

**California State University, San Marcos General Education Program
GENERAL EDUCATION NEW COURSE CERTIFICATION REQUEST**

• AREA C1: Arts

See GE Handbook for information on each section of this form

ABSTRACT

Course Abbreviation and Number: AH 111	Course Title: The Human Experience: Introduction to the Arts and The Humanities	
Number of Units: 3		
College or Program: X CHABSS CSM CEHHS COBA Other _____	Desired term of implementation: Fall X Spring Summer Year: 2014	Mode of Delivery: x face to face hybrid fully on-line
Course Proposer (please print): Heidi Breuer, Sandra Doller, Rebecca Lush, Catherine Cucinella & Laura Hoeger	Email: hbreuer@csusm.edu , sdoller@csusm.edu & lhoeger@csusm.edu rlush@csusm.edu ccucinella@csusm.edu	Submission Date: February 28, 2014

1. Course Catalog Description:

A thematic and topical exploration of humanistic expression in the past and present. Students are introduced in a comprehensive manner to basic concepts, techniques, and methods of creating and analyzing works of art and literature from various cultures, in various forms and media, and across geographic and temporal boundaries. Content varies each semester. Students experience the arts and humanities as active viewers, listeners and participants, with selected readings from primary texts that are linked to visits to art museums and attendance at live performances (such as concerts, theater, opera). *Course can be repeated once for C1/C2 credit. May not be taken for credit by students who have received credit for GEH 101 or GEH 102.*

2. GE Syllabus Checklist: The syllabi for all courses certified for GE credit must contain the following:

X	Course description, course title and course number
X	Student learning outcomes for General Education Area and student learning objectives specific to your course, linked to how students will meet these objectives through course activities/experiences
X	Topics or subjects covered in the course
X	Registration conditions
X	Specifics relating to how assignments meet the writing requirement
X	Tentative course schedule including readings
X	Grading components including relative weight of assignments

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SIGNATURES

Catherine Cucunubla 09/15/2014
Rebecca J. Good 09/16/14

Course Proposer

Date

M. Ellis

Department Chair

9-15-14

date

Please note that the department will be required to report assessment data to the GEC annually.

DC Initial

Support Do not support*

Library Faculty Date

Support Do not support*

Impacted Discipline Date
Chair

Support Do not Support*

Impacted Discipline Date
Chair

Approve Do not Approve

GEC Chair Date

*** If the proposal is not supported, a memo describing the nature of the objection must be provided.**

Course Coordinator: Phone Email:

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Part A: C1 Arts General Education Learning Outcomes (GELOs) related to course content. [Please type responses into the tables.]

Arts GELOs this course will address:	Course content that addresses each GELO.	How will these GELOs be assessed?
C1.1 Students will describe the ways in which art informs us of issues of diversity (such as race, class and gender) in a global, national or local context.	Through lectures, in-class activities/discussions, and course field trips, students study a variety of art practices from all over the globe and discuss how the definition of art and artist are culturally determined and diverse.	Example: Students will develop written responses (“descriptive and interpretive”) after visiting museums and art displays in the local area; students create a group art documentary that focuses on the role of the arts in discussions of social justice and community activism.
C1.2: Students will apply theoretical and/or critical perspective to the study of art past and present.	Students are taught formal analysis as well as iconology to develop their skills in visual literacy and have assignments where they compare forms and media of art works with similar subject matter. Course lectures, assigned readings, and in-class activities introduce students to various theoretical and critical perspectives ranging from formal analysis to iconology and visual literacy.	Example: Specific quiz questions on the art forms and the theoretical concepts related to the study of art. Interpretive writing assignments demonstrating a critical and/or theoretical perspective (descriptive-interpretation claims paper for painting, sculpture, film, music)
C1.3: Students will recognize and explain various artistic styles from diverse cultures and peoples.	Students are asked to study and write about a number of art works from the Pre-Columbian period, the Oceanic region, the various cultures throughout Africa, and the indigenous art of North America. Through the assigned readings, museum visits, films, lectures students encounter works from the Pre-Columbian period, the Oceanic region, the various cultures throughout Africa, and the indigenous art of North America.	Example: Written papers responding to, describing, and interpreting painting, sculpture, movies, and music from different time periods and cultural traditions. Test questions that include “slide identifications” where students will need to be able to identify artistic style or artistic cultural community.
C1.4: Students will use appropriate vocabulary to describe and analyze	Terms introduced through lecture & in-class discussion;	Example: Students are required to find works of

