Please attach/submit additional documents as needed to fully complete each section of the form.

COURSE INFORMATION

Department: School of Art
Course Title: Alternative Art History: Mapping for a Global Perspective
Course Number: ARTH 202

Type of Request: x New    One-time Only    Renew*    Change    Remove
Rationale: This is a proposal for a new course.

*If course has not changed since the last review and is taught by the same tenure-track faculty member, you may skip sections III-V.

JUSTIFICATION FOR COURSE LEVEL
Normally, general education courses will not carry pre-requisites, will carry at least 3 credits, and will be numbered at the 100-200 level. If the course has more than one pre-requisite, carries fewer than three credits, or is upper division (numbered at the 300 level or above), provide rationale for exception(s).

The course will not carry pre-requisites, will carry 3 credits, and is labeled at the 200 level.

ADDITIONAL INFORMATION (FOR OCHIE DATABASE):
In which MUS Core Category, does this course fit?
Does the course include content regarding cultural heritage of American Indians?

II. ENDORSEMENT / APPROVALS

* Instructor: Aja Mujinga Sherrard
  Phone / Email: 406. 546. 8485 / aja.sherrard@umontana.edu

Program Chair: [Signature]  Date 09.14.16

Dean: [Signature]  Date 09.08.16

*Form must be completed by the instructor who will be teaching the course. If the instructor of the course changes before the next review, the new instructor must be provided with a copy of the form prior to teaching the course.

III. DESCRIPTION AND PURPOSE

General Education courses must be introductory and foundational within the offering department or within the General Education Group. They must emphasize breadth, context, and connectedness; and relate course content to students' future lives: See Preamble
This is a global history course, intentionally structured to convey breadth, context, and the intersectional/interconnected nature of all the subjects we will cover. Through its emphasis on diversity and divergent philosophies, values, and expressions across history, this course offers students the ability to read their own context and values as subjective and available for critical analysis. Through the lens of this Art History/Criticism class, students will have the opportunity to explore topics that are intersectional/interdisciplinary in nature and certainly applicable in throughout other disciplines of study and even within their personal lives.

The class will also have a strong writing, analytical, and research emphasis, with weekly writing assignments that develop their critical responses and integration, making it an ideal introductory course for field of study within the humanities.

**IV. CRITERIA**

**BRIEFLY EXPLAIN HOW THIS COURSE MEETS THE GROUP DESCRIPTION.**

These courses foster an appreciation for diverse cultures, their histories and contemporary forms, and their positions in world spheres of power and change. This includes knowledge of diverse cultures in comparative and thematic frameworks. Knowledge gained through courses in the X perspective prepares students to cultivate ways of thinking that foster an understanding of the complexities of indigenous or international cultures and global issues, past and present.

**V. STUDENT LEARNING GOALS**

**BRIEFLY EXPLAIN HOW THIS COURSE WILL MEET THE APPLICABLE LEARNING GOALS.**

1. Demonstrate an understanding of the diverse ways humans structure their social, political, and cultural lives.

The primary goal of this class is to deconstruct the traditional, Eurocentric design of classic fundamental art history courses. By citing a number of international examples in each segment of the art history course, there is a strong emphasis on the affirmation of divergent perspectives and practices as contemporaries to every incident of European work or growth. Initial readings will also pose question about the nature of art and history themselves, citing cultural perspectives that construct these concepts differently if at all, and re-inscribing the deeply subjective nature of our own lens.

2. Interpret human activities, ideas, and institutions with reference to diverse cultural, historical and geo-political perspectives and physical environments.

Art is so deeply integrated into human activity, social structure, constructions of power, philosophies, environmental impact, trade or international relationships, and values, that the connection between the study of art and the study of these anthropological subjects is inevitable. By prioritizing the diversity of artworks and artists on an international scale throughout the course, we will necessarily be considering the diverse way in which cultures and peoples inhabit and enact these structures, activities, and perspectives.

3. Recognize the complexities of inter-cultural and international communications and collaborative endeavors, and relate this to the complex challenges of the 21st century.

