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| For Academic Affairs and Research Use Only | |
| Proposal Number |  |
| CIP Code: |  |
| Degree Code: |  |

**New or Modified Course Proposal Form**

**[X] Undergraduate Curriculum Council**

**[ ] Graduate Council**

|  |
| --- |
| **[X]New Course, [ ]Experimental Course (1-time offering), or [ ]Modified Course (Check one box)** |

Signed paper copies of proposals submitted for consideration are no longer required. Please type approver name and enter date of approval.

|  |  |
| --- | --- |
| Shelley Gipson 10/16/2020 **Department Curriculum Committee Chair** | \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Enter date…  **COPE Chair (if applicable)** |
| Temma Balducci 10/16/2020 **Department Chair** | \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Enter date…  **Head of Unit (if applicable)** |
| Warren Johnson 10/28/2020  **College Curriculum Committee Chair** | \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Enter date…  **Undergraduate Curriculum Council Chair** |
| Mary Elizabeth Spence 10/19/2020 **Office of Assessment (new courses only)** | \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Enter date…  **Graduate Curriculum Committee Chair** |
| Gina Hogue 10/29/2020 **College Dean** | \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Enter date…  **Vice Chancellor for Academic Affairs** |
| \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Enter date…  **General Education Committee Chair (if applicable)** |  |

1. **Contact Person (Name, Email Address, Phone Number)**

**Temma Balducci, Dept. of Art + Design,** [**tbalducci@astate.edu**](mailto:tbalducci@astate.edu)**, 870.972.3050**

1. **Proposed starting term and Bulletin year for new course or modification to take effect**

**Spring 2022; Bulletin 2021-2022**

**Instructions:**

*Please complete all sections unless otherwise noted. For course modifications, sections with a “Modification requested?” prompt need not be completed if the answer is “No.”*

|  |  |  |
| --- | --- | --- |
|  | **Current (Course Modifications Only)** | **Proposed (New or Modified)**  *(Indicate “N/A” if no modification)* |
| **Prefix** |  | **ARTH** |
| **Number\*** |  | **4243** |
| **Title** |  | **Race and the Other in Art: Ancient to Contemporary**  **Short title: RACE AND THE OTHER IN ART** |
| **Description\*\*** |  | **A thematic and historic look at the ways race has been represented in art from the ancient period to the present day with a focus on high art.** |

***\**** (Confirm with the Registrar’s Office that number chosen has not been used before and is available for use. For variable credit courses, indicate variable range. *Proposed number for experimental course is 9*. )

\*\*Forty words or fewer as it should appear in the Bulletin.

1. **Proposed prerequisites and major restrictions** **[Modification requested? Yes/No]**

(Indicate all prerequisites. If this course is restricted to a specific major, which major. If a student does not have the prerequisites or does not have the appropriate major, the student will not be allowed to register).

1. **Yes** Are there any prerequisites?
   1. If yes, which ones?

**junior level standing or instructor permission**

* 1. Why or why not?

**Ideally, students will have taken both of the introductory Art History Surveys as well as a 3000-level art history course if they are BA – AH or BFA students. We chose to use junior standing, however, to allow for non-art students to take this class after they have a sufficient non-art background to pass the reading, writing, and research requirements of this course. With the permission of instructor, outstanding students may take this course before their junior year.**

1. **No** Is this course restricted to a specific major?
   1. If yes, which major? Enter text...
2. **Proposed course frequency [Modification requested? Yes/No]**

(e.g. Fall, Spring, Summer; if irregularly offered, please indicate, “irregular.”) *Not applicable to Graduate courses.*

**Spring, even**

1. **Proposed course type [Modification requested? Yes/No]**

Will this course be lecture only, lab only, lecture and lab, activity (e.g., physical education), dissertation/thesis, capstone, independent study, internship/practicum, seminar, special topics, or studio? Please choose one.

