

California University of Pennsylvania
Guidelines for New Course Proposals
University Course Syllabus
Approved: 2/4/13

Department of Art and Design

A. Protocol

Course Name: Landmarks of World Art
Course Number: ART 109
Credits: 3
Prerequisites: None
Maximum Class Size (face-to-face): 90
Maximum Class Size (online): 45
(Choose which one is appropriate or both if applicable)

B. Objectives of the Course:

In the context of world art, students will:

1. Demonstrate knowledge of major world artistic traditions.
2. Demonstrate a working knowledge of approximately 100 major monuments.
3. Be able to articulate the relationships between formal expression, subject matter, and social-historical context.
4. Acquire the art historical vocabulary necessary to articulate these relationships.
5. Examine issues related to the role and status of art and artists in societies.

C. Catalog Description:

Landmarks of World Art is an introduction to the defining monuments of world art and architecture from prehistory to the present.

D. Outline of the Course:

Content Outline

- I. Understanding Art
- II. Prehistoric Art
- III. Ancient Civilizations
 - a. Ancient Egypt

- b. Indus Valley Civilization
- c. Ancient China
- d. Mesoamerica
- e. Ancient Greece
- f. Ancient Rome
- IV. Art from 200 to 1000
 - a. Early Christian Art
 - b. Jewish Art
 - c. Buddhist Art and Architecture
 - d. Islamic Art and Architecture
- V. Art from 1000 to 1400
 - a. Medieval Art and Architecture
 - b. Japanese Art and Architecture
 - c. Proto-Renaissance
- VI. Art from 1400 to 1800
 - a. Italian Renaissance
 - b. Northern Renaissance
 - c. Mannerism
 - d. 17th century Japanese Art and Architecture
 - e. 17th century Italian
 - f. 17th century Dutch
- VII. Art from 1800 to present
 - a. Neoclassicism
 - b. Romanticism
 - c. Japanese Woodblock prints
 - d. Realism
 - e. European Modernism
 - f. American Modernism
 - g. African Art
 - h. Post-Modernism
 - i. Contemporary Art and Architecture (global focus)

Thematic Outline

- I. Understanding Art
 - a. Formal analysis
 - b. Subject matter
 - c. Social-historical context
 - d. Meaning
- II. Commemorating the Dead
- III. Representing War
- IV. The Built Environment

- V. Powerful Spaces
- VI. Religious Spaces
- VII. The Body
- VIII. Portraiture
- IX. Landscape
- X. Colonialism and Industrialization
- XI. Identity

E. Teaching Methodology:

1. **Traditional Classroom Methodology**

This course will be taught as a lower-level introductory course in a format that combines both lecture and discussion. Critical thinking and formal analysis skills will be developed through active participation in class discussions. Course content will be presented visually and audibly using a variety of media in order to allow students to experience the works discussed best. A museum trip will be incorporated into the class.

2. **Online Methodology**

This course will be taught as a lower-level introductory course in an online asynchronous environment that combines online presentation of content with individual writing activities and group discussions. Critical thinking and formal analysis skills will be developed through active learning. Course content will be presented through online documents, presentations, audio files and video. The course will be structured around the theme of the Global Art Museum – an online virtual museum that brings together works and architectural monuments from around the globe. Students will take on the role of docent trainees as they are guided through the museum by virtual museum educators.

F. Text

The primary text will be:

Wilkins, David G., Bernard Schultz, and Katheryn M. Linduff. *Art Past, Art Present*. [6th ed.] Upper Saddle River, N.J.: Pearson/Prentice Hall, 2009.

Websites include, but are not limited to:

<http://www.lascaux.culture.fr/#/en/00.xml>

<http://www.smithsonianmag.com/history-archaeology/light-on->

[stonehenge.html?c=y&page=1](http://www.youtube.com/watch?v=RsUE-ZtcUFg)
<http://www.youtube.com/watch?v=RsUE-ZtcUFg>

G. Assessment Activities:

1. Traditional Classroom Assessment

- a. In-class activities – individual and group
- b. Quizzes/Exams
- c. Several short written assignments

2. Online Assessment

- a. Short writing activities
- b. Online discussions
- c. Looking paper – 2 pages
- d. Final project – 6-8 pages

H. Accommodations for Students with Disabilities:

Accommodations for Students with Disabilities

Students with disabilities:

- Reserve the right to decide when to self-identify and when to request accommodations.
- Will register with the Office for Students with Disabilities (OSD) each semester to receive accommodations.
- Might be required to communicate with faculty for accommodations, which specifically involve the faculty.
- Will present the OSD Accommodation Approval Notice to faculty when requesting accommodations that involve the faculty.

Requests for approval for reasonable accommodations should be directed to the Office for Students with Disabilities (OSD). Approved accommodations will be recorded on the OSD Accommodation Approval notice and provided to the student. Students are expected to adhere to OSD procedures for self-identifying, providing documentation and requesting accommodations in a timely manner.

Contact Information:

- Location: Azorsky Hall – Room 105
- Phone: (724) 938-5781

- Fax: (724) 938-4599
- Email: osdmail@calu.edu
- Web Site: <http://www.calu.edu/current-students/student-services/disability/index.htm>

I. Supportive Instructional Materials, e.g. library materials, web sites, etc.

Many books are available in the campus library, both in reference and in the stacks. Many websites also support the course. Artstor is a significant resource for this course.

Additional Information for Course Proposals

J. Proposed Instructors:

Susan Mohney
Cindy Persinger
Cara Snyder
Or other qualified Instructor

K. Rationale for the Course:

Landmarks of World Art is a global survey of art. No other course in the department provides an introductory survey of art that is global in its approach. This course provides a comparative overview of major monuments from around the world and, in so doing, introduces students to various cultural perspectives.

L. Specialized Equipment or Supplies Needed:

None needed

M. Answer the following questions using complete sentences:

1. Does the course require additional human resources? (Please explain)
No, it does not. The course can be taught using current faculty resources.
2. Does the course require additional physical resources? (Please explain)
No, it does not. The course can be taught using current physical resources.
3. Does the course change the requirements in any particular major? (Please explain)
No, it does not. The course is provided as a General Education menu course.

4. Does the course replace an existing course in your program? (If so, list the course)
No. This course does not replace an existing course.
5. How often will the course be taught?
Multiple sections of this course will be taught each semester.
6. Does the course duplicate an existing course in another Department or College? (If the possibility exists, indicate course discipline, number, and name)
No, this course is not a duplicate of an existing course.

- N. If the proposed course includes substantial material that is traditionally taught in another discipline, you must request a statement of support from the department chair that houses that discipline.

This course does not include substantial material that is traditionally taught in another discipline.

- O. Please identify if you are proposing to have this course considered as a menu course for General Education. If yes, justify and demonstrate the reasons based on the categories for General Education. The General Education Committee must consider and approve the course proposal before consideration by the UCC.

The Department proposes to offer this course as a General Education menu course in the Multi-Cultural Awareness and the Fine Arts categories. As a course that addresses the artistic production of the world, the course falls into the Fine Arts category. The course entails the comparison and contrasting of the production of art and architecture in a global context. Works of art are considered within their social-historical contexts and therefore the course provides an understanding of the ways in which their diversity of experiences and perspectives are expressed in major cultural monuments. A consideration of themes across cultures emphasizes the common elements of human experience.