I. Roll
( ) Dave Fitzgerald (CBPP)  ( ) Ira Ortega (COE)  ( ) Christina Stuive (SA)  ( ) Adjunct vacancy
( ) Paola Banchero (CAS)  ( ) Jeffrey Callahan (CTC)  ( ) Francisco Miranda (FS CAS)  ( ) USUAA vacancy
( ) Mari Ippolitio (CAS)  ( ) Utpal Dutta (SOE)  ( ) Alberta Harder (FSAL)  Ex-Officio Members:
( ) Barbara Harville(CAS)  ( ) Michael Hawfield (KPC)  ( ) Soren Orley (FSAL)  ( ) Susan Kalina
( ) Len Smiley (CAS)  ( ) Kevin Keating (LIB)  ( ) FS at large vacancy  ( ) Lora Volden
( ) Helena Jermalovic (COH)  ( ) Joan O’Leary (Mat-su)  ( ) Kathryn Hollis Buchanan(Kodiak)  ( ) S&P
( ) Eileen Weatherby (COH)  ( ) Thia Falcone (Adjunct)

II. Approval of the Agenda (pg. 1-2)

III. Approval of Meeting Summary (pg. 3-4)

IV. Administrative Report
A. Vice Provost for Undergraduate Academic Affairs Susan Kalina
B. University Registrar Lora Volden

V. Chair’s Report
A. UAB Chair- Dave Fitzgerald
B. GERC

VI. Program/Course Action Request- Second Readings
Chg AKNS A290 Topics in Alaska Native Studies (1-3)(1-3+0)(pg. 5-9)
Chg AKNS A490 Advanced Topics in Alaska Native Studies (1-3)(1-3+0)(pg. 10-14)
Chg AKNS A492 Cultural Knowledge of Native Elders (3 cr)(3+0)(pg. 15-19)
Chg AKNS A495 Alaska Native Studies Internship (1-3)(1-3+0)(pg. 20-23)

VII. Program/Course Action Request- First Readings
Add Physical Therapist Assistant (Prefix Only)(pg. 24-25)
Chg ENGL A312 Advanced Technical Writing (3 cr)(3+0)(pg. 26-32)
Chg ART A203 Introduction to Art Education (3 cr)(3+0)(pg. 33-38)
Chg ART A204 History and Philosophy of Art Education (3 cr)(3+0)(pg. 39-43)
Chg ART A209 Beginning Metalsmithing and Jewelry (Stacked with ART A309 and ART A409)(3 cr)(0+6)(pg. 44-48)
Chg ART A212 Beginning Watercolor (Stacked with ART A312 and ART A412) (3 cr)(0+6)(pg. 49-54)
Chg ART A261 History of Western Art I (3 cr)(3+0)(pg. 55-64)
Chg ART A262 History of Western Art II (3 cr)(3+0)(pg. 65-74)
Chg ART A303 Curriculum Planning and Interpretation in Art (3 cr)(3+0)(pg. 75-82)
Chg ART A304 Art Experience: Social, Cultural, and Educational (3 cr)(3+0)(pg. 83-88)
Chg ART A360A History of Non-Western Art I (3 cr)(3+0)(pg. 89-99)
Chg ART A360B History of Non-Western Art II (3 cr)(3+0)(pg. 100-110)
Chg ART A361 History of Graphic Design (3 cr)(3+0)(pg. 111-115)
Chg ART A362 History of Modern Art (3 cr)(3+0)(pg. 116-122)
Chg ART A363 History of Contemporary Art (3 cr)(3+0)(pg. 123-128)
Chg ART A364 Italian Renaissance Art (3 cr)(3+0)(pg. 129-134)
Chg ART A366 Asian Art (3 cr)(3+0)(pg. 135-140)
Chg ART A367 History of Photography (3 cr)(3+0)(pg. 141-144)
Chg ART A392 Selected Topics in Art Education (1-3 cr)(1-3+0)(pg. 145-154)
Chg ART A403 Arts and Technology (3 cr)(3+0)(pg. 155-161)
Chg ART A404 Diversity and Visual Culture (3 cr)(3+0)(pg. 162-167)
Chg ART A491 Senior Seminar (3 cr)(3+0)(pg. 168-172)
Chg ART A492 Art History Seminar (3 cr)(3+0)(pg. 173-183)
Chg ART A499 Thesis (3 cr)(0+6)(pg. 184-194)
Chg GEOL A490 Advanced Topics in Geology (Stacked with GEOL A690) (1-4 cr)(1-4+0)(pg. 195-204)

VIII. Old Business

IX. New Business

X. Informational Items and Adjournment
November 9, 2012
2:00-5:00
ADM 204

I. Roll
(x) Dave Fitzgerald (CBPP)  (x) Ira Ortega (COE)  (x) Christina Stuive (SA)  ( ) Adjunct vacancy
(x) Paola Banchero (CAS)  (x) Jeffrey Callahan (CTC)  (x) Francisco Miranda (FS CAS)  ( ) USUAA vacancy
(x) Mari Ippolito (CAS)  (x) Upal Dutta (SOE)  (x) Alberta Harder (FSAL)  Ex-Officio Members:
(x) Paola Banchero (CAS)  (x) Jeffrey Callahan (CTC)  (x) Francisco Miranda (FS CAS)  ( ) USUAA vacancy
(x) Mari Ippolito (CAS)  (x) Upal Dutta (SOE)  (x) Alberta Harder (FSAL)  Ex-Officio Members:
(x) Paola Banchero (CAS)  (x) Jeffrey Callahan (CTC)  (x) Francisco Miranda (FS CAS)  ( ) USUAA vacancy
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( ) Helena Jermalovic (COH)  (x) Joan O'Leary (Mat-su)  (x) Kathrynn Hollis Buchanan (Kodiak)  (x) S&P
(x) Eileen Weatherby (COH)  (e) Thia Falcone (Adjunct)

II. Approval of the Agenda (pg. 1-2)
Move CIS A250/A350 down in the first readings
Approved

III. Approval of Meeting Summary (pg. 3-4)
Approved

IV. Administrative Report
A. Vice Provost for Undergraduate Academic Affairs Susan Kalina
SLO memo is finalized and will be sent out to the faculty soon
Provost search schedule is posted on the Chancellor’s website

B. University Registrar Lora Volden
Registration opened today for graduate students; senior registration will open on Monday

V. Chair’s Report
A. UAB Chair- Dave Fitzgerald
CIO search has been narrowed down to three candidates

B. GERC
No report

VI. Program/Course Action Request- Second Readings
Add CE A426 Traffic Modeling and Simulation (Stacked with CE A626)(3 cr)(3+0)(pg. 5-12)
Unanimously Approved

VII. Program/Course Action Request- First Readings
Add CIS A250 Basic Web Page Design and Development
(stacked with CIS A350)(3 cr)(3+0)(pg. 13-17)
Accepted for first reading

Add CIS A350 Advanced Web Page Design and Development
(stacked with CIS A250)(3 cr)(3+0)(pg. 18-22)
Accepted for first reading

Add WS A252 Women and Social Action (Cross listed with SOC A252)(3 cr)(3+0)(pg. 23-26)
Waive first reading, approve for second

Chg SOC A252 Women and Social Action (Cross listed with WS A252)(3 cr)(3+0)(pg. 27-30)
Waive first reading, approve for second

Add MUS A216 World Music (Cross listed with AKNS A216)(3 cr)(3+0)(pg. 31-35)
Accepted for first reading, going to GERC
Add AKNS A216 World Music (Cross listed with MUS A216)(3 cr)(3+0)(pg. 36-40)
Accepted for first reading, going to GERC

Chg MUS A431 Counterpoint (3 cr)(3+0)(pg. 41-43)
Accepted for first reading

Chg MUS A432 Orchestration (3 cr)(3+0)(pg. 44-46)
Accepted for first reading

Chg AKNS A290 Topics in Alaska Native Studies (1-3)(1-3+0)(pg. 47-50)
Accepted for first reading

Chg AKNS A490 Advanced Topics in Alaska Native Studies (1-3)(1-3+0)(pg. 51-55)
Accepted for first reading

Chg AKNS A492 Cultural Knowledge of Native Elders (3 cr)(3+0)(pg. 56-60)
Accepted for first reading

Chg AKNS A495 Alaska Native Studies Internship (1-3)(1-3+0)(pg. 61-64)
Accepted for first reading

Add HIST A308 Europe in the High Middle Ages (3 cr)(pg. 65-71)
Accepted for first reading

Add HIST A336 Latin America to 1800 (3 cr)(pg. 72-78)
Accepted for first reading

Add HIST A338 Modern Latin America (3 cr)(pg. 79-85)
Accepted for first reading

Add JPN A390 Selected Topics: Studies in Japanese Culture and Society (3 cr)(3+0)(pg. 85-92)
Waive first reading, approve for second

VIII. Old Business

IX. New Business

X. Informational Items and Adjournment
### Course Action Request

**University of Alaska Anchorage**

Proposal to Initiate, Add, Change, or Delete a Course

<table>
<thead>
<tr>
<th>1a. School or College</th>
<th>1b. Division</th>
<th>1c. Department</th>
</tr>
</thead>
<tbody>
<tr>
<td>AS CAS</td>
<td>AHUM Division of Humanities</td>
<td>Alaska Native Studies</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>2. Course Prefix</th>
<th>3. Course Number</th>
<th>4. Previous Course Prefix &amp; Number</th>
<th>5a. Credits/CEUs</th>
<th>5b. Contact Hours (Lecture + Lab)</th>
</tr>
</thead>
<tbody>
<tr>
<td>AKNS</td>
<td>A290</td>
<td>N/A</td>
<td>1-3</td>
<td>(1-3+0)</td>
</tr>
</tbody>
</table>

### Complete Course Title

**Topics in Alaska Native Studies**

**Topics in AK Native Studies**

**Abbreviated Title for Transcript (30 character)**

### Type of Course

- [X] Academic
- [ ] Preparatory/Development
- [ ] Non-credit
- [ ] CEU
- [ ] Professional Development

### Type of Action:

- [ ] Add
- [X] Change
- [ ] Delete

If a change, mark appropriate boxes:

- [X] Prefix
- [ ] Course Number
- [X] Title
- [X] Repeat Status
- [X] Conviction Basis
- [ ] Cross-Listed/Stacked
- [ ] Course Prerequisites
- [ ] Co-requisites
- [ ] Test Score Prerequisites
- [ ] Co-requisites
- [ ] Registration Restrictions
- [ ] Other Restrictions
- [ ] Class
- [ ] Level
- [ ] College
- [ ] Major
- [X] Other Update CCG; Title change (please specify)

### Repeat Status

- Yes
- # of Repeats: 3
- Max Credits: 12

### Grading Basis

- [X] A-F
- [ ] P/NP
- [ ] NG

### Implementation Date

- From: Fall/2013
- To: 9999

### Cross Listed with Stacked with

[ ] Cross Listed with

[ ] Stacked with

**Cross-Listed Coordination Signature**

### Impacted Courses or Programs

- List any programs or college requirements that require this course.

Please type into fields provided in table. If more than three entries, submit a separate table. A template is available at [www.uaa.alaska.edu/governance](http://www.uaa.alaska.edu/governance).

<table>
<thead>
<tr>
<th>Impacted Program/Course</th>
<th>Catalog Page(s)</th>
<th>Date of Coordination</th>
<th>Chair/Coordinator Contacted</th>
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<tbody>
<tr>
<td>1. AKNS minor</td>
<td>92, 333</td>
<td>11/12/12</td>
<td>Maria Williams</td>
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</table>

Initiator Name (typed): Maria Williams

Initiator Signed Initials: _________

Date: __________

### Coordination Email

Date: 07/05/2012

submitted to Faculty Listserv: (uaa-faculty@lists.uaa.alaska.edu)

### Coordination with Library Liaison

Date: 07/19/2012

### General Education Requirement

Mark appropriate box:

- [ ] Oral Communication
- [ ] Written Communication
- [ ] Quantitative Skills
- [ ] Humanities
- [ ] Fine Arts
- [ ] Social Sciences
- [ ] Natural Sciences
- [ ] Integrative Capstone

### Course Description

Examines contemporary issues in Alaska Native studies at an introductory level. Course can include political, social and historical aspects of Alaska Native peoples and culture. Special Note: Subtitle varies. May be repeated for credit up to three times with a different subtitle.

### Course Prerequisite(s)

None

### Test Score(s)

N/A

### Co-requisite(s)

None

### Registration Restriction(s)

None

### Mark if course is a selected topic course

[ ]

### Justification for Action

Updated title, repeat status, CCG; student learning outcomes and course description to better reflect course level expectations.

<table>
<thead>
<tr>
<th>Initiator ( faculty only)</th>
<th>Date</th>
<th>Initiator Signed Initials</th>
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<tbody>
<tr>
<td>Maria Williams</td>
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**Initiator (TYPE NAME)**

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<th>Disapproved</th>
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Dean/Director of School/College

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### Undergraduate/Graduate Academic

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Board Chairperson

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Provost or Designee

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### Department Chairperson

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### Curriculum Committee Chairperson

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5
I. Date Initiated

November 13, 2012

II. Course Information

College/School: College of Arts and Sciences
Department: Alaska Native Studies
Program: Minor, Alaska Native Studies
Course Title: Topics in Alaska Native Studies
Course Number: AKNS A290
Credits: 1-3
Contact Hours: Determined by the number of credits
Grading Basis: A-F

Course Description: Examines topics on contemporary issues in Alaska Native studies at an introductory level. Course can include political, social and historical aspects of Alaska Native peoples and culture. Special Note: Subtitle varies. May be repeated for credit up to three times with a different subtitle.

Course Prerequisites: None
Registration Restrictions: None
Fees: Yes

III. Course Activities

Because this is a “selected topics” course, the exact focus of the course may vary depending on the topic addressed. However, in general, the course will involve a combination of:
A. Lectures
B. Discussions
C. Guest speakers

IV. Course Level Justification

This 200-level class examines selected topics in Alaska Native Studies at an introductory level.

V. Course Evaluation

Grades are primarily based on student essays, exams, class participation and attendance.