**seminar**

1. **Proposed grade type [Modification requested? Yes/No]**

What is the grade type (i.e. standard letter, credit/no credit, pass/fail, no grade, developmental, or other [please elaborate])

**Standard letter**

1. **No** Is this course dual-listed (undergraduate/graduate)?
2. **No** Is this course cross-listed?

*(If it is, all course entries must be identical including course descriptions. Submit appropriate documentation for requested changes. It is important to check the course description of an existing course when adding a new cross-listed course.)*

**a.** – If yes, please list the prefix and course number of the cross-listed course.

Enter text...

**b.** – **Yes / No** Can the cross-listed course be used to satisfy the prerequisite or degree requirements this course satisfies?

Enter text...

1. **No** Is this course in support of a new program?

a. If yes, what program?

Enter text...

1. **No** Will this course be a one-to-one equivalent to a deleted course or previous version of this course (please check with the Registrar if unsure)?

a. If yes, which course?

Enter text...

**Course Details**

1. **Proposed outline** **[Modification requested? Yes/No]**

(The course outline should be topical by weeks and should be sufficient in detail to allow for judgment of the content of the course.)

**Week 1: Introduction and Background: Construction of Race**

**Readings:** Hall, Stuart*.*“The West and the Rest: Discourse and Power”; Foucault on power and discourse; Simone de Beauvoir on the Other; Omi and Winant, “The Theory of Racial Formation”

**Week 2: Introduction and Background: Construction of Race**

**Readings:** Lisa Lowe, “The Intimacies of Four Continents”, Robert J.C. Young, “Sex and Inequality: The Cultural Construction of Race”

**Week 3: Greek Art**

**Readings:** Benjamin Issac, “Ethnic Prejudice, Proto-Racism, and Imperialism in Antiquity”; François Lissarrague, “Athenian Image of the Foreigner”; <https://www.newyorker.com/magazine/2018/10/29/the-myth-of-whiteness-in-classical-sculpture>

**Week 4: Roman Art**

**Readings:** John Clarke, “Just like us: Cultural constructions of sexuality and race in Roman art;” James H. Dee, “Black Odysseus, White Caesar: When Did ‘White People’ Become ‘White’?”

**Week 5: Medieval Art**

**Readings:** Jones, W. R.  “The Image of the Barbarian in Medieval Europe;” Friedman, John Block. “Exotic Peoples in Manuscript Illustration,”

**Week 6: Renaissance Art**

**Readings:** Liebsohn, Dana. “Colony and Cartography: Shifting Signs on Indigenous Maps of New Spain;” Farago, Claire, “‘Vision Itself has its History:’ ‘Race,’ Nation, and Renaissance Art History;” Massing, Jean Michel, “The Quest for the Exotic: Albrecht Dürer in the Netherlands;”

**Week 7: Renaissance Art**

**Readings:** Blier, Suzanne Preston. “Imaging Otherness in Ivory: African Portrayals of the Portuguese ca. 1492;”

Vogel, Susan, “Introduction: Africa and the Renaissance;” “The Afro-Portuguese Ivories;” Massing, Jean Michel, “Hans Burgkmair’s Depiction of Native Africans;” Kaplan, Paul H.D., “Isabella d’Este and Black African Women,”