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works of artistic expression within the historical context in which the work was created.	students are required to use proper art analysis terminology in their weekly writing assignments.	art that interest them and describe and analyze them utilizing field appropriate terminology (sculpture, site-specificity, painting, outsider art, etc.)
C1.5: Articulate various theoretical principles in their analysis of works in the arts and humanities. [Methods courses]	N/A	
C1.6: Use relevant research methods to analyze and interpret works in the arts and humanities. [Methods courses]	N/A	
C1.7: Students will create works of art that demonstrate facility with the key techniques of the art form in question. These courses will be taught face-to-face, rather than online. [Creative Activity Courses]	Through creative writing experiments, students will develop skills in the artistic use of language, the creation of verbal works of art, and experimental techniques relevant to contemporary literary formation.	Example: Weekly writing experiments as assignments for professor's feedback; group documentaries. Students work together in a group to create an art documentary.

Part B: General Education Learning Outcomes required of all GE courses related to course content:

GE Outcomes required of <u>all</u> Courses	Course content that addresses each GE outcome?	How will these GELOs be assessed?
Students will communicate effectively in writing to various audiences. (writing)	In-class writing activities followed by discussions that comment on the forms of art we are studying. Later, they complete longer, at-home assignments that require them to visit museums and public art works and write critically about them. They also have four short essays and a longer final paper.	Example: Two museum research papers, and several in-class writing assignments based on prompts relating to the lecture material; four short essays and a final paper.
Students will think critically and analytically about an issue, idea or problem. (critical thinking)	The diverse set of art works shown in class offers many opportunities to think and talk critically about how art is made, and how it is marketed, and how it conveys meaning. Students develop a vocabulary for critically discussing and describing arts and humanities issues	Example: Museum interpretation papers, response to a documentary on an outsider woman artist such as Niki de Sainte-Phalle.
Students will find, evaluate and use information appropriate to the course and discipline. (Faculty are strongly encouraged to collaborate with their library faculty.)	The students have to do "field" research by visiting local museums and public art works, as well as doing in-class activities that ask them to find works of art & evaluate them.	Example: In-class research/writing exercises, museum research papers.

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Part C: GE Programmatic Goals: *The GE program aligns with CSUSM specific and LEAP Goals. All C1 courses must meet at least one of the LEAP Goals.*

GE Programmatic Goals	Course addresses this LEAP Goal:
LEAP 1: Knowledge of Human Cultures and the Physical and Natural World.	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes
LEAP 2: Intellectual and Practical Skills	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes
LEAP 3: Personal and Social Responsibility	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes
LEAP 4: Integrative Learning	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes
CSUSM Specific Programmatic Goals	Course content that addresses the following CSUSM goals. Please explain, if applicable.
CSUSM 1: Exposure to and critical thinking about issues of diversity.	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes <i>(please describe)</i> : The artwork shown provides many opportunities for discussion of diversity, such as the relationship between artistic production and culture. For example, there are discussions of primitivism in Picasso's pre-Cubist painting and the responses by Harlem Renaissance artists and writers.
CSUSM 2: Exposure to and critical thinking about the interrelatedness of peoples in local, national, and global contexts.	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes <i>(please describe)</i> : The artwork shown provides opportunities for discussions of how artistic production is connected to a matrix of institutional, personal, and corporate interests and influences, from the local to the global.

Part D: Course requirements to be met by the instructor.

Course Requirements:	How will this requirement be met by the instructor?
Course meets the All-University Writing requirement: A minimum of 2500 words of writing shall be required in 3+ unit courses,	Students have several writing assignments, one in-class every meeting, and one take home every week, each of which is 250-500 words. They also have two museum interpretation and analysis papers, each is 500 words, in which they select and analyze a work of painting and a work of sculpture. Their final paper is a 750-1000 word analysis of recent publications about humanities in the modern university. They are to read, interpret and comment on these essays in light of their own experience as a college student.
Assessment of student learning will take a multitude of forms, including writing assignments, exams, discussion, and creative projects and performances.	In addition to the variety of assignments listed above, students will also create a visual text—a group art documentary. Students will also create works of verbal art in response to experimental writing prompts, both in-class and at-home.