VI. Course Outline

This class explores different issues in Alaska Native studies. Students will be exposed to new ideas and information that are currently impacting Alaska Native people, and
topics can range from politics/policies, art practices/production, resource extraction, global climate change, and Alaska Native corporations. Guest speakers throughout the semester will bring Alaska Native perspectives into the classroom. Possible topics can include:

A. Colonialism and Neo-colonialism in Alaska
B. Alaska Native art traditions
C. Traditional Ecological Knowledge (TEK)
D. Subsistence challenges/issuses
E. Alaska Native Claims Settlement Act (ANCSA)
F. Alaska National Interest Conservation Act (ANILCA)
G. Alaska Native Tribes and People
H. Village out-migration
I. Federal Indian Policy
J. History of Alaska Natives
K. Politics and Public Policy
L. Resource extractions and impacts on Alaska Native people
M. Global Climate change and impacts on Alaska Native people

VII. Sample Course Outline

Course title: Decolonizing Methodologies

A study of research methods that work to honor Indigenous ways of producing and sharing knowledge. Through theory and case studies, students will study research methodologies that incorporate a strong ethic of community-based practices and the reciprocal sharing of knowledge. Although weighted toward Indigenous communities, this course will be useful to researchers involved with or belonging to other minority groups that have often been the objects—rather than subjects—of research.

Suggested Text:


Bibliography:


VIII. Instructional Goals and Student Learning Outcomes

A. **Instructional Goals.**
   The instructor will:
   1. Engage students through lecture and presentation formats, bringing the subject matter to a level within their comprehension.
   2. Empower students to participate in class discussion, facilitated debates, and various in-class activities and exercises that are designed to bring the historical issues alive for learning, including using Native Case Studies.
   3. Challenge students to debate controversial issues surrounding Alaska Native people objectively.
   4. Provide an interaction with guest lecturers who provide a high level of expertise in their fields, such as federal Indian policy, Alaska Native history, art production, elder knowledge, Alaska Native land claims, traditional knowledge, Alaska Tribal sovereignty issues, to foster student learning and mentorship.

B. **Student Learning Outcomes.**
   Students will be able to:

<table>
<thead>
<tr>
<th></th>
<th>Assessment Method</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Demonstrate knowledge on issues centered on current and historical Alaska Native topics, including education, boarding schools, subsistence, and contemporary approaches to indigenous based pedagogy</td>
<td>Homework, essays, and exams, class discussions, class presentation(s)</td>
</tr>
<tr>
<td>2. Articulate the events that led to ANCSA and ANILCA</td>
<td>Homework, essays, quizzes, in-class exercises, and journals</td>
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<tr>
<td><strong>3.</strong> Demonstrate an understanding of interdisciplinary approaches to colonialism, neo-colonialism, resource extraction, and its impact on Alaska Native communities</td>
<td></td>
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<tr>
<td><strong>4.</strong> Demonstrate a basic understanding of federal Indian policy, and compare and contrast the Alaska Native tribal status and courts to those of the Lower 48 American Indian Tribes.</td>
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</tr>
</tbody>
</table>

**IX. Suggested Text**

None required.

**X. Bibliography**

Reading selections will include a variety of articles from numerous sources. ISER, Alaskool, and the Alaska Native Knowledge Network will be utilized for various historical and current articles.
1a. School or College  
AS CAS

1b. Division  
AHUM Division of Humanities

1c. Department  
Alaska Native Studies

2. Course Prefix  
AKNS

3. Course Number  
A490

4. Previous Course Prefix & Number  
N/A

5a. Credits/CEUs  
1-3

5b. Contact Hours  
(Lecture + Lab) (1-3+0)

6. Complete Course Title  
Advanced Topics in Alaska Native Studies

7. Type of Course  
X Academic  

8. Type of Action:  
☐ Add  or  ☑ Change  or  ☐ Delete

If a change, mark appropriate boxes:  
☒ Prefix  ☐ Course Number  ☒ Credits  ☐ Contact Hours  ☒ Title  ☐ Repeat Status  ☒ Grading Basis  ☐ Cross-Listed/Stacked  ☒ Course Description  ☐ Course Prerequisites  ☒ Test Score Prerequisites  ☒ Co-requisites  ☐ Registration Restrictions  ☒ Other Restrictions  ☒ Class  ☒ Level  ☒ College  ☒ Major  ☒ Other Department updating CCG (please specify)

9. Repeat Status Yes  # of Repeats 3  Max Credits 12

10. Grading Basis  
☒ A-F  ☐ P/NP  ☐ NG

11. Implementation Date  
semester/year  
From: Fall/2013  
To: /9999

12.  
☐ Cross Listed with  
☐ Stacked with  

13a. Impacted Courses or Programs: List any programs or college requirements that require this course.

Please type into fields provided in table. If more than three entries, submit a separate table. A template is available at www.uaa.alaska.edu/governance.

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</table>

Initiator Name (typed): Maria Williams  
Initiator Signed Initials: _________  
Date: __________________

13b. Coordination Email  
Date: 07/05/2012  
submitted to Faculty Listserv: (uaa-faculty@lists.uaa.alaska.edu)

13c. Coordination with Library Liaison  
Date: 07/05/12

14. General Education Requirement  
Mark appropriate box:  
☐ Oral Communication  ☐ Written Communication  ☐ Quantitative Skills  ☐ Humanities  
☐ Fine Arts  ☐ Social Sciences  ☐ Natural Sciences  ☐ Integrative Capstone

15. Course Description (suggested length 20 to 50 words)  
Examines topics on contemporary issues in Alaska Native Studies at an advanced level. Course can include political, social and historical aspects of Alaska Native people and culture. Special Note: Subtitle varies. May be repeated three times for credit with a different subtitle.

16a. Course Prerequisite(s) (list prefix and number)  
N/A

16b. Test Score(s)  
N/A

16c. Co-requisite(s) (concurrent enrollment required)  
N/A

16d. Other Restriction(s)  
☒ College  ☒ Major  ☒ Class  ☐ Level

16e. Registration Restriction(s) (non-codable)  
Upper division standing

17. ☒ Mark if course has fees

18. ☒ Mark if course is a selected topic course

19. Justification for Action  
Updated title, repeat status, CCG; student learning outcomes and course description to better reflect course level expectations.

Initiator (faculty only)  
Maria Williams  
Initiator (TYPE NAME)

☐ Approved  ☐ Disapproved  
Date: __________________

Dean/Director of School/College  
Date: __________________

Undergraduate/Graduate Academic  
Date: __________________

Board Chairperson

Provost or Designee  
Date: __________________
COURSE CONTENT GUIDE
UNIVERSITY OF ALASKA ANCHORAGE
Alaska Native Studies Program

I. Date Initiated
   November 13, 2012

II. Course Information
   College/School: College of Arts and Sciences
   Department: Alaska Native Studies
   Program: minor, Alaska Native Studies
   Course Title: Advanced Topics in Alaska Native Studies
   Course Number: AKNS A490
   Credits: 1-3
   Contact Hours: Determined by the specific nature of the topics and the number of credits
   Grading Basis: A-F
   Course Description: Examines topics on contemporary issues in Alaska Native studies at an advanced level. Course can include political, social and historical aspects of Alaska Native peoples and culture. Special Note: Subtitle varies. May be repeated for credit up to three times with a different subtitle.
   Course Prerequisites: AKNS A201
   Registration Restrictions: Upper division standing
   Fees: Yes

III. Course Activities
   Because this is a “selected topics” course, the exact focus of the course may vary depending on the topic addressed. However, in general, the course will involve a combination of:
   A. Lectures
   B. Discussions
   C. Guest speakers

IV. Course Level Justification
   This 400-level course examines selected topics in Alaska Native Studies at an advanced level and requires a background in Alaska Native history, politics/policy, and culture. Students must have had AKNS A201 or have upper division standing.

V. Course Evaluation
   Grades are primarily based on student essays, exams, class participation and attendance.

VI. Course Outline
   This class explores various issues in Alaska Native Studies. Students will address at an advanced level new ideas and information that are currently impacting Alaska
Native people, and topics can range from politics/policies, art practices/production, resource extraction, global climate change, and Alaska Native corporations. Guest speakers throughout the semester will bring Alaska Native perspectives into the classroom. Topics to be covered will include:

A. Colonialism and Neo-colonialism in Alaska
B. Alaska Native Art traditions
C. Traditional Ecological Knowledge (TEK)
D. Subsistence challenges/issues
E. Alaska Native Claims Settlement Act (ANCSA)
F. Alaska Native Tribes and People
G. Village out-migration
H. Federal Indian Policy
I. History of Alaska Natives
J. Politics and Public Policy
K. Resource extractions and impacts on Alaska Native people
L. Global Climate change and impacts on Alaska Native people

VII. What follows is a sample course offering
a) Decolonizing Methodologies
   This course focuses on research methods that work to honor Indigenous ways of producing and sharing knowledge, including seeking proper permissions from Indigenous communities and individuals before beginning research, sharing research materials and outcomes, and respecting the boundaries of knowledge intended for specific audiences. We will also study how these methods stand in contrast to a long history of "colonizing" research that distorted knowledge gained from and about Indigenous peoples and/or that failed to build reciprocal and respectful relationships between researchers and Indigenous communities.


VIII. Instructional Goals and Student Learning Outcomes

A. Instructional Goals.
   The instructor will:
1. Engage students through lecture and presentation formats, bringing the subject matter to a level within their comprehension.

2. Empower students to participate in class discussion, facilitated debates, and various in-class activities and exercises that are designed to bring the historical issues alive for learning, including using Native case studies.

3. Challenge students to debate controversial issues surrounding Alaska Native people objectively.

4. Provide an interaction with guest lecturers who provide a high level of expertise in their fields, such as federal Indian policy, Alaska Native history, art production, elder-knowledge, Alaska Native land claims, traditional knowledge, or Alaska Tribal sovereignty issues, to foster student learning and mentorship.

### B. Student Learning Outcomes.

**Students will be able to:**

| 1. Articulate issues centered on current and historical Alaska Native topics, including education, boarding schools, subsistence, and contemporary approaches to indigenous based pedagogy. | Assessment Method
Homework, essays, and class discussions, class presentation(s), research paper(s). |
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>2. Articulate the events that led to ANCSA and ANILCA.</td>
<td>Homework, essays, quizzes, in-class exercises, and journals</td>
</tr>
<tr>
<td>3. Demonstrate an understanding of interdisciplinary approaches to the study of colonialism, neo-colonialism, resource extraction, and its impact on Alaska Native communities.</td>
<td>In-class exercises and discussions, and research paper(s).</td>
</tr>
<tr>
<td>4. Demonstrate knowledge of basic federal Indian policy, and compare and contrast the Alaska Native tribal status and courts to those of the Lower 48 American Indian Tribes.</td>
<td>Quizzes, essays, and class discussions.</td>
</tr>
</tbody>
</table>
IX. **Suggested texts:**


Note: Reading selections will include a variety of articles from numerous sources. ISER, Alaskool, and the Alaska Native Knowledge Network will be utilized for various historical and current articles.
Course Action Request
University of Alaska Anchorage
Proposal to Initiate, Add, Change, or Delete a Course

<table>
<thead>
<tr>
<th>1a. School or College</th>
<th>1b. Division</th>
<th>1c. Department</th>
</tr>
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<tbody>
<tr>
<td>AS CAS</td>
<td>AHUM Division of Humanities</td>
<td>Alaska Native Studies</td>
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</table>

<table>
<thead>
<tr>
<th>2. Course Prefix</th>
<th>3. Course Number</th>
<th>4. Previous Course Prefix &amp; Number</th>
<th>5a. Credits/CEUs</th>
<th>5b. Contact Hours</th>
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<tbody>
<tr>
<td>AKNS</td>
<td>A492</td>
<td></td>
<td>3</td>
<td>(3+0)</td>
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</table>

6. Complete Course Title
Cultural Knowledge of Native Elders
Cultural Knowledge of Elders
Abbreviated Title for Transcript (30 character)

7. Type of Course
☐ Academic ☐ Preparatory/Development ☐ Non-credit ☐ CEU ☐ Professional Development

8. Type of Action:
☐ Add or ☑ Change or ☐ Delete

If a change, mark appropriate boxes:
- Prefix
- Credits
- Title
- Grade Basis
- Contact Hours
- Repeat Status
- Course Description
- Co-requisites
- Test Score Prerequisites
- Registration Restrictions
- Course Prerequisites
- Other Restrictions
- Class
- Level
- College
- Major
- Other Department Updating CCG (please specify)

9. Repeat Status No
☐ # of Repeats
☐ Max Credits

10. Grading Basis
☐ A-F ☐ P/NC ☐ NG

11. Implementation Date
☐ semester/year
- From: Fall/2013 To: /9999

12. ☐ Cross listed with
☐ Stacked with
☐ Cross-listed Coordination Signature

13a. Impacted Courses or Programs:
List any programs or college requirements that require this course.

Please type into fields provided in table. If more than three entries, submit a separate table. A template is available at [www.uaa.alaska.edu/governance](http://www.uaa.alaska.edu/governance).

<table>
<thead>
<tr>
<th>Impacted Program/Course</th>
<th>Catalog Page(s) Impacted</th>
<th>Date of Coordination</th>
<th>Chair/Coordinator Contacted</th>
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<tr>
<td>1. AKNS minor</td>
<td>333, 91</td>
<td>10/7/12</td>
<td>Maria Williams</td>
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<td></td>
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<td>3.</td>
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13b. Coordination Email
Date: 10/07/12
submitted to Faculty Listserv: [uaa-faculty@lists.uaa.alaska.edu](mailto:uaa-faculty@lists.uaa.alaska.edu)

13c. Coordination with Library Liaison
Date: 10/07/2012

14. General Education Requirement
Mark appropriate box:
- Oral Communication
- Written Communication
- Quantitative Skills
- Humanities
- Fine Arts
- Social Sciences
- Natural Sciences
- Integrative Capstone

15. Course Description (suggested length 20 to 50 words)
This course is offered in a structured setting to provide a hands-on experiential learning encounter for the student. Elders from different Alaska Native cultures will be invited to participate and impart knowledge to the students. The course fosters an appreciation of diversity across cultures, a broader understanding of creative expression, and Indigenous worldview. Special Note: Students enrolling in this course should have either upper division class standing with a strong background in the social sciences or appropriate life experience, or a combination of the two prior to enrolling for this course.

16a. Course Prerequisite(s) (list prefix and number)
N/A

16b. Test Score(s)

16c. Co-requisite(s) (concurrent enrollment required)

16d. Other Restriction(s) (list prefix and number)
☐ Class ☐ Level

16e. Registration Restriction(s) (non-codable)
AKNS A201 or Upper-division standing

17. ☑ Mark if course has fees

18. ☐ Mark if course is a selected topic course

19. Justification for Action
Updated title and CCG; student learning outcomes and course description to better reflect course level expectations.