**Week 8: Baroque and Early Colonialism**

**Readings:** Yaya, Isabel, “Wonders of America: The Curiosity Cabinet as a Site of Representation and Knowledge;" Morgan, J. L., “‘Some Could Suckle Over their Shoulder:’ Male Travelers, Female Bodies, and the Gendering of Racial Ideology, 1500-1770;” Brook, Timothy, “The View from Delft” and “Vermeer’s Hat;” ["Their Cortés and Our Cortés": Spanish Colonialism and Aztec Representation](https://www.jstor.org/stable/27801638?Search=yes&resultItemClick=true&searchText=colonialism&searchText=race&searchUri=%2Faction%2FdoAdvancedSearch%3Fq0%3Dcolonialism%26amp%3Bf0%3Dall%26amp%3Bc1%3DAND%26amp%3Bq1%3Drace%26amp%3Bf1%3Dall%26amp%3Bc2%3DAND%26amp%3Bq2%3D%26amp%3Bf2%3Dall%26amp%3Bc3%3DAND%26amp%3Bq3%3D%26amp%3Bf3%3Dall%26amp%3Bc4%3DAND%26amp%3Bq4%3D%26amp%3Bf4%3Dall%26amp%3Bc5%3DAND%26amp%3Bq5%3D%26amp%3Bf5%3Dall%26amp%3Bc6%3DAND%26amp%3Bq6%3D%26amp%3Bf6%3Dall%26amp%3Bacc%3Don%26amp%3Bar%3Don%26amp%3Bla%3D%26amp%3Bsd%3D%26amp%3Bed%3D%26amp%3Bpt%3D%26amp%3Bisbn%3D%26amp%3Bdc.arthistory-discipline%3Don%26amp%3BSearch%3D%26amp%3Bgroup%3Dtest&ab_segments=0%2Fbasic_search%2Fcontrol) [Michael Schreffler](https://www.jstor.org/action/doAdvancedSearch?si=1&Query=au%3A%22Michael+Schreffler%22) The Art Bulletin, Vol. 91, No. 4 (December 2009), pp. 407-425

**Week 9: 18th century**

**Readings:** selected fromBindman, David. *Ape to Apollo: Aesthetics and the Idea of Race in the 18th Century*; Peck, Amelia, and Amy Elizabeth Bogansky, *Interwoven Globe: The Worldwide Textile Trade, 1500–1800*.

**Week 10: 19th century**

**Readings:** Nochlin, “Imaginary Orient;” Grigsby, Darcy Grimaldo. “Still Thinking about Olympia’s Maid;” Edward W. Said, *Orientalism*; [The selling of Japan: Race, gender, and cultural politics in the American art world, 1876-1915.](https://elibrary.ru/item.asp?id=5351275)

**Week 11: Primitivism and early 20th century**

**Readings:** Richard Shiff, “The Primitive of Everyone Else’s Way;” Childs, Elizabeth C. “The Colonial Lens: Gauguin, Primitivism, and Photography in the Fin-de-siècle,”

**Week 12: early 20th century continued**

**Readings:** Leighton, Patricia. “Colonialism, *L’Art Negre* and *Les Demoiselles d’Avignon*;” Anna Chave, “New Encounters with Les Demoiselles d’Avignon: Gender, Race and the Origins of Cubism;” Gikandi, Simon. “Picasso, Africa, and the Schemata of Difference;” Mooney, Amy M. “Representing Race: Disjunctures in the Work of Archibald J. Motley, Jr.;” Harris, “Color Lines: Mapping Color Consciousness in the Art of Archibald Motley, Jr.” in *Colored Pictures*, 150-178

**Week 13: mid 20th century**

**Readings:** Tayyab Mahmud, “Colonialism and Modern Constructions of Race: A Preliminary Inquiry;” Erika Doss, “Visualizing Black America: Gordon Parks at Life, 1948-1971;” Jennifer Greenhill, “The View from Outside: Rockwell and Race in 1950;” Nelson, Steven. “Turning Green into Black or How I Learned to Live with the Canon.”

**Week 14: Modern and Contemporary**

**Readings:** Adrian Piper, “The Triple Negation of Colored Women Artists;” Claudia Mesch, “Postcolonial Identity and the Civil Rights Movement;” Thelma Golden, “My Brother;” bell hooks, “Feminism Inside: Toward a Black Body Politic,”

**Week 15: Modern and Contemporary**

**Readings:** Araeen, Rasheed. “Modernity, Modernism, and Africa’s Place in the History of Art of our Age;”

Araeen, Rasheed. “How I Discovered My Oriental Soul in the Wilderness of the West;” Tate, Greg. “Nobody Loves a Genius Child: Jean Michel Basquiat, Flyboy in the Buttermilk.”

1. **Proposed special features** **[Modification requested? Yes/No]**

(e.g. labs, exhibits, site visitations, etc.)

