

**Marshall University Faculty Senate
Executive Committee Agenda
Monday, February 5, 2024, 12:00 Noon
MSC 2W16b/Microsoft Teams**

1. Approval of Proposed Agenda
2. Approval of January 8, 2024, Executive Committee Minutes
3. Announcements – Shawn Schulenberg
4. Recommendations/Resolutions
 - a. **SR 23-24-26 CC** Recommends approval of the listed **UNDERGRADUATE MAJOR ADDITION, DELETION, CHANGE** in the following college and/or schools/programs: **Political Science (LP10)**.
 - b. **SR 23-24-27 CC** Recommends approval of the listed **UNDERGRADUATE MINOR ADDITION, DELETION, CHANGE** in in the following college and/or schools/programs: **Pharmaceutical Sciences (VPHM)**.
 - c. **SR 23-24-28 CC** Recommends approval of the listed **UNDERGRADUATE COURSE ADDITIONS** in the following college and/or schools/programs: **SCLA 101; UNI 350; and UNI 450**.
 - d. **SR 23-24-29 CC** Recommends approval of the listed **UNDERGRADUATE COURSE CHANGES** in the following college and/or schools/programs: **ART 201; ART 202**.
 - e. **SR 23-24-30 EC** Confidential Recommendation for Spring Commencement Speaker.
 - f. **SR 23-24-31 EC** Confidential Recommendation for Honorary Degree Recipient(s).
5. Set Agenda for the Faculty Senate Meeting, February 15, 2024
 - a. Approval of Proposed Agenda
 - b. Approval of Minutes (pending presidential approval)
 - c. Announcements – Shawn Schulenberg
 - d. Recommendations/Resolutions
 - e. Regular Reports
 - i. University President – Brad Smith (15 minutes)
 - ii. Provost – Avinandan Mukherjee (15 minutes)
 - iii. Board of Governors – Robin Riner (5 minutes)
 - iv. Advisory Council of Faculty – Amine Oudghiri-Otmani (5 minutes)
 - v. Graduate Council – Scott Davis (5 minutes)
 - vi. Student Government Association – Walker Tatum (5 minutes)
 - f. Standing Committee Reports
 - i. Legislative Affairs – Marybeth Beller (4 minutes)
 - ii. University Curriculum – Tim Melvin (4 minutes)
 - iii. Faculty Personnel – Tim Bryan (4 minutes)
 - iv. Research – Philippe Georgel (4 minutes)
 - v. Student Conduct and Welfare – Penny Koontz (4 minutes)
 - g. Other Requests to Speak
6. Adjournment

**THE MINUTES OF THE FACULTY SENATE EXECUTIVE COMMITTEE MEETING
HELD ON MONDAY, 01-08-2024 AT 12:00 NOON.
MEMORIAL STUDENT CENTER – 2W16b & HYBRID (OVER TEAMS & In-Person)**

ROLES	MEMBERS IN ATTENDANCE <input checked="" type="checkbox"/>
EC Officers	Shawn Schulenberg (Chair) <input checked="" type="checkbox"/> , Eryn Roles (Vice- Chair) <input checked="" type="checkbox"/> , Sujoy Bose (V) <input checked="" type="checkbox"/> , Heather Stark (V) <input checked="" type="checkbox"/> , Mindy Varney (V) <input checked="" type="checkbox"/> , Andrew Burck (V) <input checked="" type="checkbox"/> , Ross Salary (V) <input checked="" type="checkbox"/> , Nancy Ritter <input checked="" type="checkbox"/> , Uyi Lawani <input checked="" type="checkbox"/> , Rick Gage <input checked="" type="checkbox"/> , Jessica Buerck (V) <input checked="" type="checkbox"/>
EX OFFICIO, VOTING MEMBERS	Amine Oudghiri-Otmani <input checked="" type="checkbox"/> , Scott Davis (V) <input checked="" type="checkbox"/>
EX OFFICIO, NON-VOTING MEMBERS:	Robin Riner (V) <input checked="" type="checkbox"/> , Allison Carey <input checked="" type="checkbox"/> , Walker Tatum <input type="checkbox"/>
GUESTS: Present if checked	Carl Mummert <input checked="" type="checkbox"/> , Kacy Lovelace <input type="checkbox"/> , Sonja Cantrell-Johnson <input checked="" type="checkbox"/> , Brian Morgan <input type="checkbox"/> , Karen McComas <input checked="" type="checkbox"/> , Beverly Boggs <input type="checkbox"/> , Jody Perry <input type="checkbox"/> , Clinton Brown <input type="checkbox"/> , Dan Hollis <input type="checkbox"/> , Davide Andrea Mauro <input type="checkbox"/> , Eric Blough <input type="checkbox"/> , Jean Price <input type="checkbox"/> , Carole Smith <input type="checkbox"/> , Lori Lupe <input type="checkbox"/> , Cristina McDavid <input checked="" type="checkbox"/> , DeTardo-Bora Kim <input type="checkbox"/> , Maria Gindhart <input type="checkbox"/> , Jerry Ross <input type="checkbox"/> , Leah Tolliver <input type="checkbox"/> , Rich Jones <input type="checkbox"/> , Juan Sanabria <input type="checkbox"/> , Kelly Beatty <input type="checkbox"/> , Lauren Waugh <input type="checkbox"/> , Don Carpenter <input checked="" type="checkbox"/> , David Castleberry <input type="checkbox"/> , Rich Jones <input type="checkbox"/> , Suzanne Konz <input type="checkbox"/> , Gary McIlvain <input type="checkbox"/> , Kelli Johnson <input type="checkbox"/> , Stephen Tipler <input checked="" type="checkbox"/> , Chris Atkins <input checked="" type="checkbox"/> , Anna Mummert <input checked="" type="checkbox"/> , Matt Tidd <input checked="" type="checkbox"/> , Jennifer Brown <input checked="" type="checkbox"/>
PARLIAMENTARIAN	Zelideth Rivas <input checked="" type="checkbox"/>
SENATE STAFF	Hailey Bibbee <input checked="" type="checkbox"/>
LEGENDS -	"V" – Virtual; No Sign-ins - <input checked="" type="checkbox"/>

There being a quorum, Shawn Schulenberg, Faculty Senate Chair, called the Executive Committee meeting to order at approximately 1200 hours (12:00 Noon.).

1. Approval of agenda – Motion to approve agenda as circulated – **MSAP**¹
2. Approval of Minutes:

Date	Discussion	Votes
EC 11/13/2023	None	MSAP

3. **Informational/Procedural Items:** – Shawn Schulenberg –

Srl.	Items	Specifics & Discussion
a)	Announcements –	<ol style="list-style-type: none"> 1. The President has signed the following documents: <ol style="list-style-type: none"> a. October 16 Executive Committee Meeting Minutes b. October 26 Faculty Senate Meeting Minutes c. Recommendations 08-16. All submitted recommendations/resolutions are signed. 2. As we enter the fourth and final semester of our tenure as the Executive Committee, I have been reflecting on our time together as a team, and I could not be prouder of our work. You have all stepped up to lead your

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academic units and constituents at a time when our university is undergoing a great transformation. You have embraced not only the rights of shared governance but also the profound responsibility to collaborate with the administration and our other shared governance partners to reach our shared goals. This is not easy. It requires a balance to vigorously defend what makes higher education institutions in the United States so exceptional, while also innovating as thought leaders to transform our disciplines in ways to better serve the societies in which we operate. And you have done it with integrity, thoughtfulness, and, most importantly in my opinion, grace. I have learned a lot from you and had a great time, so I thank you. We have not only reached a consensus amongst ourselves on most issues but also with the administration, as evidenced by the fact that the President has signed every recommendation and resolution that we have forwarded to him. We have accomplished a lot, and I look forward to what we can do over the next semester.

3. Updates

- a. The Board of Governors passed a significant restructuring of our university policy structure at their December meeting. Reaffirming a 2002 BOG resolution to delegate many powers to the President of the University, the effort essentially decentralizes a significant number of “Board of Governors Rules” as either “University Policies” or “Administrative Procedures,” a newly created category. We can now find all of them in one simple place: <https://www.marshall.edu/policies/>. This change brings decision-making closer to the people doing the work on the ground, allowing us to make changes more quickly while also reaffirming more ways that shared governance partners review these changes. A small working group of shared governance partners has worked together to craft an administrative procedure, detailing the guidelines for creating, amending, or removing a BOG Rule, Presidential Policy, or Administrative Procedure.
- b. Spring Commencement Speaker/Honorary Degree Nominations: We have extended the deadline for nominations for the spring 2024 commencement speaker and honorary degrees until 11:59 pm to provide one more working day while the semester is in session. The committee will meet this Wednesday and forward our recommendations to the President. The Senate will give final approval to both in our February Executive Session.
- c. Post-Tenure Review: Our ad hoc committee for post-tenure review has created their first draft. We will soon be working with the administration to consider its major pillars. Once in agreement on its general tenets, the committee will hold a

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		<p>series of town halls for public discussion. Thank you to Clinton Brown for working so swiftly on this. Without going into detail, the draft I have seen, in my opinion, respects tenure, focuses on faculty development, is not overly burdensome, rewards faculty who continue to strive for excellence post-tenure, and creates fair processes for underperforming faculty to improve their work. I look forward to a robust discussion.</p> <p>d. This semester, I would like to begin a review of the Faculty Senate Standing Committees' work. During a conversation with Dr. Riner, she shared some best practices in assessments from other universities, which I think could benefit our review. I will be reaching out to Standing Committee Chairs this month.</p>
		<p>4. Upcoming Meetings/Events</p> <p>a. The items we consider today will be reviewed at our Faculty Senate meeting on January 18.</p> <p>b. Our next Executive Committee meeting is scheduled for February 5, for items to be taken up at the February 15 Faculty Senate meeting. All recommendations and resolutions for those meetings are due at senate@marshall.edu by January 26.</p>

4. Recommendations/Resolutions:

Items	Reports & Discussion	Approval
<p>a. SR 23-24-17 BAPC Recommends additions and changes to language in the Marshall University Undergraduate Catalog related to Work-Integrated Education Experiences.</p>	None	MSAP
<p>b. SR 23-24-18 EC Recommends a New Undergraduate Intent-to-Plan/Curriculum Approval Process.</p>	None	MSAP
<p>c. SR 23-24-19 APC Recommends that the following undergraduate degree program continues at its current level of activity: BA in Sociology (includes Anthropology major).</p>	None	MSAP
<p>d. SR 23-24-20 APC Recommends that the</p>	None	MSAP

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<p>following undergraduate degree program be improved through advancements in efficiency, quality, productivity, and focus: BA in Foreign Languages.</p>		
<p>e. SR 23-24-21 APC Recommends the approval of the Intent to Plan for a Bachelor of Applied Science at Marshall University.</p>	None	MSAP
<p>f. SR 23-24-22 CC Recommends the approval of the listed UNDERGRADUATE MAJOR ADDITION, DELETION, CHANGE in the following college and/or schools/programs: BFA Filmmaking, EE00 Elementary Education, ES00 Secondary Education, BA Public Administration (online).</p>	None	MSAP
<p>g. SR 23-24-23 CC Recommends approval of the listed UNDERGRADUATE AREA OF EMPHASIS ADDITION, DELETION, CHANGE in the following college and/or schools/programs: Art Education PreK-Adult.</p>	None	MSAP
<p>h. SR 23-24-24 CC Recommends approval of the listed UNDERGRADUATE COURSES ADDITIONS in the following college and/or schools/programs: ART 321, ART 327, ART 328, ART 329, ART 330, ART 433, ART 434, CI 407, CI 451, CI 453, CISP 442,</p>	None	MSAP

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ECE 432, HST 210, SCLA 102, MTH 310, MTH 311.		
i. SR 23-24-25 CC Recommends approval of the listed UNDERGRADUATE COURSES CHANGES in the following college and/or schools/programs: AM 299, CI 470, CI 471, CI 472, EDF 218, PSC 381, PSC 382, PSC 420, PSC 431, PSC 454, HON 300.	None	MSAP
Items “g – l” – approved together by consent		

5. Set agenda for the Faculty Senate Meeting on 1/18/2024 –

Srl.	Items	Specifics
a.	Approval of Proposed Agenda	
b.	Approval of Minutes (Pending Presidential approval)	
c.	Announcements	Shawn Schulenberg
d.	Recommendations / Resolutions	
e. REPORTS		
i.	Report of the University President	Brad Smith (15 minutes)
ii.	Report of the Provost	Avinandan Mukherjee (15 minutes)
iii.	Report of the BOG Representative	Robin Riner (5 minutes)
iv.	Advisory Council of Faculty Report	Amine Oudghiri-Otmani (5 minutes)
v.	Report of the Graduate Council Chair	Scott Davis (5 minutes)
vi.	Student Government Association	Walker Tatum (5 minutes)
f. STANDING COMMITTEE REPORTS		
i.	Academic Planning	Sean McBride (4 minutes)
ii.	Athletic	Tom Hisiro (4 minutes)
iii.	Budget & Academic Policy	Kelly Prejean (4 minutes)
iv.	Library Welfare	Megan Marshall (4 minutes)
v.	Faculty Development	Gayle Brazeau (4 minutes)
vi.	Physical Facilities & Planning	Bill Gardner (4 minutes)
g. Other Requests to Speak		
i	None	
j.	<u>Agenda Requests for Future Meetings</u>	None.

6. Adjournment - The meeting was adjourned at approximately 1214 hours (12:14 p.m.).

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Respectfully Submitted,



Sujoy Bose, Recording Secretary, Faculty Senate

MINUTES APPROVED BY EXECUTIVE COMMITTEE:

Dr. Shawn Schulenberg, Chair
Faculty Senate

Date Signed

MINUTES READ:

Brad Smith, President
Marshall University

Date Signed

¹ MSAP: Motion seconded & passed.

**University Curriculum Committee
RECOMMENDATION**

SR 23-24-26 CC

Recommends approval of the listed **UNDERGRADUATE MAJOR ADDITION, DELETION, CHANGE** in the following college and/or schools/programs:

College of Liberal Arts

Major Change: Political Science (LP10)

- **Rationale:** The Major in Political Science stands as a dynamic and comprehensive program, exposing students to the richness and diversity of the discipline. Within the major, we employ a distinctive approach, known as "3 in 1 and 1 in 3," which requires students to delve into one of our five subfields by taking three courses, as well as broaden their horizons by selecting one course from each of the remaining three subfields. Our department has been proactive in creating new courses and making necessary adjustments to adapt to changes, especially in the challenging times surrounding the Covid-19 pandemic. Amid this process, not all newly created courses or those phased out from the curriculum have been formally integrated or removed from the approved subfields. As such, we are seeking to refine and update each of the subfields to reflect these changes accurately. We want to clarify that the essence of the major remains unaltered. Our goal is to include these new courses in the list of offerings for each subfield while removing those that are no longer available. This adjustment aims to enrich the academic journey of our students by providing clarity regarding degree requirements. By doing so, we not only broaden the array of choices available to our students but also streamline the process of course substitutions for the Associate Dean and the Chair of the Department, saving valuable time and effort each semester. We appreciate your support in ensuring the alignment of our program with the evolving landscape of political science.
- **Curriculum:** [Undergrad Major Change PSC \(LP10\).pdf](#)

FACULTY SENATE CHAIR:

APPROVED BY THE
FACULTY SENATE: _____ DATE: _____

DISAPPROVED BY THE
FACULTY SENATE: _____ DATE: _____

UNIVERSITY PRESIDENT:

APPROVED: _____ DATE: _____

DISAPPROVED: _____ DATE: _____

COMMENTS: _____

Request for Undergraduate Addition, Deletion, or Change of a Major

1. Prepare one paper copy and obtain signatures from the Department Chair/Head, Registrar, and College Dean.
2. Submit the form to your College Curriculum Committee.
3. After attaining the signature of the College Curriculum Chair, send the paper copy to the current University Curriculum Committee (UCC) Chair.
4. Send an identical (sans signatures) ELECTRONIC COPY and all supporting documentation in PDF format by email to the current UCC Chair.

College: COLA Department/Division: Political Science
Contact Person: Damien Arthur Phone: 6-2764

ACTION REQUESTED:

Check action requested: Addition Deletion Change
Name of Major (provide code if this is an existing major): Political Science (LP10)
Within which Degree Program is/ will this Major be listed (please provide code as well): _____

RATIONALE:

See Attachment 1

CURRICULUM: (If addition or change, number of hours and courses; indicate if required or optional) May be submitted as separate document.

See Attachment 2

NOTIFICATION REQUIREMENTS:

Attach a copy of written notification regarding this curriculum request to the following:

1. **Statement of Non-Duplication:** If this major will be similar in title or content to an existing major at the university, please send a memo to the affected department and include it with this packet, as well as, the response received from the affected department.
2. If your department/division requires additional faculty, equipment, or specialized materials, attach an estimation of money and time required to secure these items.
3. Send a copy of this completed form to the Marshall University Catalog Editor.

SIGNATURES: (If disapproved at any level, do not sign. Return to previous signer.)

Department Chair/Division Head: _____	Date: <u>11/2/2023</u>
Registrar: <u>[Signature]</u>	Date: <u>11.2.2023</u>
College Dean: <u>[Signature]</u>	Date: <u>11/4/23</u>
College Curriculum Chair: <u>Jonathan Kozar</u>	Date: <u>12/5/23</u>
University Curriculum Committee Chair: <u>Jonathan Kozar</u>	Date: <u>01/23/24</u>
Faculty Senate Chair: _____	Date: _____
VP Academic Affairs/VP Health Science _____	Date: _____

Attachment 1

The Major in Political Science stands as a dynamic and comprehensive program, exposing students to the richness and diversity of the discipline. Within the major, we employ a distinctive approach, known as "3 in 1 and 1 in 3," which requires students to delve into one of our five subfields by taking three courses, as well as broaden their horizons by selecting one course from each of the remaining three subfields.

Our department has been proactive in creating new courses and making necessary adjustments to adapt to changes, especially in the challenging times surrounding the Covid-19 pandemic. Amid this process, not all newly created courses or those phased out from the curriculum have been formally integrated or removed from the approved subfields. As such, we are seeking to refine and update each of the subfields to reflect these changes accurately.

We want to clarify that the essence of the major remains unaltered. Our goal is to include these new courses in the list of offerings for each subfield while removing those that are no longer available. This adjustment aims to enrich the academic journey of our students by providing clarity regarding degree requirements. By doing so, we not only broaden the array of choices available to our students but also streamline the process of course substitutions for the Associate Dean and the Chair of the Department, saving valuable time and effort each semester.

We appreciate your support in ensuring the alignment of our program with the evolving landscape of political science and the best interests of our students.

Attachment 2

American National State and Local Politics:

PSC 202 State and Local Government
PSC 301 City Management
PSC 303 American Political Parties
PSC 307 Public Opinion and Propaganda
PSC 310 Campaigns and Elections
PSC 376 Race and Politics
PSC 381 The U.S. Congress
PSC 383 The American Presidency
PSC 423 American Foreign Policy
PSC 427 Shapers and Definers
PSC 436 US Court System
PSC 440 Power in American Society
PSC 442 Politics of Poverty
PSC 445 Environmental Politics
PSC 446 Politics in History
PSC 460 Civil Rights & Liberties
PSC 466 Appalachian Politics
PSC 484 Constitutional Law
PSC 489 Seminar in Public Service

International and Comparative Politics:

PSC 207 Comparative Politics
PSC 209 World Politics
PSC 402 Politics of the Undead
PSC 403 War and Pop Culture
PSC 405 UN & Global Organizations
PSC 406 International Relations
PSC 409 Western Democratic Politics
PSC 410 Russian Politics
PSC 411 Latin American Politics
PSC 412 International Political Econ
PSC 415 International Law
PSC 416 Politics of Development
PSC 420 Issues in World Politics
PSC 423 American Foreign Policy
PSC 424 Diplomacy
PSC 429 Conflict and Revolution
PSC 431 Global Terrorism
PSC 434 Intel and Covert Ops
PSC 442 Politics of Poverty
PSC 444 Dictatorship and Democracy

Constitutional Democracy:

PSC 304 Law & Society
PSC 418 American Political Thought II
PSC 421 American Political Thought I
PSC 427 Shapers and Definers
PSC 429 Conflict and Revolution
PSC 436 US Court System
PSC 444 Dictatorship & Democracy
PSC 446 Politics in History
PSC 460 Civil Rights and Liberties
PSC 484 Constitutional Law

Political Theory:

PSC 200 Models of Politics
PSC 201 Politics, Media, and Culture
PSC 402 Politics of the Undead
PSC 403 War and Pop Culture
PSC 418 American Political Thought II
PSC 419 Women and Political Thought
PSC 421 American Political Thought I
PSC 425 Classical Political Thought
PSC 426 Modern Political Thought
PSC 429 Conflict and Revolution
PSC 430 Political Ideologies
PSC 435 Harry Potter Political Theory
PSC 440 Power in American Society
PSC 466 Appalachian Politics
PSC 478 Politics and Video Games

Public Administration & Policy :

PSC 301 City Management
PSC 302 Models of Public Policy
PSC 311 Issues in Public Policy
PSC 333 Public Administration
PSC 432 Nonprofit Management
PSC 433 Public Policy Development
PSC 442 Politics of Poverty
PSC 450 Administrative Law
PSC 452 Public Personnel
PSC 453 Public Finance Management
PSC 454 Public Organizations
PSC 461 American Cities
PSC 489 Seminar in Public Service

Statement of Non-Duplication

We affirm that the proposed update to our Major in Political Science is not similar in title or content to any existing major at our university. The purpose of this update is to ensure that our existing major remains current and aligned with the evolving needs and expectations of our students, without introducing duplication. The revisions primarily involve the addition of new courses, as well as the removal of outdated ones, within our well-established framework. Our aim is to enrich the educational experience and provide clearer guidelines to our students, enhancing the quality and effectiveness of our major.

This update does not introduce any substantial changes to the core structure or nature of the major; rather, it aims to streamline and enhance the clarity of the degree requirements, while maintaining its distinctiveness within our university's academic landscape.

**University Curriculum Committee
RECOMMENDATION**

SR 23-24-27 CC

Recommends approval of the listed **UNDERGRADUATE MINOR ADDITION, DELETION, CHANGE** in the following college and/or schools/programs:

School of Pharmacy

Minor Addition: Pharmaceutical Sciences VPHM

- **Justification & Background:** The minor in pharmaceutical sciences will provide opportunities for students who are interested in careers in the pharmaceutical industry or the health sciences (pre-medicine, prepharmacy, pre-graduate school) to gain training in pharmacology, pharmaceuticals, pharmacogenomics, pharmacokinetics, and other courses in the pharmaceutical sciences. A minor in pharmaceutical sciences would complement a major in chemistry, biochemistry, biology, or similar majors for students interested in careers in biomedical research or health care.
- **Curriculum:** [Undergraduate Minor Addition - Pharm Sci.pdf](#)

FACULTY SENATE CHAIR:

APPROVED BY THE
FACULTY SENATE: _____ DATE: _____

DISAPPROVED BY THE
FACULTY SENATE: _____ DATE: _____

UNIVERSITY PRESIDENT:

APPROVED: _____ DATE: _____

DISAPPROVED: _____ DATE: _____

COMMENTS: _____

Request for Undergraduate Addition, Deletion, or Change of a Minor

1. Prepare one paper copy and obtain signatures from the Department Chair/Head, Librarian, and College Dean. 2. Submit the form to your College Curriculum Committee. 3. After attaining the signature of the College Curriculum Chair, send the paper copy to the current University Curriculum Committee (UCC) Chair. 4. Send an identical (sans signatures) ELECTRONIC COPY and all supporting documentation in PDF format by email to the current UCC Chair.

College: Pharmacy Department/Division: Pharmaceutical Sciences
 Contact Person: Boyd Rorabaugh Phone: 304-696-7289

ACTION REQUESTED:

Check action requested: Addition Deletion Change

Name of Minor: Pharmaceutical Sciences VPHM

Within which Major is/will this minor be listed (please provide code as well): Pharmaceutical Sciences (PP10)

RATIONALE:

The minor in pharmaceutical sciences will provide opportunities for students who are interested in careers in the pharmaceutical industry or the health sciences (pre-medicine, prepharmacy, pre-graduate school) to gain training in pharmacology, pharmaceuticals, pharmacogenomics, pharmacokinetics, and other courses in the pharmaceutical sciences. A minor in pharmaceutical sciences would complement a major in chemistry, biochemistry, biology or similar majors for students interested in careers in biomedical research or health care.

CURRICULUM: (If addition or change, number of hours and courses; indicate if required or optional) May be submitted as separate document.

The minor in pharmaceutical sciences can be earned by completing 12 credit hours of course work with either a BSPS or PHAR prefix. These courses include (but are not limited to) BSPS 101 (Careers in Pharm Sci), BSPS 201 (Intro to Pharm Sci), BSPS 350 (Pharmacol of Illicit Drugs), BSPS 340 (Immunotherapeutics), BSPS 320 (Pharmaceutical Analysis), BSPS 302 (Cardiovascular Pharmacology), and BSPS 330 (Intro to Cancer Biology). Students who are eligible to take 500 level courses may also apply 500 level PHAR courses to the minor including PHAR 544 (Principles of Disease and Drug Action), PHAR 523 (Pharmacogenomics), PHAR 537 (Pharmacokinetics), PHAR 531 (Pharmaceutics I), and PHAR 532 (Pharmaceutics II). Students in the BS in Pharmaceutical Sciences major are not eligible to declare this minor.

NOTIFICATION REQUIREMENTS:

- Attach a copy of written notification regarding this curriculum request to the following:
- Statement of Non-Duplication:** If this minor will be similar in title or content to an existing minor at the university, please send a memo to the affected department and include it with this packet, as well as, the response received from the affected department.
 - If your department/division requires additional faculty, equipment, or specialized materials, attach an estimation of money and time required to secure these items.
 - Send a copy of this completed form to the Marshall University Catalog Editor.

SIGNATURES: (If disapproved at any level, do not sign. Return to previous signer.)

Department Chair/Division Head: <u><i>Ed Cougle</i></u>	Date: <u>12/13/23</u>
Registrar: <u><i>Sonya CJ</i></u>	Date: <u>12.14.2023</u>
College Dean: <u><i>Ed Cougle</i></u>	Date: <u>12/13/23</u>
College Curriculum Chair: <u><i>Cynthia Jun</i></u>	Date: <u>12-13-2023</u>
University Curriculum Committee Chair: <u><i>Jonathan Kozar</i></u>	Date: <u>01/23/24</u>
Faculty Senate Chair: _____	Date: _____
VP Academic Affairs/VP Health Science: _____	Date: _____

Pharmaceutical Sciences Minor

Statement of non-duplication. This minor does not duplicate any other minor offered by Marshall University. There are no similar minors offered by other academic programs.

This minor does not require additional faculty, equipment, or specialized materials.

University Curriculum Committee RECOMMENDATION

SR-23-24-28 CC

Recommends approval of the listed **UNDERGRADUATE COURSES ADDITIONS** in the following college and/or schools/programs:

College of Liberal Arts

SCLA 101 – Transformative Texts CMM

- **Description:** A course to enhance the development of critical thinking skills and their application in various interpersonal and public communication contexts through engagement with influential speeches and other foundational texts.
- **Curriculum:** [Undergrad Course Addition - SCLA 101.pdf](#)

University Studies

UNI 350 – Work-Based Experience

- **Description:** Substantial and meaningful work-based experience with intentional links to academic curriculum. Experience authorized and monitored by University personnel and may be paid or unpaid (repeatable).
- **Curriculum:** [Undergrad Course Addition - UNI 350.pdf](#)

UNI 450 – Advanced Work-Based Experience

- **Description:** A university supported program in which students learn from relevant and meaningful workplace experiences with links to curriculum, learning outcomes, authentic assessment, and purposeful reflection (repeatable).
- **Curriculum:** [Undergrad Course Addition - UNI 450.pdf](#)

**University Curriculum Committee
RECOMMENDATION**

SR-23-24-28 CC

FACULTY SENATE CHAIR:

APPROVED BY THE
FACULTY SENATE: _____ DATE: _____

DISAPPROVED BY THE
FACULTY SENATE: _____ DATE: _____

UNIVERSITY PRESIDENT:

APPROVED: _____ DATE: _____

DISAPPROVED: _____ DATE: _____

COMMENTS: _____

Request for Undergraduate Course Addition

1. Prepare one paper copy and obtain signatures from the Department Chair/Division Head, Registrar and College Dean.
2. Submit the form to your College Curriculum Committee.
3. After obtaining the signature of the College Curriculum Chair, send the paper copy to the current University Curriculum Committee Chair
4. Send an identical (sans signatures) ELECTRONIC COPY and all supporting documentation in a single PDF file (PDF Portfolio recommended) to UCC chair.