The theme of inter-cultural and international translations, appropriations, violence and exchange will run throughout the course, and the forums and written assignments will continuously look at connections between these dynamics in the past and present. Additionally, the final assignment for this course requires that students draw an analytical connection between a historical artwork from our collaborative, global canon and a contemporary idea, issue, or trend—necessarily bridging the complex issues of the global past into the complex landscape of the present.
VI. ASSESSMENT

A. HOW ARE THE LEARNING GOALS FOR THE GENERAL EDUCATION GROUP MEASURED?
Describe how you will determine that students have met each of the General Education Learning Goals. This should include specific examples of assignments, rubrics or test questions that directly measure the General Education learning goals. (See Example)
Please attach or provide a web link to relevant assessment materials.

1. Demonstrate an understanding of the diverse ways humans structure their social, political, and cultural lives.

Weekly writing assignments will ask students to respond to the subject matter and associated readings of each week. Through these weekly exercises, students will practice making connections between artworks and their social and historical contexts—making observations and connections specifically regarding intercultural dynamics as well.

For example, One of the works we will look at is a painting by a Potosi painter in Bolivia that represents the Christian figure Virgin Mary in and was produced as a commission for a church—and which, upon closer and better informed inspection, also contains numerous aesthetic and symbolic allusions to a pre-colonial goddess. Among the synthesis questions for the week, the instructor will ask students whether or not they believe that this Symbolology is subversive, and to describe why it would or wouldn’t be according to colonial status of Bolivia when the piece was painted.

Evaluating weekly assignments such as this one according their proximity to the goals of synthesis, understanding, and their ability to connect the artworks under consideration to their historical context will give the instructor a clear record of student progress. Long-form written evaluations will allow the instructor to encourage further growth and create a closer, case-by case awareness of student growth as well.

2. Interpret human activities, ideas, and institutions with reference to diverse cultural, historical and geo-political perspectives and physical environments.

Again, through quantitative evaluation of weekly assignments, and full projects in addition to qualitative assessments of assignments and contributions to student forums, the instructor will be able to ascertain how well students are developing an awareness and capacity to understand the diversity of human activities, ideas, and institutions as they relate to historical and geo-political perspectives and physical environments.

3. Recognize the complexities of inter-cultural and international communications and collaborative endeavors, and relate this to the complex challenges of the 21st century.

Again, through quantitative evaluation of weekly assignments, and full projects—the Final research paper in which students are responsible for connective contemporary analysis, in particular—in addition to qualitative assessments of assignments and contributions to student forums, the instructor will be able to ascertain how well students are developing an awareness and capacity to understand the diversity of human activities, ideas, and institutions as they relate to historical and geo-political perspectives and physical environments.

A General Education Assessment Report will be due on a four-year rotating cycle. You will be notified in advance of the due date. This will serve to fulfill the University's accreditation requirements to assess general education and will provide an opportunity to connect with your colleagues across campus and share teaching strategies. Items VI.B- D will be helpful in compiling the report.
B. ACHIEVEMENT TARGETS

This section is optional. Achievement targets can be reported if they have been established. Describe the desirable level of performance for your students, and the percentage of students you expected to achieve this:

1. 

2. 

3. 

C. ASSESSMENT FINDINGS

What were the results/findings, and what is your interpretation/analysis of the data? (Please be detailed, using specific numbers/percentages when possible. Qualitative discussion of themes provided in student feedback can also be reported. Do NOT use course grades or overall scores on a test/essay. The most useful data indicates where students’ performance was stronger and where it was weaker. Feel free to attach charts/tables if desired.)

D. ASSESSMENT FEEDBACK

This section is optional. Assessment feedback can be reported if it is available.

Given your students’ performance the last time the course was offered, how will you modify the course to enhance learning? You can also address how the course could be improved, and what changes in the course content or pedagogy you plan to make, based upon on the findings. Please include a timeframe for the changes.

A General Education Assessment Report will be due on a four-year rotating cycle. You will be notified in advance of the due date. This will serve to fulfill the University’s accreditation requirements to assess general education and will provide an opportunity to connect with your colleagues across campus and share teaching strategies.

VIII. SYLLABUS

Please submit syllabus in a separate file with the completed and signed form to the Faculty Senate Office, UH 221. The learning goals for the Indigenous and Global Perspective must be included on the syllabus. An electronic copy of the original form is acceptable.
ALTERNATIVE ART HISTORY:
MAPPING FOR A GLOBAL PERSPECTIVE

SYNOPSIS:

To fully understand Art History—with the sheer volume of inspiring and significant works across the globe; the dense webs of influences, exchanges, and appropriations; not to mention the ongoing debate as what “Art” actually is—would be a little bit like attempting to sit down and read the entire Internet. How do you begin?