Initiator (faculty only)
Initiator Signed Initials: Maria Williams

Initiator (TYPE NAME)

[Approval/Disapproval]

Disapproved

Date

Provost or Designee

Date
I. Date Initiated  
November 13, 2012

II. Course Information  
College/School: College of Arts and Sciences  
Department: Alaska Native Studies  
Program: Minor, Alaska Native Studies  
Course Title: Cultural Knowledge of Native Elders  
Course Number: AKNS A492  
Credits: 3  
Contact Hours: 3 hours per week for 15 weeks  
Grading Basis: A-F  
Course Description: This course is offered in a structured setting to provide a hands-on experiential learning encounter for the student. Elders from different Alaska Native cultures will be invited to participate and impart knowledge to the students. The course fosters an appreciation of diversity across cultures, a broader understanding of creative expression, and Indigenous worldview. Special Note: Students enrolling in this course should have either upper division class standing with a strong background in the social sciences or appropriate life experience, or a combination of the two prior to enrolling for this course.  
Course Prerequisites: N/A  
Registration Restrictions: AKNS A201 or upper-division standing  
Fees: yes

III. Course Activities  
This course is offered in a structured setting, to provide a hands-on experiential learning encounter for the student. Elders from different Alaska Native cultures will be invited to participate and impart knowledge to the students. The course fosters an appreciation of diversity with cultures, and a broader understanding of creative expression, and Indigenous worldview.

IV. Course Level Justification  
Students must have had AKNS A201 or have upper division standing.

V. Course Evaluation  
Class participation, student journals and research papers.

VI. Course Outline
This class explores traditional knowledge and worldview and incorporates visiting Alaska Native elders and tradition bearers. Students will learn Alaska Native perspectives and worldview to gain a deeper understanding of knowledge transmission and Indigenous epistemologies. Depending on the visiting Elders, topics can vary, but can include:

A. Music and dance  
B. Indigenous history and oral traditions  
C. Indigenous concepts of teaching and learning  
D. Indigenous concepts of the environment, subsistence, and relation to the land  
E. Indigenous art techniques, including gathering and preparing materials that are used in Alaska Native art production  
F. Indigenous languages and relationship to culture  
G. Indigenous worldview

VII. Instructional Goals and Student Learning Outcomes

A. Instructional Goals.  
   The instructor will:
   
   1. Provide an interactive classroom experience by bringing Alaska Native Elders to the class to provide traditional knowledge.  
   2. Assist the student in learning concepts of Alaska Native and Indigenous worldview.  
   3. Challenge the student to learn and discuss Indigenous knowledge systems.  
   4. Provide an interaction for the students with knowledgeable Elders who have detailed knowledge on Alaska Native oral traditions, subsistence, traditional ecological knowledge, art systems, and worldview/cosmology.

B. Student Learning Outcomes.  
   Students will be able to:  
   
<table>
<thead>
<tr>
<th>Students will be able to:</th>
<th>Assessment Method</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Demonstrate what they have learned from the visiting Elders</td>
<td>Class participation, final project, in class exercises, and journal</td>
</tr>
<tr>
<td>2. Articulate the knowledge and skill obtained from the Elders in areas that include art production, worldview, subsistence, traditional ecological</td>
<td>Homework, in-class exercises, journals, final project and/or research paper</td>
</tr>
</tbody>
</table>
3. Demonstrate an understanding of Indigenous-based pedagogy and learning as compared to Western-based learning

   In-class exercises, class participation, and discussions, and journals

4. Articulate the importance of traditional knowledge and be able to apply this knowledge

   Final class projects, journals, and research paper(s) and class discussions

VIII. Suggested Text

   *A Place for Winter* by Paul Tiulana. (CIRI Foundation, 1987).


IX. Bibliography


http://www.alaskool.org

http://www.uaf.edu/anlc/
Course Action Request
University of Alaska Anchorage
Proposal to Initiate, Add, Change, or Delete a Course

1a. School or College
   AS CAS

1b. Division
   AHUM Division of Humanities

1c. Department
   Alaska Native Studies

2. Course Prefix
   AKNS

3. Course Number
   A495

4. Previous Course Prefix & Number

5a. Credits/CEUs
   1-3

5b. Contact Hours
   (Lecture + Lab)
   (1-3+0)

6. Complete Course Title
   Alaska Native Studies Internship

   Abbreviated Title for Transcript (30 character)

7. Type of Course
   X Academic
   [ ] Preparatory/Development
   [ ] Non-credit
   [ ] CEU
   [ ] Professional Development

8. Type of Action: [ ] Add or X Change or [ ] Delete

   If a change, mark appropriate boxes:

   [ ] Prefix
   [ ] Credits
   [ ] Title
   [ ] Grading Basis
   [ ] Course Description
   [ ] Test Score Prerequisites
   [ ] Other Restrictions
   X Other update CCG (please specify)

9. Repeat Status
   Yes
   # of Repeats
   5
   Max Credits
   6

10. Grading Basis
    X A-F
    [ ] P/NC
    [ ] NG

11. Implementation Date
    Semester/year
    From: Fall/2013
    To: /9999

12. X Cross Listed with
    [ ] Stacked with
    Cross-Listed Coordination Signature

13a. Impacted Courses or Programs: List any programs or college requirements that require this course.

   Please type into fields provided in table. If more than three entries, submit a separate table. A template is available at www.uaa.alaska.edu/governance.

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<td>11/12/12</td>
<td>Maria Williams</td>
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<td></td>
</tr>
<tr>
<td>3.</td>
<td></td>
<td></td>
<td></td>
</tr>
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</table>

   Initiator Name (typed): Maria Williams
   Initiator Signed Initials: __________ Date: __________

13b. Coordination Email
   Date: 10/19/2012
   Submitted to Faculty Listserv: (uaa-faculty@lists.uaa.alaska.edu)

13c. Coordination with Library Liaison
   Date: 10/22/2012

14. General Education Requirement
    Mark appropriate box:
    [ ] Oral Communication
    [ ] Written Communication
    [ ] Quantitative Skills
    [ ] Social Sciences
    [ ] Natural Sciences
    [ ] Integrative Capstone

15. Course Description (suggested length 20 to 50 words)
    This is designed as a supervised on-campus or off-campus internship which provides an opportunity for the students to work in the professional environment of an Alaska Native organization. Students perform significant work and/or research and develop professional skills and networks. The internship requires a formal agreement between the student, the faculty member and the supervisor. Special Note: May be repeated for up to six credits.

16a. Course Prerequisite(s) (list prefix and number)
    AKNS A201

16b. Test Score(s)

16c. Co-requisite(s) (concurent enrollment required)
    Instructor permission, upper division standing, and knowledge of Alaska Native issues required.

16d. Other Restriction(s)
    [ ] College  [ ] Major  [ ] Class  [ ] Level

16e. Registration Restriction(s) (non-codable)
    Mark if course has fees

18. [ ] Mark if course is a selected topic course

19. Justification for Action
    Updated the repeat status, the CCG; student learning outcomes and course description to better reflect course level expectations.

   Initiator (faculty only)
   Maria Williams
   Initiator (TYPE NAME)
   Date

   Approved
   Disapproved
   Dean/Director of School/College
   Date

   Approved
   Disapproved
   Undergraduate/Graduate Academic
   Date

   Approved
   Disapproved
   Board Chairperson
   Date

   Approved
   Disapproved
   Provost or Designee
   Date

   Approved
   Disapproved
   Department Chairperson
   Date

   Approved
   Disapproved
   Curriculum Committee Chairperson
   Date
I. Date Initiated
   November 13, 2012

II. Course Information
   College/School: College of Arts and Sciences
   Department: Alaska Native Studies
   Program: minor, Alaska Native Studies
   Course Title: Alaska Native Studies Internship
   Course Number: AKNS A495
   Credits: 1-3
   Contact Hours: Determined by the number of credits
   Grading Basis: A-F
   Course Description: This is designed as a supervised on-campus or off-campus internship which provides an opportunity for students to work in the professional environment of an Alaska Native organization. Students perform significant work and/or research and develop professional skills and networks. The internship requires a formal agreement between the student, the faculty member and the supervisor. Special Note: May be repeated for up to six credits.

   Course Prerequisites: AKNS A201
   Registration Restrictions: Instructor permission, upper division standing, and knowledge of Alaska Native issues required.

III. Course Activities
   This is designed as a supervised on-campus or off-campus internship, which provides an opportunity for students to work in the professional environment of an Alaska Native organization. Students perform significant work and/or research and develop professional skills and networks. The internship requires a formal agreement between the student, the faculty member and the supervisor.

IV. Course Level Justification
   This internship provides students an opportunity to bring together in an applied situation the various knowledge skills, and commitments developed through prior courses in Alaska Native Studies. The internship provides an experiential learning environment for the student.

V. Course Evaluation
   Student evaluation is based on the internship outcomes, and the student's final written report. The formal agreement of the internship is established by the student, the
faculty member and the supervisor and will be the guiding document for the internship and the basis for final evaluation.

VI. Course Outline

The internships will provide students with a professional experience in working and/or researching for an Alaska Native organization. May vary depending on credit hours.

VII. Instructional Goals and Student Learning Outcomes

<table>
<thead>
<tr>
<th>A. Instructional Goals.</th>
</tr>
</thead>
<tbody>
<tr>
<td>The instructor will:</td>
</tr>
<tr>
<td>1. Engage students through real-life professional experience, bringing the subject matter to a level within their comprehension.</td>
</tr>
<tr>
<td>2. Empower students by working in a professional setting.</td>
</tr>
<tr>
<td>3. Provide a professional interactive experience for the student within an Alaska Native organization or office, including Native corporations, profit and non-profit, village IRA Council, and non-governmental organizations.</td>
</tr>
<tr>
<td>4. Provide an interaction with professionals working in fields that include federal Indian policy, Alaska Native history, art production, Elder knowledge, Alaska Native land claims, traditional knowledge, Alaska tribal sovereignty issues, to foster student learning and mentorship.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>B. Student Learning Outcomes.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students will be able to:</td>
</tr>
<tr>
<td>1. Demonstrate an understanding of how Native organizations are managed, and how they operate</td>
</tr>
<tr>
<td>2. Demonstrate what they learned in the internship, and what the skills they acquired</td>
</tr>
<tr>
<td>3. Demonstrate a new understanding of Alaska Native communities and organizations</td>
</tr>
<tr>
<td>4. Articulate how their internship will inform their professional career</td>
</tr>
</tbody>
</table>

VIII Suggested Text
None required.

IX Bibliography
Reading selections will include a variety of articles from numerous sources. ISER, Alaskool, and the Alaska Native Knowledge Network will be utilized for various historical and current articles.
MEMORANDUM

To: UAA Undergraduate Academic Board

From: Robin Wahto
Allied Health

Date: November 7, 2012

Re: Request for Prefix

Attached is PAR requesting a prefix, PTA, for the development of curriculum for a Physical Therapist Assistant AAS degree. The university has received funding to develop an AAS degree, which will be housed within the School of Allied Health, and we are in the early stages of development of the program. I have checked with UAA Publications and PTA is available for use as a prefix.
## Program/PREFIX Action Request

**University of Alaska Anchorage**

**Proposal to Initiate, Add, Change, or Delete a Program of Study or PREFIX**

<table>
<thead>
<tr>
<th>1a. School or College</th>
<th>1b. Department</th>
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<tr>
<td>CH College of Health</td>
<td>Physical Therapist Assistant</td>
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<tr>
<th>2. Complete Program Title/PREFIX</th>
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<tr>
<td>PTA (Physical Therapist Assistant)</td>
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<th>3. Type of Program</th>
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<tbody>
<tr>
<td>Choose one from the appropriate drop down menu: Undergraduate: or Graduate: Associate of Applied Science</td>
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This program is a Gainful Employment Program: 
☐ Yes or ☑ No

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<td>☐ Inactivate</td>
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<th>5. Implementation Date (semester/year)</th>
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<table>
<thead>
<tr>
<th>6a. Coordination with Affected Units</th>
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<tbody>
<tr>
<td>Department, School, or College: UAF, UAS, College of Health</td>
</tr>
<tr>
<td>Initiator Name (typed): Robin Wahto</td>
</tr>
<tr>
<td>Date:________________</td>
</tr>
<tr>
<td>Initiator Signed Initials: _________</td>
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<tr>
<th>6b. Coordination Email submitted to Faculty Listserv (<a href="mailto:uaa-faculty@lists.uaa.alaska.edu">uaa-faculty@lists.uaa.alaska.edu</a>)</th>
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<th>6c. Coordination with Library Liaison</th>
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<th>7. Title and Program Description - Please attach the following:</th>
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<td>☑ Cover Memo</td>
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<tr>
<td>☐ Catalog Copy in Word using the track changes function</td>
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<thead>
<tr>
<th>8. Justification for Action</th>
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<tr>
<td>In response to a need in the State of Alaska for a PTA program, the university has received funding and is currently developing curriculum for an AAS degree in Physical Therapist Assistant.</td>
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<thead>
<tr>
<th>Initiator (faculty only)</th>
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<tbody>
<tr>
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</tr>
<tr>
<td>Robin Wahto</td>
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</table>

<table>
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<th>Dean/Director of School/College</th>
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<tr>
<td>☐ Disapproved</td>
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# Course Action Request

## University of Alaska Anchorage
Proposal to Initiate, Add, Change, or Delete a Course

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<tbody>
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<td>AHUM Division of Humanities</td>
<td>English</td>
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<thead>
<tr>
<th>2. Course Prefix</th>
<th>3. Course Number</th>
<th>4. Previous Course Prefix &amp; Number</th>
<th>5a. Credits/CEUs</th>
<th>5b. Contact Hours (Lecture + Lab)</th>
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<tbody>
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<td>ENGL</td>
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<td>N/A</td>
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<td>(3+0)</td>
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</table>

6. Complete Course Title
Advanced Technical Writing

Abbreviated Title for Transcript (30 character)

7. Type of Course
☐ Academic ☐ Preparatory/Development ☐ Non-credit ☐ CEU ☐ Professional Development

8. Type of Action:
☐ Add ☐ Change ☐ Delete

If a change, mark appropriate boxes:
- ☐ Prefix
- ☐ Course Number
- ☐ Credits
- ☐ Title
- ☐ Grading Basis
- ☐ Cross-Listed/Stacked
- ☐ Course Description
- ☐ Course Prerequisites
- ☐ Test Score Prerequisites
- ☐ Co-requisites
- ☐ Registration Restrictions
- ☐ Other Restrictions
- ☐ Class
- ☐ Level
- ☐ College
- ☐ Major
- ☒ Other Updating CCG (please specify)

9. Repeat Status No
☐ # of Repeats
☐ Max Credits

10. Grading Basis
☐ A-F ☐ P/NP ☐ NG

11. Implementation Date
☐ semester/year
From: 2013/2013 To: 9999/9999

12. ☐ Cross Listed with
☐ Stacked with
Cross-Listed Coordination Signature

13a. Impacted Courses or Programs:
List any programs or college requirements that require this course.