College: COLA Department/Division: Herd Humanities / SCLA Alpha Designator/Number: SCLA 101
 Contact Person: Daniel O'Malley Phone: 304-696-6605

NEW COURSE DATA:

Course Title: <u>Transformative Texts CMM</u> (Limit of 30 characters & spaces.)	
Alpha Designator/Number: <u>SCLA 101</u>	
General Education Designator(s) (check all that apply): <input checked="" type="checkbox"/> CT <input type="checkbox"/> INTL <input checked="" type="checkbox"/> MC <input checked="" type="checkbox"/> Core II (Core II type: <u>Comm. Studies</u>)	
Note: Applications for Gen Ed attributes must be attached. http://www.marshall.edu/wpmu/gened/core-ii-courses-info/	
Catalog Description (Limit of 30 words): <u>(see attachment; electronic form won't allow full desc to appear.)</u>	
Co-requisite(s): <u>n/a</u>	First Term to be Offered: <u>AY 2024-25</u>
Prerequisite(s): <u>n/a</u>	Credit Hours: <u>3</u>
Grading Mode: Graded: <input checked="" type="checkbox"/> Credit/No Credit: <input type="checkbox"/>	
Course(s) being deleted in place of this addition (must submit course deletion form): <u>n/a</u>	

CHECKLIST/REQUIREMENTS

1. After completing this two page form in its entirety, include a complete syllabus and route through the departments/committees below.
2. A complete syllabus can be from when this course was previously taught as a special topics course or by creating a new, intended syllabus to use with the course. The sample syllabus must at a minimum address the following areas:
 - a. COURSE OBJECTIVES, COURSE OUTLINE, SAMPLE TEXT(S) WITH AUTHOR(S) AND PUBLICATION DATE, INSTRUCTIONAL METHODS (Lecture, Lab, Internship, Practicum, etc.), and EVALUATION METHODS (Unit/Chapter, Midterm, Final, Projects, etc.)
3. If this course will replace a course that is required by another department, please send a memo to the affected department and include it with this packet, as well as, the response received from the affected department.
4. If this course will be similar in title or content to another department's courses, please send a memo to the affected department and include it with this packet, as well as, the response received from the affected department.

SIGNATURES: (If disapproved at any level, do not sign. Return to previous signer.)

Department Chair/Division Head: <u>Allison E. Carey</u>	Date: <u>10/13/2023</u>
Registrar: <u>[Signature]</u>	Date: <u>10-13-2023</u>
College Dean: <u>[Signature]</u>	Date: <u>10/14/2023</u>
College Curriculum Chair: <u>Jonathan Kozar</u>	Date: <u>10/31/23</u>
General Education Council Chair *: <u>[Signature]</u>	Date: <u>11/20/2023</u>
University Curriculum Committee Chair: <u>Jonathan Kozar</u>	Date: <u>01/23/24</u>
Faculty Senate Chair: _____	Date: _____
VP Academic Affairs/VP Health Science: _____	Date: _____

* - Signature necessary only if course is to be Core Curriculum Course

Request for Undergraduate Course Addition - Page 2
Additional Information Required for Undergraduate Course Addition

College: COLA Department/Division: SCLA / Herd Humanities Alpha Designator/Number: SCLA 101

Provide complete information regarding the new course addition for each topic listed below. Before routing this form, a complete syllabus also must be attached addressing the items listed on the first page of this form.

1. Identify by name the faculty in your department/division who may teach this course.

Julie Snyder-Yulie, Clinton Brown, Hilton Cordoba, Michael Shirzadian

2. If your department/division requires additional faculty, equipment, or specialized materials, attach an estimation of money and time required to secure these items.

n/a

3. If this course will be required by a department/division other than your own, identify by name.

n/a

4. If there are any agreements required to provide clinical experience, attach details and signed agreements.

n/a

5. If library resources are deemed inadequate, attach a plan to overcome this. The plan must include the cost as stated by the Dean of Libraries.

n/a

6. EQUIPMENT/SUPPLIES NEEDED TO TEACH THIS COURSE (this does not refer to additional equipment/supplies that need to be purchased; simply what materials are needed in order to teach this course successfully.):

n/a

7. ADDITIONAL GRADUATE REQUIREMENTS IF LISTED AS AN UNDERGRADUATE OR GRADUATE COURSE (please also submit to Graduate Council course addition for 5xx graduate component):

n/a

8. PROVIDE A COMPLETE BIBLIOGRAPHY INCLUDING ALL PUBLICATIONS RESEARCHED TO CREATE THIS COURSE AND WHAT PUBLICATIONS MAY BE BENEFICIAL TO STUDENTS TAKING THIS COURSE (separate page).

SCLA 101: Transformative Texts CMM

Catalog Description:

A course to enhance the development of critical thinking skills and their application in various interpersonal and public communication contexts through engagement with influential speeches and other foundational texts.

Bibliography for Course Proposal – SCLA 101

CMM 103 Cornerstone Readings

Avashia, N. (2022). *Another Appalachia: Coming up queer and Indian in a mountain place*. Morgantown, WV: WVU Press

Goffman, Erving, 1922-1982. (1959). *The presentation of self in everyday life*. Garden City, N.Y.: Doubleday,

Gramsci, A., Hoare, Q., & Nowell-Smith, G. (1972). *Selections from the prison notebooks of Antonio Gramsci* (1st ed.). New York, NY: International Publishers.

Gramsci, A. (1969). *The modern prince & other writings*. New York, NY: International Publishers.

Hooks, B. (2008). *Belonging: A culture of place*. New York, NY: Routledge.

King, Jr. M. (April 16, 1963). "Letter from Birmingham Jail"

CMM 103 Speeches – some will be read, others will be oral

Chimamanda Ngozi Adichie – "The Danger of a Single Story" - https://www.ted.com/talks/chimamanda_ngozi_adichie_the_danger_of_a_single_story?language=en

Abe Lincoln – "Gettysburg Address" - <https://www.abrahamlincolnonline.org/lincoln/speeches/gettysburg.htm>

Maya Angelou – "Still I Rise" - https://www.youtube.com/watch?v=qviM_GnJbOM

Nelson Mandela – "I am Prepared to Die" - <https://www.youtube.com/watch?v=g5OJ205MdkI>

Frances McDormand – "Best Actress Oscar Speech" - <https://www.youtube.com/watch?v=4gU6CpQk6BE>

America Ferrera – "Your Identity is Your Superpower" - <https://www.youtube.com/watch?v=RjquHTj4HIY>

Malala Yousafzai – "Nobel Speech" - <https://www.youtube.com/watch?v=c2DHZlkUI6s>

Temple Grandin – "The World Needs All Kinds of Minds" - https://www.youtube.com/watch?v=fn_9f5x0f1Q

Mary Fisher – "A Whisper of Aids" - https://www.youtube.com/watch?v=zB5K9k__SOo

John F. Kennedy – "Inaugural Address" - <https://www.youtube.com/watch?v=UuxicETRQBA>

Martin Luther King, Jr. – "I Have a Dream" - <https://www.youtube.com/watch?v=vP4iY1TtS3s>

Audre Lord – "The Transformation of Silence into Language and Action"

Dwight D. Eisenhower – "Atoms for Peace" - <https://www.youtube.com/watch?v=2B8R-umEOs0>

Malcom X – "The Ballot or the Bullet" - <https://www.youtube.com/watch?v=Lly1310vNJ8>

Aung San Suu Kyi – "Freedom from Fear" - <https://www.youtube.com/watch?v=yUwsMZJoI7k>

Toni Morrison – “Cinderella’s Stepsisters” -

<https://static1.squarespace.com/static/5441df7ee4b02f59465d2869/t/5f9b82e4a631181cf20e65da/1604027110377/MORRISON++Cinderella%27s+Stepsisters.pdf>

Toni Morrison – “Be Your Own Story” - <https://www.themarginalian.org/2015/07/21/toni-morrison-wellesley-commencement/>



Marshall University Syllabus College of Liberal Arts

Course

SCLA 101: Transformative Texts CMM

Attributes: CT, MC, Core II Communication Studies

Course Description

Catalog description

A course to enhance the development of critical thinking skills and their application in various interpersonal and public communication contexts through engagement with influential speeches and other foundational texts.

Extended description

Built around a theme of “identity and community,” this course aims to foster a deep understanding of the significance of communication in shaping and reflecting one's personal and social identity. Students will analyze influential speeches delivered by historically significant figures along with additional readings that address issues of identity and community in a variety of cultural traditions beyond the students’ own. Through a range of activities designed to enhance verbal communication skills and rhetorical awareness, students will develop and deliver speeches that authentically express their own experiences, perspectives, and values.

Credits

3 undergraduate

Prerequisites

[none]

Term/Year

Spring 2024

Class Meeting Days/Times

[Specify meeting day(s) and time(s). If the class is officially scheduled to meet with multiple cohorts, an attendance schedule should be included.]

Location

[Specify the class location, e.g. the campus, building, and room.]

Academic Calendar

For beginning, ending, and add/drop dates, see the [Marshall University Academic Calendar](https://www.marshall.edu/academic-calendar/) (URL: <https://www.marshall.edu/academic-calendar/>).

Instructor

[Enter instructor's full name]

Contact Information

- Office: [Important: Office hours and appointments may be held in person or virtually at the instructor's discretion. If in person, include a statement here indicating that masks are required in the instructor's office or in any alternate indoor meeting location. If virtual, indicate here the virtual "space" where students can find you (Teams, Teams Chat, etc.) and provide clear instructions about how to access your online office hours].
- Office Hours: [Enter office hours]; or by appointment. [Important: Office hours may be held in person or virtually at the instructor's discretion. If virtual, indicate here the regular days/times you will be available online without an appointment].
- Office Phone: [Enter office phone number]
- Marshall Email: [Enter Marshall email address]

Health and Safety Information

All members of the Marshall University community are expected to always observe health and safety protocols. This includes general health and safety protocols as well as specific protocols that might emerge in response to community and campus health conditions.

Required and/or Recommended Texts and Materials

Required Texts and Materials

Goffman, Erving, 1922-1982. (1959). *The presentation of self in everyday life*. Garden City, N.Y. :Doubleday,

Gramsci, A., Hoare, Q., & Nowell-Smith, G. (1972). *Selections from the prison notebooks of Antonio Gramsci* (1st ed.). International Publishers.

Hooks, B. (2008). *Belonging: A culture of place*. Routledge.

Other readings will be provided on our Blackboard page.

Course Student Learning Outcomes

The table below shows the following relationships: How each student learning outcome will be practiced and assessed in the course.

Course student learning outcomes	How students will practice each outcome in this course	How student achievement of each outcome will be assessed in this course
Core II Communication: Students will recognize communication as a transactional process	In-class activities; Lectures; Discussion	Oral Presentations; Discussion Leader; Speech Reflection
Core II Communication: Students will demonstrate critical thinking in the production and evaluation of communication events	In-class activities; Lectures; Discussion	Speech Proposals; Outlines; Discussion Leader
Core II Communication: Students will produce organized presentations	Written Drafts; Peer Reviews; Library session; Presentation Center	Speech Proposals; Outlines; Oral Presentations (formal speeches)
Core II Communication: Students will develop effective extemporaneous speaking skills	Discussion; In-class speaking activities	Oral Presentations (formal speeches); Speech Reflection
Integrative Thinking: Students will make connections and transfer skills and learning among varied disciplines, domains of thinking, experiences, and situations.	Discussion; In-class activities; Short speeches for ceremonial occasions to practice audience engagement and appropriate language and decorum	Oral Presentations (formal speeches); Speech Reflection
Intercultural Thinking: Students will evaluate generalizations about cultural groups, analyze how cultural groups might affect communication across cultures, evaluate how specific approaches to global issues will affect multiple cultural communities or political institutions and untangle competing economic, religious, political, or	Discussion; In-class activities (exploring significant historical speeches, analyzing them as artifacts of a particular culture and considering how a particular speech may or may not represent aspects of the culture more generally; examining significant historical speeches, including consideration of historical context and audience reception [ie, how the speech is perceived by audiences of different cultures] and drafting original; and examining significant historical	Oral Presentations (formal speeches); Speech Reflection

geographical interests of cultural groups in conflict.	speeches, with an emphasis on how the speaker's approach – and cultural positioning – relates to a broader audience speeches that take into account issues of multicultural audiences)	
Communication Fluency: Students will develop cohesive oral, written, and visual communications tailored to specific audiences.	Discussion; In-class speaking activities; Audience evaluations	Oral Presentations (formal speeches); Speech Reflection
Information Literacy: Students will revise their search strategies and employ appropriate research tools, integrate relevant information from reliable sources, question and evaluate the complexity of the information environment, and use information in an ethical manner.	Discussion; Library sessions to make use of databases, collections, and research guides for locating resources suitable for informative and persuasive speeches	Presentations of peer review journals and statistical information from government agencies and reports; Informative speech; Persuasive speech
Metacognitive Thinking: Students will evaluate the effectiveness of a project plan or strategy to determine the degree of their improvement in knowledge and skills.	Group activities to develop and deliver a speech on the theme of community and identity	Group presentation

Course Requirements/Due Dates

Identity Speech	- Jan 22
Informative Speech	- Feb 20
Persuasive Speech	- April 4
Ceremonial/Inspirational Speech	- April 22

Grading Policy

Assignments/Grading

There is a total of 500 points for this course. You will have 4 required oral presentations of varying types, along with speech preparation work. Each presentation is designed to get you thinking about different ways you may

communicate publicly. Provided below is an overview of the major assignments and presentations for class. Your instructor will provide you with full details, due dates, and grading criteria. Some aspects of the assignments may change slightly dependent on the instructor and class size.

Speech of Identity: (25 points) In this speech 2-3-minute speech, you will briefly introduce yourself to the class. Through this speech, we should get a sense of who you are, beyond a student at Marshall or what you are studying. More details will be provided in class.

Informative Speech: (75 points) In this 5-6-minute speech, students will inform the audience about something that relates to one's own identity. Within this speech, you must provide credible research evidence. You will be required to visit the Marshall University Presentation Center to practice this speech prior to presenting in class. More details will be provided in class. ***This speech must be given to pass the class.***

Persuasive Speech: (100 points) This is your research-based speech. You will deliver a 6-8-minute speech that addresses a Question of Policy (who should do what), preferably on a civic topic related to a community that you belong.

Your speech must contain compelling arguments that use sound reasoning and credible evidence. This assignment gives you the opportunity to put into practice and demonstrate your ability to prepare and deliver a compelling persuasive speech. You will be required to visit the Marshall University Presentation Center to practice this speech prior to presenting in class. More details will be provided in class. ***This speech must be given to pass the class.***

Ceremonial/Inspirational Speech: (25 points) This is your final speech of the semester and it will be given during finals week. You will reflect on what we have read, watched, discussed, and learned from each other. Through this speech, you will inspire, honor, and/or celebrate us. More details will be provided in class.

Speech Preparation and Reflection: (155 points total) You will be required to provide speech proposals for your informative and persuasive speeches. These will be used to review and approve your topic. Additionally, you will provide a draft outline for your informative, persuasive, and ceremonial, as well as a final outline. You will also submit a speech reflection for both your informative and persuasive speeches.

Discussion Leader (20 points): You and a peer will be assigned to lead a classroom discussion relating to the readings for that day. More details will be provided in class.

Class Participation (100 points): This course is about communication, specifically public speaking. As such, you will be expected to practice and participate regularly through discussions and activities. Class activities will include impromptu speaking, speech practice, speech critique, games, and other homework assignments. Part of class participation is attendance. In order to earn points for a given class, you must be present.

Grade Scale

You will accumulate points throughout the semester and the final grade/point distribution will be as follows:

A	500 – 450
B	449 – 400
C	399 – 350
D	349 – 300
F	299 – 0

Attendance/Participation Policy

I will follow the university's attendance policy, which can be found online at http://www.marshall.edu/wpmu/academic-affairs/?page_id=802#ExcusedAbsences. No part of the grade is tied solely to attendance, but if you are absent you will not be able to complete in-class assignments, participate in class discussion, or hear important announcements related to the class.

I encourage you, therefore, to strive for perfect attendance. If you do miss class, please

- contact a classmate to find out what you may have missed
- consult the course calendar to see what you'll need to do to prepare for the next session.

University Policies

By enrolling in this course, you agree to the University Policies. Please read the full text of each policy (listed below) by going to [MU Academic Affairs: University Policies](https://www.marshall.edu/academic-affairs/policies/). (URL: <https://www.marshall.edu/academic-affairs/policies/>)

- Academic Dishonesty Policy
- Academic Dismissal Policy
- Academic Forgiveness Policy
- Academic Probation and Suspension Policy
- Affirmative Action Policy
- Dead Week Policy
- D/F Repeat Rule
- Excused Absence Policy for Undergraduates
- Inclement Weather Policy
- Sexual Harassment Policy-Marshall's Title IX Office may be contacted at TitleIX@marshall.edu
- Students with Disabilities (Policies and Procedures)
- University Computing Services Acceptable Use Policy

Course Schedule

(This is an overview of your major assignments and weekly readings. The instructor reserves the right to change the course schedule as needed.)

Date	Topic	Reading
January 9	Course Introduction	
January 11	Identity Speech Anxiety	Antonio Gramsci – “What is Man?” Chimamanda Ngozi Adichie “The Danger of a Single Story”
January 16	How Do We Communicate our Identity? What Makes an Excellent Speaker	Goffman (PS) – Introduction (pg. 1-16) Abe Lincoln (1863) – “Gettysburg Address”; Maya Angelou – “And Still I Rise” (1978); Nelson Mandela – “I Am Prepared to Die;” Frances McDormand (2018) – “Best Actress Oscar Speech”
January 18	Exploring our Own Identities Preparing to Give a Presentation	Goffman (PS) – Chapter 1 (pg. 17-34) America Ferrera – “Your Identity is Your SuperPower”
January 22	Presenting Ourselves Identity Speech	Goffman (PS) – Chapter 1 (pg. 34-76)
January 25	Our Own Identities Identity Speech	Gramsci – “Feminism and Masculinism” Informative Speech Proposal Due
January 30	Our Own Identities Creating Presentation Content	Gramsci – “Some Aspects of the Sexual Question” Malala Yousafzai – “Nobel Speech”
February 1	Our Own Identities	Martin Luther King, J. – “A letter from Birmingham Jail”

February 6	Impression Management Audience Analysis	Goffman (PS) – Chapter 6 (pg. 208-237)
February 9	Identity and Power	Informative Speech Outline Draft Due
February 13	Stigma and Social Identity Researching Your Topic	Goffman (S) – Chapter 1 (pg. 1-40) Temple Grandin – “The World Needs all Kinds of Minds”
February 15		
February 20	Informative Speeches	Informative Speech Outline Due
February 22	Informative Speeches	
February 27	Informative Speeches	
February 29	Informative Speeches	
March 5	Identity and Community Delivering a Strong Presentation	Goffman (PS) – Chapter 3 (pg. 106-140) Mary Fisher – “A Whisper of Aids” Informative Speech Reflection
March 7	Community and Power	Goffman (S) – Chapter 3 (pg. 105-125) Frederick Douglass – excerpt Gramsci – “Hegemony and Separation of Powers” John F. Kennedy – “Inaugural Address” Persuasive Speech Proposal Due
March 12	Belonging	bell hooks – Chapters 1-5 Audre Lorde – “The Transformation of Silence into Language and Action”
March 14	Belonging	bell hooks – Chapters 6-9

		Dwight D. Eisenhower – “Atoms for Peace”
Spring Break from March 18-22		
March 26	Belonging	bell hooks – Chapters 10-13 Malcom X – “The Ballot or the Bullet” Persuasive Speech Outline Draft Due
March 28	Belonging	bell hooks – Chapters 14-17 Martin Luther King – “I Have a Dream”
April 2	Belonging	bell hooks – Chapters 18-21
April 4	Persuasive Speeches	Persuasive Speech Outline Due
April 9	Persuasive Speeches	
April 11	Persuasive Speeches	
April 16	Persuasive Speeches	Ceremonial/Inspiration Speech Outline Draft Due
April 18	Wrapping it Up!	Aung San Suu Kyi – “Freedom from Fear” Toni Morrison – “Be Your Own Story” Persuasive Speech Reflection
April 22-26 – Final Exam Week	Ceremonial/Inspirational Speeches	

Documentation for creation of new designator:

SCLA – Special College Liberal Arts

O'Malley, Daniel

From: Cantrell-Johnson, Sonja
Sent: Tuesday, September 19, 2023 12:43 PM
To: Mukherjee, Avinandan; Bookwalter, Robert
Cc: Prejean, Kelli; Rivas, Zelideth; O'Malley, Daniel; Carey, Allison
Subject: RE: Requesting alpha-designator SCLA for our Cornerstone/Herd Humanities courses

Hello all-

After consultation with Allison and with the consideration of Banner character limits, the following new course alpha designator has been created:

SCLA Special College Liberal Arts

Thanks,
Sonja

Sonja G. Cantrell-Johnson, Ed.D.
University Registrar
Marshall University
cantrel1@marshall.edu
www.marshall.edu

From: Mukherjee, Avinandan <mukherjeea@marshall.edu>
Sent: Tuesday, September 19, 2023 10:00 AM
To: Bookwalter, Robert <bookwalt@marshall.edu>
Cc: Prejean, Kelli <gradk@marshall.edu>; Rivas, Zelideth <rivasz@marshall.edu>; O'Malley, Daniel <omalleyd@marshall.edu>; Carey, Allison <careya@marshall.edu>; Cantrell-Johnson, Sonja <cantrel1@marshall.edu>
Subject: Re: Requesting alpha-designator SCLA for our Cornerstone/Herd Humanities courses

Hi RB,

I approve the addition of a new Alpha-designator SCLA for our Cornerstone / Herd Humanities courses.

Thanks,
Avi



Dr. Avinandan "Avi" Mukherjee

*Provost & Senior Vice President
Academic Affairs*

Old Main 200
One John Marshall Drive
Huntington, WV 25755
T: 304-696-3716 or 304-696-2659
C: 862-262-0651
E: mukherjeea@marshall.edu
marshall.edu



From: Bookwalter, Robert <bookwalt@marshall.edu>
Sent: Tuesday, September 12, 2023 12:46 PM
To: Mukherjee, Avinandan <mukherjeea@marshall.edu>
Cc: Prejean, Kelli <gradk@marshall.edu>; Rivas, Zelideth <rivasz@marshall.edu>; O'Malley, Daniel <omalleyd@marshall.edu>; Carey, Allison <careya@marshall.edu>
Subject: RE: Requesting alpha-designator SCLA for our Cornerstone/Herd Humanities courses

Avi,
Please consider endorsing the addition of an alpha designator for the Cornerstone courses.

R. B. Bookwalter

Dean, College of Liberal Arts
Marshall University
Huntington, WV 25755-2600
304.696.2731

From: Carey, Allison <careya@marshall.edu>
Sent: Monday, September 11, 2023 4:30 PM
To: Bookwalter, Robert <bookwalt@marshall.edu>
Cc: Prejean, Kelli <gradk@marshall.edu>; Rivas, Zelideth <rivasz@marshall.edu>; O'Malley, Daniel <omalleyd@marshall.edu>
Subject: Re: Requesting alpha-designator SCLA for our Cornerstone/Herd Humanities courses

Dear RB,

Per your request (on Friday), I'm re-sending this email to you.

If you approve, could you pass this request along to Avi with your endorsement?

Best, and many thanks!
Allison

From: Carey, Allison <careya@marshall.edu>
Date: Wednesday, August 23, 2023 at 5:02 PM
To: Bookwalter, Robert <bookwalt@marshall.edu>
Cc: Prejean, Kelli <gradk@marshall.edu>, Rivas, Zelideth <rivasz@marshall.edu>, O'Malley, Daniel <omalleyd@marshall.edu>
Subject: Requesting alpha-designator SCLA for our Cornerstone/Herd Humanities courses

Dear Dr. Bookwalter,

I'm writing in hopes that you'll endorse our request for a new alpha-designator, SCLA (Special Programs, College of Liberal Arts), that we can use for our gateway Cornerstone/Herd Humanities courses, and that will then be available for future interdisciplinary programming in the College of Liberal Arts.

As you know, we were awarded the \$25,000 NEH/Teagle Foundation-funded Cornerstone planning grant for 2023-24, and as part of our work we are meant to plan and pilot our two "gateway courses" to the Cornerstone/Herd Humanities Program.

In requesting this new SCLA designator, we're following the lead of Purdue University, which also uses a unique designator to classify their Cornerstone courses (and which is available for other interdisciplinary programs in their college).

Having a unique designator will help us in "branding" this new program, which is part of our charge in this year of our planning grant.

Moreover, having these courses listed under a special designator will make assessment (a strict requirement for this grant, and part of the reporting we must do for the program's sponsors) simpler for the program administrators, assessors, and the Registrar, so that we won't in future have to track down which special topics class in which department was actually Cornerstone/Herd Humanities.

Please let me know if you need any additional information from me or my Co-PIs, Dr. Rivas and Prof. O'Malley.

Best, and thank you for considering this request,
Allison

Allison E. Carey, Ph.D.
Professor and Chair, Department of English
Chair, Council of Chairs
346 Corbly Hall, 1 John Marshall Drive
Marshall University
Huntington, WV 25755
(304) 696-6439
careya@marshall.edu
she/her/hers

Documentation to approve SCLA 101 to fulfill the CORE II Communication requirement:

- Email from Dr. Richard Jones, Chair of Communication Studies

O'Malley, Daniel

From: Jones, Rich
Sent: Thursday, October 12, 2023 3:07 PM
To: Carey, Allison
Cc: Snyder-Yuly, Julie; Rivas, Zelideth; O'Malley, Daniel
Subject: Re: Transformative Texts CMM syllabus for your review!

Hello,

Thank you for sending the syllabus.

I approve this being used to meet the Core II communication requirement.

I appreciate all of the group's work on this and look forward to seeing how things go next semester.

Rich

Richard G. Jones, Jr., Ph.D.
Professor and Chair
Department of Communication Studies
244 Smith Hall
Marshall University
304-696-3078
www.richardgjonesjrphd.com

[Learn more about Communication Studies at Marshall!](#)

From: Carey, Allison <careya@marshall.edu>
Date: Thursday, October 12, 2023 at 12:01 PM
To: Jones, Rich <jonesri@marshall.edu>
Cc: Snyder-Yuly, Julie <snidyuly@marshall.edu>, Rivas, Zelideth <rivasz@marshall.edu>, O'Malley, Daniel <omalleyd@marshall.edu>
Subject: Transformative Texts CMM syllabus for your review!

Dear Rich,

(I meant to send you this last week, but I was able to check the committee's votes only a couple of days ago!)

Attached is our sample syllabus for SCLA 101—Transformative Texts CMM (offered for Spring '24 as CMM 280). As you know, this syllabus exists, in large part, thanks to Julie's good work! The course is designed to incorporate the Transformative Texts approach while meeting the learning outcomes of CMM 103.

The Cornerstone Committee voted unanimously (with 6 of voting and a couple of folks not casting a ballot) to approve this syllabus.

So that we can send it forward through the curricular process, after you have a chance to review the syllabus, could you reply to this email letting me know if you approve this class being used to satisfy the Core II Communications requirement?

Thanks so much for your support, Rich! And let me know if you have any questions about this class or the syllabus.

Best,
Allison

Allison E. Carey, Ph.D.
Professor and Chair, Department of English
Chair, Council of Chairs
346 Corbly Hall, 1 John Marshall Drive
Marshall University
Huntington, WV 25755
(304) 696-6439
careya@marshall.edu
she/her/hers

Critical Thinking Designator Form

Title Abbreviation: Transformative Texts CMM (CT)

Alpha Designator/Number: SCLA 101 Contact Person: Daniel O'Malley

Signature of Contact Person  Date 10/13/23

Signature of Chair of Department  Date 10/13/23

This Critical Thinking Designator Form should be submitted to the General Education Council, along with the applicable Course Addition or Course Change form and a course syllabus, after receiving approvals from the Department Chair/Division Head, Registrar, College Dean, and College Curriculum Chair, as noted on the Course Addition and Course Change forms.

Please briefly explain (noting where materials are located in the syllabus) how your course meets the following criteria. Please consult the "Criteria for CT Courses" document.