In this course, we will follow the path drawn by Historian, Julian Bell in his Masterful book: Mirror of the World: A New History of Art, adding to and expanding on his selections and analyses as we go. Roughly chronological, we will touch on artworks from various places around the world in each era we “touch down” as we fly through the years between pre-history (before 31,000 BCE) all the way to the 1980s. Throughout, we’ll keep asking the big questions: Why do we make art? Why does it matter to us? And how do the complex networks of power continue to affect what we make, see, and remember?

Course Objectives: Upon completing this course, students will have a broad and well-balanced understanding of Art History across the world. They will be able to identify specific works of art, the distinct style of certain artist, collectives, and art cultures. They will also have developed a sense of how these varied expressions of art across the world and across time are interconnected across the events and cultural shifts of their historic context. Most importantly, students will develop an intuitive suspicion of curated timelines and learn to look for missing factors, missing art, artists, and stories. Through regular writing projects and forum discussions, Students will also develop and improve their skills in analysis, observation, description, comparison, and transmission of ideas. In particular: they will become comfortable expressing their ideas through writing.
ALTERNATIVE ART HISTORY: MAPPING FOR A GLOBAL PERSPECTIVE

Course Syllabus

Basic Info:

"Alternative Art History: Mapping for a Global Perspective." ARTH – X 202
Spring 2016. ONLINE.
CRN: --
Level: Undergraduate
Type: Art History/Criticism
Pre-requisites: none
Credits: 3 Credit Hours

Instructor: Aja Mujinga Sherrard
Email: aja.sherrard@umontana.edu

Course Description: To fully understand Art History—with the sheer volume of inspiring and significant works across the globe; the dense webs of influences, exchanges, and appropriations; not to mention the ongoing debate as what “Art” actually is—would be a little bit like attempting to sit down and read the entire Internet. How do you begin? In this course, we will follow the path drawn by Historian, Julian Bell in his Masterful book: Mirror of the World: A New History of Art, adding to and expanding on his selections and analyses as we go. Roughly chronological, we will touch on artworks from various places around the world in each era we “touch down” as we fly through the years between pre-history (before 31,000 BCE) all the way to the 1980s. Throughout, we’ll keep asking the big questions: Why do we make art? Why does it matter to us? And how do the complex networks of power continue to affect what we make, see, and remember?

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Required Text: *Mirror of the World: A New History of Art* by Julian Bell. Any additional readings will be made available to you.

Course Requirements: Students are expected to read all assigned materials, actively participate in discussion forums, and complete all assignments by their due date.

Attendance: There are no excused absences in this class.

Grading: Student grades will be calculated according to their weekly writing assignments (25% of the grade), participation in class forums (25% of their grade), midterm research paper (25% of your grade), and final project (25% of their grade). Students will also receive a short evaluative feedback to each writing assignment, in depth feedback on the midterm and final, and a final written evaluation.

Students With Special Needs: It is not at all out of the ordinary for various students to have unique needs and learning styles. Students with disabilities or unique needs should contact with me as soon as possible to discuss potential strategies or solutions.

Academic Misconduct and the Student Conduct Code: All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or disciplinary sanction by the University. All students need to be familiar with the Student Conduct Code. The Code is available for review online at www.umontana.edu/SA/VPSA/index.cfm/page/1321.

Withdrawal Policy: Specifics available at this web address: http://www2.umt.edu/catalog/acpolpro.htm

Assignments:

- WEEKLY WRITING ASSIGNMENTS 1-10: Roughly 2-4 paragraphs each, these short written assignments will address your readings or the discussion topic at hand as a prompt for comparative analysis, interpretive analysis, or personal reflection. The description of each specific assignment will be made available the week it is assigned. Each weekly writing assignment must be completed by Monday of the following week and proofread before being handed in.

- MIDTERM "SHADOW LECTURE" PROJECT: This project is designed to help you find the gaps in any curation of history. In groups of 4 to 5, you will choose a era we have covered over the course of this class and go back in search of significant works we didn’t touch on. You will be responsible for 3-5 slides each, each slide must include the year the piece was finished, the Country/culture of origin, the name of the artist, the name of the artwork, Materials and scale, and permissions in addition to 1-2 paragraphs per slide that establish context, value, and interpretation. You will post the completed lecture for the class to review and answer questions posted on the associated forum.