Please type into fields provided in table. If more than three entries, submit a separate table. A template is available at [www.uaa.alaska.edu/governance](http://www.uaa.alaska.edu/governance).

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Initiator Name (typed): Patricia Jenkins
Initiator Signed Initials: ___________
Date: ___________

13b. Coordination Email
Date: 04/30/12
Submitted to Faculty Listserv: [uaa-faculty@lists.uaa.alaska.edu](mailto:uaa-faculty@lists.uaa.alaska.edu)

13c. Coordination with Library Liaison
Date: 04/30/12

14. General Education Requirement
Mark appropriate box:
☐ Oral Communication ☐ Written Communication ☐ Quantitative Skills ☐ Humanities
☐ Fine Arts ☐ Social Sciences ☐ Natural Sciences ☐ Integrative Capstone

15. Course Description (suggested length 20 to 50 words)
Advanced study of technical writing principles, practices, and genres. Extensive practice in designing, revising, and editing print and electronic documents. Note: May include fees if delivered in a computerized classroom...

16a. Course Prerequisite(s) (list prefix and number)
ENGL A211, or A212, or A213, or A214, with a minimum grade of C

16b. Test Score(s)

16c. Co-requisite(s) (concurrent enrollment required)
N/A

16d. Other Restriction(s)
☐ College ☐ Major ☐ Class ☐ Level

16e. Registration Restriction(s) (non-codable)
Englis A212 recommended

17. ☐ Mark if course has fees

18. ☐ Mark if course is a selected topic course

19. Justification for Action
Revised course description reflects revised course content and revised course content reflects current approaches to this subject.

__________________________________________
Initiator (faculty only) Date
Trish Jenkins

Initiator (TYPE NAME)

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26
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<td>4/30/2012</td>
<td>Andre Rosay</td>
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<tr>
<td>BS, Technology</td>
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<td>Angela Dirks</td>
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<td>BS, Technology Business Emphasis</td>
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<td>LEGAL A356</td>
<td>p. 441</td>
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<td>Allan Barnes</td>
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<td>PARL A456</td>
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<td></td>
<td>Andre Rosay</td>
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</table>
I. **Initiation Date:** September 2013

II. **Course Information**
   A. **College:** College of Arts and Sciences
   B. **Course Title:** Advanced Technical Writing
   C. **Course Number:** ENGL A312
   D. **Credit Hours:** 3.0 Credits
   E. **Contact Time:** 3 hours per week
   F. **Grading Information:** A-F
   G. **Course Description:** Advanced study of technical writing principles, practices, and genres. Extensive practice in designing, revising, and editing print and electronic documents.
   H. **Status of Course:** The course fulfills 3 credits of the Written Communication requirement for Associate and Baccalaureate degrees. May fulfill part of the requirements for the BA in English, Rhetoric and Language Option, and for the BA in English, Education Option. May fulfill part of the requirements for the minor in English, Professional Writing Emphasis; the BS in Aviation Technology, Aviation Management Emphasis and Air Traffic Control Emphasis; the BS in Technology, Business Emphasis; the BA and BS in Computer Science; and the undergraduate certificate in Paralegal Studies.
   I. **Lab Fees:** Fees if delivered in a computerized classroom
   J. **Coordination:** UAA Faculty Listserv
   K. **Prerequisites:** ENGL A211, or A212, or A213, or A214, with a minimum grade of C
   L. **Registration Restrictions:** English A212 recommended

III. **Course Level Justification.** As a course that addresses the application of complex theory and practice associated with technical writing, it is best suited for students at the junior or senior level
IV. Course Content Outline:

I. Visual Rhetoric
   A. Importance of rhetorical situation
   B. Function of rhetorical concerns
   C. Relationship between visual and verbal cues
   D. Verbal and visual conventions

II. Visual Strategies
   A. Arrangements
   B. Emphasis
   C. Clarity
   D. Conciseness
   E. Tone
   F. Ethos
   G. Interdependence of visual strategies

III. Perception and Design
   A. Perception issues
   B. Gestalt principles of design
   C. Empirical research as design tool

IV. Visual Analysis
   A. Purpose of visual analysis
   B. Vocabulary of visual analysis
   C. Taxonomy for visual analysis
   D. Analyzing visual analysis rhetorically

V. Text Design
   A. Linear components (e.g., letters, words, numbers)
   B. Text fields (distinguishable area of visual interest or attention)
   C. Non-linear components (textual information represented through tables, matrices, charts, etc.)

VI. Extra-level Design (Spatial and graphic elements)
   A. Data displays (non-textual means to display information)
   B. Pictures

VII. Document design
   A. Supra-level elements (all components of a document)
   B. Designing for usability

VIII. Preparing Graphics for Publication
   A. Graphic file formats
   B. Resolution, aspect ratio, color mode

IX. Editing Print and Online Documents
   A. Concepts and methods
   B. Basic copyediting
   C. Comprehensive editing

X. Revising
   A. Soliciting user reviews
   B. Usability testing and editing

XI. Collaboration and Technical Writing
   A. Roles and relationships
   B. Approaches and strategies
   C. Advantages and disadvantages
V. Instructional Goals, Student Outcomes, and Methods of Evaluation:

<table>
<thead>
<tr>
<th>Instructional Goals</th>
<th>Student Outcomes</th>
<th>Assessment Methods</th>
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</thead>
<tbody>
<tr>
<td><strong>The instructor will</strong></td>
<td><strong>The student will be able to</strong></td>
<td></td>
</tr>
<tr>
<td>Introduce the principles, concepts, and strategies associated with designing information.</td>
<td>Apply principles and concepts and use strategies associated with designing information in order to analyze, design, and produce print and online technical documents.</td>
<td>Class or online discussions</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Print and electronic documents (e.g., flyers, newsletters, charts, tables, and instructions)</td>
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<td></td>
<td></td>
<td>Semester project comprising a coordinated website or multiple-sectional print or electronic document</td>
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<tr>
<td>Introduce technical style conventions and concepts and methods for technical editing.</td>
<td>Evaluate and revise print and online technical documents for usability.</td>
<td>Class or online discussions</td>
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<td></td>
<td></td>
<td>Exercises, quizzes, and tests</td>
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<td></td>
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<td>Print and electronic documents</td>
</tr>
<tr>
<td>Theorize constructing technical documents as a response to a rhetorical situation: purpose, context, and audience.</td>
<td>Evaluate and construct print and online documents that respond to a particular rhetorical situation.</td>
<td>Class or online discussions</td>
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<tr>
<td></td>
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<td>Print and electronic documents</td>
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<tr>
<td></td>
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<td>Semester project</td>
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<tr>
<td>Address the role of collaboration in technical writing.</td>
<td>Engage with other students for constructive critique and/or to complete collaborative projects.</td>
<td>Class or online discussions</td>
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<td></td>
<td>Peer review activities</td>
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<td></td>
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<td>Semester project</td>
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VI. **Suggested Texts:**


VII. **Selected Bibliography:**


### Course Action Request

University of Alaska Anchorage
Proposal to Initiate, Add, Change, or Delete a Course

<table>
<thead>
<tr>
<th>1a. School or College</th>
<th>1b. Division</th>
<th>1c. Department</th>
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<td>AS CAS</td>
<td>AFAR Division of Fine Arts</td>
<td>ART</td>
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<table>
<thead>
<tr>
<th>2. Course Prefix</th>
<th>3. Course Number</th>
<th>4. Previous Course Prefix &amp; Number</th>
<th>5a. Credits/CEUs</th>
<th>5b. Contact Hours (Lecture + Lab)</th>
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<td>(3+0)</td>
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6. Complete Course Title
Introduction to Art Education

7. Type of Course
- [x] Academic
- [ ] Preparatory/Development
- [ ] Non-credit
- [ ] CEU
- [ ] Professional Development

8. Type of Action: [x] Add

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<th>[ ] Prefix</th>
<th>[ ] Course Number</th>
<th>[ ] Credits</th>
<th>[ ] Title</th>
<th>[ ] Repeat Status</th>
<th>[ ] Grading Basis</th>
<th>[ ] Cross-Listed/Stacked</th>
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<td>[x] Course Description</td>
<td>[ ] Contact Hours</td>
<td>[ ] Cross-Listed/Stacked</td>
<td>[ ] Contact Hours</td>
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<td>[x] A-F</td>
<td>[x] P/NP</td>
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<td>[ ] Co-requisites</td>
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<td>[ ] Registration Restrictions</td>
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<td>[x] P/NP</td>
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9. Repeat Status No: [ ] # of Repeats

10. Grading Basis
- [x] A-F
- [x] P/NP
- [ ] NG

11. Implementation Date: Semester/Year
- From: Spring/2013
- To: /9999

12. [ ] Cross Listed with

13a. Impacted Courses or Programs: List any programs or college requirements that require this course.

Please type into fields provided in table. If more than three entries, submit a separate table. A template is available at [www.uaa.alaska.edu/governance](http://www.uaa.alaska.edu/governance).

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Initiator Name (typed): Deborah Tharp
Initiator Signed Initials: [ ]

Date: [ ]

13b. Coordination Email
Date: 11/11/11

13c. Coordination with Library Liaison
Date: 11/11/11

14. General Education Requirement
Mark appropriate box:
- [ ] Oral Communication
- [ ] Written Communication
- [ ] Social Sciences
- [ ] Quantitative Skills
- [ ] Natural Sciences
- [ ] Fine Arts
- [ ] Humanities
- [ ] Integrative Capstone

15. Course Description (suggested length 20 to 50 words)
Introduction to general art education, museum education, and to theories, issues, and practices in historical and contemporary contexts. Includes rationales for teaching and learning art, theories of children's developmental levels in art, art and technology, and teaching practices through text and journal readings. Special Note: Required for BA/BFA Art degrees.

16a. Course Prerequisite(s) (list prefix and number)
ENGL A111 with minimum grade of C

16b. Test Score(s)
NA

16c. Co-requisite(s) (concurrent enrollment required)
NA

16d. Other Restriction(s)
- [x] College
- [ ] Major
- [ ] Class
- [ ] Level

16e. Registration Restriction(s) (non-codable)
NA

17. [ ] Mark if course has fees

18. [ ] Mark if course is a selected topic course

19. Justification for Action
Change in course prerequisites to better reflect course level expectations and course description. Deletion of a registration restriction that is no longer applicable.

Initiator (faculty only) [ ]
Initiator Signed Initials: [ ]
Date: [ ]

[ ] Approved
[ ] Disapproved

Dean/Director of School/College
Date: [ ]

[ ] Approved
[ ] Disapproved

Undergraduate/Graduate Academic Board Chairperson
Date: [ ]

[ ] Approved
[ ] Disapproved

Provost or Designee
Date: [ ]
### ART A203: Introduction to Art Education

**Impacted Course and Programs Supplemental Table**

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UNIVERSITY OF ALASKA ANCHORAGE
COURSE CONTENT GUIDE

I. Initiation Date
   September 2012

II. Course Information
   A. College: College of Arts and Sciences
   B. Course Title: Introduction to Art Education
   C. Course Subject/Number: ART A203
   D. Credit Hours: 3.0 Credits
   E. Contact Time: 3+0 Contact Time
   F. Grading Information: A-F
   G. Course Description: Introduction to general art education, museum education, and to theories, issues, and practices in historical and contemporary contexts. Includes rationales for teaching and learning art, theories of children's developmental levels in art, art and technology, and teaching practices through text and journal readings. Special Note: Required for BA/BFA Art degrees.
   H. Status of course relative to degree or certificate program:
      Required course for BA or BFA in Art degrees
   I. Lab Fees: Yes
   J. Coordination: Yes
   K. Course Prerequisites: ENGL A111 with minimum grade of C

III. Course Activities
   Lecture course and projects. Reading and written work as assigned – including brief research papers.

IV. Evaluation
   Evaluation procedures are at the discretion of the instructor and will be discussed at the first class meeting of the semester. Students will be evaluated on class projects, homework assignments, sketchbook/journal/written work, technical and critical thinking skills, progress throughout semester, attendance and participation. Project evaluation will generally include content, problem solving, craftsmanship, creativity/ingenuity, and amount of effort. It is understood that progress will vary with individual students and is dependent upon entry-level skills, expertise, creativity, and/or amount of time devoted to each project.

Criteria for Grading

To receive a grade of A (superior):
   1. Scholarship/Research: Strong, exceeding all instructor requirements
   2. Initiative: Contributions exceed assignments and demonstrate resourcefulness
   3. Cooperation: Leader in group activities; constant and spontaneous
   4. Individual Improvement: Marked and growing
To receive a grade of B (Above Average):
1. Scholarship/Research: Accurate and complete, meets all instructor requirements
2. Initiative: Good when stimulated by some desirable achievement
3. Cooperation: Good in group activities
4. Individual Improvement: Shows marks of improvement; responds to stimulation

To receive a grade of C (Average):
1. Scholarship/Research: Barely meets assignments; needs encouragement
2. Initiative: Uncertain and apparent only at times
3. Cooperation: Not effective and very irregular
4. Individual Improvement: Ordinary, lacking in noticeable benchmarks

To receive a grade of D (Below Average, but Passing):
1. Scholarship/Research: Not meeting all instructor requirements and assignments
2. Initiative: Lacking
3. Cooperation: Fair at times - lacking at other times
4. Individual Improvement: Not noticeable

To receive a grade of F (Failure):
1. Majority of work unacceptable or missing

V. Course Level Justification
Course builds on a basic working knowledge of studio techniques and concepts in the discipline. Individual student input, directions and personal goals are stressed with an emphasis on teaching, learning, and creative growth. Critical thinking is addressed through contemporary issues and practices of art education.