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• AREA C2: Humanities

See GE Handbook for information on each section of this form

ABSTRACT

Course Abbreviation and Number: AH 111	Course Title: The Human Experience: Introduction to the Arts and The Humanities	
Number of Units: 3		
College or Program: X CHABSS <input type="checkbox"/> CSM <input type="checkbox"/> CEHHS <input type="checkbox"/> COBA <input type="checkbox"/> Other _____	Desired term of implementation: X Fall <input type="checkbox"/> Spring <input type="checkbox"/> Summer Year 2014	Mode of Delivery: x face to face <input type="checkbox"/> hybrid <input type="checkbox"/> fully on-line
Course Proposer (please print): Catherine Cucinella, Rebecca Lush, Heidi Breuer, Sandra Doller, and Laura Hoeger	Email: ccucinel@csusm.edu , rlush@csusm.edu , hbreuer@csusm.edu , sdoller@csusm.edu & lhoeger@csusm.edu	Submission Date: Feb. 28, 2014

1. Course Catalog Description: A thematic and topical exploration of humanistic expression in the past and present. Students are introduced in a comprehensive manner to basic concepts, techniques, and methods of creating and analyzing works of art and literature from various cultures, in various forms and media, and across geographic and temporal boundaries. Content varies each semester. Students experience the arts and humanities as active viewers, listeners and participants, with selected readings from primary texts that are linked to visits to art museums and attendance at live performances (such as concerts, theater, opera). *Course can be repeated once for C1/C2 credit. May not be taken for credit by students who have received credit for GEH 101 or GEH 102.*

2. GE Syllabus Checklist: The syllabi for all courses certified for GE credit must contain the following:

x	Course description, course title and course number
x	Student learning outcomes for General Education Area and student learning objectives specific to your course, linked to how students will meet these objectives through course activities/experiences
x	Topics or subjects covered in the course
x	Registration conditions
x	Specifics relating to how assignments meet the writing requirement
x	Tentative course schedule including readings
x	Grading components including relative weight of assignments

SIGNATURES

Catherine Cucinella 09/15/2014
Rebecca Lush 09/15/2014
 Course Proposer Date

Rebecca Lush 9-15-14
 Department Chair date

Please note that the department will be required to report assessment data to the GEC annually.

DC Initial

_____	Support	Do not support*	_____	Support	Do not support*
Library Faculty	<input type="checkbox"/>	<input type="checkbox"/>	Impacted	<input type="checkbox"/>	<input type="checkbox"/>
Date			Discipline Chair	Date	
_____	Support	Do not Support*	_____	Approve	Do not Approve
Impacted Discipline	<input type="checkbox"/>	<input type="checkbox"/>	GEC Chair	<input type="checkbox"/>	<input type="checkbox"/>
Date			Date		

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Chair

* If the proposal is not supported, a memo describing the nature of the objection must be provided.

Part A: C2 Humanities General Education Learning Outcomes (GELOs) related to course content. [Please type responses into the tables.]

Humanities GELOs this course will address:	Course content that addresses each GELO.	How will these GELOs be assessed?
C2.1: Analyze and interpret the ways in which the humanities engage issues of human existence and human diversity, such as race, ethnicity, gender, sexuality, and dis/ability.	Through lectures, assigned readings /viewings, in-class discussions / activities, and course field trips, students study a variety of methods & texts within the humanities from all over the globe, interrogate the question of what the humanities are and what impact they have on artistic expression and culture, and explore how they participate in developing human values and behaviors.	Example: students written responses to field trips, student-created documentaries focused on an artist through a humanities perspective. Analysis papers that require students to interpret works of art within the appropriate cultural context where they must explain how art fosters commentary on aspects of human diversity including but not limited to race, class, gender, and ability
C2.2: Explore how humanistic traditions, disciplines, and methods inform our understanding of the social world, fostering critical evaluation of social, political, economic and environmental influences on human life.	Through a variety of exercises (from re-scoring a film excerpt to performing a poem), students use the arts as a means to examine the values of humans and to explore and express themselves, experiencing the humanities as active makers and audiences. The lectures and in-class discussions focus on the historical and socio-political contexts in which artistic texts are produced and received.	Example: exercises in which students use humanities-based methods to create and interpret art, such as the descriptive and interpretive essays students must write in response to a variety of textual forms. Field activity that requires students to locate a local work of art that fosters critical engagement on a contemporary social issue and explain how that piece of art encourages conversation on a related social or political issue and to determine whether or not the work of art itself provides a very specific argument within that social debate or conversation.
C2.3: Apply multiple theoretical, critical, and analytical perspectives to the study of history, the arts, and the humanities, in order to interpret and appreciate the humanistic traditions of diverse cultures and peoples.	Through lectures and assigned readings/viewings, course introduces students to the humanities and the arts, contextualizing them historically and culturally, and then students apply those concepts to both interpretive and creative assignments. Assigned course materials reflect a diverse representation of artistic and humanistic traditions, such as exploring LGBT issues through the drama of Tennessee Williams	Example: all four essays, but esp. the final one. In the final paper, students must comment on the current state of arts & humanities in the university, in which they must read and interpret a variety of essays from different perspectives, synthesize their knowledge of humanities based theories for the study of art, and apply them to their own experiences at CSUSM.
C2.4: Articulate how theoretical	lectures and in-class discussions	In final paper, students must