- FINAL PROJECT: RESEARCH PAPER: in 8-12 pages, connect one of the pieces from our lectures (inclu student “Shadow lectures”) to research in detail and connect to contemporary ideas, issues, or art practices. Must cite a minimum of 3 legitimate sources.
Course Outline:

WEEK 1 – Introductions: What is Art?
Essay: “What is Art” by Dissanayake
Breaking down sub-terms; global perspectives; subjectivity, and accountability
Weekly Writing #1

WEEK 2: A critical look at History itself

On Eurocentrism and the Argument for a global history (Gerardo Mosquera, “Marco Polo Syndrome”, “the subaltern” history. preface From Mirror to the World by Julian Bell)
The “Reading the Internet” problem: narrowing in, glancing out
The role of Foundations: mapping further research.
Weekly Writing #2

WEEK 3: pre-31,000 BCE- 4,000BC
Inclu: Western Europe, Americas, Australia, South and Central Africa, South-West Asia, Japan, Polynesia, Scotland and others.
Reading: Ch 1: “Horizon,” from Mirror of the World: A New History of Art, Julian Bell
Weekly Writing #3

WEEK 4: 3,000 BCE – 800 BCE
Inclu: China, Central Asia, Mexico, Peru, India, Iraq, Egypt, Greece and others.
Reading: Ch 2: “Shaping Civilization,” from Mirror of the World: A New History of Art, Julian Bell
Weekly Writing #4

WEEK 5: 800 BCE – 150 CE
Inclu: China, North and Central Asia, Syria, Iraq, Greece, Iran, India, Italy and others.
Reading: Ch 3: “Classical Norms,” from Mirror of the World: A New History of Art, Julian Bell
Weekly Writing #5

WEEK 6: 1 CE – 1250 CE
Inclu: Mexico, North Africa, India, Italy, Syria, British Isles, Central America, Indonesia, China, (Islam, Christianity) Cambodia, Japan, Nigeria and others.
Reading: Ch 4: “Medieval Worlds,” from Mirror of the World: A New History of Art, Julian Bell
Weekly Writing #6

WEEK 7: 970 CE – 1520 CE
Inclu: Mexico, Iran, China, Germany, Italy, France, Spain, Indonesia, Flanders, and others.
Reading: Ch 4: “Doorways and Windows,” from Mirror of the World: A New History of Art, Julian Bell
Weekly Writing #7
WEEK 8: 1490 CE – 1600 CE
Inclu: Mexico, Italy, the Netherlands, India, Spain, Africa and others.
Reading: Ch 6: “Re-creating the World,” from Mirror of the World: A New History of Art, Julian Bell
MIDTERM PROJECT

WEEK 9 – 1530 CE – 1670 CE
Inclu: China, Southern India, the America, Italy, Rome, Northern Europe, Iran, Spain, the Netherlands, Mexico, Benin, and others
Reading: Ch 7: “Theatrical Realities,” from Mirror of the World: A New History of Art, Julian Bell
MIDTERM PROJECT

WEEK 10 – POST "SHADOW LECTURES"
Reading: Review all "Shadow Lecture" presentations.
FORUM: Shadow Lectures Q & A
Weekly Writing #8

WEEK 11: 1660 CE – 1780 CE
Inclu: Mexico, France, Italy, Mali, Japan, China, Korea, Germany, Britain, Russia and others
Reading: Ch 8: “Settlement, Enlightenment,” from Mirror of the World: A New History of Art, Julian Bell
Weekly Writing #9

WEEK 12: 1780 CE – 1850 CE
Inclu: Bolivia, France, Brazil, Japan, Italy, Spain, Iran, Britain, Germany, New Zealand, and others
Reading: Ch 9: “A changed Truth,” from Mirror of the World: A New History of Art, Julian Bell
Weekly Writing #10

WEEK 13: 1840 CE – 1900 CE
Inclu: France, Germany, Britain, USA, India, New Zealand, West Africa, China, Denmark, Mexico, Norway, and others
Reading: Ch 10: “Industry’s Momentum,” from Mirror of the World: A New History of Art, Julian Bell
FINAL PAPER