VI. Outline
A. Rationale for teaching art
B. Introduction to art education
C. Child development and art
D. Cognition and the arts
E. Curriculum theory: An overview
F. Art, culture and environment
G. Special education
H. Assessment & evaluation in the visual arts
I. Art education and technology
J. Museum education
K. Field observation and museum visit
L. Presentation of final paper
VII. Instructional Goals and Student Learning Outcomes

A. Instructional Goals. The instructor will:
   1. Demonstrate an understanding of the foundations of art education in K-12 and museum setting
   2. Give rationales for teaching art for various age levels and settings
   3. Provide introductory field experiences in K-12 art classrooms and museums
   4. Discuss different contexts for teaching and learning in art

B. Student Learning Outcomes. Student will be able to:

<table>
<thead>
<tr>
<th>Student Learning Outcomes</th>
<th>Assessment</th>
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<tbody>
<tr>
<td>Demonstrate rationale for teaching art in K-12 and/or museum settings</td>
<td>Written papers and assignments</td>
</tr>
<tr>
<td>Describe child’s developmental and cognitive skills in art</td>
<td>Written papers and assignments</td>
</tr>
<tr>
<td>Examine current journals and online resources relevant to art and museum education</td>
<td>Written assignments</td>
</tr>
<tr>
<td>Summarize reasons for teaching art and how experience shapes the role of an art educator</td>
<td>In-class discussions and written assignments</td>
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</tbody>
</table>

VIII. Suggested Texts  Instructor will select text appropriate to the class such as:


IX. Bibliography and Resources


# Course Action Request

**University of Alaska Anchorage**  
Proposal to Initiate, Add, Change, or Delete a Course

## 1a. School or College  
AS CAS

## 1b. Division  
AFAR Division of Fine Arts

## 1c. Department  
ART

### 2. Course Prefix  
ART

### 3. Course Number  
A204

### 4. Previous Course Prefix & Number  
NA

### 5a. Credits/CEUs  
3

### 5b. Contact Hours  
(Lecture + Lab)  
(3+0)

## 6. Complete Course Title  
**History and Philosophy of Art Education**  
Hist. and Phil of Art Ed

**Abbreviated Title for Transcript (30 character)**

## 7. Type of Course  
☒ Academic  
☐ Preparatory/Development  
☐ Non-credit  
☐ CEU  
☐ Professional Development

## 8. Type of Action:  
☐ Add  
☒ Change  
☐ Delete

### If a change, mark appropriate boxes:

- Prefix
- Course Number
- Credits
- Title
- Grading Basis
- Course Description
- Test Score Prerequisites
- Other Restrictions
- Contact Hours
- Repeat Status
- Course Prerequisites
- Co-requisites
- Registration Restrictions
- Class
- Level
- College
- Major
- Other Update CCG (please specify)

## 9. Repeat Status No  
# of Repeats  
Max Credits

## 10. Grading Basis  
☒ A-F  
☐ P/NP  
☐ NG

## 11. Implementation Date  
semester/year  
From: Spring/2013  
To: /9999

## 12. Cross Listed with  
☐ Stacked with  
Cross-Listed Coordination Signature

## 13a. Impacted Courses or Programs:  
List any programs or college requirements that require this course.

<table>
<thead>
<tr>
<th>Impacted Program/Course</th>
<th>Catalog Page(s) Impacted</th>
<th>Date of Coodination</th>
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<td>BFA ART</td>
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<td>Mariano Gonzales</td>
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<tr>
<td>Minor, Art Education</td>
<td>96</td>
<td>11/11/11</td>
<td>Mariano Gonzales</td>
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</table>

**Initiator Name (typed): Deborah Tharp**  
Initiator Signed Initials: _________  
Date: __________________

## 13b. Coordination Email  
Date: 11/11/11  
submitted to Faculty Listserv: (uaa-faculty@lists.uaa.alaska.edu)

## 13c. Coordination with Library Liaison  
Date: 11/11/11

## 14. General Education Requirement  
Mark appropriate box:

- Oral Communication
- Written Communication
- Quantitative Skills
- Humanities
- Fine Arts
- Social Sciences
- Natural Sciences
- Integrative Capstone

## 15. Course Description  
*(suggested length 20 to 50 words)*

Overview of the history and philosophical foundations of art education in the United States and implications in Alaska. Examines the theories and practices of teaching art in the public schools, cultural centers, and museums.

## 16a. Course Prerequisite(s)  
(list prefix and number)

| ART A203 & (ENGL A111 with minimum grade of C) |

## 16b. Test Score(s)  
NA

## 16c. Co-requisite(s)  
(concurrent enrollment required)

| NA |

## 16d. Other Restriction(s)  
☐ College  
☐ Major  
☐ Class  
☐ Level

## 16e. Registration Restriction(s)  
(non-codable)

| NA |

## 17. ☒ Mark if course has fees

## 18. ☐ Mark if course is a selected topic course

## 19. Justification for Action

Change in course prerequisites to better reflect course level expectations and deletion of a registration restriction that is no longer applicable.

---

**Initiator (faculty only)**

Deborah Tharp  
Initiator (TYPE NAME)

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<th>Disapproved</th>
<th>Date</th>
<th>Department Chairperson</th>
<th>Date</th>
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</thead>
<tbody>
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<thead>
<tr>
<th>Approved</th>
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<th>Date</th>
<th>Curri culum Committee Chairperson</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>☐</td>
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</tr>
</tbody>
</table>

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39
I. Initiation Date
   September 2012

II. Course Information
   A. College: College of Arts and Sciences
   B. Course Title: History and Philosophy of Art Education
   C. Course Subject/Number: ART A204
   D. Credit Hours: 3.0 Credits
   E. Contact Time: 3+0 Contact Time
   F. Grading Information: A-F
   G. Course Description: Overview of the history and philosophical foundations of art education in the United States and implications in Alaska. Examines the theories and practices of teaching art in the public schools, cultural centers, and museums.
   H. Status of course relative to degree or certificate program:
      Elective course for BA or BFA in Art degrees
   I. Lab Fees: Yes
   J. Coordination: Yes
   K. Course Prerequisites: ART A203 and (ENGL A111 with minimum grade of C)

III. Course Activities
   Lecture course. Reading and written work as assigned and brief research papers.

IV. Evaluation
   Evaluation procedures are at the discretion of the instructor and will be discussed at the first class meeting of the semester. Students will be evaluated on class projects, homework assignments, sketchbook/journal/written work, technical and critical thinking skills, progress throughout semester, attendance and participation. Project evaluation will generally include content, problem solving, craftsmanship, creativity/ingenuity, and amount of effort. It is understood that progress will vary with individual students and is dependent upon entry-level skills, expertise, creativity, and/or amount of time devoted to each project.

Criteria for Grading

To receive a grade of A (superior):
   1. Scholarship/Research: Strong, exceeding all instructor requirements
   2. Initiative: Contributions exceed assignments and demonstrate resourcefulness.
   3. Cooperation: Leader in group activities; constant and spontaneous
   4. Individual Improvement: Marked and growing
To receive a grade of B (Above Average):
1. Scholarship/Research: Accurate and complete, meets all instructor requirements
2. Initiative: Good when stimulated by some desirable achievement
3. Cooperation: Good in group activities
4. Individual Improvement: Shows marks of improvement; responds to stimulation

To receive a grade of C (Average):
1. Scholarship/Research: Barely meets assignments; needs encouragement.
2. Initiative: Uncertain and apparent only at times
3. Cooperation: Not effective and very irregular
4. Individual Improvement: Ordinary, lacking in noticeable benchmarks

To receive a grade of D (Below Average, but Passing):
1. Scholarship/Research: Not meeting all instructor requirements and assignments
2. Initiative: Lacking
3. Cooperation: Fair at times – lacking at other times
4. Individual Improvement: Not noticeable

To receive a grade of F (Failure):
1. Majority of work unacceptable or missing

V. Course Level Justification
Course builds on a basic working knowledge developed in ART A203. Individual student input, directions and personal goals are stressed with an emphasis on teaching, learning, and creative growth. Critical thinking is addressed through contemporary issues and practices of art education.

VI. Outline
A. Art education in the twentieth century: A history of ideas
B. Art education from World War II to the present
C. History of the theory and practice of teaching art in the public schools
D. Historic trends in art reflecting human themes and cultural meaning
E. Human growth and development as related to art education
F. Values, beliefs, and intuition as artistic influences

VII. Instructional Goals and Student Learning Outcomes
A. Instructional Goals. The instructor will:
   1. Summarize the history and philosophy of art education and implications in the State of Alaska
   2. Discuss the history of art education and examine the theories and practices of teaching art in the public schools, cultural centers, and museums
B. Student Learning Outcomes. Student will be able to:

<table>
<thead>
<tr>
<th>Student Learning Outcomes</th>
<th>Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Review the rationales for teaching art, historically and philosophically</td>
<td>Written papers and assignments</td>
</tr>
<tr>
<td>Summarize the historical bases in the field of art education that have influenced contemporary art education theories and practices</td>
<td>Written papers and assignments</td>
</tr>
<tr>
<td>Discuss the issues that have shaped the field of art education</td>
<td>In-class discussions and written assignments</td>
</tr>
</tbody>
</table>

VIII. **Suggested Texts** Instructor will select text appropriate to the class such as:


IX. **Bibliography and Resources**


_____.
1a. School or College
AS CAS

1b. Division
AFAR Division of Fine Arts

1c. Department
Art

2. Course Prefix
ART

3. Course Number
A209

4. Previous Course Prefix & Number
NA

5a. Credits/CEUs
3

5b. Contact Hours
(Lecture + Lab)
(0+6)

6. Complete Course Title
Beginning Metalsmithing and Jewelry
Beg Metalsmithing & Jewelry
Abbreviated Title for Transcript (30 character)

7. Type of Course
☒ Academic
☐ Preparatory/Development
☐ Non-credit
☐ CEU
☐ Professional Development

8. Type of Action:
☐ Add
☒ Change
☐ Delete

If a change, mark appropriate boxes:

☐ Prefix
☐ Credits
☒ Title
☐ Grading Basis
☒ Cross-Listed/Stacked
☒ Test Score Prerequisites
☐ Co-requisites
☐ Other Restrictions
☐ Class
☐ Level
☒ College
☒ Major
☒ Other Update CCG (please specify)

9. Repeat Status
☐ Yes
☐ No

# of Repeats
1

Max Credits
6

10. Grading Basis
☒ A-F
☐ P/NC
☐ NG

11. Implementation Date
From: Spring/2013
To: /9999

12. ☐ Cross Listed with

13a. Impacted Courses or Programs:
List any programs or college requirements that require this course.
Please type into fields provided in table. If more than three entries, submit a separate table. A template is available at
www.uaa.alaska.edu/governance.

<table>
<thead>
<tr>
<th>Impacted Program/Course</th>
<th>Catalog Page(s)</th>
<th>Date of Coordination</th>
<th>Chair/Coordinator Contacted</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. BA ART</td>
<td>94</td>
<td>11/11/11</td>
<td>Mariano Gonzales</td>
</tr>
<tr>
<td>2. BFA ART</td>
<td>96</td>
<td>11/11/11</td>
<td>Mariano Gonzales</td>
</tr>
<tr>
<td>3.</td>
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</tbody>
</table>

Initiator Name (typed): Deborah Tharp
Initiator Signed Initials: __________ Date: __________

13b. Coordination Email
Date: 11/11/11
submitted to Faculty Listserv: (uaa-faculty@lists.uaa.alaska.edu)

13c. Coordination with Library Liaison
Date: 11/11/11

14. General Education Requirement
Mark appropriate box:
☐ Oral Communication
☐ Written Communication
☐ Quantitative Skills
☐ Humanities
☐ Fine Arts
☐ Social Sciences
☐ Natural Sciences
☐ Integrative Capstone

15. Course Description (suggested length 20 to 50 words)
Introduction to the basic techniques, tools, and materials, and application of design principles. Includes historical considerations.

16a. Course Prerequisite(s) (list prefix and number)
ART A105

16b. Test Score(s)
NA

16c. Co-requisite(s) (concurrent enrollment required)
NA

16d. Other Restriction(s)
☐ College
☐ Major
☐ Class
☐ Level

16e. Registration Restriction(s) (non-codable)
NA

17. ☒ Mark if course has fees

18. ☐ Mark if course is a selected topic course

19. Justification for Action
Change in course description better reflects repeat status expectations and course description.

Initiator (faculty only) Date
Deborah Tharp

Initiator (TYPE NAME) Date

☑ Approved
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I. Initiation Date
   September 2012

II. Course Information
A. College: College of Arts and Sciences
B. Course Title: Beginning Metalsmithing and Jewelry
C. Course Subject/Number: ART A209
D. Credit Hours: 3.0 Credits
E. Contact Time: 0+6 Contact Time
F. Grading Information: A-F
G. Course Description: Introduction to the basic techniques, tools and materials and application of design principles. Includes historical considerations.
   Special Notes: May be stacked with ART A309 and ART A409
   May be repeated once for credit with substantive changes in media or emphasis
H. Status of course relative to degree or certificate program:
   Course applies to the BA in Art and BFA in Art Degrees
I. Lab Fees: YES
J. Coordination: YES
K. Course Prerequisites ART A105 Beginning Drawing

III. Course Activities
    Studio course. Demonstrations and lectures by instructor. Work in class daily, sketchbook/journal, projects, readings as assigned.

IV. Evaluation
    Evaluation procedures are at the discretion of the instructor and will be discussed at the first class meeting of the semester. Students will be evaluated on class projects, homework assignments, sketchbook/journal/written work, technical and critical thinking skills, progress throughout semester, attendance and participation. Project evaluation will generally include content, problem solving, craftsmanship, creativity/ingenuity, and amount of effort. It is understood that progress will vary with individual students and is dependent upon entry-level skills, expertise, creativity, and/or amount of time devoted to each project.