**None**

1. **Department staffing and classroom/lab resources**

Existing faculty

1. Will this require additional faculty, supplies, etc.?

**NO**

1. **No** Does this course require course fees?

*If yes: please attach the New Program Tuition and Fees form, which is available from the UCC website.*

**Justification**

**Modification Justification (Course Modifications Only)**

1. Justification for Modification(s)

Enter text...

**New Course Justification (New Courses Only)**

1. Justification for course. Must include:

a. Academic rationale and goals for the course (skills or level of knowledge students can be expected to attain)

**We are doing a reevaluation of the content of art history curriculum to give more emphasis to global art, and surrounding issues. Art history has for too long been influenced by the legacy of colonialism. Race and the Other in Art is key to our reevaluations as it deals specifically with the timely subject of race. For our program-level goals, this course will reinforce critical reading and thinking while emphasizing research skills and writing. Furthermore, students will be required to write a research paper that emphasizes the principles of research introduced at the 3000 level.**

b. How does the course fit with the mission of the department? If course is mandated by an accrediting or certifying agency, include the directive.

**The Department of Art + Design is dedicated to the creative, aesthetic, and cultural development of visual art students that builds upon a well-rounded liberal arts education. This course will give the students practice in analysis, interpretation, critical thinking, and writing/research skills applied to art as well as making them more historically and globally aware.**

c. Student population served.

**Studio art, art history, art education, and graphic design majors as well as minors and non-majors**

d. Rationale for the level of the course (lower, upper, or graduate).

**This upper-level seminar is meant to deepen students’ knowledge of a crucial theme in the history of art while simultaneously emphasizing research methods and reinforcing critical thinking skills and visual literacy.**

**Assessment**

**Assessment Plan Modifications (Course Modifications Only)**

1. **Yes / No** Do the proposed modifications result in a change to the assessment plan?

*If yes, please complete the Assessment section of the proposal*

**Relationship with Current Program-Level Assessment Process (Course modifications skip this section unless the answer to #18 is “Yes”)**

1. What is/are the intended program-level learning outcome/s for students enrolled in this course? Where will this course fit into an already existing program assessment process?

**This course will reinforce critical thinking and reading skills, while emphasizing research methods and skills for art history majors in preparation for the required Senior Thesis course.**

1. Considering the indicated program-level learning outcome/s (from question #19), please fill out the following table to show how and where this course fits into the program’s continuous improvement assessment process.

*For further assistance, please see the ‘Expanded Instructions’ document available on the UCC - Forms website for guidance, or contact the Office of Assessment at 870-972-2989.*

|  |  |
| --- | --- |
| **Program-Level Outcome 1 (from question #19)** | Research – Students will produce a research project using current methodologies that will be presented to the faculty and evaluated for quality and contribution to the field |
| Assessment Measure | Direct: Thesis paper will be assessed using a 10-point scale, focusing on the originality of the student’s research and their ability to form a coherent argument. Student will also be asked to present an abridged version of the paper to the faculty at the end of the semester (graded using a rubric), and provide a 150-word abstract prior to the presentation.  Successful students will score a 9 on the 10-point scale for the paper, and a 90% on the presentation rubric.  Indirect: In Research Capstone, students complete an exit survey. Alumni survey every 3 years. |
| Assessment  Timetable | ARTH 4804 Advanced Research  Capstone assessed during final year of degree.  Year 3 (18-19, 21-22, 24-25)  on a three year cycle. |
| Who is responsible for assessing and reporting on the results? | **Art History Faculty report to A+D assessment coordinator** |

*(Repeat if this new course will support additional program-level outcomes)*

**Course-Level Outcomes**

1. What are the course-level outcomes for students enrolled in this course and the associated assessment measures?

|  |  |
| --- | --- |
| **Outcome 1** | **Research: A development of oral and written communication skills and an emphasis on research skills** |
| Which learning activities are responsible for this outcome? | **Class presentations and the final research paper are responsible for this outcome.** |
| Assessment Measure | **Assessed through research paper – written component using a rubric** |