WEEK 14: 1900 CE – 1945 CE
Inclu: Mexico, USA, Germany, Russia, Cuba, Japan, Nigeria, South Africa, and others
Reading: Ch 11: “Breakthrough/Breakdown,” from Mirror of the World: A New History of Art, Julian Bell
FINAL PROJECTS

WEEK 15: 1945 CE – 1980’s CE
Inclu: USA, Britain, France, Tanzania, Nigeria, Argentina, Italy, China, India, Australia, Canada, and others
Reading: Ch. 12 “Foreground” from Mirror of the World: A New History of Art, Julian Bell
FINAL PROJECTS

Week 16– POST FINAL PAPERS
Reading: classmate research Papers
FORUM: Peer reviews and Q &A
FORUM: Moving forward, exit plans

**This syllabus may be subject to change at any point. Pay attention to classroom announcements and email notices to stay up to date**
The Art of the Anecdote – ARTH 161 / Online

FINAL PROJECT: RESEARCH PAPER

DUE: Monday, Week 16
8 - 10 pages. Double-spaced.

DESCRIPTION:

Writing about Art is always writing about, or for, the present. In this project, you will choose any artwork we have touched on this semester and connect it to an idea, issue, or trend from your present.

• Describe the piece you chose. Mention scale, media, subject matter, and any other significant qualities or details.
• Place the work in context, describing the role of the artist in their society, the political climate when it was made, the original purpose of the work, its relative success when completed.
• Touch on the continued history of the work: Has it been lost to time until recently? Is it an important part of our canon? Was it stolen? Has it become controversial? Has it come to mean something different than intended?
• Describe the contemporary idea, issue, or trend you are relating this piece to. Give this idea context; Who initiated it? Is it recent? Popular? Personal to you? Specific to the United States?
• Answer: How has, or how could, this piece or artwork make someone understand this issue more, or differently?
• Answer: How might the piece of art seem different now that you’ve connected it to this contemporary idea or issue? Does it seem more or less important? Exciting? Problematic? Does a specific element now stand out more?
• Feel free to refer to other artworks, artists, or time period if they support your argument.
• You must cite a minimum of three legitimate sources.

PRESENTATION DETAILS:

You will submit a PDF typed in a legible 12pt. black font, double spaced, and proofread. Pages must be numbered, and you must include an unnumbered cover page with your full name, Essay Title, year, and class.

You must include at least one image of the work you are discussing all metadata for your chosen image (title, date, artist, media, country/culture) at the top of the page. Any additional images should also be labeled with: Artist, Title, medium, year, Country, and permissions

All research must be cited according to Chicago Turabian or MLA standards.
THE ART OF THE ANECDOTE – ARTH 161 / ONLINE

FINAL RESEARCH PAPER : EVALUATION FORM

Student’s Name: ______________________________ Grade: ____________ / 100

BREAKDOWN

_____ / 10: On time and complete

_____ / 15: PRESENTATION.

  o PDF
  o Essay length requirement met
  o Typed: 12 pt. Legible black font
  o Double-spaced and Numbered
  o Cover page (Essay Title, full name, year, class)
  o Citation meets Chicago Turabian or MLA standards: (In line citations and Bibliography)
  o Images are labeled with Artist, Title, medium, year, Country, and permissions.

_____ /40: CONTENT. Student demonstrated a clear understanding of the assignment and met the assignment goals.

  _____ /10: Selected Artwork was well described and contextualized, showing a deep, researched awareness of the piece and its role in society since its creation

  _____ /10: The contemporary link was well described contextualized, showing a deep, researched awareness of this idea, issue, or trend. Used specific examples.

  _____ /10: The connection between this artwork and the Contemporary lens was well chosen, well developed, and well argued—with specific examples, outside information, and a clear analysis of the mutual effect of that connection: How the contemporary idea or issue is influenced, how one’s awareness of the original piece is influenced.

  _____ /10: Cited a minimum of three (3) legitimate sources

_____ /25: WRITING. Student demonstrated a clear, legible writing style.

  o One clear, well-focused topic or argument supported throughout
  o Well organized: with introduction, conclusion, and strong transitions between supporting paragraphs.
  o Word choice: demonstrated appropriate vocabulary for the topic and shows a strong understanding of terms used.
  o Style: Voice remains consistent and professional, and sentences are well-constructed

_____ /10: Demonstrates effort and growth.