<http://www.marshall.edu/gened/files/Criteria-for-CT-Courses-updated-12-1-16-updated.pdf>

*See
attached
pages*

[in this box explain how your course meets the "Criteria for CT Courses" (see above) and also note where materials are located in the syllabus such as more description about the assessments, particularly the summative assessment.
Additionally, if your course is taught in multiple sections with multiple syllabi, please how each course will satisfy these requirements; for example, through a common assignment.]

DESCRIBE THE STUDENT PROJECT THAT WILL BE SUBMITTED USING THE ASSIGNMENT MODULE IN BLACKBOARD, IDENTIFY THE BACCALAUREATE DEGREE PROFILE OUTCOMES IT ASSESSES, AND THE PERCENT OF A STUDENT'S COURSE GRADE IT REPRESENTS.

[Describe this project in this space. This student project should be a significant portion of the students' grade (i.e. at least 20%), it should be able to be uploaded to the assignment module in Blackboard for future consideration by the Assessment Committee, and it should assess Integrative Thinking and at least one additional Marshall Baccalaureate Degree Profile outcome from above. The assignment must take the form of an artifact that can be reviewed by the Summer Assessment Committee. This would include written documents, video, picture, or audio files, all of which must be in a format readable by the software that is included in the standard build for Marshall University computers, and must be accompanied with some form of instructions that would allow faculty from other fields to recognize how it relates to the designated outcomes. For example, a standalone picture of pottery, an audio file of electronic music, or a graph of a mathematical function cannot be used without an accompanying explanation either written by the student or by the instructor.]

LEARNING OUTCOMES ADDRESSED, PEDAGOGICAL METHODS, and CLASSROOM ASSESSMENTS: (This chart also should appear on the course syllabus. If the course instructor wishes to word learning outcomes in a discipline-specific manner, the instructor should indicate alignments between those discipline-specific outcomes and the Baccalaureate Degree Profile outcomes indicated on this form.

Course Student Learning Outcomes (Outcomes 2 – 5 should be chosen from among those outlined in Marshall’s Baccalaureate Degree Profile)	How students will practice each outcome in this Course	How student achievement of each outcome will be assessed in this Course
1: Integrative Thinking: Students will make connections and transfer skills and learning among varied disciplines, domains of thinking, experiences, and situations.	[list and explain relevant learning activities here – e.g. group work, discussion, in-class exercises, chapter reviews, low-stakes writing, practice presentations, etc.]	[list the specific assessments in this course —exam questions, papers, projects presentations—that evaluate mastery of this particular outcome]
2: [Marshall Degree Profile Outcome]: Students will	[list and explain relevant learning activities here – e.g. group work, discussion, in-class exercises, chapter reviews, low-stakes writing, practice presentations, etc.]	[list the specific assessments in this course —exam questions, papers, projects presentations—that evaluate mastery of this particular outcome]
3: [Marshall Degree Profile Outcome]: Students will	[list and explain relevant learning activities here – e.g. group work, discussion, in-class exercises, chapter reviews, low-stakes writing, practice presentations, etc.]	[list the specific assessments in this course —exam questions, papers, projects presentations—that evaluate mastery of this particular outcome]
4: [Marshall Degree Profile Outcome]: Students will	[list and explain relevant learning activities here – e.g. group work, discussion, in-class exercises, chapter reviews, low-stakes writing, practice presentations, etc.]	[list the specific assessments in this course —exam questions, papers, projects presentations—that evaluate mastery of this particular outcome]
5: [Marshall Degree Profile Outcome]: Students will	[list and explain relevant learning activities here – e.g. group work, discussion, in-class exercises, chapter reviews, low-stakes writing, practice presentations, etc.]	[list the specific assessments in this course —exam questions, papers, projects presentations—that evaluate mastery of this particular outcome]

SCLA 101: Transformative Texts CMM (CT)

Please briefly explain (noting where materials are located in the syllabus) how your course meets the following criteria. Please consult the “Criteria for CT Courses” document.

This course meets the “Criteria for CT Courses” in the following ways:

A. COURSE CONTENT

- It includes these five CT outcomes (which are presented in detail on pages 3-4 of the syllabus):
 - Integrative Thinking
 - Intercultural Thinking
 - Communication Fluency
 - Information Literacy
 - Metacognitive Thinking

B. PEDAGOGICAL METHODS

- This course relies on a variety of **learner-centered approaches**, including:
 - **active learning** in the form of students working to identify problems, both in historical contexts and in the present day, and to devise solutions via analysis, research, debate, and brainstorming activities.
 - **cooperative learning** whereby students work in groups to analyze various speech contexts -- including the goals, strategies, and challenges involved – and develop their own original speeches delivered with equitable participation among group members, with individual meta-cognitive reflective components to insure individual accountability.
 - **inductive teaching and learning** in which students focus on specific cases (instances of significant public speech) and study the contextual particulars and potential problems of each case, then use their newly formed knowledge in the production of their own original speeches; additionally, the Discussion Leader component of the course will enable students to build knowledge via self-directed inquiry and peer-to-peer teaching strategies.
 - Though this is not a Writing Intensive course, the pedagogical approach makes use of **WAC strategies**, including a variety of Low-, Medium-, and High-stakes activities (discussion, class work, group work, formal projects) and the formal projects (high-stakes) involve a multi-step drafting process (outline, multiple drafts with opportunities for peer and instructor feedback, as well as reflection and revision).
- In terms of assessments, the course will involve a variety of methods to gauge both lower-order comprehension and the execution of higher-order skills. As with CMM 103 (a Core course with similar outcomes and methods), this course will include:
 - **diagnostic** assessment via low-stakes assignments (discussion, classwork, group work) designed to gauge comprehension and preconceptions, evaluated on a participation basis.
 - **formative** assessment that builds on low-stakes work, involving instructor feedback for classwork, group work, discussion, and early efforts toward high-stakes assignments (brainstorming, outlines, early drafts); depending on the activity, this assessment can involve grading, though the priority is to keep the student progressing toward a more complex execution of skills in later work.

- **summative** assessment in the form of formal evaluation for high-stakes speeches and other assignments; this category involves grading final drafts of speeches and reflections (ie, the product of the multi-step process) with a rubric that delineates the components and desired outcomes.

DESCRIBE THE STUDENT PROJECT THAT WILL BE SUBMITTED USING THE ASSIGNMENT MODULE IN BLACKBOARD, IDENTIFY THE BACCALAUREATE DEGREE PROFILE OUTCOMES IT ASSESSES, AND THE PERCENT OF A STUDENT’S COURSE GRADE IT REPRESENTS

- The project used for summative assessment will be a Persuasive Speech (including the prep work that goes with it – topic, proposal, outline, reflection). All components will be uploaded via MUOnline/Blackboard and available for university-level assessment. This assignment is worth about 30% of the overall grade.
 - Assignment description: This is a research-based speech (6-8-minutes in length) that addresses a Question of Policy (who should do what), preferably on a civic topic related to a particular community (cultural group). The speech must contain compelling arguments that use sound reasoning and credible evidence. This assignment provides an opportunity to put into practice and demonstrate the ability to prepare and deliver a compelling persuasive speech. Students will be required to visit the Marshall University Presentation Center to practice this speech prior to presenting in class. More details will be provided in class.
 - Baccalaureate Degree Profile Outcomes addressed: Communication Fluency; Critical and Civic Thinking; Information Literacy; and Intercultural Thinking.

LEARNING OUTCOMES ADDRESSED, PEDAGOGICAL METHODS, and CLASSROOM ASSESSMENTS: (This chart also should appear on the course syllabus. If the course instructor wishes to word learning outcomes in a discipline-specific manner, the instructor should indicate alignments between those discipline-specific outcomes and the Baccalaureate Degree Profile outcomes indicated on this form.

Course student learning outcomes	How students will practice each outcome in this course	How student achievement of each outcome will be assessed in this course
Integrative Thinking: Students will make connections and transfer skills and learning among varied disciplines, domains of thinking, experiences, and situations.	Discussion; In-class activities; Short speeches for ceremonial occasions to practice audience engagement and appropriate language and decorum	Oral Presentations (formal speeches); Speech Reflection
Intercultural Thinking: Students will evaluate generalizations about cultural groups, analyze how cultural groups might affect communication across cultures,	Discussion; In-class activities (exploring significant historical speeches, analyzing them as artifacts of a particular culture and considering how a particular speech may or may not represent aspects of the culture more	Oral Presentations (formal speeches); Speech Reflection

<p>evaluate how specific approaches to global issues will affect multiple cultural communities or political institutions and untangle competing economic, religious, political, or geographical interests of cultural groups in conflict.</p>	<p>generally; examining significant historical speeches, including consideration of historical context and audience reception [ie, how the speech is perceived by audiences of different cultures] and drafting original; and examining significant historical speeches, with an emphasis on how the speaker's approach – and cultural positioning – relates to a broader audience speeches that take into account issues of multicultural audiences)</p>	
<p>Communication Fluency: Students will develop cohesive oral, written, and visual communications tailored to specific audiences.</p>	<p>Discussion; In-class speaking activities; Audience evaluations</p>	<p>Oral Presentations (formal speeches); Speech Reflection</p>
<p>Information Literacy: Students will revise their search strategies and employ appropriate research tools, integrate relevant information from reliable sources, question and evaluate the complexity of the information environment, and use information in an ethical manner.</p>	<p>Discussion; Library sessions to make use of databases, collections, and research guides for locating resources suitable for informative and persuasive speeches</p>	<p>Presentations of peer review journals and statistical information from government agencies and reports; Informative speech; Persuasive speech</p>
<p>Metacognitive Thinking: Students will evaluate the effectiveness of a project plan or strategy to determine the degree of their improvement in knowledge and skills.</p>	<p>Group activities to develop and deliver a speech on the theme of community and identity</p>	<p>Group presentation</p>

Multicultural Course Designator Form

Title Abbreviation: Transformative Texts CMM (MC)

Alpha Designator/Number: SCLA 101 Contact Person: Daniel O'Malley

Please review the document "Criteria for Multicultural Courses" before completing this form.

Briefly explain (noting where materials are located in the syllabus) how your course meets at least elements 1 and 2 of the Intercultural Thinking outcome statement, as numbered here: "Students will (1) **evaluate** generalizations about cultural groups, (2) **analyze** how cultural beliefs might affect communication across cultures, (3) **evaluate** how specific approaches to global issues will affect multiple cultural communities or political institutions, and (4) **untangle** competing economic, religious, social, political, institutional, or geographical interests of cultural groups in conflict."

Elements of Intercultural Thinking Learning Outcome Addressed, Pedagogical Methods, and Classroom Assessments

NOTE:

- *A majority of course content – greater than 50% -- includes an examination of cultures beyond the students' own. For a sense of the variety of content (in terms of past/present, within and beyond the US) see pages 2 and 7-9 of the syllabus.*
- *The outcomes/assignments/assessment methods detailed below are also provided (in a student-centered format) on pages 3-4 of the syllabus.*

Course Student Learning Outcomes	How students will practice each outcome in this Course	How student achievement of each outcome will be assessed in this Course
Intercultural Thinking: Students will evaluate generalizations about cultural groups.	Discussion + Group Work + Practice Presentations: exploring significant historical speeches, analyzing them as artifacts of a particular culture and considering how a particular speech may or may not represent aspects of the culture more generally.	Formal Speeches / Oral Presentations + Reflections: formal speeches developed through multiple drafts that explore cultural concerns and include an analytical reflection.
Intercultural Thinking: Students will analyze how cultural beliefs might affect communication across cultures.	Discussion + Group Work + Practice Presentations: examining significant historical speeches, including consideration of historical context and audience reception (ie, how the speech is perceived by audiences of different cultures) and drafting original speeches that take into account issues of multicultural audiences.	Formal Speeches / Oral Presentations + Reflections: formal speeches developed through multiple drafts that take into account issues of multicultural audiences and include an analytical reflection.
Intercultural Thinking: Students will evaluate how specific approaches to global issues will affect multiple cultural communities or political institutions	Discussion + Group Work + Practice Presentations: examining significant historical speeches, with an emphasis on how the speaker's approach – and cultural positioning – relates to a broader audience (JFK's "Inaugural Address" for ex).	Formal Speeches / Oral Presentations + Reflections: formal speeches developed through multiple drafts that demonstrate an awareness of the relationship between the speaker's cultural perspective and the broader world.

Pedagogical Methods

This course relies on a variety of **learner-centered approaches**, including:

- **active learning** in the form of students working to identify problems, both in historical contexts and in the present day, and to devise solutions via analysis, research, debate, and brainstorming activities.
- **cooperative learning** whereby students work in groups to analyze various speech contexts -- including the goals, strategies, and challenges involved -- and develop their own original speeches delivered with equitable participation among group members, with individual meta-cognitive reflective components to insure individual accountability.
- **inductive teaching and learning** in which students focus on specific cases (instances of significant public speech) and study the contextual particulars and potential problems of each case, then use their newly formed knowledge in the production of their own original speeches; additionally, the Discussion Leader component of the course will enable students to build knowledge via self-directed inquiry and peer-to-peer teaching strategies.

Though this is not a Writing Intensive course, the pedagogical approach makes use of **WAC strategies**, including a variety of Low-, Medium-, and High-stakes activities (discussion, class work, group work, formal projects) and the formal projects (high-stakes) involve a multi-step drafting process (outline, multiple drafts with opportunities for peer and instructor feedback, as well as reflection and revision).

In terms of assessments, the course will involve a variety of methods to gauge both lower-order comprehension and the execution of higher-order skills. As with CMM 103 (a Core course with similar outcomes and methods), this course will include:

- **diagnostic** assessment via low-stakes assignments (discussion, classwork, group work) designed to gauge comprehension and preconceptions, evaluated on a participation basis.
- **formative** assessment that builds on low-stakes work, involving instructor feedback for classwork, group work, discussion, and early efforts toward high-stakes assignments (brainstorming, outlines, early drafts); depending on the activity, this assessment can involve grading, though the priority is to keep the student progressing toward a more complex execution of skills in later work.
- **summative** assessment in the form of formal evaluation for high-stakes speeches and other assignments; this category involves grading final drafts of speeches and reflections (ie, the product of the multi-step process) with a rubric that delineates the components and desired outcomes.

DESCRIBE THE STUDENT PROJECT THAT WILL BE SUBMITTED USING THE ASSIGNMENT MODULE IN BLACKBOARD, IDENTIFY THE BACCALAUREATE DEGREE PROFILE OUTCOME/S IT ASSESSES (one of which should be Intercultural Thinking), AND THE PERCENT OF STUDENT'S COURSE GRADE IT REPRESENTS

The project used for summative assessment will be a Persuasive Speech (including the prep work that goes with it – topic, proposal, outline, reflection). All components will be uploaded via MUOnline/Blackboard and available for university-level assessment. This assignment is worth about 30% of the overall grade.

Assignment description:

This is a research-based speech (6-8-minutes in length) that addresses a Question of Policy (who should do what), preferably on a civic topic related to a particular community (cultural group). The speech must contain compelling arguments that use sound reasoning and credible evidence. This assignment provides an opportunity to put into practice and demonstrate the ability to prepare and deliver a compelling persuasive speech. Students will be required to visit the Marshall University Presentation Center to practice this speech prior to presenting in class. More details will be provided in class.

Baccalaureate Degree Profile Outcomes addressed:

Communication Fluency; Critical and Civic Thinking; Information Literacy; and Intercultural Thinking.

See <http://www.marshall.edu/senate/ucc/> for information on chair

Request for Undergraduate Course Addition

1. Prepare **one** paper copy and obtain signatures from the Department Chair/Division Head, Registrar and College Dean.
2. Submit the form to your College Curriculum Committee.
3. After obtaining the signature of the College Curriculum Chair, send the paper copy to the current University Curriculum Committee Chair
4. Send an identical (sans signatures) ELECTRONIC COPY and all supporting documentation in a single PDF file (PDF Portfolio recommended) to UCC chair.

College: University College Department/Division: University Studies Alpha Designator/Number: UNI 350
Contact Person: Sherri Stepp Phone: 304-696-7038

NEW COURSE DATA:

Course Title:	<u>Work-Based Experience</u>	(Limit of 30 characters & spaces.)
Alpha Designator/Number:	<u>UNI 350</u>	
General Education Designator(s) (check all that apply):	<input type="checkbox"/> CT <input type="checkbox"/> INTL <input type="checkbox"/> MC <input type="checkbox"/> Core II (Core II type: _____)	
Note: Applications for Gen Ed attribute must be attached.	http://www.marshall.edu/wpmu/gened/core-ii-courses-info/	
Catalog Description (Limit of 30 words):	<u>Substantial and meaningful work-based experience with intentional links to academic curriculum. Experience authorized and monitored by University personnel and may be paid or unpaid (renewable).</u>	
Co-requisite(s):	<u>None</u>	First Term to be Offered: <u>Spring 2024</u>
Prerequisite(s):	<u>Permission</u>	Credit Hours: <u>0</u>
Grading Mode:	Graded: _____ Credit/No Credit: <u>Yes</u>	
Course(s) being deleted in place of this addition (must submit course deletion form):	<small>None (CECS has indicated they will delete ENGR 350)</small>	

CHECKLIST/REQUIREMENTS

1. After completing this two page form in its entirety, include a complete syllabus and route through the departments/committees below.
2. A complete syllabus can be from when this course was previously taught as a special topics course or by creating a new, intended syllabus to use with the course. The sample syllabus must at a minimum address the following areas:
 - a. COURSE OBJECTIVES, COURSE OUTLINE, SAMPLE TEXT(S) WITH AUTHOR(S) AND PUBLICATION DATE, INSTRUCTIONAL METHODS (Lecture, Lab, Internship, Practicum, etc.), and EVALUATION METHODS (Unit/Chapter, Midterm, Final, Projects, etc.)
3. If this course will replace a course that is required by another department, please send a memo to the affected department and include it with this packet, as well as, the response received from the affected department.
4. If this course will be similar in title or content to another department's courses, please send a memo to the affected department and include it with this packet, as well as, the response received from the affected department.

SIGNATURES: (If disapproved at any level, do not sign. Return to previous signer.)

Department Chair/Division Head: <u>Sherri Stepp</u> <i>Sherri Stepp</i>	Date: <u>11/27/2023</u>
Registrar: <i>Jonathan Kozar</i>	Date: <u>11-28-2023</u>
College Dean: <i>Kim Cornas</i>	Date: <u>11-29-2023</u>
College Curriculum Chair: <u>Sherri Stepp</u> <i>Sherri Stepp</i>	Date: <u>11/27/2023</u>
General Education Council Chair *:	Date: _____
University Curriculum Committee Chair: <u>Jonathan Kozar</u> <i>Jonathan Kozar</i>	Date: <u>01/23/24</u>
Faculty Senate Chair: _____	Date: _____
VP Academic Affairs/VP Health Science _____	Date: _____

* - Signature necessary only if course is to be Core Curriculum Course

Request for Undergraduate Course Addition - Page 2
Additional Information Required for Undergraduate Course Addition

College: University College Department/Division: University Studies Alpha Designator/Number: UNI 350

Provide complete information regarding the new course addition for each topic listed below. Before routing this form, a complete syllabus also must be attached addressing the items listed on the first page of this form.

1. Identify by name the faculty in your department/division who may teach this course.

Career Coaches in the Office of Career Ed. or qualified college official (master's or higher).

2. If your department/division requires additional faculty, equipment, or specialized materials, attach an estimation of money and time required to secure these items.

None

3. If this course will be required by a department/division other than your own, identify by name.

Provided for special populations of students such as, but not limited to, Marshall for All.

4. If there are any agreements required to provide clinical experience, attach details and signed agreements.

None

5. If library resources are deemed inadequate, attach a plan to overcome this. The plan must include the cost as stated by the Dean of Libraries.

None

6. EQUIPMENT/SUPPLIES NEEDED TO TEACH THIS COURSE (this does not refer to additional equipment/supplies that need to be purchased; simply what materials are needed in order to teach this course successfully.):

None

7. ADDITIONAL GRADUATE REQUIREMENTS IF LISTED AS AN UNDERGRADUATE OR GRADUATE COURSE (please also submit to Graduate Council course addition for 5xx graduate component):

None

8. PROVIDE A COMPLETE BIBLIOGRAPHY INCLUDING ALL PUBLICATIONS RESEARCHED TO CREATE THIS COURSE AND WHAT PUBLICATIONS MAY BE BENEFICIAL TO STUDENTS TAKING THIS COURSE (separate page).



OFFICE OF
CAREER EDUCATION

UNI 350 Work-Based Experience Syllabus

Course Description

Substantial and meaningful work-based experience with intentional links to academic curriculum. Experience authorized and monitored by University personnel and may be paid or unpaid (repeatable).

Credits

0 credits-CR/NC

Prerequisites/Permission

Requires Experiences Application to be completed in Handshake and approval from the Coordinator of Work-Integrated Education and Learning to register.

Term/Year

Spring 2024

Class Meeting Days/Times

There are no scheduled class meeting dates or times. Work schedule will be established with work-site supervisor.

Academic Calendar

For beginning, ending, and add/drop dates, see the [Marshall University Academic Calendar](http://www.marshall.edu/academic-calendar/) (URL: <http://www.marshall.edu/academic-calendar/>).

The work-based experience start- and end-dates should coincide with the beginning and ending dates of the University's fall or spring semester or summer term. Work-site holidays within the semester or term may or may not coincide with University holidays. Student should discuss any anticipated holidays with work-site supervisor when planning their work schedule.

Instructor

Rodney Sanders, Ed.S.

Contact Information

- Office: Office of Career Education Building
- Office Hours: By appointment, online, or in person
- Office Phone: (304) 696-6051
- Marshall E-mail: sanders28@marshall.edu

Required or Recommended Texts and Materials

Required Texts and Materials

No texts or materials are required.

Course Student Learning Outcomes

The table below shows the following relationships: How each student's learning outcome will be practiced and assessed in the course.

Course student learning outcomes	How students will practice each outcome in this course	How student achievement of each outcome will be assessed in this course
<p>Integrative Thinking: Students will make connections and transfer skills and learning among varied disciplines, domains of thinking, experiences and situations.</p>	<p>Students will employ the eight NACE career readiness competencies during their work experience.</p> <p>(No change here.)</p>	<p>Students will complete a pre-and post-survey indicating their understanding of the competencies before and after their experience.</p> <p>(No change here.)</p>
<p>Metacognitive Thinking: Students will evaluate the effectiveness of a project plan or strategy to determine the degree of their improvement in knowledge and skills.</p>	<p>Students will establish personal learning goals as part of the application process in Handshake.</p> <p>Daily work assignments in the industry setting.</p>	<p>Journal Submissions.</p> <p>Students will review and evaluate their progress toward their personal learning goals in the final student survey evaluation.</p>

Course Requirements/Due Dates

Students will report to the designated employer worksite according to the schedule agreed upon with the employer unless other approval is obtained. The timeframe should be during the semester or summer schedules established by Marshall University.

Students will complete a pre-and post-survey for the course related to the eight career readiness competencies developed by the National Association of Colleges and Employers (NACE).

Students will submit two journal submissions at designated times during the semester. Each journal will include the following:

- A record of your time worked up to the point of the journal submission.
- At least one paragraph outlining the tasks you have undertaken in your role at your worksite.
- At least one paragraph describing the challenges you have faced and/or problems you have helped to solve.

A Final Evaluation Form will be completed by the student and the employer at the conclusion of the Experience. These survey evaluations will be submitted through the Handshake platform.

Course Schedule

Week	Activity/Assignment	Due Date
Prior to Start of Term	Meet with work-site supervisor to establish work schedule. <ul style="list-style-type: none"> • Be sure to identify semester or term start- and end-dates and holidays. • Be aware of University academic calendar. 	End of Week 1
Week 1	Complete NACE career-readiness pre-survey.	End of Week 1
Week 5	Journal Submission 1	End of Week 3
Week 7 – 9	Mid-Semester Meeting: Schedule a mid-semester meeting with instructor.	End of Week 9
Week 10	Journal Submission 2	End of Week 10
Week 15	Complete NACE Career-readiness post-survey.	End of Week 15
Week 15	Complete final work-based experience evaluation in Handshake platform. (Employer will also complete an evaluation.)	End of Week 15.

Grading Policy

Students will receive a CR or NC for UNI 350.

If credit is being sought, this is not the correct course. Students should speak to their academic advisor to register for the appropriate internship course offered by the department.

Attendance/Participation Policy

Students are expected to follow the schedule as set forth with the Employer Partner including punctuality. Total absences for the term should not exceed three (3) days. Students missing more than three days of work, without a university excused absence, will receive a grade of No Credit (NC).

University Policies

By enrolling in this course, you agree to the University Policies. Please read the full text of each policy (listed below) by going to [MU Academic Affairs: University Policies](http://www.marshall.edu/academic-affairs/policies/). (URL: <http://www.marshall.edu/academic-affairs/policies/>)

- Academic Dishonesty Policy
- Academic Dismissal Policy
- Academic Forgiveness Policy
- Academic Probation and Suspension Policy
- Affirmative Action Policy
- Dead Week Policy
- D/F Repeat Rule
- Excused Absence Policy for Undergraduates
- Inclement Weather Policy
- Sexual Harassment Policy
- Students with Disabilities (Policies and Procedures)
- University Computing Services Acceptable Use Policy

Marshall University E-Mail Accounts

You must have and use your MU email account for all communications relating to the work-based experience. Your personal email accounts will not be used for official communication with Marshall University programs and personnel. You may redirect your MU email to your own personal email account, but you must sign into your MU account to do that. Marshall University uses Office 365 email. For more information, visit Marshall IT: Office 365 (URL <https://www.marshall.edu/it/office365/>).

Request for Undergraduate Course Addition

1. Prepare **one** paper copy and obtain signatures from the Department Chair/Division Head, Registrar and College Dean.
2. Submit the form to your College Curriculum Committee.
3. After obtaining the signature of the College Curriculum Chair, send the paper copy to the current University Curriculum Committee Chair
4. Send an identical (sans signatures) ELECTRONIC COPY and all supporting documentation in a single PDF file (PDF Portfolio recommended) to UCC chair.

College: University College Department/Division: University Studies Alpha Designator/Number: UNI 450
 Contact Person: Sherri Stepp Phone: 304-696-7038

NEW COURSE DATA:

Course Title: <u>Advanced Work-Based Experience</u> (Limit of 30 characters & spaces.)	
Alpha Designator/Number: <u>UNI 450</u>	
General Education Designator(s) (check all that apply): <input type="checkbox"/> CT <input type="checkbox"/> INTL <input type="checkbox"/> MC <input type="checkbox"/> Core II (Core II type: _____)	
Note: Applications for Gen Ed attributes must be attached. http://www.marshall.edu/wpmu/gened/core-ii-courses-info/	
Catalog Description (Limit of 30 words): <u>A university supported program in which students learn from relevant and meaningful workplace experiences with links to curriculum, learning outcomes, authentic assessment, and purposeful reflection (repeatable).</u>	
Co-requisite(s): <u>None</u>	First Term to be Offered: <u>Spring 2024</u>
Prerequisite(s): <u>Permission - Can be repeated up to 12 hrs.</u>	Credit Hours: <u>1 - 6</u>
Grading Mode: Graded: <u>Yes</u> Credit/No Credit: _____	
Course(s) being deleted in place of this addition (must submit course deletion form): <u>None</u>	

CHECKLIST/REQUIREMENTS

1. After completing this two page form in its entirety, include a complete syllabus and route through the departments/committees below.
2. A complete syllabus can be from when this course was previously taught as a special topics course or by creating a new, intended syllabus to use with the course. The sample syllabus must at a minimum address the following areas:
 - a. COURSE OBJECTIVES, COURSE OUTLINE, SAMPLE TEXT(S) WITH AUTHOR(S) AND PUBLICATION DATE, INSTRUCTIONAL METHODS (Lecture, Lab, Internship, Practicum, etc.), and EVALUATION METHODS (Unit/Chapter, Midterm, Final, Projects, etc.)
3. If this course will replace a course that is required by another department, please send a memo to the affected department and include it with this packet, as well as, the response received from the affected department.
4. If this course will be similar in title or content to another department's courses, please send a memo to the affected department and include it with this packet, as well as, the response received from the affected department.

SIGNATURES: (If disapproved at any level, do not sign. Return to previous signer.)