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<p>approaches come to play in the creation and analysis of works in the humanities. [Methods Courses]</p>	<p>/activities also address this. There are also two papers in response to museum visits that ask students to consider artistic production from a variety of lenses, including theoretical.</p> <p>Lectures and in-class discussions/activities introduce students to how theoretical approaches can influence creative activities as well as the analysis of creative works.</p>	<p>comment on the current state of arts & humanities in the university, in which they must read and interpret a variety of essays from different perspectives and apply them to their own experiences at CSUSM</p> <p>The final paper requires students to successfully apply a range of humanistic theories to art analysis, including but not limited to feminist theories, dis/ability studies, queer theory, critical race theory, cultural studies, and more.</p>
<p>C2.5: Use accepted research methods to analyze and interpret cultural formations, ranging from works in the humanities, to historical processes of development and change. [Methods Courses]</p>	<p>This course introduces students to research methods through lectures, and readings, in-class activities, and the group project involving technology in visual art. Students use this research in their written assignments.</p> <p>Students will have a library instruction day.</p>	<p>Example: short essays or final paper</p> <p>All four of the small essays and the final paper address this—they each ask students to analyze texts (whether artistic or scholarly) from a humanities perspective, using a variety of interpretive lenses and secondary sources gathered from their own research</p>
<p>C2.6: Students will sharpen their understanding of concepts and methods of criticism by creating works that demonstrate facility with the artistic or literary techniques in question. [Creative Activity Courses]</p>	<p>This course also has credit as a C1, so there are substantial chances for students to create their own artistic works, including a final documentary produced collaboratively in a group and many of the smaller activities and in-class assignments (such as re-scoring a film or reading a poem out loud).</p>	<p>Example: Group documentary, weekly creative writing assignments (some in-class), illustration activities on stage and set design.</p>

Part B: General Education Learning Outcomes required of all GE courses related to course content:

GE Outcomes required of all Courses	Course content that addresses each GE outcome?	How will these GELOs be assessed?
<p>Students will communicate effectively in writing to various audiences. (writing)</p>	<p>In-class writing activities followed by discussions that comment on the forms of art we are studying. Later, they complete longer, at-home assignments that require them to visit museums and public art works and write critically about them. They also have four short essays and a longer final paper.</p>	<p>Example: four short essays, final paper, in-class writing.</p>
<p>Students will think critically and analytically about an issue, idea or problem. (critical thinking)</p>	<p>The diverse set of texts read / shown and analyzed offers many opportunities to think and talk critically about how art is made and how the humanities function in society—both in class and outside in writing assignments. Students are taught to develop their own sense of aesthetics and interpretive criteria.</p>	<p>Example: in-class writing, interpretive final paper</p>
<p>Students will find, evaluate and use information appropriate to the course</p>	<p>The students have to do “field” research by visiting local museums and public art works, read and</p>	<p>Example: museum papers, in-class activities, and final paper, which specifically</p>

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and discipline. (Faculty are strongly encouraged to collaborate with their library faculty.)	reevaluate criticism about art, as well as doing in-class activities that ask them to find works of art & evaluate them.	demonstrates students' ability to support their position with secondary evidence specific to a humanities' perspective.
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Part C: GE Programmatic Goals: *The GE program aligns with CSUSM specific and LEAP Goals. All C2 courses must meet at least one of the LEAP Goals.*

GE Programmatic Goals	Course addresses this LEAP goal:
LEAP 1: Knowledge of Human Cultures and the Physical and Natural World.	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes
LEAP 2: Intellectual and Practical Skills	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes
LEAP 3: Personal and Social Responsibility	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes
LEAP 4: Integrative Learning	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes
CSUSM Specific Programmatic Goals	Course content that addresses the following CSUSM goals. Please explain, if applicable.
CSUSM 1: Exposure to and critical thinking about issues of diversity.	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes (please describe): The artwork shown and texts read provide many opportunities for discussion of diversity, such as the relationship between artistic production and culture. For example, there are discussions of primitivism in Picasso's pre-Cubist painting and the politics of cultural appropriation within colonial and post-colonial contexts, and the responses by Harlem Renaissance artists, musicians, and writers to social justice issues such as segregation and other forms of racial prejudice.
CSUSM 2: Exposure to and critical thinking about the interrelatedness of peoples in local, national, and global contexts.	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes (please describe): The artwork shown and texts read provide opportunities for discussions of how artistic production is connected to a matrix of institutional, personal, and corporate interests and influences, from the local to the global.