**Bulletin Changes**

|  |
| --- |
| **Instructions** |
| **Please visit** [**http://www.astate.edu/a/registrar/students/bulletins/index.dot**](http://www.astate.edu/a/registrar/students/bulletins/index.dot) **and select the most recent version of the bulletin. Copy and paste all bulletin pages this proposal affects below. Please include a before (with changed areas highlighted) and after of all affected sections.**  **\*Please note: Courses are often listed in multiple sections of the bulletin. To ensure that all affected sections have been located, please search the bulletin (ctrl+F) for the appropriate courses before submission of this form.** |

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**CURRENT**

**ARTH 3573. History of Graphic Design** A historical overview of visual communication from the origins of printing and typography, through the impact of industrial technology, to the development of modern graphic design. Prerequisites, declared Graphic Design major; a grade of C or better in ARTH 2583 and ARTH 2593; or instructor permission. Fall.

**ARTH 3890. Critical Thinking Review** Assessment course for BA major in Art (emphasis in Art History) that will review critical thinking and writing skills; must be taken prior to enrollment in 4000-level courses. Restricted to BA in Art, emphasis in Art History majors. Fall, Spring.

**ARTH 4013. History of the Museum and Collecting** History of collecting and the museum as an institution, from private collections in the Dutch Republic to contemporary issues in museology. Prerequisites, junior level standing; or instructor permission. Fall, even.

**ARTH 4233. Gender and the Body in Modern and Contemporary Art** Athematiclookatthemany ways the human body has been represented in visual culture from the early 19th century to the present day with a focus on both high art and popular culture. Prerequisites, junior level standing; or instructor permission. Cross-listed as WGS 4233. Fall, odd.

**ARTH 4243. Race and the Other in Art: Ancient to Contemporary** A thematic and historic look at the ways race has been represented in art from the ancient period to the present day with a focus on high art. Prerequisite, junior level standing; or instructor permission. Spring, even.

**ARTH 4303. Independent Study in Art History** Individual directed study and investigation of pertinent areas in the history of art. May be repeated for credit. Prerequisites, instructor permission. Fall, Spring.

**ARTH 4313. Special Topics in Art History** Advanced studies on a topic in the history of art. May be repeated for credit. Prerequisites, junior level standing; or instructor permission. Irregular**.**

**ARTH 4803. Art Theory and Criticism** This course develops a link between art criticism and studio practice, relating contemporary art production and critical theory. Includes written reports and oral presentations concerning methodology and results of research. Prerequisites, a grade of CR in ART 3330; a minimum of 48 hours ART/ARTH courses; or instructor permission. Spring.

**ARTH 4893. Advanced Research** Research and writing of an art historical essay that proves an original thesis; to be completed in the final semester. Restricted to BA in Art, Art History emphasis majors. Prerequisites, 2.75 GPA in all ART/ARED/ARTH courses, a grade of “Credit” in ARTH 2890 and ARTH 3890, 12 hours of ARTH and instructor permission. Fall, Spring.

**PROPOSED**

**ARTH 3573. History of Graphic Design** A historical overview of visual communication from the origins of printing and typography, through the impact of industrial technology, to the development of modern graphic design. Prerequisites, declared Graphic Design major; a grade of C or better in ARTH 2583 and ARTH 2593; or instructor permission. Fall.

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**ARTH 4803. Art Theory and Criticism** This course develops a link between art criticism and studio practice, relating contemporary art production and critical theory. Includes written reports and oral presentations concerning methodology and results of research. Prerequisites, a grade of CR in ART 3330; a minimum of 48 hours ART/ARTH courses; or instructor permission. Spring.

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ARTH 4243. **Race and the Other in Art: Ancient to Contemporary**. A thematic and historic look at the ways race has been represented in art from the ancient period to the present day with a focus on high art. Prerequisites, junior level standing; or permission of instructor. Spring, even.