Department Chair/Division Head: <u>Sherri Stepp</u> <i>Sherri Stepp</i>	Date: <u>11/27/2023</u>
Registrar: <i>Suzanne G. Co</i>	Date: <u>11-28-2023</u>
College Dean: <i>Kmecomal</i>	Date: <u>11-29-2023</u>
College Curriculum Chair: <u>Sherri Stepp</u> <i>Sherri Stepp</i>	Date: <u>11/27/2023</u>
General Education Council Chair *:	Date: _____
University Curriculum Committee Chair: <i>Jonathan Kozar</i>	Date: <u>01/23/24</u>
Faculty Senate Chair:	Date: _____
VP Academic Affairs/VP Health Science:	Date: _____

* - Signature necessary only if course is to be Core Curriculum Course

Request for Undergraduate Course Addition - Page 2
Additional Information Required for Undergraduate Course Addition

College: University College Department/Division: University Studies Alpha Designator/Number: UNI 450

Provide complete information regarding the new course addition for each topic listed below. Before routing this form, a complete syllabus also must be attached addressing the items listed on the first page of this form.

1. Identify by name the faculty in your department/division who may teach this course.

Qualified college official with master's degree (or higher).

2. If your department/division requires additional faculty, equipment, or specialized materials, attach an estimation of money and time required to secure these items.

None

3. If this course will be required by a department/division other than your own, identify by name.

Available to special populations of students such as, but not limited to, Marshall for All.

4. If there are any agreements required to provide clinical experience, attach details and signed agreements.

None

5. If library resources are deemed inadequate, attach a plan to overcome this. The plan must include the cost as stated by the Dean of Libraries.

None

6. EQUIPMENT/SUPPLIES NEEDED TO TEACH THIS COURSE (this does not refer to additional equipment/supplies that need to be purchased; simply what materials are needed in order to teach this course successfully.):

None

7. ADDITIONAL GRADUATE REQUIREMENTS IF LISTED AS AN UNDERGRADUATE OR GRADUATE COURSE (please also submit to Graduate Council course addition for 5xx graduate component):

None

8. PROVIDE A COMPLETE BIBLIOGRAPHY INCLUDING ALL PUBLICATIONS RESEARCHED TO CREATE THIS COURSE AND WHAT PUBLICATIONS MAY BE BENEFICIAL TO STUDENTS TAKING THIS COURSE (separate page).



UNI 450 Advanced Work-Based Experience Syllabus

Course Description

A university supported program in which students learn from relevant and meaningful workplace experiences with links to curriculum, learning outcomes, authentic assessment, and purposeful reflection (repeatable).

Expanded Description/Course Options

There are different work-based learning opportunities that can guide the student's work and learning in their workplace experiences. In consultation with their academic advisors, faculty mentors, alumni mentors, and a representative from the Office of Career Education, students will select from of the following types of experiences:

- **Applied Research:** Research where students look for solutions to practical problems using empirical methods. The results of this action-oriented research focus on applying knowledge to existing problems.
- **Apprenticeship:** Apprenticeship is an industry-driven, high-quality career pathway where employers can develop and prepare their future workforce. Individuals can obtain paid work experience, classroom instruction, and a nationally recognized, portable credential. Employers can choose to register their programs with the U.S. Department of Labor (DOL) to show prospective job seekers that their apprenticeship program meets national quality standards.
- **Curricular Community Based Learning (CBL):** Curricular Community Based Learning (CBL) integrates meaningful community service with classroom instruction and critical reflection to enrich the learning experience and strengthen communities. In practice, students partner with a community-based organization to apply their disciplinary knowledge to a community-identified challenge. They then intentionally reflect on the experience to understand how theory and practice align, to interrogate course-based learning, and to understand their role in the community.
- **Cooperative Education:** A structured method of combining classroom-based education with practical work experience. A cooperative education experience, commonly known as a "co-op", may or may not provide academic credit for structured job experience. Co-op experiences are either full-time (40 hours per week) alternating periods (semester, quarter) of work and school or part-time (20 hours per week) combining work and school during the same time. Co-op experiences are paid experiences supervised by a professional following the same career path as the student. Students complete more than one assignment (2 or more) with progressive levels of responsibility.
- **Internship:** An internship is a form of experiential learning that integrates knowledge and theory learned in the classroom with practical application and skills development in a professional setting. Internships give students the opportunity to gain valuable applied experience and make connections in professional fields they

are considering for career paths and give employers the opportunity to guide and evaluate talent.

- **Practicum:** Provides students with intensive, hands-on professional experience in their field of study. Students are assigned to work in settings where they may engage in professional practice in the expected career field and are typically connected to an academic program with course requirements. In some programs, supervision may be required by professionals who hold appropriate credentials for the profession.
- **Externship:** Students complete a hands-on, immersive experience that prepares them for professional practice and their certification exam. Students complete their experience with oversight from an approved preceptor while providing patient care.

Credits: 1 – 6 Hours, Graded

Fifty (50) hours of work-based experience is required for each one (1) hour of course credit. ***The number of hours of credit to be awarded will be established prior to the time of registration and will not be eligible for adjustment after the schedule adjustment period as the number of hours affect registration status, billing, and financial aid status.*** Additional requirements and expectations for course grade determination will be established based on the number of hours contracted. (See Course Requirements/Due Dates below.)

Prerequisites

Permission. Requires application and approval from designated academic college official.

Term/Year

Spring 2024

Class Meeting Days/Times

To be determined based on designated worksite for the work-based experience.

Academic Calendar

For beginning, ending, and add/drop dates, see the [Marshall University Academic Calendar](http://www.marshall.edu/academic-calendar/) (URL: <http://www.marshall.edu/academic-calendar/>).

The work-based experience start- and end-dates should coincide with the beginning and ending dates of the University's fall or spring semester or summer term. Work-site holidays within the semester or term may or may not coincide with University holidays. Students should discuss any anticipated holidays with the work-site supervisor when planning their work schedule.

Instructor

TBD

Contact Information

- Office Location
- Office Hours
- Office Phone
- Marshall Email

Required and/or Recommended Texts and Materials

No texts and/or materials are required.

Course Student Learning Outcomes

The table below shows the following relationships: How each student's learning outcome will be practiced and assessed in the course.

Course student learning outcomes	How students will practice each outcome in this course	How student achievement of each outcome will be assessed in this course
<p>Integrative Thinking: Students will make connections and transfer skills and learning among varied disciplines, domains of thinking, experiences, and situations.</p>	<p>Student will meet with work-site supervisor to establish learning outcomes for the work-based experience.</p> <p>Student will research and prepare a written profile of the company or organization with which they are working.</p>	<p>Submission of Learning Outcomes</p> <p>Organization Profile</p>
<p>Communication Fluency: Students will develop cohesive oral, written, and visual communications tailored to specific audiences.</p>	<p>Student will research and prepare a written profile of the company or organization with which they are working.</p> <p>Student will prepare and participate in a Mock Interview to be able to properly discuss their work-based experience in a job interview.</p>	<p>Organization Profile</p> <p>Mock Interview</p>
<p>Ethical and Civic Thinking: Students will determine the origins of core beliefs and ethical principles, evaluate the ethical basis of professional rules and standards of conduct, evaluate how academic theories and public policy inform one another to support civic well-being, and analyze complex ethical problems to address competing interests.</p>	<p>Student will research and prepare a written profile of the company or organization with which they are working.</p> <p>Students will be expected to maintain their own record of time worked and submitted.</p>	<p>Organization Profile</p> <p>Time sheets.</p> <p>Work-site supervisor evaluation.</p>
<p>Metacognitive Thinking: Students will evaluate the effectiveness of a project plan or strategy to determine the degree of their improvement in knowledge and skills.</p>	<p>Student will be submitting periodic journal submission to evaluate their progress in their work assignment.</p> <p>Student will review and reflect upon the semester experience, the previously submitted journals, and evaluate the experience in relation to their established goals and expectations.</p>	<p>Journal Submissions</p> <p>Final Reflection Paper</p>

Course Requirements/Due Dates

You must report to the designated employer worksite from **Monday, January 8 (term start date) 2024 through Friday, April 19, 2024 (term end date)** following the schedule set forth in the Internship Student Agreement unless other approval is obtained.

Contracted Number of Credit Hours	On-site work experience	Learning Objectives*	Organization Profile*	Journal Responses*	Time Sheets*	Mock Interview*	Final Reflection*
	REQUIRED	50 Points	100 Points	25 Points Each	50 Points	50 Points	200 Points
1 Credit Hr.	50 hours	5 Learning Objectives	2-page paper	2 Journal Responses	All Time Must Be Logged	Required	3-page paper
2 Credit Hrs.	100 hours	5 Learning Objectives	2-page paper	2 Journal Responses	All Time Must Be Logged	Required	3-page paper
3 Credit Hrs.	150 hours	5 Learning Objectives	2-page paper	3 Journal Responses	All Time Must Be Logged	Required	5-page paper
4 Credit Hrs.	200 hours	5 Learning Objectives	2-page paper	3 Journal Responses	All Time Must Be Logged	Required	5-page paper
5 Credit Hrs.	250 hours	5 Learning Objectives	2-page paper	4 Journal Responses	All Time Must Be Logged	Required	7-page paper
6 Credit Hrs.	300 hours	5 Learning Objectives	2-page paper	4 Journal Responses	All Time Must Be Logged	Required	7-page paper

*Assignment details described below.

ASSIGNMENTS

Assignment: Learning Objectives (50 points)

Due Date: Friday, January 19, 2024, at 11:59pm

This is a work-based experience where academic learning alongside the work experience is expected. Each student must meet with the designated worksite supervisor to establish a minimum of five learning objectives for the semester. Well-written learning objectives are essential to learning at the conclusion of the experience.

Learning objectives should be measurable and attainable during your work experience. They should be formatted similar to the following and be related to your specific work experience. You are not limited to the examples below. *Please remember that your learning objectives should include action verbs.*

- I will develop...
- I will improve my skills in the area of...
- I will become proficient in... (there could be more than one of these)
- I will learn how to...
- I will establish a network with...

Assignment: Organization Profile (100 points)

Due Date: Friday, February 2, 2024, at 11:59pm

The Organization Profile will be a minimum two-page paper with double-spaced, 12-point font and one-inch margins. The paper should adequately describe the company or

organization where you are completing your work-based experience. The paper should adequately describe the areas listed below. Other pertinent areas of information may also be included.

- The company's/organization's mission.
- The product(s) and/or services provided by the company/organization.
- The company's/organization's customers or clients.
- Your role in the work-based experience.
- The company's/organization's team you will be supporting in your role.

Assignment: Journal Responses (25 points each)

Due Dates for students registered for 1 and 2 credit hours:

- Friday, March 1, 2024, at 11:59pm
- Friday, April 5, 2024, at 11:59pm

Due Dates for students registered for 3 and 4 credit hours:

- Friday, February 16, 2024, at 11:59pm
- Friday, March 15, 2024, at 11:59pm
- Friday, April 5, 2024, at 11:59pm

Due Dates for students registered for 5 and 6 credit hours:

- Friday, February 16, 2024, at 11:59pm
- Friday, March 1, 2024, at 11:59pm
- Friday, March 15, 2024, at 11:59pm
- Friday, April 5, 2024, at 11:59pm

Each journal reflection should be a minimum two-page paper with double-spaced, 12-point font and one-inch margins. Journal entries are opportunities for you to reflect on your experiences throughout the work-based opportunity. The journal is a vehicle for you to report to your instructor on how things are going. You should be considering whether or not you are meeting your learning objectives, the tasks you have accomplished, what challenges you are facing, the problems you are helping to solve, worksite communication, the dynamics within the organization that you are observing, the expectations you are meeting (or not), and your upcoming tasks, etc.

Assignment: Time Sheets (50 Points)

Due Date: Wednesday, April 24, 2024, at 11:59pm

Students must work the minimum number of hours contracted for course credit. Each student must maintain an accurate record of time worked at the worksite for the work-based experience. Hours worked should be completed by 5:00pm on Friday, April 19, 2023. All time worked must be recorded on the time sheet included at the end of this syllabus. (The time sheet will also be available as a separate electronic document.)

- Once the worksite is approved, the work schedule will be established with the worksite supervisor.
- The time sheet includes a place to record the date and two "in/out" times for each date.
- Travel time to and from work should not be included.
- Lunch time should not be included unless it is a legitimate "working lunch."

The work-site supervisor may be asked to verify the time submitted. Failure to work the required number of contracted hours will result in a grade of F. ***The number of contracted hours is not eligible for adjustment after the schedule adjustment period as the number of hours affects registration status, billing, and financial aid status.***

Assignment: Mock Interview (50 points)

Due Date: Wednesday, April 24, 2023

Students must plan ahead to schedule a mock interview with the Office of Career Education. You will need to identify yourself as a participant in this course and arrange for your interview to be recorded so that you may submit the recording for your class assignment. You will need to be prepared to answer questions about your work-based experience in this course and how it would be relevant in a job interview.

Assignment: Final Reflection Paper (200 points)

Due Date: Wednesday, April 24, 2023

- 3 pages required for students registered for 1 and 2 credit hours.
- 5 pages required for students registered for 3 and 4 credit hours.
- 7 pages required for students registered for 5 and 6 credit hours.

The final paper is the student's opportunity to reflect upon the entire work-based experience. Keeping notes throughout the experience will be helpful in writing the final paper as will the journal reflections. While parts of the journal reflections might be appropriate for the final paper, the journal reflections should not be copied and pasted into the final paper. Your final paper should include the following:

- An introductory discussion about your learning objectives and how you and your worksite supervisor decided upon those objectives.
- A discussion about whether or not those objectives were met and to what extent they were met (or not).
 - How were they met – what tasks helped you meet the objectives?
 - If the objective was not met, was the objective attainable to you in your role? If yes, what do you think you could have done better to have met the objective? If not, why was it not attainable?
- Did you feel that you were prepared for your role at this company/organization? If yes, how do you think you were prepared? If not, what skills or knowledge would have better prepared you for this role?
- What role did communication play in meeting your learning objectives?
- What role did communication play in meeting your day-to-day tasks?
- Explain how you were able to apply classroom knowledge in your role in this work experience.
- How did this experience challenge you? What was your biggest challenge?
- As a result of this experience, what do you perceive your strengths and weaknesses to be as they would relate to your role in this experience?
- Did this experience meet your expectations? Why or why not?
- Did this experience enhance your career focus or cause you to reconsider?

Assignment <i>(Not all assignments are required for all credit hour options. See Course Requirements.)</i>	Due Date	Points Possible	Your Points Earned:
Learning Objectives	January 19	50	
Organization Profile	February 2	100	
Journal Response 1	See above.	25	
Journal Response 2	See above.	25	
Journal Response 3*	See above.	25	
Journal Response 4*	See above.	25	
Time Sheet & Completion of Hours**	April 24	50	
Mock Interview	April 24	50	
Final Reflection Paper	April 24	200	
<i>*Not required for all students. See above.</i>			
<i>**Important Note regarding grades: Completion of the contracted number of work-based experience hours and a satisfactory final worksite supervisor evaluation are <u>required</u> to earn credit in this course. Failure to earn the hours and/or an unsatisfactory evaluation will result in failure of the course regardless of points earned on assignments.</i>			

Grading Policy

UNI 450 is a graded course. Students must meet the terms of the established course contract to receive credit for the contracted number of credit hours and will be graded on the assignments outlined above. The grade will be based on this grading scale:

A = 93 – 100%

B = 85 – 92%

C = 77 – 84%

D = 70 – 76%

F = 69% or below or failure to complete contracted hours and receive a satisfactory evaluation from worksite supervisor.

Attendance/Participation Policy

Students are expected to follow the schedule as set forth with the Employer Partner including punctuality. Total absences for the term should not exceed three (3) days.

Students missing more than three days of work, without a university excused absence, will receive a failing grade (F) for the number of hours contracted.

University Policies

By enrolling in this course, you agree to the University Policies. Please read the full text of each policy (listed below) by going to [MU Academic Affairs: University Policies](http://www.marshall.edu/academic-affairs/policies/). (URL: <http://www.marshall.edu/academic-affairs/policies/>)

- Academic Dishonesty Policy
- Academic Dismissal Policy
- Academic Forgiveness Policy
- Academic Probation and Suspension Policy
- Affirmative Action Policy
- Dead Week Policy
- D/F Repeat Rule
- Excused Absence Policy for Undergraduates
- Inclement Weather Policy
- Sexual Harassment Policy
- Students with Disabilities (Policies and Procedures)
- University Computing Services Acceptable Use Policy

Marshall University E-Mail Accounts

You must have and use your MU email account for all communications relating to the work-based experience. Your personal email accounts will not be used for official communication with Marshall University programs and personnel. You may redirect your MU email to your own personal email account, but you must sign into your MU account to do that. Marshall University uses Office 365 email. For more information, visit Marshall IT: Office 365 (URL <https://www.marshall.edu/it/office365/>).

Work-Based Experience Time Sheet (Weeks 1 - 4, page 1)

See detailed assignment information in syllabus for instructions on recording time.

Date Week 1	Time In	Time Out	Time In	Time Out	Total Hours
M					
T					
W					
R					
F					
S					
S					
Total Hours Worked Week 1 =					
Date Week 2	Time In	Time Out	Time In	Time Out	Total Hours
M					
T					
W					
R					
F					
S					
S					
Total Hours Worked Week 2 =					
Date Week 3	Time In	Time Out	Time In	Time Out	Total Hours
M					
T					
W					
R					
F					
S					
S					
Total Hours Worked Week 3 =					
Date Week 4	Time In	Time Out	Time In	Time Out	Total Hours
M					
T					
W					
R					
F					
S					
S					
Total Hours Worked Week 4 =					

Work-Based Experience Time Sheet (Weeks 5 - 8, page 2)

Date Week 5	Time In	Time Out	Time In	Time Out	Total Hours
M					
T					
W					
R					
F					
S					
S					
Total Hours Worked Week 5 =					
Date Week 6	Time In	Time Out	Time In	Time Out	Total Hours
M					
T					
W					
R					
F					
S					
S					
Total Hours Worked Week 6 =					
Date Week 7	Time In	Time Out	Time In	Time Out	Total Hours
M					
T					
W					
R					
F					
S					
S					
Total Hours Worked Week 7 =					
Date Week 8	Time In	Time Out	Time In	Time Out	Total Hours
M					
T					
W					
R					
F					
S					
S					
Total Hours Worked Week 8 =					

Work-Based Experience Time Sheet (Weeks 9 - 12, page 3)

Date Week 9	Time In	Time Out	Time In	Time Out	Total Hours
M					
T					
W					
R					
F					
S					
S					
Total Hours Worked Week 9 =					
Date Week 10	Time In	Time Out	Time In	Time Out	Total Hours
M					
T					
W					
R					
F					
S					
S					
Total Hours Worked Week 10 =					
Date Week 11	Time In	Time Out	Time In	Time Out	Total Hours
M					
T					
W					
R					
F					
S					
S					
Total Hours Worked Week 11 =					
Date Week 12	Time In	Time Out	Time In	Time Out	Total Hours
M					
T					
W					
R					
F					
S					
S					
Total Hours Worked Week 12 =					

Work-Based Experience Time Sheet (Weeks 13 - 15, page 4)

Date Week 13	Time In	Time Out	Time In	Time Out	Total Hours
M					
T					
W					
R					
F					
S					
S					
Total Hours Worked Week 13 =					
Date Week 14	Time In	Time Out	Time In	Time Out	Total Hours
M					
T					
W					
R					
F					
S					
S					
Total Hours Worked Week 14 =					
Date Week 15	Time In	Time Out	Time In	Time Out	Total Hours
M					
T					
W					
R					
F					
S					
S					
Total Hours Worked Week 15 =					
Total Hours Worked =					

I certify that the number of hours recorded on this time sheet are accurate and truly reflect the amount of time spent at the designated worksite participating in this approved work-based experience.

Student Signature

Date

University Curriculum Committee RECOMMENDATION

SR-23-24-29 CC

Recommends approval of the listed **UNDERGRADUATE COURSES CHANGES** in the following college and/or schools/programs:

College of Arts and Media

ART 201 – History of Art

- **Summary of Change:** To change the name, catalog description, and educational attributes.
- **Rationale:** CT attribute: ART 201 is already listed with the MC general education attribute. We are submitting paperwork to add the CT attribute as well.
Title: We ask that the title be updated to reflect the CT attribute. We also ask to change the title of Art 201 from simply "History of Art" to "History of Art I" so that students understand that the course covers an earlier historical period (ancient to medieval) than its sibling course, Art 202. The more specific title will help students better understand that Art 201 and Art 202 are different courses. This is relevant because we intend to offer Art 201 as an option to fulfill the Core II Fine Arts requirement and enroll students outside the School of Art and Design.
Course description: changing the description better reflects the geography and chronology actually covered in the course. Including a sentence about critical thinking emphasizes the general education attribute. Previous catalog description: "A survey of the history of art, with emphasis on European traditions. Chronology will cover pre-history through the Middle Ages."
New description: "A survey of the history of art, emphasizing Europe, north Africa, and west Asia from the Bronze Age to the Middle Ages. This class emphasizes critical thinking skills."
- **Curriculum:** [Undergrad Course Change ART 201.pdf](#)

ART 202 – History of Art

- **Summary of Change:** To change the name, catalog description, and educational attributes.
- **Rationale:** CT attribute: ART 202 is already listed with the MC general education attribute. We are submitting paperwork to add the CT attribute as well.
Title: We ask that the title be updated to reflect the CT attribute. We also ask to change the title of Art 202 from simply "History of Art" to "History of Art II" so that students understand that the course covers a later historical period (Renaissance to Modern) than its sibling course, Art 201. The more specific title will help students better understand that Art 201 and Art 202 are different courses. This is relevant because we intend to offer Art 202 as an option to fulfill the Fine Arts Core II and enroll students outside the School of Art and Design.
Course description: changing the description from "the present" to "the twentieth century" better reflects the chronology actually covered in the course. Including a sentence about critical thinking emphasizes the general education attribute. Old course description: "A survey

**University Curriculum Committee
RECOMMENDATION**

SR-23-24-29 CC

of the history of art from the Renaissance to the present.” New course description: “A survey of the history of art from the Renaissance to the twentieth century. This class emphasizes critical thinking skills.”

- **Curriculum:** [Undergrad Course Change ART 202.pdf](#)

FACULTY SENATE CHAIR:

APPROVED BY THE
FACULTY SENATE: _____ DATE: _____

DISAPPROVED BY THE
FACULTY SENATE: _____ DATE: _____

UNIVERSITY PRESIDENT:

APPROVED: _____ DATE: _____

DISAPPROVED: _____ DATE: _____

COMMENTS: _____

Request for Undergraduate Course Change

1. Prepare one paper copy and obtain signatures from the Department Chair/Division Head, Registrar and College Dean.
2. Submit the form to your College Curriculum Committee.
3. After obtaining the signature of the College Curriculum Chair, send the paper copy to the current University Curriculum Committee Chair
4. Send an identical (sans signatures) ELECTRONIC COPY and all supporting documentation in a single PDF file (PDF Portfolio recommended) to UCC chair.

College: CAM Department/Division: School of Art and Design Current Alpha Designator/Number: ART 201
 Contact Person: Rachel Danford, danfordr@marshall.edu Phone: 304-696-2896

CURRENT COURSE DATA:

Course Title (Current Title within Banner): <u>History of Art</u>	
Alpha Designator/Number: <u>ART 201</u>	Credit Hours: <u>3</u>
Term for which changes will be effective (Fill in with appropriate calendar year.):	
Fall _____ Spring _____ Summer <u>2024</u> Other _____	

CHECKLIST/QUESTIONS:

1. Complete this **three** page form in its entirety and route through the departments/committees below for changes to a course involving: course title, alpha designator (see accompanying note to the section on the next page), course number, course content, credit hours, or catalog description.
2. If this change will affect other departments that require this course, please send a memo to the affected department and include it with this packet, as well as, the response received from the affected department.
3. If the changes made to this course will make the course similar in title or content to another department's courses, please send a memo to the affected department and include it with this packet, as well as, the response received from the affected department.
4. List courses, if any, that will be deleted because of this change (*must submit course deletion form*): _____
5. If the faculty requirements and/or equipment need to be changed upon approval of this proposal, attach a written estimate of additional needs.
6. If library resources are deemed inadequate, include in the rationale a plan to overcome this. The plan must include the cost as stated by the Dean of Libraries.

SIGNATURES: (If disapproved at any level, do not sign. Return to previous signer.)

Department Chair/Division Head: <u>Mark Zanter</u>	Date: <u>September 6, 2023</u>
Registrar: <u>[Signature]</u>	Date: <u>9-25-2023</u>
College Dean: <u>Marie P. Schubert</u>	Date: <u>26 September 2023</u>
College Curriculum Chair: <u>Allegra Goodman</u>	Date: <u>9-26-23</u>
General Education Council Chair *: <u>[Signature]</u>	Date: <u>11/01/23</u>
University Curriculum Committee Chair: <u>Jonathan Kozar</u>	Date: <u>01/23/24</u>
Faculty Senate Chair: _____	Date: _____
VP Academic Affairs/VP Health Science _____	Date: _____

* - Signature necessary only if course is to be Core Curriculum Course

Request for Undergraduate Course Change – Page 2
Additional Information Required for Undergraduate Course Change

College: CAM Department/Division: School of Art and Design Current Alpha Designator/Number: ART 201

Change in COURSE TITLE: Yes No **NOTE:** If changing to Critical Thinking, you MUST reserve (CT) at the end of new title

From: History of Art

To: History of Art I (CT) (Limited to 30 characters and spaces.)

Change in ALPHA DESIGNATOR: Yes No

From: _____ To: _____

Change in COURSE NUMBER: Yes No

From: _____ To: _____

Change in GRADING MODE (Graded or Credit/No Credit): Yes No

From: _____ To: _____

Change in CREDIT HOURS: Yes No

(A change in credit hours requires documentation that specifies the work requirements have been adjusted accordingly.)

From: _____ To: _____

Addition of GENERAL EDUCATION ATTRIBUTES: Yes No

From: Summer 2024 To (check all that apply): CT INTL MC Core II (Core II type: Fine Arts)

Note: Applications for Gen Ed attributes must be attached. <http://www.marshall.edu/wpmu/gened/core-ii-courses-info/>

Change in CATALOG DESCRIPTION: Yes No

(Limit of 30 words. If change is substantial, document in the rationale. If change is minor, simply show the change below.)

From: A survey of the history of art, with emphasis on European traditions. Chronology will cover pre-history through the Middle Ages.

To: A survey of the history of art, emphasizing Europe, north Africa, and west Asia from the Bronze Age to the Middle Ages. This class emphasizes critical thinking skills.

Request for Undergraduate Course Change – Page 3
Additional Information Required for Undergraduate Course Change

College: CAM Department/Division: School of Art and Design Current Alpha Designator/Number: ART 201

Define the rationale for EACH type of change here. *NOTE: If major change in content, please consider creating a new course.*

CT attribute: ART 201 is already listed with the MC general education attribute. We are submitting paperwork to add the CT attribute as well.

Title: We ask that the title be updated to reflect the CT attribute. We also ask to change the title of Art 201 from simply "History of Art" to "History of Art I" so that students understand that the course covers an earlier historical period (ancient to medieval) than its sibling course, Art 202. The more specific title will help students better understand that Art 201 and Art 202 are different courses. This is relevant because we intend to offer Art 201 as an option to fulfill the Core II Fine Arts requirement and enroll students outside the School of Art and Design.

Course description: changing the description better reflects the geography and chronology actually covered in the course. Including a sentence about critical thinking emphasizes the general education attribute.

Critical Thinking Designator Form

Title Abbreviation: History of Art I (CT)

Alpha Designator/Number: Art 201 Contact Person: Rachel Danford

Signature of Contact Person  Date 08/25/2023

Signature of Chair of Department  Date 8/25/2023

This Critical Thinking Designator Form should be submitted to the General Education Council, along with the applicable Course Addition or Course Change form and a course syllabus, after receiving approvals from the Department Chair/Division Head, Registrar, College Dean, and College Curriculum Chair, as noted on the Course Addition and Course Change forms.

Please briefly explain (noting where materials are located in the syllabus) how your course meets the following criteria. Please consult the "Criteria for CT Courses" document.

<http://www.marshall.edu/gened/files/Criteria-for-CT-Courses-updated-12-1-16-updated.pdf>

See the Course Objective and Course Requirements sections of the attached syllabus.

Intercultural: Analyze visual and historical evidence provided by key works of art in order to evaluate similarities and differences between the artistic traditions in West Asia, North Africa, and Europe from prehistory through the Middle Ages.