Part D: Course requirements to be met by the instructor.

Course Requirements:	How will this requirement be met by the instructor?
Course meets the All-University Writing requirement: A minimum of 2500 words of writing shall be required in 3+ unit courses.	Students have several writing assignments, one in-class every meeting, and one take home every week, each of which is 250-500 words. They also have two museum interpretation and analysis papers, each is 500 words, in which they select and analyze a work of painting and a work of sculpture. Their final paper is a 750-1000 word analysis of recent publications about humanities in the modern university. They are to read, interpret and comment on these essays in light of their own experience as a college student.
Assignments will provide instruction in discipline-specific conventions of writing, research, and reference citation.	Each of the writing assignments listed above asks students to utilize discipline-specific conventions, citation, and methods, so each of the writing assignments works towards this goal.
Students will gain practice in appropriate, general or discipline-specific research methods and/or critical techniques, to strengthen the quality of their interpretation and analysis of the cultural works or historical subject matters at hand.	The students participate in multiple in-class writing assignments that allow them the chance to practice certain writing skills (such as analysis and creative writing) before they are asked to do them in graded environments (i.e., the formal essays).
Students will gain familiarity with information resources and technologies relevant to the discipline.	Both the papers and the group documentary ask students to do this—the final paper, in particular, asks

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subject matters, and topics of study in question.	them to engage with a number of secondary sources, and the group documentary requires them to familiarize themselves with the appropriate technologies in visual arts.
Assessment of student learning will take various forms, through multiple kinds of assignments that are appropriate to the methods of the discipline and the topics being studied.	In addition to the variety of assignments listed above, students will also create a visual text—a group art documentary. Students will also create works of verbal art in response to experimental writing prompts, both in-class and at-home, and perform recitation in front of class. This is a wide variety of activities for assessment of student skills and knowledge.

Catherine Cucinella

From: Judith Downie
Sent: Monday, September 15, 2014 1:17 PM
To: Catherine Cucinella
Subject: Re: GEW recertification AH111

Hi Catherine,

Please consider this my sign off on AH111.

Judith

Judith A. Downie
Humanities & Archives Librarian and Government Documents Coordinator
California State University San Marcos
San Marcos CA 92096-0001
760-750-4374

From: Catherine Cucinella <ccucinel@csusm.edu>
Date: Monday, September 15, 2014 at 12:28 PM
To: jdownie <jdownie@csusm.edu>
Subject: GEW recertification AH111

Hi Judith,
I hope that you can carve out time to sign off on one more GEW recert. I think this is the last one for LTWR!

This one really was a “team” effort. Rebecca and I will sign the form once your email sign-off.

Thanks,
Catherine

Catherine Cucinella
Assistant Professor and Director GEW
Literature and Writing Studies Program
760.750.8169
MARK 259

**AH 111 The Human Experience:
Introduction to the Arts and Humanities**

Class Meeting: TBD

Instructional Team: TBD

Required Text:

Martin, F. David and Lee A. Jacobus. *The Humanities Through the Arts*. 8th ed. Boston: McGraw-Hill, 2010.

Course description:

“A thematic and topical exploration of humanistic expression in the past and present. Students are introduced in a comprehensive manner to basic concepts, techniques, and methods of creating and analyzing works of art and literature from various cultures, in various forms and media, and across geographic and temporal boundaries. Content varies each semester. Students experience the arts and humanities as active viewers, listeners and participants, with selected readings from primary texts that are linked to visits to art museums and attendance at live performances (such as concerts, theater, opera). *Course can be repeated once for C1/C2 credit. May not be taken for credit by students who have received credit for GEH 101 or GEH 102.*” (CSUSM Catalog)

This course surveys the humanities through the arts. At times we will examine individual art forms; at other times we will study how two or more art forms collaborate; at all times we keep in mind the historical and socio-political contexts in which the artwork under consideration was created or presented. Ultimately, we will use the arts to determine what they say about human experience over time and across cultures.

Primarily, we will use readings from the book *The Humanities Through the Arts*, 8th ed., by F. David Martin and Lee Jacobus as the primer for our study. These readings will then serve as introductions to lectures and in-class activities. Ultimately, students will apply concepts from the readings and lectures to a series of projects that range from re-scoring a film excerpt to performing a poem. For the final project, student groups will make a short documentary on an artist. Through study and experimentation, students will use the arts as a means to examine the values of humans and to explore and express themselves, experiencing the humanities as active makers and audiences.