Criteria for Grading

To receive a grade of A (superior):
   1. Scholarship/Research: Strong, exceeding all instructor requirements
   2. Initiative: Contributions exceed assignments and demonstrate resourcefulness
   3. Cooperation: Leader in group activities; constant and spontaneous
   4. Individual Improvement: Marked and growing
To receive a grade of B (Above Average):
   1. Scholarship/Research: Accurate and complete, meets all instructor requirements
   2. Initiative: Good when stimulated by some desirable achievement
   3. Cooperation: Good in group activities
   4. Individual Improvement: Shows marks of improvement; responds to stimulation

To receive a grade of C (Average):
   1. Scholarship/Research: Barely meets assignments; needs encouragement
   2. Initiative: Uncertain and apparent only at times
   3. Cooperation: Not effective and very irregular
   4. Individual Improvement: Ordinary, lacking in noticeable benchmarks

To receive a grade of D (Below Average, but Passing):
   1. Scholarship/Research: Not meeting all instructor requirements and assignments
   2. Initiative: Lacking
   3. Cooperation: Fair at times - lacking at other times
   4. Individual Improvement: Not noticeable

To receive a grade of F (Failure):
   1. Majority of work unacceptable or missing

V. Course Level Justification
Course is entry level and skills based. Builds on department’s core curriculum to provide a working knowledge of basic techniques and concepts.

VI. Outline
A. The messages of jewelry
   1. The uses and values placed on jewelry
   2. The jewel and the jeweler
   3. Jewelry forms in relation to the body
      a. Basic forms
      b. Functional considerations in jewelry concepts
B. Working environment, facilities, and implements
   1. The basic work area
   2. General workshop requirements
   3. Tools
C. Basic techniques of fabrication
   1. Measuring and marking
   2. Sawing
   3. Piercing
   4. Filing
   5. Buffing
   6. Soldering
VII. Instruction Goals and Student Learning Outcomes
A. Instructional Goals. The instructor will:
   1. Demonstrate practices and uses of introductory metalsmithing and jewelry skills
   2. Illustrate how to examine and manipulate various properties of metals
   3. Introduce aesthetics and history of contemporary metalsmithing design

B. Student Learning Outcomes. Student will be able to:

<table>
<thead>
<tr>
<th>Student Learning Outcomes</th>
<th>Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Demonstrate skills and principles related to current design theory and practice</td>
<td>Studio project</td>
</tr>
<tr>
<td>Solve introductory level design and technical problems</td>
<td>Studio projects</td>
</tr>
<tr>
<td>Examine and demonstrate personal design sensibility in finished projects</td>
<td>Studio project</td>
</tr>
<tr>
<td>Demonstrate competency in integrating design and technique</td>
<td>Final portfolio</td>
</tr>
<tr>
<td>Critically evaluate personal projects</td>
<td>Class critiques</td>
</tr>
</tbody>
</table>

VIII. Suggested Texts


IX. Bibliography and Resources


1a. School or College
AS CAS

1b. Division
AFAR Division of Fine Arts

1c. Department
Art

2. Course Prefix
ART

3. Course Number
A212

4. Previous Course Prefix & Number
NA

5a. Credits/CEUs
3

5b. Contact Hours
(Lecture + Lab)
(0+6)

6. Complete Course Title
Beginning Watercolor

Abbreviated Title for Transcript (30 character)

7. Type of Course
☒ Academic ☐ Preparatory/Development ☐ Non-credit ☐ CEU ☐ Professional Development

8. Type of Action:
☐ Add ☒ Change ☐ Delete

If a change, mark appropriate boxes:
☐ Prefix ☐ Credits ☐ Title ☐ Contact Hours ☐ Repeat Status
☐ Grading Basis ☐ Course Description ☐ Cross-Listed/Stacked ☐ Co-requisites
☐ Test Score Prerequisites ☐ Course Prerequisites ☐ Registration Restrictions
☐ Other Restrictions ☐ Class ☐ Level ☐ College ☐ Major
☒ Other Update CCG (please specify)

9. Repeat Status No
# of Repeats
Max Credits

10. Grading Basis
☒ A-F ☐ P/NP ☐ NG

11. Implementation Date
From: Spring/2013 To: 9999

12. ☐ Cross Listed with
Art A312, ART A412

Coordination Signature

13a. Impacted Courses or Programs: List any programs or college requirements that require this course.
Please type into fields provided in table. If more than three entries, submit a separate table. A template is available at www.uaa.alaska.edu/governance.

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<tbody>
<tr>
<td>BA ART</td>
<td>94</td>
<td>11/11/11</td>
<td>Mariano Gonzales</td>
</tr>
<tr>
<td>BFA ART</td>
<td>96</td>
<td>11/11/2011</td>
<td>Mariano Gonzales</td>
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Initiator Name (typed): Deborah Tharp
Initiator Signed Initials: __________________________
Date: __________________

13b. Coordination Email
Date: 11/11/11
submitted to Faculty Listserv: (uaa-faculty@lists.uaa.alaska.edu)

13c. Coordination with Library Liaison
Date: 11/11/11

14. General Education Requirement
Mark appropriate box:
☐ Oral Communication ☐ Written Communication ☐ Quantitative Skills ☐ Humanities
☒ Fine Arts ☐ Social Sciences ☐ Natural Sciences ☐ Integrative Capstone

15. Course Description (suggested length 20 to 50 words)
Exploration of aquarelle techniques. Emphasizes composition as affected by color, value, stylistic considerations, and individual expression; exhibition procedures are included.

Special Notes: May be stacked with ART A312 and ART A412.

16a. Course Prerequisite(s) (list prefix and number)
ART A105

16b. Test Score(s)
NA

16c. Co-requisite(s) (concurrent enrollment required)
NA

16d. Other Restriction(s)
☐ College ☐ Major ☐ Class ☐ Level

16e. Registration Restriction(s) (non-codable)
NA

17. ☒ Mark if course has fees

18. ☐ Mark if course is a selected topic course

19. Justification for Action
Change in course prerequisite to better reflect course level expectations and course description.

Initiator (faculty only)
Deborah Tharp
Initiator (TYPE NAME)

☐ Approved ☐ Disapproved

Dean/Director of School/College
Date

Undergraduate/Graduate Academic
Date

董事会主席

Provost or Designee
Date

49
I. Initiation Date
   September 2012

II. Course Information
   A. College: College of Arts and Sciences
   B. Course Title: Beginning Watercolor
   C. Course Subject/Number: ART A212
   D. Credit Hours: 3.0 Credits
   E. Contact Hours: 0+6 Contact Time
   F. Grading Information: A-F
   G. Course Description: Exploration of aquarelle techniques. Emphasizes composition as affected by color, value, stylistic considerations, and individual expression; exhibition procedures are included.
   Special Note: May be stacked with ART A312 and ART A412
   H. Status of course relative to a degree or certificate program:
      Applies to BA and BFA in Art degrees
   I. Lab Fee: Yes
   J. Coordination: Yes
   K. Course Prerequisites: ART A105 Beginning Drawing

III. Course Activities
   Art Studio Course. Students will paint daily in class and may keep a sketchbook/journal. Demonstrations and lectures by instructor. Formal group critiques and informal individual critiques. Homework as required.

IV. Evaluation
   Evaluation procedures are at the discretion of the instructor and will be discussed at the first class meeting of the semester. Students will be evaluated on class projects, homework assignments, sketchbook/journal/written work, technical and critical thinking skills, progress throughout semester, attendance and participation. Project evaluation will generally include content, problem solving, craftsmanship, creativity/ingenuity, and amount of effort. It is understood that progress will vary with individual students and is dependent upon entry-level skills, expertise, creativity, and/or amount of time devoted to each project.

Criteria for Grading

To receive a grade of A (superior):
   1. Scholarship/Research: Strong, exceeding all instructor requirements
   2. Initiative: Contributions exceed assignments and demonstrate resourcefulness
   3. Cooperation: Leader in group activities; constant and spontaneous
   4. Individual Improvement: Marked and growing
To receive a grade of B (Above Average):
1. Scholarship/Research: Accurate and complete, meets all instructor requirements
2. Initiative: Good when stimulated by some desirable achievement
3. Cooperation: Good in group activities
4. Individual Improvement: Shows marks of improvement; responds to stimulation

To receive a grade of C (Average):
1. Scholarship/Research: Barely meets assignments; needs encouragement
2. Initiative: Uncertain and apparent only at times
3. Cooperation: Not effective and very irregular
4. Individual Improvement: Ordinary, lacking in noticeable benchmarks

To receive a grade of D (Below Average, but Passing):
1. Scholarship/Research: Not meeting all instructor requirements and assignments
2. Initiative: Lacking
3. Cooperation: Fair at times - lacking at other times
4. Individual Improvement: Not noticeable

To receive a grade of F (Failure):
1. Majority of work unacceptable or missing

V. Course Level Justification
Course is entry level, skills based, building upon, or in conjunction with, department’s core curriculum developing a working knowledge of basic techniques and concepts in the discipline.

VI. Outline
A. Introduction of Materials
   1. Traditional Watercolor Painting Supports and Formats
   2. Brushes, Airbrush and other Watercolor Tools/ Supplies
   3. Sketchbook
   4. Studio Use, Health and Safety Issues
B. Watercolor Painting Palette
   1. Color Theory
   2. Value Organization
   3. Selection of Color Systems
   4. Organization and Storage of Palette
C. Selection of Subject Matter may include
   1. Still Life, Self Portrait, Interior, Figurative
   2. Exterior: Landscape, Urban, Micro/Macro Views, etc.
   3. Working from Sketches
   4. Interpreting Historical and Contemporary Models
D. Watercolor and Painting Techniques/ Methodologies
   1. Composition/ Design
   2. Stretching, and Sketching on, Watercolor Paper
   3. The Watercolor Palette: opaque and transparent colors.
4. Brushstroke and Structuring Space
5. Brushstroke as Texture/ Mark-making
6. Picture Plane
7. Implied (Western) Space in Painting
8. Value: Keys, Chiaroseuro, Light and Value, Value Organization, Value as Expression
9. Color Systems and Organization
10. Symbolic and Emotive Color
11. Blocking In
12. Under Painting
13. The Painterly Edge: Building through process, the pulled edge, edge interrelationships, edge variety/contrast, etc.
14. Traditional Watercolor Techniques may include
   a. Washes and Building Luminosity
   b. Line vs. Shape
   c. Limited Strokes and Structure
   d. Masking, Resists (wax, stencils/templates, tape, etc.)
   e. Corrections
   f. Building Luminosity through Reserving the Whites
   g. Transparency vs. Opacity
   h. Wet into Wet
   i. Graduations of Color
   j. Charged Color (color added to existing color)
   k. Bleeding: Wet Paper
   l. Wet into Dry
   m. Drybrush: Scumbling, Stippling, etc.
   n. Glazing: and Staining/ and Lifting
   o. Scrubbing
   p. Subtractive Painting: Scraping (S'Graffito)/ Sanding
   q. Effects: Bleach, Salt, Water-Soluble Pencils, Splatter and Pour effects, Blotting, etc.
   r. Using non-traditional tools: toothbrush, sponges, rubbings, twigs, hairdryers, fingers, string, stamping, etc.
   s. Impasto/ Palette Knife Technique
   t. Airbrush Techniques

E. Initiate Development of Artistic Personal Language, Problem-Solving and Self-Critical Abilities in Watercolor/Painting
   1. Employ conceptual concerns including critical-thinking processes based on exercises in image-construction
   2. Developing a Focus
   3. Understanding the interconnections between idea, approach, composition, surface, media, etc.
   4. Introduce History of Watercolor, Historic & Contemporary Painting Modes & Research
VII. Instructional Goals and Student Learning Outcomes

A. Instructional Goals. The instructor will:
   1. Apply competency levels in essential watercolor painting skills and principles
   2. Explore solutions to watercolor painting problems
   3. Distinguish style and personal iconography in watercolor painting
   4. Identify the historical/contemporary significance of watercolor painting

B. Student Learning Outcomes. Student will be able to:

<table>
<thead>
<tr>
<th>Student Learning Outcomes</th>
<th>Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Demonstrate basic watercolor and painting skills/principles</td>
<td>Studio projects</td>
</tr>
<tr>
<td>Construct solutions to watercolor painting problems</td>
<td>Studio projects</td>
</tr>
<tr>
<td>Incorporate the possibilities and limitations of watercolor media</td>
<td>Studio projects</td>
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<tr>
<td>Practice the skills to work from concept to finished project</td>
<td>Studio projects</td>
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<tr>
<td>Demonstrate knowledge of the history of watercolor painting</td>
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<td>Demonstrate personal progress in technical &amp; expressive watercolor painting skills</td>
<td>Studio projects</td>
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VIII. Suggested Texts


IX. Bibliography and Resources


### Course Action Request

**University of Alaska Anchorage**

Proposal to Initiate, Add, Change, or Delete a Course

---

1a. **School or College**
   - AS CAS

1b. **Division**
   - AFAR Division of Fine Arts

1c. **Department**
   - ART

2. **Course Prefix**
   - ART

3. **Course Number**
   - A261

4. **Previous Course Prefix & Number**
   - NA

5a. **Credits/CEUs**
   - 3

5b. **Contact Hours**
   - (Lecture + Lab) (3+0)

6. **Complete Course Title**
   - History of Western Art I

   **Abbreviated Title for Transcript (30 character)**

7. **Type of Course**
   - ☑ Academic
   - ☐ Preparatory/Development
   - ☐ Non-credit
   - ☐ CEU
   - ☐ Professional Development

8. **Type of Action:**
   - ☑ Add
   - ☐ Change
   - ☐ Delete

   **If a change, mark appropriate boxes:**
   - ☐ Prefix
   - ☐ Credits
   - ☐ Title
   - ☐ Grading Basis
   - ☐ Course Description
   - ☐ Test Score Prerequisites
   - ☐ Other Restrictions
   - ☐ Contact Hours
   - ☐ Repeat Status
   - ☐ Course Prerequisites
   - ☐ Co-requisites
   - ☐ Registration Restrictions
   - ☐ Class
   - ☐ Level
   - ☐ College
   - ☐ Major
   - ☑ Other Update CCG (please specify)

9. **Repeat Status No**
   - ☑ # of Repeats
   - ☐ Max Credits

10. **Grading Basis**
   - ☑ A-F
   - ☐ P/NP
   - ☐ NG

11. **Implementation Date**
    - Semester/year
    - From: Spring/2013
    - To: /9999

12. **Cross Listed with**
    - ☐ Stacked with

13a. **Impacted Courses or Programs**: List any programs or college requirements that require this course.

   Please type into fields provided in table. If more than three entries, submit a separate table. A template is available at [www.ualaska.edu/governance](http://www.ualaska.edu/governance).