Integrative. Connect artistic choices to religious, political, economic, and social conditions in the times and places in which works of art were made.

Inquiry: Interpret the meaning of works of art (why, how, and by whom a work of art was made) using both visual and historical evidence.

Ethical and Civic: Recognize the functions that pre-modern works of art continue to play in society today by evaluating the usefulness of global cultural heritage as an idea. Students analyze positive and negative impacts of global cultural heritage, and how the concept informs current museum collecting and conservation practices.

Communication: Dissect how visual art operates as a form of communication and develop specialized vocabulary to analyze visual qualities of works of art.

DESCRIBE THE STUDENT PROJECT THAT WILL BE SUBMITTED USING THE ASSIGNMENT MODULE IN BLACKBOARD, IDENTIFY THE BACCALAUREATE DEGREE PROFILE OUTCOMES IT ASSESSES, AND THE PERCENT OF A STUDENT'S COURSE GRADE IT REPRESENTS.

The Art History Mystery (25% of grade): Week of Oct. 30. Students pick a work of art they have never seen before from a list of mystery images I provide. They answer a series of questions about the work of art that help them build a case about it, culminating in a hypothesis about where and when it was likely made and what it could have meant to the people who made it. They will do this through close analysis of the visual properties and analogies with other works of art (integrative thinking and inquiry based thinking). To construct a theory about the mystery work of art's meaning, the students will draw on what they've learned about various human cultures and how beliefs inform the art they produce (integrative, inquiry-based, and intercultural thinking). Finally, they will end the assignment by reflecting on what they can't know about the work of art based on visual information and analogy alone; they will devise 4 further questions that they would like answered if they had more evidence (inquiry based thinking). The entire assignment requires them to accurately communicate their findings in discipline-specific language (communication fluency). This assignment will, therefore, meet the baccalaureate degree profile outcomes for: **Integrative thinking; inquiry-based thinking; intercultural thinking; and communication fluency.**

LEARNING OUTCOMES ADDRESSED, PEDAGOGICAL METHODS, and CLASSROOM ASSESSMENTS: (This chart also should appear on the course syllabus. If the course instructor wishes to word learning outcomes in a discipline-specific manner, the instructor should indicate alignments between those discipline-specific outcomes and the Baccalaureate Degree Profile outcomes indicated on this form.

Course Student Learning Outcomes (Outcomes 2 – 5 should be chosen from among those outlined in Marshall’s Baccalaureate Degree Profile)	How students will practice each outcome in this Course	How student achievement of each outcome will be assessed in this Course
1: Integrative Thinking: Students will make connections and transfer skills and learning among varied disciplines, domains of thinking, experiences, and situations.	Readings; taking notes on lectures; in- class exercises and discussions; roadmaps to stylistic periods; study guides; discussion posts; art history mystery	Discussion posts, reading questions; quizzes; exam; art history mystery
2: Intercultural thinking: <small>Students will evaluate generalizations about cultural groups, analyze how cultural groups might affect communication across cultures, evaluate how specific approaches to global issues will affect multiple cultural communities or political institutions, and untangle competing economic, religious, social, political, or geographical interests of cultural groups in conflict</small>	Readings; taking notes on lectures; in- class exercises and discussions; roadmaps to stylistic periods; study guides; discussion posts; art history mystery	Discussion posts, reading questions; quizzes; exam; art history mystery
3: Inquiry-based thinking Students will formulate focused questions and hypotheses, evaluate existing knowledge, collect and analyze data, and draw justifiable conclusions.	Readings; taking notes on lectures; In- class exercises and discussions; roadmaps to stylistic periods; study guides; discussion posts; art history mystery	Discussion posts; reading questions; quizzes; exam; art history mystery
4: Ethical and Civic thinking <small>Students will determine the origins of core beliefs and ethical principles, evaluate the ethical basis of professional rules and standards of conduct, evaluate how academic theories and public policy inform one another to support civic well-being, and analyze complex ethical problems to address competing interests</small>	Readings on Bahrani and Merryman; taking notes on lectures; in- class questions and discussions; study guides	Reading questions on Bahrani and Merryman, quizzes 1 and 2, final exam
5: Communication fluency Students will develop cohesive oral, written, and visual communications tailored to specific audiences	In- class exercises and discussions; reading questions; discussion posts; art history mystery	Discussion posts; reading questions; quizzes; exam; art history mystery



**Marshall University Syllabus
College of Arts and Media
School of Art and Design**

Course: ART 201, Sec. 101 — History of Art: Ancient to Medieval

Course Description: A survey of the history of art, with emphasis on European traditions. Chronology will cover pre-history through the Middle Ages.

Credits: 3

Prerequisites: ART 112 with a minimum grade of C for non-majors; ART 101 with a minimum grade of C for majors.

Term/Year: Fall 2023

Class Meeting Days/Times: MW 1:00-2:15

Location: Visual Arts Center (VAC) 209

Academic Calendar

For beginning, ending, and add/drop dates, see the [Marshall University Academic Calendar](http://www.marshall.edu/academic-calendar/) (URL: <http://www.marshall.edu/academic-calendar/>).

Instructor: Dr. Rachel Danford

Contact Information

- Office: Visual Arts Center (VAC) 211
- Office Hours: TueThur 10:30-12:30, Wed 2:30-4:00 or by appointment. Virtual meetings are possible on request.
- Office Phone: 304-696-2896
- Marshall Email: danfordr@marshall.edu

Preferred Communication Method and Expected Response Time

Use your official Marshall email account to contact me. Consult the syllabus and Blackboard to see if your question is addressed in either of those resources before writing. Keep your emails short and to the point and use a polite salutation (for example: "Good morning Dr. Danford" is polite but "hey" is not). State your question clearly and include all pertinent information so that I know

what you are asking (for example, name the assignment you are asking about). Sign your emails with your name and MUID number.

- From Monday to Friday, I will try to respond to emails within 24 hours. Keep in mind, if you send me an email with a question about an assignment a couple hours before that assignment is due, I may not respond before you have to turn in your work. Plan ahead. **I do not respond to emails sent over the weekend until the following Monday.** If there is an assignment due on Monday, send me any questions you have about it by the Friday before it is due to make sure that I have time to write back to you.

Required and/or Recommended Texts and Materials

Required Texts and Materials

There is no hard copy of a textbook required in this class. The required readings and videos are all available for free online.

Recommended/Optional Texts and Materials

If you feel that you would benefit from owning a textbook, I recommend: Kleiner, Fred S. *Gardner's Art through the Ages: The Western Perspective*. 15th edition, Boston: Thomson Wadsworth, 2016.

I also regularly post news articles, podcasts, videos, and other items of interest on Blackboard. These are marked as extra/optional readings, but they may help you to better contextualize the material. They also demonstrate how new and exciting discoveries in art history are constantly being made.

Technology Assistance

If you have technical problems, please contact one or more of the following:

- [Blackboard Support](http://www.marshall.edu/design-center/support-ticket/) (URL: www.marshall.edu/design-center/support-ticket/)
- Marshall [Information Technology \(IT\) Service Desk](http://www.marshall.edu/it/departments/it-service-desk/) (Help Desk) (URL: <http://www.marshall.edu/it/departments/it-service-desk/>)
 - Huntington: (304) 696-3200
 - South Charleston: (304) 746-1969
 - [Email the IT Service Desk \(itservicedesk@marshall.edu\)](mailto:itservicedesk@marshall.edu)

Marshall University E-Mail Accounts

You must have and use your MU email account. Your personal email accounts will not be used for official communication with Marshall University programs and personnel. You may redirect your MU email to your own personal email account, but you must sign in to your MU account to do that. Marshall University uses Office 365 email. For more information, visit [Marshall IT: Office 365](https://www.marshall.edu/it/office365/) (URL <https://www.marshall.edu/it/office365/>).

Course Purpose

This course introduces students to key works of art in the western canon, beginning with ancient West Asia and Europe and ending with the European Middle Ages. It is in no way an in-depth examination of any single style period. It focuses on developing thought patterns and vocabulary for how to analyze works of art within their broader social and cultural contexts. The course emphasizes meaning above all. We investigate what works of art meant to the people who initially made them and the meanings such works of art still hold today.

Course Objectives/Outcomes

- Intercultural thinking: Students will **evaluate** generalizations about cultural groups, **analyze** how cultural groups might affect communication across cultures, **evaluate** how specific approaches to global issues will affect multiple cultural communities or political institutions, and **untangle** competing economic, religious, social, political, or geographical interests of cultural groups in conflict.
 - Analyze visual and historical evidence provided by key works of art in order to evaluate similarities and differences between the artistic traditions in West Asia, North Africa, and Europe from prehistory through the Middle Ages.
- Integrative thinking: Students will **make connections** and **transfer skills** and **learning** among varied disciplines, domains of thinking, experiences, and situations.
 - Connect artistic choices to religious, political, economic, and social conditions in the times and places in which works of art were made.
- Inquiry based thinking: Students will **formulate** focused questions and hypotheses, **evaluate** existing knowledge, **collect** and **analyze** data, and **draw** justifiable conclusions.
 - Interpret the meaning of works of art (why, how, and by whom a work of art was made) using both visual and historical evidence.
- Ethical and Civic Thinking: Students will **determine** the origins of core beliefs and ethical principles, **evaluate** the ethical basis of professional rules and standards of conduct, **evaluate** how academic theories and public policy inform one another to support civic well-being, and **analyze** complex ethical problems to address competing interests
 - Recognize the functions that pre-modern works of art continue to play in society today by evaluating the usefulness of global cultural heritage as an idea. Students analyze positive and negative impacts of global cultural heritage, and how the concept informs current museum collecting and conservation practices.
- Communication fluency: Students will **develop** cohesive oral, written, and visual communications **tailored** to specific audiences.
 - Students will dissect how visual art operates as a form of communication and develop specialized vocabulary to analyze visual qualities of works of art.

Desired Learner Outcomes

The table below shows the following relationships: How each student learning outcome will be practiced and assessed in the course.

Course Student Learning Outcomes	How students practice each outcome in this course	How student achievement is assessed
Intercultural thinking	Readings; taking notes on lectures; in-class exercises and discussions; roadmaps to stylistic periods; study guides; discussion posts; art history mystery	Discussion posts, reading questions; quizzes; exam; art history mystery
Integrated thinking	Readings; taking notes on lectures; in-class exercises and discussions; roadmaps to stylistic periods; study guides; discussion posts; art history mystery	Discussion posts, reading questions; quizzes; exam; art history mystery
Inquiry-based thinking	Readings; taking notes on lectures; in-class exercises and discussions; roadmaps to stylistic periods; study guides; discussion posts; art history mystery	Discussion posts; reading questions; quizzes; exam; art history mystery
Ethical and Civic-based thinking	Readings on Bahrani and Merryman; taking notes on lectures; in-class questions and discussions; study guides	Reading questions on Bahrani and Merryman, quizzes 1 and 2, final exam
Communication fluency	In-class exercises and discussions; reading questions; discussion posts; art history mystery	Discussion posts; reading questions; quizzes; exam; art history mystery

Course Structure

This course is organized in 14 weekly modules presented in folders in Blackboard. Each module presents the topic(s) for the week, links to the assigned readings, links to the lectures, and your assignment for the week.

You will have an assignment due every Monday at 11:59pm, with the exception of the final exam and final reflection post, which take place/be due on Friday, December 8 at 12:45pm.

Course Requirements/Due Dates

10% Discussion Posts
 20% Quizzes
 20% Reading Questions
 25% Art History Mystery
 25% Final Exam

- Discussion posts: Seven times during the semester I ask that you respond to a prompt on the discussion board on Blackboard. For many of the posts you will be required to post at least twice (once giving your own thoughts, and at least once more responding to your classmates' thoughts).
- Reading questions: Three times during the semester there will be reading questions on scholarly articles to evaluate your comprehension of special

topics related to the material covered in the course.

- Quizzes: Three quizzes are scheduled on the syllabus. These will take place online and are designed to assess your comprehension of the subjects we have studied up until that point. The quizzes are timed, but open note (make sure you take good, thorough notes!). Study guides are already available on Blackboard.
- Art History Mystery: One larger assignment will assess your ability to identify and analyze distinctive visual qualities of works of art that you have never seen before (the "mystery"). You will be required to use the information you have learned about other, similar objects in class to suggest a culture and date for the unknown work of art and to postulate a reasonable hypothesis for the work's meaning and use. I will make a model assignment available to you to demonstrate my expectations. This assignment will take more time and effort than other assignments, so please allow yourself adequate time to complete it.
- Final exam: The final exam will be cumulative and take place in person in our classroom (VAC 209). It will be open note. A study guide will be provided in advance. It is scheduled for Friday, December 8 at 12:45pm.

Course Policies

By enrolling in this course, you agree to the following course policies.

Attendance/Participation Policy

Attendance is mandatory. I will circulate a sign-in sheet each day to keep track of attendance.

- Arriving late/leaving early/sleeping: If a student arrives excessively late, leaves excessively early, disappears for excessive periods in the middle of class (e.g. prolonged bathroom breaks), or sleeps through class, that student will be counted as absent (unexcused) for the day. It will be up to my discretion to decide what counts as "excessive." Please make the effort to be present, **both physically and mentally**, for the entire class period.
- Unexcused absences: More than four unexcused absences during the semester will result in your overall grade being docked at the end of the semester. Your grade will be downgraded one letter per unexcused absence after the fourth. This means that if your grade at the end of the semester is an A but you have five unexcused absences, you will be downgraded to a B; six and it will become a C. **More than six unexcused absences may result in failure in the course.**
- Excused absences: Marshall University has policies on what constitutes an excused absence (see "University Excused Absences" at www.marshall.edu/academic-affairs/policies/). If you wish to receive an excused absence, you must go through the proper channels and submit appropriate documentation through the Student Advocate and Success Specialist (the form is available here: <https://www.marshall.edu/student-affairs/excused-absence-form/>). Additionally, you should communicate the reason(s) for missing class to me in an email as soon as you know that you

will be absent. If you do not send me notice in a timely fashion or I do not receive an official email from the Student Advocate and Success Specialist, the absence will be considered unexcused. You are responsible for the material covered in the lecture you missed and should arrange to get notes from a classmate.

- Extra credit: For those students who consistently participate in class by asking questions, responding to prompts, and otherwise contributing to a friendly classroom environment, I will assign a few extra credit points for participation at the end of the semester. It is not a formal grade but a way for me to reward students who go above-and-beyond.

Electronics in the Classroom:

Use of laptops during class time is not permitted, unless a medical reason necessitates their use and you have received my permission. Please take notes with pen and paper instead. Use of other electronic devices with Wifi capabilities, like cell phones, is absolutely prohibited during class time. **If I notice a student using a cell phone during class, the student will be asked to leave immediately and will be counted as absent (unexcused) for the day. There will be no warning beyond my reminder at the beginning of class to put away your phones.**

- Explanation of my cell phone policy: Some students believe that they are not disrupting class by silently using their phones. This is not true. When I see a student texting or scrolling through something on a phone, it distracts me and makes me a less effective lecturer. By interfering with my ability to teach, you detract from your classmates' experience. For this reason, I have a no-tolerance policy when it comes to cell phones.

Grading Policy

Grading Scale

Discussion Posts	10%	100 pts. (14-16 pts./post)
Quizzes	20%	200 pts. (66-68 pts./quiz)
Reading Questions	20%	200 pts. (65-70 pts./question set)
Art History Mystery	25%	250 pts.
Final Exam	25%	250 pts.
Total	100%	1000 pts.

Consequently, grades are earned as follows:

A	90-100%	900-1000 pts.
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B	80-89%	800-899 pts.
C	70-79%	700-799 pts.
D	60-69%	600-699 pts.
F	0-59%	0-599 pts.

Late Work Policy

Turning in an assignment late will result in your grade being docked. The grade will be downgraded one letter for every 24 hours it is not turned in. This means that if you earn an A on the assignment, but turn it in within the first 24 hours after it was due, your grade will be downgraded to a B; within 48 hours and it will become a C. Assignments turned in after 72 hours have passed will not be accepted, and you will receive zero credit.

- **Extensions:** If unexpected complications arise in your life that prevent you from turning in an assignment on time, request an extension from me **in advance**. If you write to me at least 12 hours before the deadline, I will grant you an extra 48 hours to turn in the assignment without penalty to your grade. You do not have to give me a reason why you need the extension. Just ask for one 12 hours or more in advance, and it's yours. There can be no extensions on the final exam.

Anticipated Response Time for Grading and Feedback

I will aim to return graded work to you within 2 weeks of the due date, however I may take longer in some cases.

University Policies

By enrolling in this course, you agree to the University Policies. Please read the full text of each policy (listed below) by going to [MU Academic Affairs: University Policies](http://www.marshall.edu/academic-affairs/policies/). (URL: <http://www.marshall.edu/academic-affairs/policies/>)

- Academic Dishonesty Policy
- Academic Dismissal Policy
- Academic Forgiveness Policy
- Academic Probation and Suspension Policy
- Affirmative Action Policy
- Dead Week Policy
- D/F Repeat Rule
- Excused Absence Policy for Undergraduates
- Inclement Weather Policy
- Sexual Harassment Policy
- Students with Disabilities (Policies and Procedures)
- University Computing Services Acceptable Use Policy

Students with Disabilities

For University policies and the procedures for obtaining services, please go to [MU Academic Affairs: University Policies](http://www.marshall.edu/academic-affairs/policies/) and read the section, **Students with Disabilities**. (URL: <http://www.marshall.edu/academic-affairs/policies/>)

Policy on Generative AI

Students are allowed to use Generative AI in some ways but are prohibited from using it in other ways. Keep in mind that any content produced by generative AI can “hallucinate” (produce false information), so students are responsible for ensuring the accuracy of any AI-generated content. For information on citing AI, please see [MU Library’s citation website](https://libguides.marshall.edu/plagiarism-AI/cite) (URL: <https://libguides.marshall.edu/plagiarism-AI/cite>). Students should not use generative AI in any way that would violate the [Student Code of Conduct](https://www.marshall.edu/student-conduct/files/Studnet-Code-of-Conduct-2022.pdf) (URL: <https://www.marshall.edu/student-conduct/files/Studnet-Code-of-Conduct-2022.pdf>).

Students are **permitted** to use generative AI in the following ways:

- **Brainstorming:** You may use generative AI to stimulate creativity, generate ideas, or brainstorm topics for papers, assignments, and discussions. The generated content must serve as a stepping stone, not a final product.
- **Citation Formatting:** AI tools can be used to manage, format, and organize citations and references, promoting adherence to academic writing standards and specific style guides required for individual assignments.
- **Grammar and Style Checking:** AI-powered writing enhancement tools may be used to help with spelling, grammar, syntax, and stylistic errors.

You **may not** use generative AI in coursework in the following ways:

- **Plagiarism:** Using AI-generated content as your original work without attribution. This includes essays, papers, presentations, and exam answers.
- **Data Manipulation:** Using AI tools to alter data or create misleading information. This includes the creation of fake citations for non-existent sources.
- **Misrepresentation of Skills:** Using generative AI to complete tasks that are meant to assess your knowledge and skills.
- **Confidentiality Breach:** Using AI tools that might violate university policies or laws related to data privacy and confidentiality.

Ethics

In this course, you must be honest and truthful. Ethical violations include cheating, fabrication/falsification, plagiarism, bribes/favors/threats, and complicity. Marshall University has clear policies on such offenses (see “Academic Dishonesty” at www.marshall.edu/academic-affairs/policies/). If you commit an act of academic dishonesty on an assignment or test, **you will automatically receive zero credit** for that assignment or test. **Repeat offenses will result in failure in the course and a report filed with academic affairs.** If I deem the offense serious enough, I will also submit a report with the Office of Academic Affairs.

Finally, you must treat your peers in this class kindly and considerately. I also ask that you respect my time and expertise as a scholar by being attentive during lecture. Rude or disrespectful speech or disruptive behavior will result in removal from the classroom.

Course Schedule

Schedule:

I reserve the right to make minor changes to the schedule as necessary throughout the semester. The assigned readings are in the chart at the end of the syllabus.

Week 1 - Aug. 21

- **Logistics**- Check Blackboard and notify me of any issues. If you have technical problems, please seek assistance from the IT Service Desk at (304) 696-3200 or at the IT website: <http://www.marshall.edu/it/departments/it-service-desk/>
- **Read**- Assigned reading links on Blackboard for Sumer lecture
- **Attend** -Lecture 1 - Welcome to the Course; Lecture 2 - Sumer
- **Complete** - Introduction to classmates via Discussion Board

Week 2 - Aug. 28

- **Read**- Assigned reading links on Blackboard
- **Attend** - Lecture 2 - Egypt; Lecture 3 - Babylon and Assyria
- **Complete**- Ancient Art Post via Discussion Board

Week 3 - Sept. 4

Note: we only meet once this week due to the Labor Day Holiday.

- **Read**- Zainab Bahrani article and assigned reading links on Blackboard
- **Attend** - Lecture 4 - Global Cultural Heritage pt. 1
- **Complete**- Reading Questions on Bahrani

Week 4 - Sept. 11

- **Read**- Assigned reading links on Blackboard
- **Attend** - Lecture 5 - Minoan Crete; Lecture 6 - Mycenaean Greece and Homer
- **Complete**- Quiz #1 online

Week 5 - Sept. 18

- **Read**- Assigned reading links on Blackboard
- **Attend** - Lecture 7 - Archaic Greek Art; Lecture 8 - Classical Greek
- **Complete**- Greek Vase Post via Discussion Board

Week 6 - Sept. 25

- **Read**- John Merryman article and assigned reading links on Blackboard
- **Attend** - Lecture 9 - The Athenian Acropolis; Lecture 10 - Global Cultural Heritage pt. 2
- **Complete**- Reading questions on Merryman

Week 7 - Oct. 2

- **Read**- Assigned reading links on Blackboard

- **Attend** - Lecture 11 – Late Classical; Lecture 12 – Hellenistic
- **Complete**- Quiz #2 online

Week 8 – Oct. 9

- **Read**- Assigned reading links on Blackboard
- **Attend** - Lecture 13 – Etruscans and Roman Republic; Lecture 14 – Augustan Rome
- **Complete**- Friends or Enemies Roman Statue Post via Discussion Board

Week 9 – Oct. 16

- **Read**- Assigned reading links on Blackboard
- **Attend** - Lecture 15 –Roman Empire; Lecture 16 – Late Antiquity
- **Complete**- Experience Post via Discussion Board

Week 10 – Oct. 23

- **Read**- Assigned reading links on Blackboard
- **Attend** -Lecture 17 – Early Byzantine; Lecture 18 – Early Islamic
- **Complete**- Quiz #3 online

Week 11 – Oct. 30

- **Read**- Assigned reading links on Blackboard
- **Attend** - Lecture 19 – Insular; Lecture 20 – Carolingian and Ottonian
- **Complete**- Art History Mystery Assignment

Week 12 – Nov. 6

- **Read**- Assigned reading links on Blackboard
- **Attend** -Lecture 20 – Romanesque; Lecture 21 – Bayeux Tapestry
- **Complete**- Make your own Bayeux Tapestry Post via Discussion Board

Week 13 – Nov. 13

- **Read**- Assigned reading links on Blackboard and Paula Carns article
- **Attend** - Lecture 22 – Gothic; Lecture 23 – Gothic Ivories
- **Complete**- Reading Questions on Carns

*****THANKSGIVING BREAK*****

November 20-25

Week 14 – Nov. 27 (Pre-Finals Week)

- **Review**- Study Guide for the final exam and catch-up on any readings you might have fallen behind on
- **Attend**- Review Session
- **Complete**- Final Reflection Post via Discussion Board

Final Exam: Friday, December 8 at 12:45pm in VAC 209.

B R O N Z E A G E	DAY	TOPIC	READINGS
	1	Welcome Lecture	
	2	Sumer	<p>Introduction to the Ancient West Asia</p> <ul style="list-style-type: none"> • Smarthistory: "Ancient Near East: Cradle of Civilization" <p>Writing Technologies</p> <ul style="list-style-type: none"> • Heilbrunn: "The Origins of Writing." • Smarthistory: (1) "Cylinder seals" (2) "Writing Cuneiform" Cities • Smarthistory: (1) "Sumer: An Introduction," (2) "White Temple and ziggurat, Uruk," (3) "Warka Vase" <p>Grave Goods</p> <ul style="list-style-type: none"> • Smarthistory: "Standard of Ur and other objects from the Royal Graves."
	3	Egypt	<p>Introduction</p> <ul style="list-style-type: none"> • Smarthistory: (1) Ancient Egypt, an introduction. (2) Ancient Egyptian Art • Ted-Ed The Egyptian Book of the Dead: A guidebook for the Underworld. • ARCE: Khafre enthroned <p>New Kingdom</p> <ul style="list-style-type: none"> • Smarthistory: (1) The tomb-chapel of Nebamun (2) Paintings from the Tomb-chapel of Nebamun (3) Mortuary Temple and Large Kneeling Statue of Hatshepsut. • Ted Ed The pharaoh that wouldn't be forgotten
	4	Babylon and Assyria	<p>Intro to Babylon</p> <ul style="list-style-type: none"> • Smarthistory: (1) Babylonia, an introduction (2) The Babylonian Mind <p>Law Code of Hammurabi</p> <ul style="list-style-type: none"> • Smarthistory: The Law Code Stele of King Hammurabi <p>Intro to Assyria</p> <ul style="list-style-type: none"> • TedEd: The Rise and Fall of the Assyrian Empire • Smarthistory: Assyrian art, an introduction <p>Assyrian Palace Decoration</p> <ul style="list-style-type: none"> • Smarthistory: (1) Assyrian Sculpture (2) Lamassu from the citadel of Sargon II (3) Ashurbanipal Hunting Lions (4) The palace decoration of Ashurbanipal
	5	Global Cultural Heritage pt. 1	<ul style="list-style-type: none"> • Bahrani, Zainab. "Archaeology and the Strategies of War." In <i>Cultural Cleansing in Iraq: Why Museums were Looted, Libraries Burned, and Academics Murdered</i>. Edited by Raymon William Baker, Shereen T. Ismael, and Tareq Y. Ismael. pp. 67-81. London: Pluto Press, 2010.
	6	Minoan Crete	<p>Introduction to Minoans</p> <ul style="list-style-type: none"> • Heilbrunn: Minoan Crete <p>Minoan Painting</p> <ul style="list-style-type: none"> • Smarthistory: (1) The Palace at Knossos (Crete) (2) Bull-leaping fresco from the palace of Knossos (3) Akrotiri, Thera <p>Minoan Religion</p> <ul style="list-style-type: none"> • Smarthistory: (1) Bull's Head Rhyton (2) Snake Goddess

	7	Mycenaean Greece and Homer	<p>Introduction to Mycenaeans</p> <ul style="list-style-type: none"> • Heilbrunn: Mycenaean Civilization • TedEd: Did ancient Troy really exist? <p>Mycenaean Burials</p> <ul style="list-style-type: none"> • Smarthistory: (1) The "Palace" and Grave Circle A (1) Mask of Agamemnon (3) Treasury of Atreus <p>Mycenaean Citadels</p> <ul style="list-style-type: none"> • Smarthistory: Lion Gate <p>The "Dark Ages" and Geometric Period</p> <ul style="list-style-type: none"> • TedEd: Everything you need to know to read Homer's Odyssey • Heilbrunn: Geometric Art in Ancient Greece • Smarthistory: (1) Terracotta Krater (2) Dipylon Amphora
G R E E K	8	Archaic Greek	<p>Introduction to Archaic</p> <ul style="list-style-type: none"> • Heilbrunn: (1) Greek Art in the Archaic Period (2) Greek Gods and Religious Practices <p>Sculpture</p> <ul style="list-style-type: none"> • Smarthistory: (1) Marble statue of a kouros (2) Anavysos Kouros (3) Peplos Kore <p>Delphi</p> <ul style="list-style-type: none"> • Smarthistory: (1) Sanctuary of Apollo, Delphi (2) Siphnian Treasury Delphi (3) Kleobis and Biton (4) Greek sanctuaries as artistic hubs
	9	Classical Greek	<p>Introduction</p> <ul style="list-style-type: none"> • Smarthistory: (1) Ancient Greece, an introduction (2) Introduction to ancient Greek art (3) Contrapposto • Heilbrunn: The Art of Classical Greece <p>Classical Sculpture</p> <ul style="list-style-type: none"> • Smarthistory: (1) (1) Introduction to ancient Greek architecture (2) Olympic Games • TedEd: (1) The Origins of the Olympics (2) The myth of Hercules and 12 labors in 8-bits
	10	The Athenian Acropolis	<p>The Achaemenids</p> <ul style="list-style-type: none"> • Heilbrunn: The Achaemenid Persian Empire (550-330 BC) • Smarthistory: (1) Ancient Persia, an introduction (2) Persepolis <p>War with Persia</p> <ul style="list-style-type: none"> • Khan Academy, The Greco Persian War <p>The Acropolis</p> <ul style="list-style-type: none"> • Smarthistory: (1) Greek architectural orders (2) The Parthenon, Athens (3) Parthenon sculptures (4) Erechtheion
	11	Global Cultural Heritage pt. 2	<ul style="list-style-type: none"> • Merryman, John Henry. "Thinking about the Elgin Marbles." Michigan Law Review 83, no. 8 (August 1985).
	12	Late Classical	<p>Introduction</p> <ul style="list-style-type: none"> • Khan Academy, The Peloponnesian War • Smarthistory: (1) Temple of Athena Nike on the Athenian Acropolis (2) Nike Adjusting her Sandal, Temple of Athena Nike <p>Late Classical Sculpture</p> <ul style="list-style-type: none"> • Smarthistory: (1) Capitoline Venus (2) Lyssippos, Apoxyomenos (3) Lyssippos, Farnese Hercules <p>Alexander the Great</p> <ul style="list-style-type: none"> • Khan Academy: (1) Philip of Macedon unifies Greece (2) Alexander the Great takes power (3) Alexander the Great conquers Persia • Smarthistory: Alexander mosaic