Course Student Learning Outcomes (SLOs):

Upon the completion of the course students will be able to:

1. identify significant works of human creativity through an examination of texts in the arts and humanities, using primary texts whenever possible
2. Assess the artistic and social purposes of various artistic and humanistic forms using field specific language, concepts (including artistic form, participation, content and subject matter)
3. Produce critical interpretations and evaluations of the visual arts and literary texts

4. Create artistic forms of expression such as film, poetry, or visual art adhering to conventions of field and genre as appropriate.
5. Appreciate the diversity of artistic forms and genres as well as the cultural diversity and purposes of the arts and humanities.

General Education Learning Outcomes (GELOs):

C1.1 Students will describe the ways in which art informs us of issues of diversity (such as race, class and gender) in a global, national or local context.

C1.2: Students will apply theoretical and/or critical perspective to the study of art past and present.

C1.3: Students will recognize and explain various artistic styles from diverse cultures and peoples.

C1.4: Students will use appropriate vocabulary to describe and analyze works of artistic expression within the historical context in which the work was created.

C1.7: Students will create works of art that demonstrate facility with the key techniques of the art form in question. These courses will be taught face-to-face, rather than online.

C2.1: Analyze and interpret the ways in which the humanities engage issues of human existence and human diversity, such as race, ethnicity, gender, sexuality, and dis/ability.

C2.2: Explore how humanistic traditions, disciplines, and methods inform our understanding of the social world, fostering critical evaluation of social, political, economic and environmental influences on human life.

C2.3: Apply multiple theoretical, critical, and analytical perspectives to the study of history, the arts, and the humanities, in order to interpret and appreciate the humanistic traditions of diverse cultures and peoples.

C2.4: Articulate how theoretical approaches come to play in the creation and analysis of works in the humanities.

C2.5: Use accepted research methods to analyze and interpret cultural formations, ranging from works in the humanities, to historical processes of development and change.

C2.6: Students will sharpen their understanding of concepts and methods of criticism by creating works that demonstrate facility with the artistic or literary techniques in question

General Education Learning Outcomes (required of all GE Courses)

Students will communicate effectively in writing to various audiences.

Students will think critically and analytically about an issue, idea or problem.

Students will find, evaluate and use information appropriate to the course and discipline.

Course Requirements:

Read or view assigned materials on the schedule and always bring your textbook to class.

Participate in class. This includes careful listening; keeping an accurate set of notes, asking informed questions and making informed comments; making group presentations; engaging in learning exercises.

Attend scheduled art events outside of the classroom (see below).

You are responsible for making arrangements to drive or carpool to these events and write Descriptive & Interpretive Claims (DI) for each. They are course requirements.

Scheduled art events:

Thursday, February 14

Oceanside Museum of Art

704 Pier View Way, Oceanside, CA 92054

Admission: Free for students with ID

More info: <http://www.oma-online.org/cms/index.php>

Thursday, March 7

Queen Califia's Magical Circle

At the Iris Sankey Arboretum, Kit Carson Park, Escondido

Admission: Free

Directions: <http://www.queencalifia.org/>

Course Policies:

- For safety reasons, the back two rows of the classroom are always to remain open for the professors to move about: **no student seating in the back two rows**. We will fill the seats from the front row back on the first day, and will adjust according to the various genres and activities throughout the semester.
- Students are responsible for the material covered through readings, websites, lectures, class discussion, and out-of-class events.
- Students are responsible for any material missed due to an absence. It is your responsibility to find another student to take notes for you.
- There will be no make-ups, or late papers.
- If you have a personal issue, please schedule an appointment for office hours. The lecture hall is never a suitable location to discuss personal issues. Absence is a personal issue. There are two reasons for which absences will be excused: documented medical emergencies or bereavement. Documentation is subject to the approval of the instructors. Credit of absences for arrest, court or parole will be determined on a case by case basis during office hours. In short, do not ask the instructors about personal matters while they are setting up the lecture hall for the entire class.
- No cell phones or other electronic **communication** devices are to be used during class unless requested by the instructors to do a specific research assignment on The Internet.

- Because of the large class size we will all be expected to be civil and courteous. When you attend class be attentive. Do not allow your personal life to interfere with your education or the education of those around you.
- **The instructor reserves the right to modify the course content and syllabus at any time during the semester.**
- Refer to The schedule on line because it will always be the most up to date.
- **Contract:** By reading this syllabus and remaining enrolled in this class, you are agreeing to these policies.

Assignments Overview and Grading Distribution:

*All major written assignments will have specific and separate assignment guideline sheets. These will be posted on the class Cougar Courses container.