   - **Impacted Program/Course**
   - **Catalog Page(s) Impacted**
   - **Date of Coordination**
   - **Chair/Coordinator Contacted**

13b. **Coordination Email**
    - Date: 11/11/11
    - submitted to Faculty Listserv: (uaa-faculty@lists.ualaska.edu)

13c. **Coordination with Library Liaison**
    - Date: 11/11/11

14. **General Education Requirement**
   - Mark appropriate box:
     - ☑ Oral Communication
     - ☑ Written Communication
     - ☑ Quantitative Skills
     - ☑ Humanities
     - ☑ Fine Arts
     - ☐ Social Sciences
     - ☐ Natural Sciences
     - ☐ Integrative Capstone

15. **Course Description** *(suggested length 20 to 50 words)*
   - Origins and development of painting, sculpture, and architecture. Covers the history of art from prehistory through the Medieval Period of the Western World.

16a. **Course Prerequisite(s)** *(list prefix and number)*
   - ENGL A111 with minimum grade of C

16b. **Test Score(s)**
   - NA

16c. **Co-requisite(s)** *(concurrent enrollment required)*
   - NA

16d. **Other Restriction(s)**
   - ☐ College
   - ☐ Major
   - ☐ Class
   - ☐ Level

16e. **Registration Restriction(s)** *(non-codable)*
   - NA

17. **Mark if course has fees**
   - ☑

18. **Mark if course is a selected topic course**
   - ☐

19. **Justification for Action**
   - Change in course prerequisite to better reflect course level expectations.

---

**Initiator (faculty only)**

**Deborah Tharp**

**Initiator Signed Initials:**

**Date:**

---

**Initiator (TYPE NAME)**

**Date:**

---

**Approved**

**Disapproved**

**Dean/Director of School/College**

**Date:**

---

**Approved**

**Disapproved**

**Undergraduate/Graduate Academic Board Chairperson**

**Date:**

---

**Approved**

**Disapproved**

**Provost or Designee**

**Date:**

---

55
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<th>Chair/Coordinator Contacted</th>
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I. Initiation Date
   September 2012

II. Course Information
A. College: College of Arts and Sciences
B. Course Title: History of Western Art I
C. Course Subject/Number: ART A261
D. Credit Hours: 3.0 Credits
E. Contact Time: 3+0 Contact Time
F. Grading Information: A-F
G. Course Description: Origins and development of painting, sculpture, and architecture. Covers the history of art from prehistory through the Medieval Period of the Western World.
H. Status of course relative to degree or certificate program:
   Course required for the BA and BFA in Art and applies to GER Humanities and Fine Arts Requirements
I. Lab Fees: YES
J. Coordination: YES
K. Course Prerequisites: ENGL A111 with minimum grade of C

III. Course Activities
Students attend lectures on a weekly basis. Various lectures and videos pertinent to the subject matter are presented to the students. Take-home examinations, in-class testing and brief research papers are assigned.

IV. Evaluation
Evaluation is based on various pedagogical approaches depending on the instructor but will generally include in-class testing and/or take home examinations and papers on various topics discussed with the professor. Students are graded on their ability to comprehend the chronological development of Art History within the social, economic, political and historical setting from which the artwork emerged. Interpretative analysis is also expected to be mastered focusing on the formal and contextual aspects of works of art.

Criteria for Grading

To receive a grade of A (superior):
1. Scholarship/Research: Strong, exceeding all instructor requirements
2. Initiative: Contributions exceed assignments and demonstrate resourcefulness
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4. Individual Improvement: Ordinary, lacking in noticeable benchmarks

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1. Scholarship/Research: Not meeting all instructor requirements and assignments
2. Initiative: Lacking
3. Cooperation: Fair at times - lacking at other times
4. Individual Improvement: Not noticeable

To receive a grade of F (Failure):
1. Majority of work unacceptable or missing

V. Course Level Justification
A 200 level course with one prerequisite: ENGL A111 with minimum grade of C. This course meets General Educational Requirements and the Core Requirements for a BA and BFA in Art.

VI. Outline
A. Introductory comments
   1. The Study of the History of Art
   2. The Western Tradition
   3. The Artistic Impulse
   4. The Value of Art
      a. Material Value
      b. Intrinsic Value
      c. Religious Value
      d. Nationalistic Value
   5. Art and Illusion
      a. Images and Words
      b. Traditions Equating Artists with Gods
   6. Art and Identification
      a. Legends of How Art Began
      b. Image Magic
   7. Architecture
   8. Art Collecting
   9. Archaeology and Art History
   10. The Methodologies of Art History
      a. Formalism
b. Iconography and Iconology
c. Marxism
d. Feminism
e. Biography and Autobiography
f. Semiology
g. Deconstruction
h. Psychoanalysis

11. The Language of Art
a. Form
b. Plane
c. Line
d. Shape
e. Light and Color
f. Texture

12. Stylistic Terminology

B. Prehistoric Art
1. Western Europe: The Stone Age
2. Upper Paleolithic
   a. Upper Paleolithic Sculpture
   b. Carving
   c. Categories of Sculpture
   d. Pigment
   e. Modeling
   f. Upper Paleolithic Painting in Spain and France
   g. Dating and Meaning of the Cave Paintings: Changing Interpretations
3. Mesolithic
4. Neolithic
   a. Malta
   b. Northern Europe
   c. The Celts
   d. Post-and-Lintel Construction
5. Rock Paintings of Australia

C. Ancient Near East
1. The Neolithic Era
   a. Chronology of the Ancient Near East and Principal Sites
   b. Jericho
   c. Catal Hüyük
2. Mesopotamia
   a. Mesopotamian Religion
   b. The Uruk Period
3. From Pictures to Words: Gilgamesh
4. Sumer: Early Dynastic Period
   a. Tell Asmar
5. Akkad: Sargon of Akkad
6. Neo-Sumerian Culture
   a. Lagash and the Stele of Ur-Nammu
7. Babylon
   a. Old Babylonian Period
8. Anatolia: The Hittites
9. Assyria
10. The Neo-Babylonian Empire
11. The Scythians
12. Achaemenid Persia

D. Ancient Egypt
1. The Gift of the Nile: Environmental Concerns
2. Religion and the Pharaohs
3. The Egyptian Concept of Kingship
4. The Egyptian View of Death and the Afterlife
5. The Old Kingdom
6. The New Kingdom
7. Tutankhamon’s Tomb
8. Egypt and Nubia

E. The Aegean
1. Cycladic Civilization
2. Minoan Civilization
3. Discoveries at Thera
4. Mycenaean Civilization

F. The Art of Ancient Greece
1. Cultural Identity
2. Government and Philosophy
   a. Women in Ancient Greece
   b. Plato's Distrust of Artists
   c. Socrates
   d. Greek Gods and its equivalents to the Roman Pantheon
3. Literature and Drama
4. Painting and Pottery
5. Sculpture
6. The Development of Greek Architecture and Architectural Sculpture
7. Hellenistic Period

G. Etruscan Art
1. Architecture
2. Pottery and Sculpture
3. Women in Etruscan Art
4. Funerary Art

H. Ancient Rome
1. Background
   a. Virgil, Ovid, Chronology of Roman Periods
   b. The Goths
   c. Roman Architecture and Building Materials
2. Architectural Types
3. Sculptural Types
4. Mosaic and Mural Painting
5. Cross-Cultural Trends

I. Early Christian and Byzantine Art
1. A New Religion
2. The Divergence of East and West
3. Early Christian Art
4. Centrally Planned Buildings
5. Justinian and the Byzantine Style
6. The Development of the Codex
7. Later Byzantine time Developments

J. The Early Middles Ages
1. Islam
2. Northern European Art
3. Hiberno-Saxon Art
4. Carolingian Period
5. Ottonian Period

K. Romanesque Art
1. Historical Background
2. Pilgrimage Roads
3. Romanesque Pilgrimage Churches
4. Developments at Autun
5. The Stave Church of Norway and Stone Interlace
6. The Italian Romanesque Cathedral Complex at Pisa
7. Mural Paintings
8. The Bayeux Tapestry

L. Gothic Art
1. The Origins of the Gothic Style in France
2. Early Gothic Architecture
3. Romanesque Precursors of Gothic
4. The Age of Cathedrals
5. Later Developments of the French Gothic Style
6. Gothic Architecture and Scholasticism
7. English Gothic
8. The Spread of Gothic

M. Proto-Renaissance Developments
1. Thirteenth-Century Italy
2. Fourteenth-Century Italy
3. The International Gothic Style

VII. Instructional Goals and Student Learning Outcomes
A. Instructional Goals. The instructor will:
1. Develop and examine the contextual background from which art
   works emerge within their historical and cultural settings.
2. Prepare and have the student employ the appropriate writing and
   communication skills in relation to the subject matter taught in this course.
3. Instruct the students in various art historical methodologies for assessing and interpreting works of art by means of application, classification and reasoned argumentation.

B. Student Learning Outcomes. The student will be able to:

<table>
<thead>
<tr>
<th>Student Learning Outcomes</th>
<th>Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Demonstrate written and oral skills</td>
<td>Tests, papers, and in-class presentations</td>
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<tr>
<td>Relate, classify and illustrate the stylistic, aesthetic, formal and historical contexts underlying the meaning and interpretation of works of art from the Prehistoric period through the Proto-Renaissance period</td>
<td>Tests, papers, and slide identification</td>
</tr>
<tr>
<td>Demonstrate an understanding of the various methodologies, significant texts, and theoretical approaches used to assess and interpret works of art</td>
<td>Tests and papers</td>
</tr>
</tbody>
</table>

VIII. Suggested Texts  Instructor will select text appropriate to his or her teaching style.


IX. Bibliography and Resources


Coomaraswamy, Ananda K. *History of Indian and Indonesian Art*. New York, NY:
<table>
<thead>
<tr>
<th>1a. School or College</th>
<th>1b. Division</th>
<th>1c. Department</th>
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<td>AFAR Division of Fine Arts</td>
<td>ART</td>
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<tr>
<th>2. Course Prefix</th>
<th>3. Course Number</th>
<th>4. Previous Course Prefix &amp; Number</th>
<th>5a. Credits/CEUs</th>
<th>5b. Contact Hours (Lecture + Lab)</th>
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<td>ART</td>
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**Complete Course Title**

History of Western Art II

**Abbreviated Title for Transcript**

History of Western Art II

**Type of Course**

- [x] Academic
- [ ] Preparatory/Development
- [ ] Non-credit
- [ ] CEU
- [ ] Professional Development

**Complete Course Title**

History of Western Art II

**Type of Action:**

- [x] Change

**Repeat Status No**

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**Repeat Status**

- [ ] No

**Grading Basis**

- [x] A-F
- [ ] P/NP
- [ ] NG

**Implementation Date**

From: Spring 2013 To: 9999

**Cross-Listed with**

- [ ] Yes

**Stacked with**

- [ ] Yes

**Cross-Listed Coordination Signature**

**Impacted Courses or Programs**

1. See attachment
2. 3.

**Initiator Name (typed):** Deborah Tharp

**Initiator Signed Initials:**

**Date:**

---

**General Education Requirement**

- [x] Humanities

**Course Description**

Origins and development of painting, sculpture, and architecture. Covers the history of art from the Renaissance through the modern period with an emphasis on the art of the Western World.

**Course Prerequisite(s)**

- ENGL A111 with minimum grade of C

**Test Score(s)**

- NA

**Co-requisite(s)**

- NA

**Other Restriction(s)**

- College
- Major
- Class
- Level

**Mark if course has fees**

- [x] Yes

**Mark if course is a selected topic course**

- [ ] Yes

**Justification for Action**

Change in course prerequisite to better reflect course level expectations.

**Initiator (faculty only)**

Deborah Tharp

**Initiator Signed Initials:**

**Date:**

---

**Approved**

**Disapproved**

**Dean/Director of School/College**

**Date:**

---

**Approved**

**Disapproved**

**Undergraduate/Graduate Academic Board Chairperson**

**Date:**

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**Approved**

**Disapproved**

**Provost or Designee**

**Date:**

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UNIVERSITY OF ALASKA ANCHORAGE  
COURSE CONTENT GUIDE

I. Initiation Date  
September 2012

II. Course Information  
A. College: College of Arts and Sciences  
B. Course Title: History of Western Art II  
C. Course Subject/Number: ART A262  
D. Credit Hours: 3.0 Credits  
E. Contact Time: 3+0 Contact Time  
F. Grading Information: A-F  
G. Course Description: Origins and development of painting, sculpture, and architecture. Covers the history of art from the Renaissance through the modern period with an emphasis on the art of the Western World.  
H. Status of course relative to degree or certificate program: Course required for BA and BFA in Art Degrees and applies to the GER Humanities and Fine Arts Requirements  
I. Lab Fees: YES  
J. Coordination: YES  
K. Course Prerequisites: ENGL A111 with minimum grade of C

III. Course Activities  
Students attend lectures on a weekly basis. Various lectures and videos pertinent to the subject matter are presented to the students. Take-home examinations, in-class testing and brief research papers are assigned.

IV. Evaluation  
Evaluation is based on various pedagogical approaches depending on the instructor but will generally include in-class testing and/or take home examinations and papers on various topics discussed with the professor. Students are graded on their ability to comprehend the chronological development of Art History within the social, economic, political and historical setting from which the artwork emerged. Interpretative analysis is also expected to be mastered focusing on the formal and contextual aspects of works of art.

Criteria for Grading

To receive a grade of A (superior):
1. Scholarship/Research: Strong, exceeding all instructor requirements  
2. Initiative: Contributions exceed assignments and demonstrate resourcefulness  
3. Cooperation: Leader in group activities; constant and spontaneous  
4. Individual Improvement: Marked and growing
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1. Scholarship/Research: Barely meets assignments; needs encouragement
2. Initiative: Uncertain and apparent only at times
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To receive a grade of D (Below Average, but Passing):
1. Scholarship/Research: Not meeting all instructor requirements and assignments
2. Initiative: Lacking
3. Cooperation: Fair at times - lacking at other times
4. Individual Improvement: Not noticeable

To receive a grade of F (Failure):
1. Majority of work unacceptable or missing

V. Course Level Justification
A 200 level course with one prerequisite: ENGL A111 with minimum grade of C. This course meets General Educational Requirements and the Core Requirements for a BA and BFA in Art.