	13	Hellenistic	<p>Introduction</p> <ul style="list-style-type: none"> • Khan Academy, Diadochi and the Hellenistic Period • TedEd Library of Alexandria • Heilbrunn: Art of the Hellenistic Age and the Hellenistic Tradition <p>Hellenistic Sculpture</p> <ul style="list-style-type: none"> • Smarthistory: (1) Barberini Faun (2) Bronze statue of Eros sleeping (3) Nike of Samothrace (4) Apollonius Boxer at Rest <p>Pergamon</p> <ul style="list-style-type: none"> • Smarthistory: (1) Dying Gaul and Ludovisi Gaul (2) Pergamon Altar
R O M A N	14	Etruscans and Roman Republic	<p>Introduction to Etruscans</p> <ul style="list-style-type: none"> • Smarthistory: (1) The Etruscans, an Introduction (2) Temple of Minerva and the Sculpture of Apollo (Veii) <p>Etruscan Burials</p> <ul style="list-style-type: none"> • Smarthistory: (1) Sarcophagus of the Spouses (Rome) (2) Necropolises of Cerveteri and Tarquinia <p>Introduction to Early Rome</p> <ul style="list-style-type: none"> • Heilbrunn: The Roman Republic <p>Sculpture in the Republic</p> <ul style="list-style-type: none"> • Smarthistory: Veristic male portrait <p>Architecture in the Republic</p> <ul style="list-style-type: none"> • Smarthistory: Temple of Portunus
	15	Augustan Rome	<p>Introduction</p> <ul style="list-style-type: none"> • Smarthistory: (1) Introduction to Ancient Roman art (2) An introduction to ancient Roman architecture <p>Augustan Rome</p> <ul style="list-style-type: none"> • TedEd: (1) The great conspiracy against Julius Caesar (2) History vs. Augustus • Smarthistory: (1) Augustus of Prima Porta (2) Ara Pacis
	16	Roman Empire	<p>Flavians</p> <ul style="list-style-type: none"> • TedEd: The Romans flooded the Colosseum for sea battles • Smarthistory: The colosseum <p>Pompeii</p> <ul style="list-style-type: none"> • Smarthistory: (1) Pompeii, an introduction (2) Pompeii: House of the Vetii <p>Trajan</p> <ul style="list-style-type: none"> • Smarthistory: Column of Trajan <p>Hadrian</p> <ul style="list-style-type: none"> • Smarthistory: The Pantheon
	17	Late Antiquity	<p>The Crisis of the Third Century</p> <ul style="list-style-type: none"> • Khan Academy: Fall of the Roman Empire <p>The Tetrarchs</p> <ul style="list-style-type: none"> • Smarthistory: Portraits of the Four Tetrarchs <p>Constantine</p> <ul style="list-style-type: none"> • Smarthistory: The Arch of Constantine, Rome <p>Christian Art</p> <ul style="list-style-type: none"> • Smarthistory: (1) The Mausoleum of Galla Placidia (2) Early Christian Art and Architecture after Constantine
	18	Early Byzantine	<p>Introduction to Byzantium</p> <ul style="list-style-type: none"> • TedEd The Rise and fall of the Byzantine Empire • Smarthistory: Byzantine art, an introduction <p>Hagia Sophia</p> <ul style="list-style-type: none"> • Ted Ed It's a church, it's a mosque, it's Hagia Sophia • Smarthistory: (1) Hagia Sophia, Istanbul (2) Innovative architecture in the ago of Justinian <p>San Vitale</p> <ul style="list-style-type: none"> • Smarthistory: San Vitale, the Justinian Mosaic <p>Icons</p> <ul style="list-style-type: none"> • Smarthistory: Virgin (Theotokos) and Child between Saints Theodore and George

M E D I E V A L	19	Early Islamic	<p>Introduction to Islam as a World Religion</p> <ul style="list-style-type: none"> Khan Academy: (1) Introduction to Islam (2) Beginnings of Islam: The Life of Muhammad (3) Beginnings of Islam: The Hijra to Medina and the conversion of Mecca <p>Introduction to Islamic Art</p> <ul style="list-style-type: none"> Heilbrunn: (1) The Nature of Islamic Art (2) Figural Representation in Islamic Art <p>The Umayyads</p> <ul style="list-style-type: none"> Smarthistory: (1) Arts of the Islamic world: the early period (2) The Umayyads (3) The Dome of the Rock (4) The Great Mosque of Damascus
	20	Insular	<p>Introduction</p> <ul style="list-style-type: none"> Smarthistory: (1) Anglo-Saxon England (2) Decoding Anglo-Saxon art <p>Sutton Hoo</p> <ul style="list-style-type: none"> Smarthistory: (1) Sutton Hoo Ship Burial (2) The Sutton Hoo purse lid (3) The Sutton Hoo helmet <p>Manuscripts</p> <ul style="list-style-type: none"> Getty Museum: (1) Making Manuscripts (2) The Structure of a Medieval Manuscript Smarthistory: The Lindisfarne <p>Gospels Riddle Culture</p> <ul style="list-style-type: none"> Khan Academy: The Franks Casket Online: Riddles from Exeter Book of Riddles
	21	Carolingian and Ottonian	<p>Introduction to the Carolingians</p> <ul style="list-style-type: none"> Smarthistory: (1) Carolingian art, an introduction (2) Charlemagne an introduction (3) Charlemagne and the Carolingian revival <p>Aachen</p> <ul style="list-style-type: none"> Smarthistory: Palatine Chapel, Aachen <p>Intro to the Ottonians</p> <ul style="list-style-type: none"> Smarthistory: (1) Ottonian art, an introduction (2) Gospel Book of Otto III <p>Bernward's Monastery at Hildesheim</p> <ul style="list-style-type: none"> Smarthistory: Bronze doors, Saint Michael's Hildesheim (Germany)
	22	Romanesque	<p>Introduction to Romanesque Art</p> <ul style="list-style-type: none"> Smarthistory: (1) Romanesque art, an introduction (2) Romanesque architecture, an introduction (3) Medieval churches: sources and forms (4) Last Judgment Tympanum, Cathedral of St. Lazare, Autun <p>Pilgrimage Churches</p> <ul style="list-style-type: none"> Heilbrunn: Relics and Reliquaries in Medieval Christianity Smarthistory: (1) Pilgrimage routes and the cult of the relic (2) Church and Reliquary of Sainte-Foy, France <p>Monasteries</p> <ul style="list-style-type: none"> Heilbrunn: Monasticism in Western Medieval Europe Smarthistory: Saint-Pierre, Moissac
23	Bayeux "Tapestry"	<p>Introduction to Norman England</p> <ul style="list-style-type: none"> Ted-Ed, How the Normans changed the history of Europe The Bayeux Tapestry Smarthistory: (1) The Art of Conquest in England and Normandy (2) The Bayeux Tapestry (3) The Bayeux Tapestry from BBC One's Seven Ages of Britain (4) The Animated Bayeux Tapestry (5) Durham Cathedral 	

24	Gothic	<p>Introduction to Gothic France</p> <ul style="list-style-type: none"> • Ted Ed: A brief history of Goths • Smarthistory: (1) Gothic architecture, an introduction (2) Birth of the Gothic <p>Ste-Chapelle</p> <ul style="list-style-type: none"> • Heilbrunn: (1) The Age of Saint Louis (1226-1270) (2) Stained Glass in Medieval Europe • Smarthistory: St. Chapelle, Paris <p>Courtly Arts</p> <ul style="list-style-type: none"> • Smarthistory: (1) The Virgin of Jeanne d'Evreaux (2) Ivory casket with scenes from medieval romances
25	Gothic Ivories	<ul style="list-style-type: none"> • Carns, Paula. "Playing the fool: <i>La Folie Tristan</i> on two French Gothic ivories." <i>Sculpture Journal</i> 23, no. 1 (2014): 51-63
26	Review Session	<ul style="list-style-type: none"> • We will have a mandatory review session during our normal class time on Monday. Otherwise, this is pre-finals week, so use the extra time to study for the final exam.
Final Exam, Friday, December 8, 12:45 pm in VAC 209		

Scaffolding in Art 201

Assignments and Exercises that prepare students for the Art History

Mystery Assignment

1. In-class exercises and notes on lecture (ungraded, completed during class)

- Roadmaps to stylistic periods
 - Every day in class students outline historical factors and stylistic qualities for each period by filling out a chart that I provide to them. This allows them to evaluate generalizations about various cultures by comparing and contrasting them, side-by-side in a single chart. See chart below for an example.
- Note-taking guide
 - Every day in class, students answer questions about 2-3 key works of art for that lecture. The questions cover: who made it, when and where it was made, what it was made from, what it represents, where it was originally set up, what function it served, and if there were any notable circumstances surrounding its creation or its treatment by modern scholars today. See set of questions below for an example of the worksheet that I have them fill out for each key work of art.

2. Discussion Posts (low-stakes, graded CR/NC for completion, done at home on the Blackboard Discussion Board)

- Week of Aug 28 – Ancient Art Post
 - Students are provided with 4 works of art they have never seen before. They must make analogies with works of art we have discussed in class to posit a plausible hypothesis for who made it, when and where it was made, and what function it might have served. This is a collaborative activity where they must brainstorm hypotheses together.
- Week of September 18 – Greek Vase Post
 - Students must search online databases from museums to pick a Greek vase that they find interesting, present it to the class, and explain what they think the imagery on the vase represents and why they think the vase was made. They must respond to each others' post, commenting on the function and meaning of the vases their peers have found based on what they have learned in class about Greek culture and society.
- Week of Oct. 9 – Roman Statue Post
 - Students must search online databases from museums to pick a Roman sculpture that they find interesting, present it to the class, and explain what they think the figure's personality would be like if the figure were alive. They must respond to each others' posts, by comparing their chosen statue with others, discussing whether or not they believe that the sculptures would be friends or enemies if they were alive, based on the

visual qualities of the sculptures and what they have learned in class about Roman culture and society.

3. Quizzes (medium stakes, open-note quizzes taken at home on Blackboard)

- Week of September 11 – Quiz #1
- Week of Oct. 2 – Quiz #2
- Week of Oct. 23 – Quiz #3
 - Building on the roadmaps and note-taking guides, students are asked to match major stylistic periods with the historical factors that shaped and informed art in each period. They also answer 6 multiple choice questions about the meaning and significance of key works of art. The key works of art are taken directly from the roadmaps and note-taking guides.

- **Art History Mystery (high stakes, 25% of the grade)**

- Week of Oct. 30 – Art History Mystery
 - Students answer a series of questions that require them to analyze visual properties of an unknown work of art (like they did for the discussion board posts), identify defining stylistic qualities (like they did for the roadmaps and quizzes), identify where and when it was made (like they did for the note-taking guides), make analogies with known works of art (note-taking, discussion board), and ultimately build a hypothesis about the meaning of the work (note-taking, discussion board, and quizzes).

Roadmap to Bronze Age Artistic Periods ca. 3500 BCE-1200 BCE*

<p>Sumerian</p> <ul style="list-style-type: none"> ca. 3500-2332 BCE 	<p>Egyptian</p> <ul style="list-style-type: none"> ca. 3000-ca. 1070 BCE 	<p>Babylonian</p> <ul style="list-style-type: none"> 2150-1600 BCE 	<p>Assyrian</p> <ul style="list-style-type: none"> 1400-612 BCE 	<p>Minoan</p> <ul style="list-style-type: none"> ca. 2000-1400 BCE 	<p>Mycenaean</p> <ul style="list-style-type: none"> ca. 1600-1200 BCE
<p>Historical Factors</p> <ul style="list-style-type: none"> Reliance on agricultural surplus Urbanism Polytheism Writing systems Theocracy and priest-kings City states Ziggurats 	<p>Historical Factors</p> <ul style="list-style-type: none"> Old, Middle, and New Kingdom King (pharaoh) as god on earth Afterlife Stability over millennia Nile River floods = abundant harvests Hieroglyphics 	<p>Historical Factors</p> <ul style="list-style-type: none"> Polytheism City States Ziggurats Hammurabi as new kind of just king 	<p>Historical Factors</p> <ul style="list-style-type: none"> Military empire King asserts order over chaos Palace citadels Each new king builds a new capital city (or rebuilds an old one) 	<p>Historical Factors</p> <ul style="list-style-type: none"> Palace complexes but no temples worship outdoors in <i>ad hoc</i> shrines) Maritime trade Bulls Thera erupts Sir Arthur Evans 	<p>Historical Factors</p> <ul style="list-style-type: none"> Warfare (mercenaries? pirates?) Heavily fortified citadels Gold in tombs = “treasuries” Trojan war? Heinrich Schliemann
<p>Stylistic Qualities</p> <ul style="list-style-type: none"> Superimposed registers Composite perspective Hierarchy of scale Net skirts 	<p>Stylistic Qualities</p> <ul style="list-style-type: none"> Proportions based on grid Vertical and horizontal lines Rigidity, sense of motionless, timeless quality Skin tone denotes gender at times Composite 	<p>Stylistic Qualities</p> <ul style="list-style-type: none"> Rounded contours Composite perspective Beginnings of linear perspective Horned helmets for 	<p>Stylistic Qualities</p> <ul style="list-style-type: none"> Low relief, incised lines Emphasis on linearity and outline Dense and intricate patterns Define musculature 	<p>Stylistic Qualities</p> <ul style="list-style-type: none"> Primary colors Curvilinear lines Pinched waists Natural subjects, esp. marine Skin tone denotes gender at times 	<p>Stylistic Qualities</p> <ul style="list-style-type: none"> Primary colors Curvilinear lines Cyclopean masonry Repoussé metalwork Skin tone denotes gender at times

Roadmap to Bronze Age Artistic Periods ca. 3500 BCE-1200 BCE*

	<ul style="list-style-type: none"> perspective Hierarchy of scale 	divinities	<ul style="list-style-type: none"> Composite perspective Horned helmets for divinities 		
Works of Art <ul style="list-style-type: none"> Pu-abi Cylinder Seal Waraka Vase “Standard” of Ur 	Works of Art <ul style="list-style-type: none"> Statue of Khafre Fowling Scene Hatshepsut’s Mortuary Temple 	Works of Art <ul style="list-style-type: none"> Law Code of Hammurabi 	Works of Art <ul style="list-style-type: none"> Lion hunt from Nineveh Lamassu from Nimrud 	Works of Art <ul style="list-style-type: none"> Bull leaping fresco Snake goddess Spring fresco 	Works of Art <ul style="list-style-type: none"> So-called “Mask of Agamemnon” Lion(ess) Gate

*Note: The term **“Bronze Age”** refers to the period from around the time writing developed and the first big cities appeared in ancient Mesopotamia and Egypt, ca. 3500 BCE, until the “Bronze Age collapse” ca. 1200 BCE. During the collapse, palaces burned down and urban populations fell throughout the Bronze Age world. Archaeologists debate the causes. Of the civilizations listed above, Egypt weathered the collapse and persisted after 1200. Assyria went into a period of decline after 1200, but they later rallied and flourished in the 9th-7th centuries. The collapse marked the end of Mycenaean civilization.

Attachment 2: Daily Worksheet Example (students fill-in the blank fields in class for each of the 2-3 important works of art discussed that day)

Guide to Note-taking on Important Works of Art

Artist and/or Patron (if known):

Title:

Cultural Period and Region:

Material and Medium:

Meaning and Significance:

What is the subject matter and how does the subject relate back to the larger culture that made it?

What is the context of the work of art? (e.g. is it from a grave, a temple, a house, something else?)

What was the function of the work of art? (e.g. was it designed to impress viewers to a palace? is it a funerary monument commemorating the life of the deceased? Is it an offering to the gods at a temple? Something else?)

Was there anything else of note from the readings or lectures that make this work of art unique? (e.g. was it rediscovered by modern archaeologists under unusual circumstances? Is it the first of its kind? Are there modern controversies over which museums should have this work of art in their collections? Is this a Roman copy of a Greek original? Something else?)

Notes for GEC: This assignment guides students through the steps they might take to interpret a work of art in a museum or gallery. Because it connects to the real world experience of visiting a museum, it meets the criteria to be an **authentic assessment**.

The **learning outcomes** are italicized in parentheses beside the questions and explained further in comments boxes.

ART 201, History of Art: Prehistory to Gothic Art History Mystery Model Assignment

*****Please note: I am giving you this model to help you understand my expectations for the assignment. Your responses might loosely resemble mine in some ways, but you should not replicate my words. You will pick a different object to work on, and therefore, your answers will, by necessity, be different from my own.*****

Pick one image from the “art history mysteries” PDF (uploaded on Blackboard) and answer the following questions. For Questions 1-4, your answers should be based on no other evidence than your own close looking at the image.

Unless otherwise indicated, use complete sentences to answer. Be specific and thorough in your responses. For some questions, your answers might need to be a paragraph or more long. When in doubt, err on the side of saying too much rather than too little. Proofread your answers for grammar and spelling.

I’ve provided this model assignment in this PDF, but you should submit your answers directly to Blackboard, using the *Test Tool* in the same way that you submit your reading questions.

The image below is the hypothetical mystery object I have chosen for this model assignment.



Questions and Model Answers:

1. What kind of object is your chosen work of art? Describe its material and medium. (10 pts.; *inquiry-based thinking; communication fluency*)
 - The object depicts a mythological creature with the head of a man but the body of a hooved creature, possibly a bull or a horse. It is a sculpture, and appears to be rendered in-the-round. It made from some kind of hard, dark stone.
2. How have the elements of art and principles of design been used in the piece you have chosen? Remember, the elements of art are: color, line, mass, shape, space, texture, time /motion, value, and volume. The principles of design are: balance (i.e. symmetry), contrast, emphasis ,focal point, pattern, proportion, rhythm, scale, unity, and variety. Be specific and thorough. (15 pts.; *inquiry-based thinking; communication fluency*)
 - Overall, the creature has been rendered as a solid mass with little negative space. For example, all four legs are tucked firmly against the body, leaving no empty space around the limbs. The body also sits flush with the ground. These artistic choices make the figure feel compact and dense. A combination of organic and geometric shapes have been used. For example, the shoulders and rear of the creature display a repetitive, geometric design of reversed-S shapes, contained within square frames. While the pattern isn't naturalistic, it seems to denote the presence of thick fur and creates a bumpy texture that contrasts with the smooth, polished back and stomach of the creature. By comparison, the human hair and beard appear more organic and realistic. The individual locks of hair are represented by curving, wavy lines that have been incised into the stone. The human face is symmetrical, with the two halves mirroring each other. The eyebrows, eyes, mouth, and ears are rendered using even, curved lines. (The ears are bull or horse ears, not human). The symmetry extends to the hat that the figure wears with its stacked horns and string of small beads (or pearls?) around the man's forehead. Though scale is difficult to ascertain from a photograph, it seems small, like a figurine that could sit on a table. Part of the reason I think this is because of the dense approach to mass, which I mentioned above. Its compact qualities make me think it is small enough to want to hold it in one's hand.
3. At this stage, do you recognize any defining stylistic qualities that might help you identify the time and place in which this work of art was made? Describe them here. (15 pts.; *intercultural; inquiry-based thinking; communication fluency*)
 - The repeating, reversed-S pattern on the shoulders and rear of the figure is arranged in a grid-like layout. This reminds me of patterns on Neo-Sumerian

works of art. It indicates that the artist was interested in rendering a natural feature (fur) as if it were abstract, geometric ornament, which is a defining stylistic quality of Neo-Sumerian art. At the same time, the rounded contours and the smooth texture of other parts of the figure make me think of Babylonian carvings. The subject matter is reminiscent of mythological creatures we've seen in Assyrian art too. The horned helmet is something that almost all ancient Mesopotamian civilizations seem to have in common.

4. What do you think the subject matter is? Explain. (10 pts.; *intercultural; inquiry-based thinking; communication fluency*)
 - This is a representation of a mythological creature because it blends human and animal elements. The fact that he is wearing a horned helmet indicates that the figure is a deity of some kind.
5. Consult the lecture PowerPoints on Blackboard and the images in the assigned reading. Name two other works of art we have discussed that resemble your chosen work of art. You do not have to use complete sentences for this answer, but include enough information for me to clearly identify which works of art you mean (the title, where it is from, when it dates to, what it is made from, and the museum where it is currently held are all useful pieces of information when identifying a work of art). (10 pts.; *intercultural; inquiry-based thinking; communication fluency*)
 - Comparison #1: Colossal statue of a winged lion (lamassu) from the North-West Palace of Ashurnasirpal II, 883-859 BCE. Gypsum, Height: 350.00cm; Length: 371.00cm. British Museum, London. 118802
 - Comparison # 2: *Gudea standing, holding an overflowing water jar*, from Girsu, Iraq. c. 2100 BCE, Calcite, 2' 3/8" high., Musée du Louvre, Paris

I am providing images here for your reference, though you do not have to provide images in your own answers, just text (as above).



6. Describe the qualities that your work of art shares in common with the comparisons you identified in #5. Be specific and thorough. (This question is different from #3 in that for question #3 you needed to think in terms of general stylistic qualities, but now need to focus on shared features between two specific works of art – do not speak in generalities.) (30 pts. *intercultural, integrative, inquiry-based thinking and communication fluency*)

→ The Assyrian lamassu is very close to the mystery object in terms of its subject matter. Both depict hybrid animal/human creatures, wearing horned helmets that mark their divinity. There are some stylistic similarities. For example, the bilateral symmetry of the face and helmet is notable. The lamassu's beard also ends in a straight, horizontal line, like the mystery object's beard. However, there are some differences in the beards. The curls of the *lamassu's* beard fall in distinct coils, delineated by diagonal, parallel lines. In contrast, the mystery object's beard is rendered in curvy, wavy, incised lines. The *lamassu* is also different in that it is slightly more intricate than the unknown sculpture. For example, the repeating floral motif on the lamassu's helmet forms an ornamental pattern. Finally, the lamassu is a monumental figure, but the unknown sculpture is a smaller figurine, so they differ in scale. The *lamassu* is a decent comparison in some ways, but it is not completely convincing. It makes me think that the mystery object might come from a related Mesopotamian culture, but is not Assyrian.

→ The comparison with the portrait of Gudea, the ruler of the Neo-Sumerian city of Lagash, is better than the lamassu. For example, the wool crown that Gudea wears has a pattern that is quite similar to the fur in the shoulders and rear of the mystery object. The wool of Gudea's crown is rendered using geometric forms (squares with vertical and horizontal lines bisecting them). The repeating pattern and its grid-like layout indicates that the artist was interested in rendering a natural feature (wool) as if it were abstract, geometric ornament, just as in the mystery object. Moreover, the wavy lines used to denote water in the Gudea sculpture resemble the wavy lines in the mystery object's beard. Finally, the bilateral symmetry of the face resembles the mystery object. For these reasons, it seems like the Neo-Sumerian statue of Gudea is a closer to the mystery object than the Assyrian lamassu.

7. Based on these comparisons, when do you think your work of art was made? (5 pts.; *intercultural, integrative, inquiry-based thinking and communication fluency*)

→ Ultimately the stylistic comparison is closer to the portrait of Gudea, particularly in how wool is rendered on the hat and the fur is rendered on the animal. Therefore, I believe the mystery object dates to the Neo-Sumerian period around 2100 BCE.

8. Where do you think it was made? (5 pts. *intercultural, integrative, inquiry-based thinking and communication fluency*)

→ The unidentified head of a man was probably made in Mesopotamia. It might come from a Neo-Sumerian city, like Lagash, given the comparison with the Gudea sculpture.

9. Why do you think it was made? To answer this question, you will need to formulate a reasonable hypothesis regarding how the object's original makers used it. You will need to draw on what you know about how similar works of art functioned to support your hypothesis. (20 pts. *intercultural, integrative, inquiry-based thinking and communication fluency*)

→ Even though stylistically the mystery object is more similar to Gudea, in terms of its subject matter it looks more like the Assyrian lamassu. The horned helmet identifies it as a divinity and the fact that it is a hybrid human/animal creature also indicates that it isn't a real animal. I know from the lecture and the readings (Dr. Beth Harris and Dr. Steven Zucker, "Lamassu from the citadel of Sargon II," in *Smarthistory*, December 15, 2015, accessed October 5, 2020, <https://smarthistory.org/lamassu-from-the-citadel-of-sargon-ii/>) that lamassu figures in Assyria were guardian figures at doorways in palaces. They were apotropaic, to ward off evil. I don't think that the mystery object is exactly the same as a lamassu because the mystery object seems smaller. It is also rendered in the round, so it would be free-standing rather than embedded in a wall. Nonetheless, it is possible that the mystery object also was designed to be apotropaic or ward off evil, just not at an entryway.

○ *****Remember, if you use the readings as a source of information, acknowledge your source with a citation!*****

10. What further questions do you have about the work of art that cannot be answered from visual analysis alone? What more would you like to know about it? Pose four questions you would still like answered about your mystery object **and explain your reasons for asking them. In at least one of your explanations, you must mention at least one other work of art that we have studied but that you did not use as a comparison above.** (If you say you have no further questions about the work of art, you will earn "0" points for this answer.) (20 pts; *intercultural, integrative, inquiry-based thinking and communication fluency*).

→ Question #1 Where was the sculpture found? I would want to know the findspot, because if it was found in a palace, like the lamassu figures, then that would help me understand more about its function. However, if it came from a different context, then the meaning would be different. For example, if it was found inside a temple hoard it might be a votive offering. There are examples of small figurines used as votive offerings from the earlier Sumerian period, like the Eshnunna figurines. Though the Eshnunna examples are earlier and take the form of human beings (not divinities), they are still rendered on a similar scale to the mystery object. The size of the mystery object raises the possibility that I might be wrong about the function of the statue. If I could know with certainty where the statue was found, it might help me better support my theory.

- Question #2 [fill this in]
- Question #3 [fill this in]
- Question #4 [fill this in]

*****Please note, for the purposes of this model, I am only giving you one example question with the rationale behind it, though I will require you to come up with 4 questions and explanations total.*****

Request for Undergraduate Course Change

1. Prepare one paper copy and obtain signatures from the Department Chair/Division Head, Registrar and College Dean.
2. Submit the form to your College Curriculum Committee.
3. After obtaining the signature of the College Curriculum Chair, send the paper copy to the current University Curriculum Committee Chair
4. Send an identical (sans signatures) ELECTRONIC COPY and all supporting documentation in a single PDF file (PDF Portfolio recommended) to UCC chair.