	Assignments	Points (percentage)
Quizzes	Art Form quizzes (online) on reading, terms and concepts (You are responsible for staying informed about when quizzes open and close and for taking the quizzes during those times – no exceptions.)	200 (20%)
In-Class Activities	Poetry Out Loud, Exit Notes & Sketches (In-class exercises that will be collected before you leave the classroom. Credit/no credit)	50 (5%)
Writing assignments	Description-Interpretation Claim papers (DI Claims for Painting, Sculpture, Movies and Music). Each paper should be at least two typed pages adhering to specified format guidelines. 4 DI's X 100 points each	400 (40%)
Final project presentation	Group Art Documentary Progress Report (script, outline, etc.) Group Art Documentary Rough Cut (You must attend the screening of your rough cut with your group to receive full credit) Group Art Documentary Due: Week 16	50 (5%) 100 (10%)

Final Paper	State of Arts & Humanities in Discipline Paper. Paper will be at least 5 typed pages and adhere to research requirements, citation style, and other formatting guidelines as specified on assignment sheet.	200 (20%)
TOTAL	Sum of points for all assignments and assessments	1000 (100%)

This class meets the all university writing requirement that students produce at least 2500 words in each class.

The percentage grading scale to be used is the following: A \geq 95; A- = 90-94; B+ = 87-89; B = 84-86; B- = 80-83; C+ = 77-79; C = 74-76; C- = 70-73; D = 60-69

SPECIAL NOTES: **Disabled Student Services (DSS)** can be contacted by students who believe that they may need accommodations in this class. You are encouraged to contact DSS as soon as possible to ensure that accommodations are implemented in a timely fashion. DSS staff is located in Craven Hall 4300, and may also be reached at: (760) 750-4905 (Voice), (760) 750-4909 (TTY) or (760) 750-3445 (Fax).

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SEMESTER SCHEDULE

REMINDER: Always bring *The Humanities Through the Arts* to every class for discussions. All assignments below are from *The Humanities Through the Arts* Eighth Edition.

WEEK 1

Jan. 22, Tuesday (bl)

Introduction to the course. Syllabus. Cougar Courses. Discuss, "Why Art Matters."
HW: Load Voyager online. Review syllabus. Read Chapter 1, pages 1-18, "The Humanities an Introduction" and Chapter 2, pages 19-50, "What is a Work of Art?"

Jan. 24, Thursday (l)

Discuss: Chapter 1, "The Humanities an Introduction" and Chapter 2 "What is a Work of Art?"; form Art Documentary Groups
HW: Read Chapter 3, "Being a Critic of the Arts," pages 51-66.

WEEK 2

Jan. 29, Tuesday (b)

Discuss: Chapter 3 “Being a Critic of the Arts”

HW: Read Chapter 7 “Literature” pages 185-213 and take Q1 & Q2 online.

Jan. 31, Thursday (b)

Discuss: Chapter 7 “Literature” and poetry performance guidelines for Poetry Out Loud.

HW: Select poem other than "Catch a Little Rhyme" or "Fire and Ice" to perform March 28 from memory from Poetry Out Loud website, (no exceptions; please don't ask). **HW:** print out one poem from the Poetry Out Loud.org website that you plan to perform; write your name on the upper right hand corner; write a descriptive analysis of the poem on the back; and turn it in at the beginning of the class on 2/7. Read Chapter 10 “Dance” pages 276-299 and take Q3 online no later than an hour before the next class meeting.

WEEK 3

Feb. 5, Tuesday (b)

Discuss: Chapter 10 “Dance”

HW: "Join Documentary Group" on Cougar Courses.

Feb. 7, Thursday (b)

Due: Poetry Out Loud descriptive analysis.

Discuss: Chapter 10 “Dance”

HW: Read Chapter 4, “Painting” pages 67-100 and take Q4painting.

WEEK 4

Feb. 12, Tuesday (l)

Discuss: Chapter 4, “Painting.” How to “read” a painting.

HW: Make arrangements to visit the Oceanside Museum of Art next class meeting and be prepared to write Painting DI Claims.

Feb. 14, Thursday (l)

No Meeting. Visit Oceanside Museum of Art during class time and select one piece about which you will write a descriptive & an interpretive claim (two distinct paragraphs, respectively).

HW: Write Painting DI Claims and submit online before next class meeting and read Chapter 11, “Film” pages 300-332.

WEEK 5

Feb. 19, Tuesday (b) DUE: Painting DI Claims

Discuss: Chapter 11 “Film”

HW: see one of the movies for your DI on Video on Demand (VOD).

Feb. 21, Thursday (b)

IITS Demonstration by Barbara Taylor

HW: take **Q5cinema** online, screen *Art of the Steal* on Cougar Courses.

WEEK 6

Feb. 26, Tuesday (bl)

Discuss: The Documentary

HW: see one of the movies on VOD and complete MOVIE Descriptions & Interpretations online.

