the pedagogy of Community Engagement, as few faculty are trained in their disciplines to educate students outside of the traditional classroom. Faculty who have studied the pedagogy of CE or taught such courses in the past are invited to submit those experiences to the Community Engagement Working Group as evidence of qualification. For faculty without previous CE experience or training, CILSA will provide two two-hour workshops that will assist the instructor in integrating the community engagement learning outcomes into their course. (These workshops are also available for faculty who wish a refresher.)
Attachment B: Teaching and Learning

ATC 180: Seminar in Art Theory & Practice
Faculty: Peter Freund

Teaching: how the course will guide students to achieve the learning outcomes.

SLO 1. Identify and articulate salient critical-theoretical themes.

The ATC 180 course guides students to SLO 1 through close readings of primary and secondary texts of 20th and 21st Century critical theory. Students pose interpretive questions in seminar discussions facilitated and guided by instructor. On more ambitious theoretical frameworks, instructor provides lecture followed by discussion prompts. Student projects are built around critical-theoretical themes applied to art.

SLO 2. Analyze art works within a broader context of critical-theoretical discourse.

For each class session, the instructor pairs critical readings with numerous art examples. Class discussion endeavors to analyze the artwork in light of the critical theories at hand.

SLO 3. Formulate interpretive questions and lead a discussion of these questions based in the course readings.

To clarify what distinguishes an interpretive question from other kinds of questions, the instructor early on carefully outlines a typology of questions: (existential, analytic, synthetic questions). Throughout the term, students are assigned to write interpretive questions as the basis of their participation in class discussions, their required online Moodle forum work, and their major projects.

SLO 4. Extrapolate ideas from theory to art practice, either in the form of analytical writing or art production or both.

The pairing of critical readings and art examples leads students in class discussions to SLO 4. The major writing assignments for the course all call for the student to extrapolate from theory to practice. Students are given the option to do so in the form of analytical writing or in art production or both.

SLO 5. Formulate in writing a critical-theoretical thesis and elaborate it through analytical supports in a full-length essay.

The instructor presents sample models of theses and asks students to produce additional samples during formal brainstorming sessions in preparation for major projects. Students write formal proposals of their theses for all major projects, to which the instructor responds with commentary before students launch their project work. All major projects then present and elaborate the critical-theoretical thesis with proper analysis of theoretical and practical elements of chosen topics.

SLO 6. Create a work of art inspired by critical-theoretical constructs.

After examining art examples through the lens of a particular theoretical construct, students engage in small art production exercises throughout the semester. These exercises give students an experience of art production in mediums of their choosing.
Students write a short concept statement for each exercise linking a concept from our reading to the art exercise. Each major project assignment gives students the option to produce a work of art combined with a concept explaining their aims, process, and product in relation to a critical theory.

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

**SLO 1.** Identify and articulate salient critical-theoretical themes.

The instructor evaluates student interpretive questions (class discussion, online Moodle forums, major projects) in terms of how accurately they identify critical-theoretical themes.

**SLO 2. Analyze artworks within a broader context of critical-theoretical discourse.**

The instructor evaluates how well student utilize critical-theoretical constructs in analyzing art in their written assignments and class discussions.

**SLO 3. Formulate interpretive questions and lead a discussion of these questions based in the course readings.**

The instructor routinely responds to student interpretive questions in terms of their formulation and accuracy during seminar discussions and in the Moodle forums. The class participation portion of the final grade includes how well students introduce and draw out a discussion of their questions.

**SLO 4. Extrapolate ideas from theory to art practice, either in the form of analytical writing or art production or both.**

The major writing assignments for the course all call for the student to apply the theories to the analysis of art examples beyond the readings. The instructor evaluates how well students extrapolate from theory to practice in their class and Moodle forum participation and in their major projects.

**SLO 5. Formulate in writing a critical-theoretical thesis and elaborate it through analytical supports in a full-length essay.**

The instructor evaluates how well students formulate their critical-theoretical theses in class brainstorming sessions, in student project proposals, and in the major projects student produce.

**SLO 6. Create a work of art inspired by critical-theoretical constructs.**

Each major project assignment gives students the option to produce a work of art combined with a concept explaining their aims, process, and product in relation to a critical theory. (The other option is to produce a longer expository essay in which artwork is analyzed through theoretical lens.) With art exercises and major art projects, the instructor is primarily concerned with how fully student artwork engages theoretical constructs. In their concept statements for the major projects that present an original work of art, students should reflect on any limitations of ability in executing their ideas.