College: CAM Department/Division: School of Art and Design Current Alpha Designator/Number: ART 202
 Contact Person: Rachel Danford, danfordr@marshall.edu Phone: 304-696-2896

CURRENT COURSE DATA:

Course Title (Current Title within Banner): <u>History of Art</u>	
Alpha Designator/Number: <u>ART 202</u>	Credit Hours: <u>3</u>
Term for which changes will be effective (Fill in with appropriate calendar year.):	
Fall _____ Spring _____ Summer <u>2024</u> Other _____	

CHECKLIST/QUESTIONS:

1. Complete this **three** page form in its entirety and route through the departments/committees below for changes to a course involving: course title, alpha designator (see accompanying note to the section on the next page), course number, course content, credit hours, or catalog description.
2. If this change will affect other departments that require this course, please send a memo to the affected department and include it with this packet, as well as, the response received from the affected department.
3. If the changes made to this course will make the course similar in title or content to another department's courses, please send a memo to the affected department and include it with this packet, as well as, the response received from the affected department.
4. List courses, if any, that will be deleted because of this change (*must submit course deletion form*): _____
5. If the faculty requirements and/or equipment need to be changed upon approval of this proposal, attach a written estimate of additional needs.
6. If library resources are deemed inadequate, include in the rationale a plan to overcome this. The plan must include the cost as stated by the Dean of Libraries.

SIGNATURES: (If disapproved at any level, do not sign. Return to previous signer.)

Department Chair/Division Head: <u>Mark Zanter</u>	Date: <u>September 6, 2023</u>
Registrar: <u>[Signature]</u>	Date: <u>9-25-2023</u>
College Dean: <u>Marie T. Goodhart</u>	Date: <u>26 September 2023</u>
College Curriculum Chair: <u>[Signature]</u>	Date: <u>9-26-23</u>
General Education Council Chair *: <u>[Signature]</u>	Date: <u>11/01/23</u>
University Curriculum Committee Chair: <u>Jonathan Kozar</u>	Date: <u>01/23/24</u>
Faculty Senate Chair: _____	Date: _____
VP Academic Affairs/VP Health Science _____	Date: _____

* - Signature necessary only if course is to be Core Curriculum Course

Request for Undergraduate Course Change – Page 2
Additional Information Required for Undergraduate Course Change

College: CAM Department/Division: School of Art and Design Current Alpha Designator/Number: ART 202

Change in COURSE TITLE: Yes No **NOTE:** If changing to Critical Thinking, you MUST reserve (CT) at the end of new title

From: History of Art

To: History of Art II (CT) (Limited to 30 characters and spaces.)

Change in ALPHA DESIGNATOR: Yes No

From: _____ To: _____

Change in COURSE NUMBER: Yes No

From: _____ To: _____

Change in GRADING MODE (Graded or Credit/No Credit): Yes No

From: _____ To: _____

Change in CREDIT HOURS: Yes No

(A change in credit hours requires documentation that specifies the work requirements have been adjusted accordingly.)

From: _____ To: _____

Addition of GENERAL EDUCATION ATTRIBUTES: Yes No

From: Summer 2024 To (check all that apply): CT INTL MC Core II (Core II type: Fine Arts)

Note: Applications for Gen Ed attributes must be attached. <http://www.marshall.edu/wpmu/gened/core-ii-courses-info/>

Change in CATALOG DESCRIPTION: Yes No

(Limit of 30 words. If change is substantial, document in the rationale. If change is minor, simply show the change below.)

From: A survey of the history of art from the Renaissance to the present.

To: A survey of the history of art from the Renaissance to the twentieth century. This class emphasizes critical thinking skills.

Request for Undergraduate Course Change – Page 3
Additional Information Required for Undergraduate Course Change

College: CAM Department/Division: School of Art and Design Current Alpha Designator/Number: ART 202

Define the rationale for EACH type of change here. *NOTE: If major change in content, please consider creating a new course.*

CT attribute: ART 202 is already listed with the MC general education attribute. We are submitting paperwork to add the CT attribute as well.

Title: We ask that the title be updated to reflect the CT attribute. We also ask to change the title of Art 202 from simply "History of Art" to "History of Art II" so that students understand that the course covers a later historical period (Renaissance to Modern) than its sibling course, Art 201. The more specific title will help students better understand that Art 201 and Art 202 are different courses. This is relevant because we intend to offer Art 202 as an option to fulfill the Fine Arts Core II and enroll students outside the School of Art and Design.

Course description: changing the description from "the present" to "the twentieth century" better reflects the chronology actually covered in the course. Including a sentence about critical thinking emphasizes the general education attribute.

Critical Thinking Designator Form

Title Abbreviation: _History of Art_II_____ (CT)

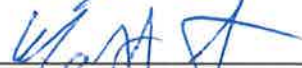
Alpha Designator/Number: ___Art 202___ Contact Person: _Rachel Danford___

Signature of Contact Person



Date 08/25/2023

Signature of Chair of Department



Date 8/25/2023

This Critical Thinking Designator Form should be submitted to the General Education Council, along with the applicable Course Addition or Course Change form and a course syllabus, after receiving approvals from the Department Chair/Division Head, Registrar, College Dean, and College Curriculum Chair, as noted on the Course Addition and Course Change forms.

Please briefly explain (noting where materials are located in the syllabus) how your course meets the following criteria. Please consult the "Criteria for CT Courses" document.

<http://www.marshall.edu/gened/files/Criteria-for-CT-Courses-updated-12-1-16-updated.pdf>

See the Course Objective and Course Requirements sections of the attached syllabus.

Intercultural: Analyze visual and historical evidence provided by key works of art in order to evaluate similarities and differences between major artists, styles, movements, and ideas in the history of art in Europe and the United States from the Renaissance through the early 20th century. Reconstruct how interactions with cultures in the Americas, Africa, and Asia informed the art produced in emerging European nations.

Integrative: Connect artistic choices to religious, political, economic, and social conditions in the times and places in which works of art were made

Inquiry: Interpret the meaning of works of art (why, how, and by whom a work of art was made) using both visual and historical evidence. Analyze how professional art historians ask questions and use evidence (methodology). Evaluate how different scholarly methodologies lead to multiple valid and co-existing interpretations of works of art

Ethical and Civic: Deconstruct comparisons and the perceived relative value between Western and non-Western artistic traditions by emphasizing postcolonial approaches to key works of European art. Recognize the logical fallacy behind the notion that there can be a purely Western European history of art without consideration of global factors

Communication: Dissect how visual art operates as a form of communication and develop specialized vocabulary to analyze visual qualities of works of art

DESCRIBE THE STUDENT PROJECT THAT WILL BE SUBMITTED USING THE ASSIGNMENT MODULE IN BLACKBOARD, IDENTIFY THE BACCALAUREATE DEGREE PROFILE OUTCOMES IT ASSESSES, AND THE PERCENT OF A STUDENT'S COURSE GRADE IT REPRESENTS.

Response Paper (high stakes, 25% of the grade) Week of Nov. 13. Students are provided with pairs of images, juxtaposing works of art from European and non-Western traditions (i.e. comparing an Impressionist painting to a Japanese woodblock print; comparing a Cubist painting to an African mask; etc.). From the list, they select one pair to focus on. They write a 2-3 page response analyzing the formal choices made by the artists and examining how aspects one work inspired the other (Inquiry-based, integrative thinking, and communication fluency). They use historical information from lectures and readings to untangle the nature of the relationship between the European artist and their non-Western model (integrative thinking, ethical and civic thinking, communication fluency). They are also asked to use vocabulary from the Hamann and Nochlin readings to help articulate the nature of the relationship between the two traditions (integrative thinking; communication fluency). By integrating information from visual observation, lecture, and readings, each student forms a personal opinion about the topic. This assignment will, therefore, meet the baccalaureate degree profile outcomes for: **Intercultural thinking, Integrative thinking, Inquiry Based thinking, Ethical and Civic thinking, and Communication fluency.**

LEARNING OUTCOMES ADDRESSED, PEDAGOGICAL METHODS, and CLASSROOM ASSESSMENTS: (This chart also should appear on the course syllabus. If the course instructor wishes to word learning outcomes in a discipline-specific manner, the instructor should indicate alignments between those discipline-specific outcomes and the Baccalaureate Degree Profile outcomes indicated on this form.

Course Student Learning Outcomes (Outcomes 2 – 5 should be chosen from among those outlined in Marshall’s Baccalaureate Degree Profile)	How students will practice each outcome in this Course	How student achievement of each outcome will be assessed in this Course
1: Integrative Thinking: Students will make connections and transfer skills and learning among varied disciplines, domains of thinking, experiences, and situations.	Assigned readings, taking notes on lectures, in-class discussions; study guides; reading questions, discussion posts	Reading questions; quizzes, exam, discussion posts, response paper.
2: Inter-cultural thinking: Students will evaluate generalizations about cultural groups, analyze how cultural groups might affect communication across cultures, evaluate how specific approaches to global issues will affect multiple cultural communities or political institutions, and untangle competing economic, religious, social, political, or geographical interests of cultural groups in conflict	Assigned readings, taking notes on lectures, in-class discussions; study guides; reading questions, discussion posts	Reading questions; quizzes, exam, discussion posts, response paper.
3: Inquiry-based thinking Students will formulate focused questions and hypotheses, evaluate existing knowledge, collect and analyze data, and draw justifiable conclusions.	Assigned readings, taking notes on lectures, in-class discussions; study guides; reading questions, discussion posts	Reading questions; quizzes, exam, discussion posts, response paper.
4: Ethical and Civic thinking Students will determine the origins of core beliefs and ethical principles, evaluate the ethical basis of professional rules and standards of conduct, evaluate how academic theories and public policy inform one another to support civic well-being, and analyze complex ethical problems to address competing interests	Readings on Hamann and Nochlin; taking notes on lectures, in-class discussions; study guides	Reading questions on Hamann and Nochlin; response paper
5: Communication fluency Students will develop cohesive oral, written, and visual communications tailored to specific audiences	In-class discussions; discussion posts; reading questions; response paper	Discussion posts, reading questions, response paper.



Marshall University Syllabus
College of Arts and Media
School of Art and Design

Course: ART 202, Sec. 101 — History of Art: Renaissance to Modern

Course Description: A survey of the history of art from the Renaissance to the present.

Credits: 3

Prerequisites: ART 112 with a minimum grade of C for non-majors; ART 101 with a minimum grade of C for majors

Term/Year: Fall 2023

Class Meeting Days/Times: TR 1:00-2:15pm

Location: Visual Arts Center (VAC) 209

Academic Calendar

For beginning, ending, and add/drop dates, see the [Marshall University Academic Calendar](http://www.marshall.edu/academic-calendar/) (URL: <http://www.marshall.edu/academic-calendar/>).

Instructor: Dr. Rachel Danford

Contact Information

- Office: Visual Arts Center (VAC) 211
- Office Hours: TueThur 10:30-12:30, Wed 2:30-4:00 or by appointment. Virtual meetings are possible on request.
- Office Phone: 304-696-2896
- Marshall Email: danfordr@marshall.edu

Preferred Communication Method and Expected Response Time

Use your official Marshall email account to contact me. Consult the syllabus and Blackboard to see if your question is addressed in either of those resources before writing. Keep your emails short and to the point and use a polite salutation (for example: "Good morning Dr. Danford" is polite but "hey" is not). State your question clearly and include all pertinent information so that I know

what you are asking (for example, name the assignment you are asking about). Sign your emails with your name and MUID number.

- From Monday to Friday, I will try to respond to emails within 24 hours. Keep in mind, if you send me an email with a question about an assignment a couple hours before that assignment is due, I may not respond before you have to turn in your work. Plan ahead. **I do not respond to emails sent over the weekend until the following Monday.** If there is an assignment due early in the week, send me any questions you have about it by the Friday before it is due to make sure that I have time to write back to you.

Health and Safety Information

All members of the Marshall University community are expected to always observe health and safety protocols. This includes general health and safety protocols as well as specific protocols that might emerge in response to community and campus health conditions.

Required and/or Recommended Texts and Materials

Required Texts and Materials

There is no hard copy of a textbook required in this class. The required readings and videos are all available for free online. We rely primarily on SmartHistory.org and the Heilbrunn Timeline of Art.

Recommended/Optional Texts and Materials

If you feel that you would benefit from owning a textbook, I recommend: Kleiner, Fred S. *Gardner's Art through the Ages: The Western Perspective*. 15th edition, Boston: Thomson Wadsworth, 2016.

I also regularly post news articles, podcasts, videos, and other items of interest on Blackboard. These are marked as extra/optional readings, but they may help you to better contextualize the material. Chances are also good that you will find the extra readings entertaining.

Technology Assistance

If you have technical problems, please contact one or more of the following:

- [Blackboard Support](http://www.marshall.edu/design-center/support-ticket/) (URL: www.marshall.edu/design-center/support-ticket/)
- Marshall [Information Technology \(IT\) Service Desk](http://www.marshall.edu/it/departments/it-service-desk/) (Help Desk) (URL: <http://www.marshall.edu/it/departments/it-service-desk/>)
 - Huntington: (304) 696-3200
 - South Charleston: (304) 746-1969
 - [Email the IT Service Desk](mailto:itservicedesk@marshall.edu) (itservicedesk@marshall.edu)

Marshall University E-Mail Accounts

You must have and use your MU email account. Your personal email accounts will not be used for official communication with Marshall University programs and personnel. You may redirect your MU email to your own personal email account, but you must sign in to your MU account to do that. Marshall University uses Office 365 email. For more information, visit [Marshall IT: Office 365](https://www.marshall.edu/it/office365/) (URL <https://www.marshall.edu/it/office365/>).

Course Purpose

This course surveys canonical works of art produced in Europe and the United States from the beginning of the Renaissance (ca. 1400) until the early 20th century. It is in no way an in-depth examination of any single period. It addresses the major styles of western art history; considers the contexts, functions, and meanings of art; and provides a general introduction to some of art history's methodologies. On several focused days we examine how interactions with cultures in the Americas, Africa, and Asia informed the art produced by emerging European nations.

Course Objectives/Outcomes

The student will be able to:

- Intercultural thinking: Students will **evaluate** generalizations about cultural groups, **analyze** how cultural groups might affect communication across cultures, **evaluate** how specific approaches to global issues will affect multiple cultural communities or political institutions, and **untangle** competing economic, religious, social, political, or geographical interests of cultural groups in conflict.
 - Analyze visual and historical evidence provided by key works of art in order to evaluate similarities and differences between major artists, styles, movements, and ideas in the history of art in Europe and the United States from the Renaissance through the early 20th century.
 - Reconstruct how interactions with cultures in the Americas, Africa, and Asia informed the art produced in emerging European nations.
- Integrative thinking: Students will **make connections** and **transfer skills** and **learning** among varied disciplines, domains of thinking, experiences, and situations.
 - Connect artistic choices to religious, political, economic, and social conditions in the times and places in which works of art were made.
- Inquiry based thinking: Students will **formulate** focused questions and hypotheses, **evaluate** existing knowledge, **collect** and **analyze** data, and **draw** justifiable conclusions.
 - Interpret the meaning of works of art (why, how, and by whom a work of art was made) using both visual and historical evidence.
 - Analyze how professional art historians ask questions and use evidence (methodology). Evaluate how different scholarly methodologies lead to multiple valid and co-existing interpretations of works of art.

- Ethical and Civic Thinking: Students will **determine** the origins of core beliefs and ethical principles, **evaluate** the ethical basis of professional rules and standards of conduct, **evaluate** how academic theories and public policy inform one another to support civic well-being, and **analyze** complex ethical problems to address competing interests
 - Deconstruct comparisons and the perceived relative value between Western and non-Western artistic traditions by emphasizing postcolonial approaches to key works of European art. Recognize the logical fallacy behind the notion that there can be a purely Western European history of art without consideration of global factors.
- Communication fluency: Students will **develop** cohesive oral, written, and visual communications **tailored** to specific audiences.
 - Dissect how visual art operates as a form of communication and develop specialized vocabulary to analyze visual qualities of works of art.

Desired Learner Outcomes

The table below shows the following relationships: How each student learning outcome will be practiced and assessed in the course.

COURSE STUDENT LEARNING OUTCOMES	HOW STUDENTS PRACTICE EACH OUTCOME IN THIS COURSE	HOW STUDENT ACHIEVEMENT IS ASSESSED
Intercultural thinking	Assigned readings, taking notes on lectures, in-class discussions; study guides; reading questions, discussion posts	Reading questions; quizzes, exam, discussion posts, response paper.
Integrative thinking	Assigned readings, taking notes on lectures, in-class discussions; study guides; reading questions, discussion posts	Reading questions; quizzes, exam, discussion posts, response paper.
Inquiry-based thinking	Assigned readings, taking notes on lectures, in-class discussions; study guides; reading questions, discussion posts	Reading questions; quizzes, exam, discussion posts, response paper.
Ethical and civic thinking	Readings on Hamann and Nochlin; taking notes on lectures, in-class discussions; study guides	Reading questions on Hamann and Nochlin; response paper
Communication fluency	In-class discussions; discussion posts; reading questions; response paper	Discussion posts, reading questions, response paper.

Course Structure

This course is organized in 14 weekly modules presented in folders in Blackboard. Each module presents the topic(s) for the week, links to the assigned readings, links to the lectures, and your assignment for the week.

You will have an assignment due every Tuesday at 11:59pm. See the schedule at the end of the syllabus for the due dates.

Course Requirements/Due Dates

10% Discussion Posts
20% Reading Questions
20% Quizzes
25% Response Paper
25% Final Exam

- Discussion posts: Seven times during the semester I ask that you respond to a prompt on the discussion board on Blackboard. For many of the posts you will be required to post at least twice (once giving your own thoughts, and at least once more responding to your classmates' thoughts).
- Reading questions: Three times during the semester there will be reading questions on scholarly articles to evaluate your comprehension of special topics related to the material covered in the course.
- Quizzes: Three quizzes are scheduled on the syllabus. These will take place online and are designed to assess your comprehension of the subjects we have studied up until that point. The quizzes are timed, but open note (make sure you take good, thorough notes!). Study guides are already available on Blackboard.
- Response Paper: You will be provided with pairs of images, juxtaposing works of art from European and non-Western traditions (i.e. comparing an Impressionist painting to a Japanese woodblock print; comparing a Cubist painting to an African mask; etc.). From the list, select one pair to focus on. You will write a 2-3 page response analyzing the formal choices made by the artist and examining how aspects one work inspired the other. You will use historical information from lectures and readings to untangle the nature of the relationship between the European artist and their non-Western model.
- Final exam: The final exam will be cumulative and take place online. It will be open note. A study guide will be provided in advance. It is 10/scheduled for Tuesday December 5 at 12:45pm.

Course Policies

By enrolling in this course, you agree to the following course policies.

Attendance/Participation Policy

Attendance is mandatory. I will circulate a sign-in sheet each day to keep track of attendance.

- Arriving late/leaving early/sleeping: If a student arrives excessively late, leaves excessively early, disappears for excessive periods in the middle of class (e.g. prolonged bathroom breaks), or sleeps through class, that student will be counted as absent (unexcused) for the day. It will be up to my discretion to decide what counts as "excessive." Please make the effort to be present, **both**

physically and mentally, for the entire class period.

- Unexcused absences: More than four unexcused absences during the semester will result in your overall grade being docked at the end of the semester. Your grade will be downgraded one letter per unexcused absence after the fourth. This means that if your grade at the end of the semester is an A but you have five unexcused absences, you will be downgraded to a B; six and it will become a C. **More than six unexcused absences may result in failure in the course.**
- Excused absences: Marshall University has policies on what constitutes an excused absence (see "University Excused Absences" at www.marshall.edu/academic-affairs/policies/). If you wish to receive an excused absence, you must go through the proper channels and submit appropriate documentation through the Student Advocate and Success Specialist (the form is available here: <https://www.marshall.edu/student-affairs/excused-absence-form/>). Additionally, you should communicate the reason(s) for missing class to me in an email as soon as you know that you will be absent. If you do not send me notice in a timely fashion or I do not receive an official email from the Student Advocate and Success Specialist, the absence will be considered unexcused. You are responsible for the material covered in the lecture you missed and should arrange to get notes from a classmate.
- Extra credit: For those students who consistently participate in class by asking questions, responding to prompts, and otherwise contributing to a friendly classroom environment, I will assign a few extra credit points for participation at the end of the semester. It is not a formal grade but a way for me to reward students who go above-and-beyond.

Electronics in the Classroom:

Use of laptops during class time is not permitted, unless a medical reason necessitates their use and you have received my permission. Please take notes with pen and paper instead. Use of other electronic devices with Wifi capabilities, like cell phones, is absolutely prohibited during class time. **If I notice a student using a cell phone during class, the student will be asked to leave immediately and will be counted as absent (unexcused) for the day. There will be no warning beyond my reminder at the beginning of class to put away your phones.**

- Explanation of my cell phone policy: Some students believe that they are not disrupting class by silently using their phones. This is not true. When I see a student texting or scrolling through something on a phone, it distracts me and makes me a less effective lecturer. By interfering with my ability to teach, you detract from your classmates' experience. I have a no-tolerance policy when it comes to cell phones.

Grading Policy

Grading Scale

ASSIGNMENT TYPE	PERCENTAGE	POINTS
Discussion Posts	10%	100 pts. (14-16 pts./post)
Quizzes	20%	200 pts. (66-68 pts./quiz)
Reading Questions	20%	200 pts. (65-70 pts./question set)
Response Paper	25%	250 pts.
Final Exam	25%	250 pts.
Total	100%	1000 pts.

Consequently, grades will be earned as follows:

GRADE	PERCENTAGE	POINTS
A	90-100%	900-1000 pts.
B	80-89%	800-899 pts.
C	70-79%	700-799 pts.
D	60-69%	600-699 pts.
F	0-59%	0-599 pts.

Late Work Policy

Turning in an assignment late will result in your grade being docked. The grade will be downgraded one letter for every 24 hours it is not turned in. This means that if you earn an A on the assignment, but turn it in within the first 24 hours after it was due, your grade will be downgraded to a B; within 48 hours and it will become a C. Assignments turned in after 72 hours have passed will not be accepted, and you will receive zero credit.

- **Extensions:** If unexpected complications arise in your life that prevent you from turning in an assignment on time, request an extension from me **in advance**. If you write to me at least 12 hours before the deadline, I will grant you an extra 48 hours to turn in the assignment without penalty to your grade. You do not have to give me a reason why you need the extension. Just ask for one 12 hours or more in advance, and it's yours. **I cannot give extensions on the final exam.**

Anticipated Response Time for Grading and Feedback

I will aim to return graded work to you within 2 weeks of the due date, however I may take longer in some cases.

University Policies

By enrolling in this course, you agree to the University Policies. Please read the full Page 7 of 16

text of each policy (listed below) by going to [MU Academic Affairs: University Policies](http://www.marshall.edu/academic-affairs/university-policies). (URL: <http://www.marshall.edu/academic-affairs/policies/>)

- Academic Dishonesty Policy
- Academic Dismissal Policy
- Academic Forgiveness Policy
- Academic Probation and Suspension Policy
- Affirmative Action Policy
- Dead Week Policy
- D/F Repeat Rule
- Excused Absence Policy for Undergraduates
- Inclement Weather Policy
- Sexual Harassment Policy
- Students with Disabilities (Policies and Procedures)
- University Computing Services Acceptable Use Policy

Students with Disabilities

For University policies and the procedures for obtaining services, please go to [MU Academic Affairs: University Policies](http://www.marshall.edu/academic-affairs/university-policies) and read the section, **Students with Disabilities**. (URL: <http://www.marshall.edu/academic-affairs/policies/>)

Policy on Generative AI

Students are allowed to use Generative AI in some ways but are prohibited from using it in other ways. Keep in mind that any content produced by generative AI can “hallucinate” (produce false information), so students are responsible for ensuring the accuracy of any AI-generated content. For information on citing AI, please see [MU Library’s citation website](https://libguides.marshall.edu/plagiarism-ai/cite) (URL: <https://libguides.marshall.edu/plagiarism-ai/cite>). Students should not use generative AI in any way that would violate the [Student Code of Conduct](https://www.marshall.edu/student-conduct/files/Studnet-Code-of-Conduct-2022.pdf) (URL: <https://www.marshall.edu/student-conduct/files/Studnet-Code-of-Conduct-2022.pdf>).

Students are **permitted** to use generative AI in the following ways:

- **Brainstorming:** You may use generative AI to stimulate creativity, generate ideas, or brainstorm topics for papers, assignments, and discussions. The generated content must serve as a stepping stone, not a final product.
- **Citation Formatting:** AI tools can be used to manage, format, and organize citations and references, promoting adherence to academic writing standards and specific style guides required for individual assignments.
- **Grammar and Style Checking:** AI-powered writing enhancement tools may be used to help with spelling, grammar, syntax, and stylistic errors.

You **may not** use generative AI in coursework in the following ways:

- **Plagiarism:** Using AI-generated content as your original work without attribution. This includes essays, papers, presentations, and exam answers.
- **Data Manipulation:** Using AI tools to alter data or create misleading information. This includes the creation of fake citations for non-existent sources.
- **Misrepresentation of Skills:** Using generative AI to complete tasks that are meant to assess your knowledge and skills.
- **Confidentiality Breach:** Using AI tools that might violate university policies or laws related to data privacy and confidentiality.

Ethics

In this course, you must be honest and truthful. Ethical violations include cheating, fabrication/falsification, plagiarism, bribes/favors/threats, and complicity. Marshall University has clear policies on such offenses (see "Academic Dishonesty" at www.marshall.edu/academic-affairs/policies/). If you commit an act of academic dishonesty on an assignment or test, **you will automatically receive zero credit** for that assignment or test. **Repeat offenses will result in failure in the course.** If I deem the offense(s) serious enough, I will also submit a report with the Office of Academic Affairs.

Finally, you must treat your peers in this class kindly and considerately. I also ask that you respect my time and expertise as a scholar by keeping up with the course materials and communicating well. Rude or disrespectful posts will be deleted from the discussion board.

Course Schedule

Schedule:

I reserve the right to make minor changes to the schedule as necessary throughout the semester. The assigned readings are in the chart at the end of the syllabus.

Week 1 - Aug. 21

- **Logistics**- Check Blackboard and notify me of any issues. If you have technical problems, please seek assistance from the IT Service Desk at (304) 696-3200 or at the IT website: <http://www.marshall.edu/it/departments/it-service-desk/>
- **Read**- Assigned reading links on Blackboard
- **Attend** –Lecture 1 – Welcome to the Course and Lecture 2 – Fifteenth- Century Northern Europe
- **Complete** – Introduction to Classmates via Discussion Board

Week 2 - Aug. 28

- **Read**- Assigned reading links on Blackboard; Erwin Panofsky, Introductory
- **Attend** - Lecture 3 – Painting North of the Alps; Lecture 4 – Iconography
- **Complete**- Reading Questions on Panofsky.

Week 3 - Sept. 4

- **Read**- Assigned reading links on Blackboard
- **Attend**- Lecture 5 – Renaissance: Definition and Origins; Lecture 6 – Quattrocento Painting
- **Complete**- Mystery Work of Art Post via Discussion Board

Week 4 - Sept. 11

- **Read**- Assigned reading links on Blackboard
- **Attend** – Lecture 7 – The Period Eye; Lecture 8 – High Renaissance in Rome
- **Complete**- Quiz #1 online

Week 5 - Sept. 18

- **Read**- Assigned reading links on Blackboard
- **Attend** - Lecture 9 – High Renaissance in Northern Italy; Lecture 10 –

- German Renaissance
- **Complete-** Art Market Post via Discussion Board

Week 6 - Sept. 25

- **Read-** Assigned reading links on Blackboard
- **Attend** - Lecture 11 – Reformation; Lecture 12 –The Low Countries
- **Complete-** Quiz #2 online

Week 7 – Oct. 2

- **Read-** Assigned reading links on Blackboard and Hamann, Mirrors of Las Meninas
- **Attend** -; Lecture 13 – Baroque Italy; Lecture 14 – Golden Age Spain
- **Complete-** Reading questions on Hamann

Week 8 – Oct. 9

- **Read-** Assigned reading links on Blackboard and Riegl, Group Portraiture
- **Attend** - Lecture 15 – Flemish and Dutch Painting; Lecture 16 – Group Portraiture and Formalism
- **Complete-** Mystery work of art post via Discussion Board

Week 9 – Oct. 16

- **Read-** Assigned reading links on Blackboard
- **Attend** - Lecture 17 – Louis XIV's France; Lecture 18 – Rococo
- **Complete-** Versailles Gardens Post via Discussion Board

Week 10 – Oct. 23

- **Read-** Assigned reading links on Blackboard
- **Attend** - Lecture 19 – The Grand Tour and Enlightenment; Lecture 20 – The Academy and Neoclassicism
- **Complete-** Quiz #3 (online)

Week 11 – Oct. 30

- **Read-** Assigned reading links on Blackboard and Linda Nochlin on Orientalism
- **Attend** - Lecture 21 – Romanticism; Lecture 22 – Orientalism
- **Complete-** Reading Questions on Nochlin

Week 12 – Nov. 6

- **Read-** Assigned reading links on Blackboard
- **Attend** - Lecture 23 – Realism; Lecture 24 – Impressionism;
- **Complete-** Mystery Work of Art Post via Discussion Board

Week 13 – Nov. 13

- **Read-** Assigned reading links on Blackboard
- **Attend** - Lecture 25 – Post-Impressionism; Lecture 26 – Fauvism and Cubism
- **Complete-** Response Paper (due after Thanksgiving Break)

*****THANKSGIVING BREAK*****

November 20-25

Week 14 – Nov. 27 (Pre-Finals Week)

- **Review-** Study Guide for the final exam and catch-up on any readings you might have fallen behind on
- **Attend-** Review Session
- **Complete-** Final Reflection Post via Discussion Board

Final Exam: Tuesday, December 5 at 12:45pm in VAC 209.