Feb. 28, Thursday (b)

Discuss: Film

HW: Write **Movie DI Claims** and submit online; read Chapter 5 “Sculpture” pages 101-132.

WEEK 7

March 5, Tuesday (l)

Discuss Chapter 5 “Sculpture”

DUE: Movie DI ClaimsHW: Take Sculpture Quiz.**March 7, Thursday****Visit Queen Califia’s Magic Circle Garden** during class time and select one aspect of the sculpturic environment about which you will write your DI Claim.Directions: <http://www.queencalifia.org/contact.html#>HW: Write **Sculpture DI Claims** and submit online by beginning of next class meeting.Read Chapter 9 “Music” pages 243-274; listen to Beethoven’s Symphony No.3, Opus 55, *Eroica*.

WEEK 8

March 12, Tuesday (b) DUE: Sculpture DI Claim paper online

Discuss Chapter 9 - Music

HW: Take Music Quiz online.**March 14, Thursday (b)**

Discuss: Chapter 9 - Music

HW: Write **Movie DI Claims** and submit online. Read Chapter 6, “Architecture” pages 133-183.

WEEK 9

March 19, Tuesday. (l)

Discuss: Chapter 6 “Architecture”

HW: Read Chapter 6, “Architecture” pages 133-183.

March 21 Thursday

Discuss Chapter 6 – Architecture (l)

HW: Take Architecture Quiz online. Read Chapter 8 “Drama,” pages 214-242.

Prepare Group Art Documentary Progress Report.

WEEK 10

March 26, Tuesday (l)

Discuss Chapter 8 – “Drama”

HW: Practice poem performances.

March 28, Thursday (b)

In-class activity: Approaches to stage design—creating a stage design plan

HW: Read designer notes and first act of *Cat on a Hot Tin Roof*

WEEK 11: No Meetings, Spring Break

April 2, Tuesday No Meetings, Spring Break

April 4, Thursday No Meetings, Spring Break

WEEK 12

April 9, Tuesday (I)

Discuss: Approaches to acting and performance—Method Acting in the mid-20th century and the theoretical implications of “realism”

HW: Read Act 2 of *Cat on a Hot Tin Roof*

April 11, Thursday (I)

Discuss: Humanities scholarship on theatrical production case study: Using Queer theory and Gender Studies lenses to analyze the dramatic work of Tennessee Williams

HW: Read Act 3 of *Cat on a Hot Tin Roof*

WEEK 13

April 16, Tuesday (b) Individual Literature/ Poetry Performance. DUE: Music DI Claims

HW: Read Chapter 14, pages 381-409, “Is It Art or Something Like It?” and Chapter 15, pages 410-431 “The Interrelationships of the Arts”

April 18, Thursday (b) Critically Analyzing Poetry: Read assigned poetry selections on Cougar Course page

WEEK 14

April 23, Tuesday, DUE: Rough Cuts of Group Documentaries -- I Ekphrasis: Poetry and Visual Arts: Read assigned poetry selections on Cougar Course page

April 25, Thursday, DUE: Rough Cuts of Group Documentaries -- II Digital Poetry and Digital Art: read Loss Pequeño Glazier’s work “Bromeliads” using url on Cougar Course page

WEEK 15

April 30, Tuesday, DUE: Rough Cuts of Group Documentaries -- III (I) Art Production in Online Communities: Fan-fiction and Fan-art—Is it Art?: read selected online fiction and view digitally produced and distributed art using urls on Cougar Course page

May 2, Thursday, DUE: Art Project, Group Art Documentary -- I (b)

First Round of Group Art Documentary Presentations Group Art Documentary Progress Report. Discuss: Chapter 14, pages “Is It Art or Something Like It?” and Chapter 15 - “The Interrelationships of the Arts.”

HW: Take the Artlike/InterArts Quiz online. Read Chapter 16, “The Interrelationships of the Humanities” pages 433-445.

WEEK 16

May 7, Tuesday, DUE: Art Project, Group Art Documentary -- II (I) Discuss: Chapter 16, “The Interrelationships of the Humanities” pages 433-445.

HW: Take Interrelationships of the Humanities Quiz online. Screen screen *Midnight in Paris* online and take Q10MidnightParis online. online & take the quiz on it.

First Round of Group Art Documentary Presentations

May 9, Thursday DUE: Art Project, Group Art Documentary -- III (b)

FINALS -- WEEK 17

May 14, Tues. 1:45-3:45 p.m.: meetings as needed BY APPOINTMENT ONLY (no meeting required) Take online quiz on group documentaries.

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