Readings:

	DAY	TOPIC	ASSIGNED READINGS
	1	Welcome	-
EARLY RENAISSANCE	2	Fifteenth- Century Northern Europe	Introduction <ul style="list-style-type: none"> • Smarthistory: (1) An introduction to the Northern Renaissance The Burgundian Netherlands <ul style="list-style-type: none"> • Heilbrunn: (1) Burgundian Netherlands: Court Life and Patronage (2) Burgundian Netherlands: Private Life Burgundian Sculpture <ul style="list-style-type: none"> • Smarthistory: (1) The Well of Moses (2) Mourners The Limbourg Brothers and the Duc de Berry <ul style="list-style-type: none"> • Smarthistory: (1) Très Riches Heures (2) The Belles Heures
	3	Painting North of the Alps	Introduction <ul style="list-style-type: none"> • Heilbrunn: Painting in Oil in the low Countries and Its Spread to Southern Europe Jan van Eyck <ul style="list-style-type: none"> • Heilbrunn: Jan van Eyck • Smarthistory: (1) The Madonna in the Church (2) Portrait of a Man in a Red Turban (3) The Ghent altarpiece Rogier van der Weyden <ul style="list-style-type: none"> • Smarthistory: Rogier van der Weyden, Deposition
	4	Iconography	<ul style="list-style-type: none"> • Panofsky, "Introductory," pp. 3-17. • Smarthistory: (1) Workshop of Robert Campin (2) The Arnolfini Portrait
	5	Renaissance: Definition and Origins	Introduction <ul style="list-style-type: none"> • Smarthistory: Florence in the Early Renaissance Humanism <ul style="list-style-type: none"> • Heilbrunn: The Rediscovery of Classical Antiquity • Smarthistory: David Sculpture <ul style="list-style-type: none"> • Smarthistory: Filippo Brunelleschi and Lorenzo Ghiberti, Sacrifice of Isaac Architecture <ul style="list-style-type: none"> • Smarthistory: Dome of the Cathedral of Florence

	6	Quattrocento Painting	<p>Early Quattrocento</p> <ul style="list-style-type: none"> • Smarthistory: Linear Perspective: Brunelleschi's Experiment (2) Masaccio: The Holy Trinity <p>Mid-Quattrocento</p> <ul style="list-style-type: none"> • Smarthistory: (1) Madonna and Child with Two Angels (2) Paolo Uccello Battle of San Romano <p>Late Quattrocento</p> <ul style="list-style-type: none"> • Smarthistory: (1) Botticelli The Birth of Venus (2) Ghirlandaio, Life of the Virgin (3) Perugino, Christ Giving the Keys of the Kingdom to St. Peter
	7	The Period Eye	<ul style="list-style-type: none"> • Baxandall, "Chapter 1: Conditions of Trade," pp. 1-28. • Smarthistory: (1) Gentile da Fabriano: Adoration of the Magi (2) Domenico Veneziano, Saint Lucy Altarpiece
H I G H	8	High Renaissance in Rome	<p>Introduction</p> <ul style="list-style-type: none"> • Smarthistory: Toward the High Renaissance, an introduction • Heilbrunn: The Papacy and the Vatican Palace <p>Michelangelo</p> <ul style="list-style-type: none"> • Smarthistory: (1) About Michelangelo (2) David (3) Slaves (4) Ceiling of the Sistine Chapel <p>Raphael</p> <ul style="list-style-type: none"> • Smarthistory: School of Athens <p>Bramante</p> <ul style="list-style-type: none"> • Smarthistory: (1) Tempietto, Rome (2) Saint Peter's Basilica
R E N A I S S A N C E	9	High Renaissance in Northern Italy	<p>Leonardo</p> <ul style="list-style-type: none"> • Smarthistory: (1) About Leonardo (2) Leonardo's Letter to the Duke of Milan (3) The Virgin of the Rocks (4) Last Supper <p>Introduction to Venice</p> <ul style="list-style-type: none"> • Smarthistory: (1) Venetian art, an introduction (2) Oil paint in Venice • Heilbrunn: Venetian Color and Florentine Design <p>Giorgione and Titian</p> <ul style="list-style-type: none"> • Smarthistory: (1) Giovanni Bellini and Titian, The Feast of the Gods (2) Pastoral Concert (3) Venus of Urbino
	10	German Renaissance	<p>Introduction</p> <ul style="list-style-type: none"> • Smarthistory: An introduction to the Northern Renaissance in the sixteenth century <p>Dürer</p> <ul style="list-style-type: none"> • Smarthistory: (1) Who was Albrecht Dürer? (2) Self-Portrait (1498) (2) Self-portrait (1500) (3) Melancholia I <p>Cranach</p> <ul style="list-style-type: none"> • Smarthistory: Cupid complaining to Venus <p>Altdorfer</p> <ul style="list-style-type: none"> • Smarthistory: The battle of Issus <p>New World</p> <p>Smarthistory: (1) Inventing 'America' for Europe (2) Johannes Stradanus and Theodor Galle 'The discovery of America'</p>

	11	Reformation	<p>Introduction to the Reformation</p> <ul style="list-style-type: none"> • Smarthistory: (1) The Protestant Reformation (2) Setting the stage (3) Martin Luther (4) Varieties of Protestantism • Heilbrunn: Elizabethan England <p>Art in response to the Reformation</p> <ul style="list-style-type: none"> • Smarthistory: (1) The Four Apostles (2) Law and Gospel <p>Hans Holbein the Younger</p> <ul style="list-style-type: none"> • Smarthistory: (1) About Hans Holbein the Younger (2) The Ambassadors
	12	The Low Countries	<p>Introduction</p> <ul style="list-style-type: none"> • Smarthistory: Iconoclasm in the Netherlands in the Sixteenth Century <p>Hieronymus Bosch</p> <ul style="list-style-type: none"> • Smarthistory: (1) The Garden of Earthly Delights (2) Last Judgment Triptych • Sotheby's From Heaven to Hell and Back <p>Pieter Bruegel the Elder</p> <ul style="list-style-type: none"> • Heilbrunn: Pieter Bruegel the Elder • Smarthistory: (1) The Dutch Proverbs (2) Hunters in the Snow (Winter) <p>Market Scenes</p> <ul style="list-style-type: none"> • Smarthistory: Meat Stall <p>Heilbrunn: Fish Market</p>
B A R O Q U E	13	Baroque Italy	<p>Introduction</p> <ul style="list-style-type: none"> • Smarthistory: (1) Baroque art, an introduction (2) How to recognize Baroque art <p>Architecture</p> <ul style="list-style-type: none"> • Smarthistory: (1) St. Peter's Square (2) Baldacchino (3) San Carlo alle Quattro Fontane <p>Sculpture</p> <ul style="list-style-type: none"> • Smarthistory: (1) Apollo and Daphne (2) Ecstasy of Saint Teresa <p>Painting</p> <ul style="list-style-type: none"> • Smarthistory: (1) Narcissus at the Source (2) Artemesia Gentileschi, Judith Slaying Holofernes
	14	Golden Age Spain	<p>New Spain</p> <ul style="list-style-type: none"> • Smarthistory: (1) New Spain, an introduction (2) A Still Life of Global Dimensions: Antonio de Pereda's Still Life with Ebony Chest <p>Las Meninas</p> <ul style="list-style-type: none"> • Hamann, Byron Ellsworth. "The Mirrors of <i>Las Meninas</i>: Cochineal, Silver, and Clay." <i>The Art Bulletin</i> 92, no. 1-2 (March 2010): 6-35.
	15	Flemish and Dutch Painting	<p>Peter Paul Rubens</p> <ul style="list-style-type: none"> • Smarthistory: (1) Elevation of the Cross (2) The Presentation of the Portrait of Marie de' Medici (3) Arrival of Marie de Medici at Marseilles <p>Introduction to the Dutch Republic:</p> <ul style="list-style-type: none"> • Heilbrunn: (1) Genre Painting in Northern Europe (2) Landscape Painting in the Netherlands (3) Still-Life Painting in Northern Europe 1600-1800 <p>Genre Painting</p> <ul style="list-style-type: none"> • Smarthistory: Jacob van Ruisdael View of Haarlem with Bleaching Grounds • Ted-Ed: Why is Vermeer's Girl with the Pearl Earring" considered a masterpiece? <p>Still Life</p>

		<ul style="list-style-type: none"> • Smarthistory: Rachel Ruysch Fruit and Insects
16	Group Portraiture and Formalism	<ul style="list-style-type: none"> • Excerpts from Alois Riegl, Group Portraiture of Holland, p. 61-65, 194-198, 239-241, and 254-259. • Smarthistory: (1) The Night Watch (2) The Anatomy Lesson
17	Louis XIV's France	<p>Poussin</p> <ul style="list-style-type: none"> • Smarthistory: Et in Arcadia Ego • Heilbrunn: Nicolas Poussin <p>Louis XIV</p> <ul style="list-style-type: none"> • Smarthistory: Hyacinthe Rigaud, Louis XIV • Heilbrunn: (1) French Decorative Arts during the Reign of Louis XIV (1654-1715) (2) Furnishings during the Reign of Louis XIV (1654-1715) • Gobelins Tapestry video <p>Versailles</p> <ul style="list-style-type: none"> • Google Arts & Culture: (1) Versailles: From Louis XIII to the French Revolution (2) Inside the Hall of Mirrors • Smarthistory: Louis le Vau, André le Nôtre, and Charles le Brun, Château de Versailles
18	Rococo	<p>Introduction</p> <ul style="list-style-type: none"> • Smarthistory: Rococo art, an introduction <p>Painting</p> <ul style="list-style-type: none"> • Smarthistory: (1) The Swing (2) Pilgrimage to Cythera • Heilbrunn: Eighteenth-century European Dress <p>Decorative Arts</p> <ul style="list-style-type: none"> • Smarthistory: Bernard II van Risenburgh, Writing Table • Heilbrunn: French Porcelain in the Eighteenth Century <p>Élisabeth- Louise Vigée Le Brun</p> <ul style="list-style-type: none"> • Smarthistory: (1) Self-portrait (2) Self-Portrait with her Daughter <p>Heilbrunn: (1) Eighteenth-Century Women Painters in France (2) Élisabeth-Louise Vigée Le Brun</p>
19	The Grand Tour and Enlightenment	<p>The Grand Tour</p> <ul style="list-style-type: none"> • Heilbrunn: (1) The Grand Tour (2) Venice in the Eighteenth Century <p>Souvenirs</p> <ul style="list-style-type: none"> • Heilbrunn: (1) Giovanni Battista Piranesi (2) The Eighteenth-Century Pastel Portrait • National Gallery of Art: (1) Canaletto (2) The Square of Saint Mark's, Venice, Canaletto • Sotheby's: Canaletto's Early Masterpiece <p>The Enlightenment</p> <ul style="list-style-type: none"> • Smarthistory: (1) The Age of Enlightenment (2) Joseph Wright of Derby, A Philosopher Giving a Lecture at the Orrery (3) Rotunda (4) The Artist in His Museum
20	The Academy and Neoclassicism	<p>Introduction</p> <ul style="list-style-type: none"> • Smarthistory: (1) Neoclassicism, an introduction (2) The Formation of a French School • Heilbrunn: (1) The French Academy in Rome (2) The Salon and the Royal Academy in the Nineteenth Century <p>Jacques Louis David</p> <ul style="list-style-type: none"> • Smarthistory: (1) Oath of the Horatii (2) The Death of Marat (3) The Intervention of the Sabine Women • Heilbrunn: The Legacy of Jacques Louis David <p>The French Revolution</p> <ul style="list-style-type: none"> • Ted-Ed: What caused the French Revolution
21	Romanticism	Introduction

19 TH A N D 20 TH C E N T U R I E S			<ul style="list-style-type: none"> • Smarthistory: (1) A beginners guide to Romanticism Gothic Feeling • Ted-Ed, Brief history of gothic • Smarthistory: (1) Abbey in the Oak Forest (2) The Sleep of Reason Produces Monsters <p>Contemporary Horrors</p> <ul style="list-style-type: none"> • The Khan Academy, Les Miserables and France's many revolutions • Smarthistory: Raft of the Medusa <p>The Natural World</p> <ul style="list-style-type: none"> • Smarthistory: (1) Constable and the English landscape (2) The Oxbow
	22	Orientalism	<p>Orientalism</p> <ul style="list-style-type: none"> • Smarthistory (1) Orientalism (2) Painting Colonial Culture (3) The Death of Sarandapalus • Linda Nochlin, "The Imaginary Orient," Art in America 20, no. 5 (1983): 118-31.
	23	Realism	<p>Introduction</p> <ul style="list-style-type: none"> • Smarthistory: A beginner's guide to Realism <p>The Working Class</p> <ul style="list-style-type: none"> • Heilbrunn: The third-Class Carriage • Smarthistory: (1) The Gleaners (2) The Stonebreakers <p>Gustave Courbet</p> <ul style="list-style-type: none"> • Heilbrunn: Gustave Courbet • Smarthistory: A Burial at Ornans <p>Rosa Bonheur</p> <ul style="list-style-type: none"> • Heilbrunn: Women Artists in Nineteenth-Century France • Smarthistory: Plowing in the Nivernais <p>Édouard Manet</p> <ul style="list-style-type: none"> • Heilbrunn: Édouard Manet • Smarthistory: Le déjeuner sur l'herbe
	24	Impressionism	<p>Introduction</p> <ul style="list-style-type: none"> • Smarthistory: (1) Impressionism, an introduction, (2) Impressionism: painting modern life (3) Impressionist color (4) Looking east: how Japan inspired Monet, Van Gogh and other Western artists <p>Claude Monet</p> <ul style="list-style-type: none"> • Smarthistory: Rouen Cathedral Series <p>Mary Cassatt</p> <ul style="list-style-type: none"> • Smarthistory: In the Loge <p>Gustave Caillebotte</p> <ul style="list-style-type: none"> • Smarthistory: Paris Street; Rainy Day
	25	Post-Impressionism	<p>Introduction</p> <ul style="list-style-type: none"> • Heilbrunn: Post-Impressionism <p>Georges Seurat</p> <ul style="list-style-type: none"> • Heilbrunn: Georges Seurat and Neo-Impressionism • Smarthistory: Sunday on La Grand Jatte <p>Vincent van Gogh</p> <ul style="list-style-type: none"> • Heilbrunn: Vincent van Gogh • Smarthistory: The Starry Night <p>Paul Gauguin</p> <ul style="list-style-type: none"> • Smarthistory: Vision after the Sermon <p>Paul Cezanne</p> <ul style="list-style-type: none"> • Smarthistory: (1) An introduction to the painting of Paul Cezanne (2) Mont Sainte-Victoire
	26	Fauvism and Cubism	<p>Introduction</p> <ul style="list-style-type: none"> • MoMA Learning: What is Modern Art?

			<p>Fauvism</p> <ul style="list-style-type: none"> • MoMA Learning: Fauvism <p>Henri Matisse</p> <ul style="list-style-type: none"> • Heilbrunn: Henri Matisse • Smarthistory: (1) Bonheur de Vivre (2) The Red Studio <p>Cubism</p> <ul style="list-style-type: none"> • Heilbrunn: African Influences in Modern Art • MoMA Learning: Cubism <p>Pablo Picasso and Georges Braque</p> <ul style="list-style-type: none"> • Smarthistory: (1) Les Femmes d'Alger (O.J. No. 149) (2) Inventing cubism (3) Georges Braque and Pablo Picasso: Two Cubist Musicians
FINAL EXAM – TUESDAY, DECEMBER 5 @ 12:45 PM			

Scaffolding in Art 202

Assignments and Exercises that prepare students for the Response Paper Assignment

1. Study guides (ungraded, completed during and after class)

- Study guides
 - Students take notes on lecture every day. To help, study guides are made available at the beginning of the semester. The students receive the guides in advance so that they may fill them out as notes during lecture and while they do the assigned readings for the week. The guides ask students to describe major stylistic periods and artists, focusing on the historical factors that influenced them. They also answer questions about the meaning of key works of art, and ask about key concepts, such as postcolonialism, Orientalism, and art-historical methodologies.

2. Discussion Posts (low-stakes, graded CR/NC for completion, done at home on Blackboard Discussion Board)

- Week of Sept. 4 – Mystery Work of Art Post (Quattrocento Italy)
 - Students are provided with 4 works of art they have never seen before. They must make analogies with works of art we have discussed in class to posit plausible hypotheses about subject matter and meaning. They practice gathering and analyzing visual evidence from close looking, which directly related to the response paper. It is a collaborative activity where they must brainstorm hypotheses together.
- Week of Sept. 18 – Art Market Post (Sotheby's)
 - Students search the sales records from a recent Sotheby's "European Old Masters" auction. They pick one work of art from the auction, explain why they chose it (ex. they recognized the artist from class) and write a few sentences analyzing the language of the auction catalog note. They pay particular attention to the language used by Sotheby's to convince the reader of the value of the work. This sets up students to begin to question how value is assessed and how works by European artists might be judged differently from art from other traditions. Finally, they offer an opinion on whether or not they consider the price to be reasonable for the work of art they chose.
- Week of Oct. 9 – Mystery Work of Art Post (Portraiture in Dutch Republic)
 - Same description as above.
- Week of Nov. 6 – Mystery Work of Art Post (Modern Art)
 - Same description as above. This post closely relates to the response paper, as both the post and the paper handle avant-garde, modern art movements.

3. Quizzes (medium stakes, open-note quizzes taken at home on Blackboard)

- Week of Sept. 11 – Quiz #1
- Week of Sept 25 – Quiz #2
- Week of Oct. 23 – Quiz #3
 - The quizzes relate directly to the study guides. Students match major stylistic periods and artists to the historical factors that influenced them. They also

answer multiple choice questions about the meaning of key works of art. Finally, they have short response questions on key concepts from class, such as postcolonialism, Orientalism, and art-historical methodologies. They prepare their answers to the short response questions in advance.

4. Reading Questions (medium stakes, completed at home on Blackboard)

- Week of Oct. 2
 - Reading questions on Hamann. This article discusses how materials and goods imported from Spain's colonies in the western hemisphere influenced Baroque art in Spain, taking Velázquez's *Las Meninas* as a case study. Hamann argues "*...since the history of the West (for the past five centuries, at least) is inseparable from the colonization of much of the rest of the world, the traces of colonized worlds are already present within the canon itself. These worlds formed 'the background, the shadow' to daily life in the West. As a result, these traces can serve as the starting point for writing contrapuntal, connected histories that balance discussions of European metropolises with events in transoceanic colonies.*" Answering questions on the article sets the students up to perform a similar analysis, tracing the impact of non-Western artistic traditions on works of modern European art.
- Week of Oct. 30
 - Reading questions on Nochlin. This article introduces students to Edward Saïd's concept of Orientalism through the lens of 19th century French paintings depicting "exotic" scenes of cultures in north Africa and west Asia. She argues that because the vast majority of French artists who painted these scenes never traveled to the places they depict, the paintings must be understood as the products of European imagination and the projection of fantasies. Nochlin introduces the idea of the "picturesque" and makes a case for the political nature of such images. Introducing these ideas gives the students a framework for their response papers and a set of vocab terms (like picturesque) that they can use.

5. Response Paper (high stakes, 25% of the grade)

- Week of Nov. 13
 - Students are provided with pairs of images, juxtaposing works of art from European and non-Western traditions (i.e. comparing an Impressionist painting to a Japanese woodblock print; comparing a Cubist painting to an African mask; etc.). From the list, they select one pair to focus on. They write a 2-3 page response analyzing the formal choices made by the artists and examining how aspects one work inspired the other (practiced on the discussion board posts). They use historical information from lectures and readings to untangle the nature of the relationship between the European artist and their non-Western model (study guides and quizzes). They are also asked to use vocabulary from the Hamann and Nochlin readings to help articulate the nature of the relationship between the two traditions. By integrating information from visual observation, lecture, and readings, each student forms a personal opinion about the topic.

Notes for GEC: This assignment introduces students to basic principles of research and information literacy. They identify relevant information from making visual observations and reading essays on a topic; then they synthesize the information they have gathered and form a personal opinion based on the information. The process of gathering and synthesizing information in order to form an opinion on a topic can be applied in all aspects of life. Therefore, the assignment meets the criteria to be an **authentic assessment**.

The **learning outcomes** are italicized in parentheses beside the questions and explained further in comments boxes.

ART 202, History of Art: Renaissance to Modern

Response Paper: Modern Art

From the 17th to the 19th centuries, the Royal Academies held a monopoly on the European art world. The members of the Academies took all the major artistic commissions of their time, and they taught the next generation. The Royal Academies, which elevated Classical and Renaissance traditions, defined what counted as “good” art for over 200 years.

However, we have recently learned that modern artists broke away from the dominance of the Academies. One way they developed new, non-Academic approaches to art was by looking to the artistic traditions of people outside of the Western canon.

For this assignment, I’ve provided you with 3 pairs of works of art to choose from (see below). Each pair features one work by a European artist and one work by an artist from outside Europe. Pick one pair to focus on for your response.

Begin your paper:

- Identify which pair of images you have chosen (1, 2, or 3).
- Compare and contrast the visual aspects of the pair of images. Describe and analyze the elements of art and the principles of design. What do the works of art have in common with regard to the artists’ use of line, shape, color, implied depth, proportions, etc.? Where are the visual differences? (*inquiry-based thinking, communication fluency*)
- Can you tell that the image on the left comes from a European tradition based on visuals alone? Why or why not? Can you tell that the European artist was looking at non-western models for inspiration? Why or why not? (*inquiry-based thinking, communication fluency, intercultural thinking*)

Next:

- Read the three online essays that accompany your chosen topic. Use the information in these essays and what you know from our lectures and regular assigned readings to inform your understanding of the historical context. (*integrative thinking, intercultural thinking*)
- What was the European artist’s relationship to non-Western models and how were they first exposed to such works? What do you think attracted them to such models? (*inquiry-based thinking, integrative thinking, communication*)

- fluency, intercultural thinking*)
- Why do you think the artist chose the title that they did for this work? (*inquiry-based thinking, communication fluency*)
 - Support your observations with examples from the reading and cite your sources wherever relevant. (*communication fluency*)

Finally: given what you have learned about the historical context and biography of the European artist:

- Dissect the nature of their relationship to their non-Western model. In your personal opinion, how do you think the European artist felt about non-Western art? Did they genuinely admire and respect it? Did they adopt a superior approach to it, looking down on it? Are they nostalgic for something that perhaps never existed? (See Nochlin's discussion of the 'picturesque'). Or was it a mixture of various feelings? Explain your opinion thoroughly, supporting your thoughts with evidence. (*inquiry-based thinking, integrative thinking, communication fluency, intercultural thinking*)
- Again, cite your sources where relevant. (*communication fluency*)

Write your response using 12-point, Times New Roman font, double-spaced, with 1" margins. Submit the paper through Blackboard using the *Assignment Tool*. The total paper should be 2 ½ -3 pages long.

Pair 1

Left: Mary Cassatt, *Maternal Caress*, 1890-1. Color aquatint with drypoint from three plates, partially printed à la poupée, on ivory laid paper, 368 × 268 mm (image/plate); 432 × 301 mm (sheet). The Art Institute of Chicago.

Right: Kitagawa Utamaro, *Midnight: Mother and Sleepy Child*, 1790. Woodblock print; ink and color on paper, 36.5 x 24.4cm. The Metropolitan Museum of Art.



Assigned Reading for Pair 1

Department of Asian Art. "Woodblock Prints in the *Ukiyo-e* Style." In *Heilbrunn Timeline of Art History*. New York: The Metropolitan Museum of Art, 2000–.

http://www.metmuseum.org/toah/hd/ukiy/hd_ukiy.htm (October 2003)

Ives, Colta. "Japonisme." In *Heilbrunn Timeline of Art History*. New York: The Metropolitan Museum of Art, 2000–. http://www.metmuseum.org/toah/hd/jpon/hd_jpon.htm (October 2004)

Weinberg, H. Barbara. "Mary Stevenson Cassatt (1844–1926)." In *Heilbrunn Timeline of Art History*. New York: The Metropolitan Museum of Art, 2000–.

http://www.metmuseum.org/toah/hd/cast/hd_cast.htm (October 2004)

Pair 2

Left: Pablo Picasso, *Head of a Sleeping Woman (Study for Nude with Drapery)*, 1907. Oil on canvas, 61.4 x 47.6 cm. The Museum of Modern Art, NY.

Right: Dan people, *tanka gle mask*, 20th century. Wood, pigment, 22 x 13.75 x 8 cm. Private Collection. (<https://exhibitions.psu.edu/s/african-brilliance/item/2072>)



Assigned Reading for Pair 2

Murrell, Denise. "African Influences in Modern Art." In *Heilbrunn Timeline of Art History*. New York: The Metropolitan Museum of Art, 2000–. http://www.metmuseum.org/toah/hd/aima/hd_aima.htm (April 2008)

Peri Klemm, "The Reception of African Art in the West," in *Smarthistory*, December 20, 2016, accessed July 22, 2022, <https://smarthistory.org/the-reception-of-african-art-in-the-west/>

Voorhies, James. "Pablo Picasso (1881–1973)." In *Heilbrunn Timeline of Art History*. New York: The Metropolitan Museum of Art, 2000–. http://www.metmuseum.org/toah/hd/pica/hd_pica.htm (October 2004)

Pair 3

Left: Paul Gauguin, *Idol with a shell*, 1892-3. Wood, mother-of-pearl, teeth, and bone, 140 x 340 x 180 cm. Musée d'Orsay, Paris.

Right: *Detail of a wooden oar*, Marquesas Islands (French Polynesia), before 1867. Wood, 135cm x 18.5 cm x 8 cm. The British Museum.



Assigned Reading for Pair 3

Charles Cramer and Dr. Kim Grant, "Primitivism and Modern Art," in *Smarthistory*, March 7, 2020, accessed July 22, 2022, <https://smarthistory.org/primitivism-and-modern-art/>.

Myers, Nicole. "Symbolism." In *Heilbrunn Timeline of Art History*. New York: The Metropolitan Museum of Art, 2000-. http://www.metmuseum.org/toah/hd/symb/hd_symb.htm (August 2007)

Kang, Cindy. "Paul Gauguin (1848–1903)." In *Heilbrunn Timeline of Art History*. New York: The Metropolitan Museum of Art, 2000-. http://www.metmuseum.org/toah/hd/gaug/hd_gaug.htm (March 2011)

EXECUTIVE COMMITTEE
CONFIDENTIAL RECOMMENDATION

SR 23-24-30 EC Confidential Recommendation for Spring Commencement Speaker

[TEXT OF RECOMMENDATION FORTHCOMING IN EXECUTIVE SESSION]

FACULTY SENATE CHAIR:

APPROVED BY THE
FACULTY SENATE: _____ DATE: _____

DISAPPROVED BY THE
FACULTY SENATE: _____ DATE: _____

UNIVERSITY PRESIDENT:

APPROVED: _____ DATE: _____

DISAPPROVED: _____ DATE: _____

COMMENTS: _____

EXECUTIVE COMMITTEE
CONFIDENTIAL RECOMMENDATION

SR 23-24-31 EC Confidential Recommendation for Honorary Degree Recipient(s)

[TEXT OF RECOMMENDATION FORTHCOMING IN EXECUTIVE SESSION]

FACULTY SENATE CHAIR:

APPROVED BY THE
FACULTY SENATE: _____ DATE: _____

DISAPPROVED BY THE
FACULTY SENATE: _____ DATE: _____

UNIVERSITY PRESIDENT:

APPROVED: _____ DATE: _____

DISAPPROVED: _____ DATE: _____

COMMENTS: _____