VI. Outline
A. Introductory Comments
1. The Study of the History of Art
2. The Western Tradition
3. The Artistic Impulse
4. The Values of Art
   a. Material Value
   b. Intrinsic Value
   c. Religious Value
   d. Nationalistic Value
5. Art and Illusion
   a. Images and Words
   b. Traditions Equating Artists with Gods
6. Art and Identification
   a. Legends of How Art Began
   b. Image Magic
7. Architecture
8. Art Collecting
9. Archaeology and Art History
10. The Methodologies of Art History
   a. Formalism
   b. Iconography and Iconology
   c. Marxism
   d. Feminism
   e. Biography and Autobiography
   f. Semiology
   g. Deconstruction
   h. Psychoanalysis

11. The Language of Art
   a. Form
   b. Plane
   c. Line
   d. Shape
   e. Light and Color
   f. Texture

12. Stylistic Terminology

B. Proto-Renaissance Developments
   1. Thirteenth-Century Italy
   2. Fourteenth-Century Italy
   3. The International Gothic Style

C. The Early Renaissance
   1. Italy in the Fifteenth Century
   2. Early Fifteenth-Century Painting
   3. Early Fifteenth-Century Sculpture
   4. Second-Generation Developments
   5. Fifteenth-Century Painting in Flanders

D. The Development of Perspective in the Far East

E. The High Renaissance in Italy
   1. Architecture
   2. Painting and Sculpture
   3. Developments in Venice

F. Mannerism and the Later Sixteenth Century in Italy
   1. Mannerism
   2. Counter-Reformation Painting
   3. Late Sixteenth-Century Architecture

G. Sixteenth-Century Painting in Northern Europe
   1. The Netherlands
   2. Germany

H. The Baroque Style in Western Europe
   1. Developments in Politics and Science
   2. Baroque Style
   3. Architecture
   4. Sculpture
   5. Italian Baroque Painting
   6. Baroque Painting in Northern Europe
7. Spanish Baroque Painting
8. French Baroque Painting

I. Rococo and the Eighteenth Century
1. Political and Cultural Background
2. The Age of Enlightenment
3. Rococo Painting
4. Rococo Architecture
5. Architectural Revivals
6. European Painting
7. American Painting

J. Neoclassicism: The Late Eighteenth and Early Nineteenth Centuries
1. The Neoclassical Style in France
2. Developments in America

K. Romanticism: The Late Eighteenth and Early Nineteenth Centuries
1. The Romantic Movement
2. Architecture
3. Sculpture
4. Figurative Painting
5. Landscape Painting

L. Nineteenth-Century Realism
1. Cultural and Political Context
2. French Realism
3. Photography
4. English Realism: The Pre-Raphaelites
5. American Realism
6. French Realism in the 1860s
7. Architecture and Sculpture

M. Nineteenth-Century Impressionism
1. Urban Renewal during the Second Empire
2. Painting
3. Sculpture
4. American Painting at the Turn of the Century
5. “Art for Art’s Sake”

N. Post-Impressionism and the Late Nineteenth Century
1. Post-Impressionist Painting
2. Symbolism
3. Fin-de-Siècle Developments

O. Turn of the Century: Early Picasso, Fauvism, Expressionism and Matisse
1. Fauvism
2. Expressionism
3. Matisse after Fauvism

P. Cubism, Futurism, and Related Twentieth-Century Styles
1. Cubism
2. Other Early Twentieth-Century Developments
3. Early Twentieth-Century Architecture
Q. Dada, Surrealism, Fantasy, and the United States between the Wars
   1. Dada
   2. Surrealism
   3. Sculpture Derived from Surrealism
   4. The United States: Regionalism and Social Realism
   5. Mexico
   6. Toward American Abstraction
R. Abstract Expressionism
   1. Hans Hofmann and Josef Albers and their Pedagogical Approaches
   2. Abstract Expressionism and the The New York School
   3. Figurative Abstraction in Europe
   4. Sculpture
S. Pop Art, Op Art, Minimalism, and Conceptualism
   1. Pop Art in England: Richard Hamilton
   2. Pop Art in the United States
   3. Op Art
   4. Minimalism
   5. From Happenings to Action Sculpture: Alan Kaprow and Joseph Beuys
   6. Conceptualism
T. Postmodern Concerns
   1. Art and Politics and its Surroundings in the 80s and 90s
   2. Technological Concerns
   3. A Focus on Vitaly Komar and Alexander Melamid
   4. Multiculturalism and Global Developments

VII. Instructional Goals and Student Learning Outcomes
A. Instructional Goals. The Instructor Will:
   1. Develop and examine the contextual background from which works of art emerge within their historical and cultural settings.
   2. Prepare and have the student employ the appropriate writing and communication skills in relation to the subject matter taught in this course.
   3. Instruct the students in various art historical methodologies for assessing and interpreting works of art by means of application, classification and reasoned argumentation.

B. Student Learning Outcomes. Student will be able to:

<table>
<thead>
<tr>
<th>Student Learning Outcomes</th>
<th>Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Demonstrate written and oral skills</td>
<td>Tests, papers, and in-class presentations</td>
</tr>
<tr>
<td>Relate, classify and illustrate the stylistic, aesthetic, formal and historical contexts underlying the meaning and interpretation of works of art from the Renaissance through the Post-Modern period</td>
<td>Tests, papers, and slide identification</td>
</tr>
</tbody>
</table>
Demonstrate an understanding of the various methodologies, significant texts, and theoretical approaches used to assess and interpret works of art

Tests and papers

VIII. Suggested Texts  Instructor will select text appropriate to his or her teaching style.


IX. Bibliography and Resources


1a. School or College
AS CAS

1b. Division
AFAR Division of Fine Arts

1c. Department
ART

2. Course Prefix
ART

3. Course Number
A303

4. Previous Course Prefix & Number
NA

5a. Credits/CEUs
3

5b. Contact Hours
(Lecture + Lab)
(3+0)

6. Complete Course Title
Curriculum Planning and Interpretation in Art
Curr Plan & Interp in Art

Abbreviated Title for Transcript (30 character)

7. Type of Course
☒ Academic ☐ Preparatory/Development ☐ Non-credit ☐ CEU ☐ Professional Development

8. Type of Action:
☐ Add or ☒ Change or ☐ Delete

If a change, mark appropriate boxes:
☐ Prefix ☐ Course Number ☒ Contact Hours ☐ Repeat Status ☐ Grade
☒ Grading Basis ☐ Credit/CEUs ☒ Contact Hours ☐ Repeat Status ☒ Grading
☒ Title ☐ Grading Basis ☐ Cross-Listed/Stacked ☐ Course Prerequisites ☐ Test Score Prerequisites
☐ Other Restrictions ☒ Registration Restrictions
☐ Class ☐ Level ☒ College ☐ Major
☒ Other Update CCG (please specify)

9. Repeat Status No
☐ # of Repeats ☐ Max Credits

10. Grading Basis
☒ A-F ☐ P/NP ☐ NG

11. Implementation Date
From: Spring / 2013
To: / 9999

12. ☐ Cross Listed with
☐ Stacked with
Cross-Listed Coordination Signature

13a. Impacted Courses or Programs: List any programs or college requirements that require this course.
Please type into fields provided in table. If more than three entries, submit a separate table. A template is available at www.uaa.alaska.edu/governance.

<table>
<thead>
<tr>
<th>Impacted Program/Course</th>
<th>Catalog Page(s)</th>
<th>Impact</th>
<th>Date of Coordination</th>
<th>Chair/Coordinator Contacted</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. BA ART</td>
<td>94</td>
<td>Impact</td>
<td>11/11/11</td>
<td>Mariano Gonzales</td>
</tr>
<tr>
<td>2. BFA ART</td>
<td>96</td>
<td>Impact</td>
<td>11/11/11</td>
<td>Mariano Gonzales</td>
</tr>
</tbody>
</table>

Initiator Name (typed): Deborah Tharp
Initiator Signed Initials: ____________________________ Date: __________

13b. Coordination Email
Date: 11/11/11
submitted to Faculty Listserv: (uaa-faculty@lists.uaa.alaska.edu)

13c. Coordination with Library Liaison
Date: 11/11/11

14. General Education Requirement
Mark appropriate box:
☒ Oral Communication ☐ Written Communication ☐ Quantitative Skills ☐ Humanities
☐ Fine Arts ☐ Social Sciences ☐ Natural Sciences ☐ Integrative Capstone

15. Course Description (suggested length 20 to 50 words)
Introduce K-12 curriculum planning, teaching art criticism and aesthetics. Describe, analyze, interpret and evaluate the major characteristics of art forms, meanings and themes.

16a. Course Prerequisite(s) (list prefix and number)
ART A203 & (ENGL A111 with minimum grade of C)

16b. Test Score(s)
NA

16c. Co-requisite(s) (concurrent enrollment required)
NA

16d. Other Restriction(s)
☐ College ☐ Major ☐ Class ☐ Level

16e. Registration Restriction(s) (non-codable)
NA

17. ☒ Mark if course has fees

18. ☐ Mark if course is a selected topic course

19. Justification for Action
Change in course prerequisites to better reflect course level expectations and deletion of a registration restriction that is no longer applicable.

Initiator (faculty only)
Deborah Tharp
Initiator (TYPE NAME)

☐ Approved ☐ Disapproved
Dean/Director of School/College Date

☐ Approved ☐ Disapproved
Undergraduate/Graduate Academic Board Chairperson Date

☐ Approved ☐ Disapproved
Provost or Designee Date
UNIVERSITY OF ALASKA ANCHORAGE
COURSE CONTENT GUIDE

I. Initiation Date
September 2012

II. Course Information
A. College: College of Arts and Sciences
B. Course Title: Curriculum Planning and Interpretation in Art
C. Course Subject/Number: ART A303
D. Credit Hours: 3.0 Credits
E. Contact Time: 3+0 Contact Time
F. Grading Information: A-F
G. Course Description: Introduce K-12 curriculum planning, teaching art criticism and aesthetics. Describe, analyze, interpret and evaluate the major characteristics of art forms, meanings and themes.
H. Status of course relative to degree or certificate program:
   Elective course for BA or BFA in Art degrees
I. Lab Fees: Yes
J. Coordination: Yes
K. Course Prerequisites: ART A203 and (ENGL A111 with minimum grade of C)

III. Course Activities
Lecture course. Reading and written work as assigned and brief research papers.

IV. Evaluation
Evaluation procedures are at the discretion of the instructor and will be discussed at the first class meeting of the semester. Students will be evaluated on class projects, homework assignments, sketchbook/journal/written work, technical and critical thinking skills, progress throughout semester, attendance and participation. Project evaluation will generally include content, problem solving, craftsmanship, creativity/ingenuity, and amount of effort. It is understood that progress will vary with individual students and is dependent upon entry-level skills, expertise, creativity, and/or amount of time devoted to each project.

Criteria for Grading

To receive a grade of A (superior):
1. Scholarship/Research: Strong, exceeding all instructor requirements
2. Initiative: Contributions exceed assignments and demonstrate resourcefulness
3. Cooperation: Leader in group activities; constant and spontaneous
4. Individual Improvement: Marked and growing

To receive a grade of B (Above Average):
1. Scholarship/Research: Accurate and complete, meets all instructor requirements
2. Initiative: Good when stimulated by some desirable achievement
3. Cooperation: Good in group activities
4. Individual Improvement: Shows marks of improvement; responds to stimulation

To receive a grade of C (Average):
   1. Scholarship/Research: Barely meets assignments; needs encouragement
   2. Initiative: Uncertain and apparent only at times
   3. Cooperation: Not effective and very irregular
   4. Individual Improvement: Ordinary, lacking in noticeable benchmarks

To receive a grade of D (Below Average, but Passing):
   1. Scholarship/Research: Not meeting all instructor requirements and assignments
   2. Initiative: Lacking
   3. Cooperation: Fair at times – lacking at other times
   4. Individual Improvement: Not noticeable

To receive a grade of F (Failure):
   1. Majority of work unacceptable or missing

V. Course Level Justification
Course builds on a strong working knowledge of studio techniques and concepts in the discipline. Individual student input, directions and personal goals are stressed with an emphasis on teaching, learning, and creative growth. Critical thinking is addressed through contemporary issues and practices of art education.

VI. Outline
A. Theory & art criticism: Why is art criticism not a studio critique?
B. Describing art: Subject matter, medium and form
C. Interpreting art: Principles of interpretation
D. Talking and writing about art: Description and formal analysis
E. Thinking through aesthetics
F. Stages of aesthetic development and the aesthetic experience
G. Curriculum planning for teaching art

VII. Instructional Goals and Student Learning Outcomes
A. Instructional Goals. The instructor will:
   1. Demonstrate contemporary art critical methodologies
   2. Develop critical thinking skills to reflect on the nature and meaning of the arts from varied philosophical points of view
   3. Give rationales for teaching art criticism and aesthetics in varying levels and aspects
B. Student Learning Outcomes. Student will be able to:

<table>
<thead>
<tr>
<th>Student Learning Outcomes</th>
<th>Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Summarize contemporary art critical methodologies</td>
<td>Written papers and assignments</td>
</tr>
<tr>
<td>Describe the social and theoretical contexts for art criticism</td>
<td>Written papers and assignments</td>
</tr>
<tr>
<td>Demonstrate interpretive analytical skills based on the use of critical and primary documents</td>
<td>In-class discussions, written papers and assignments</td>
</tr>
<tr>
<td>Interpret the meanings and themes of art forms</td>
<td>Written papers and assignments</td>
</tr>
<tr>
<td>Examine art forms using appropriate criteria</td>
<td>In-class discussions</td>
</tr>
<tr>
<td>Develop art instructional lessons or units for different age levels</td>
<td>Written papers and assignments</td>
</tr>
</tbody>
</table>

VIII. Suggested Texts  Instructor will select appropriate text such as:


IX. Bibliography and Resources


Bolin, P. “We are What We Ask.” *Art Education* 49.5 (1996): 6-10.


## Course Action Request

**University of Alaska Anchorage**  
Proposal to Initiate, Add, Change, or Delete a Course

<table>
<thead>
<tr>
<th>1a. School or College</th>
<th>1b. Division</th>
<th>1c. Department</th>
</tr>
</thead>
<tbody>
<tr>
<td>AS CAS</td>
<td>AFAR Division of Fine Arts</td>
<td>ART</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>2. Course Prefix</th>
<th>3. Course Number</th>
<th>4. Previous Course Prefix &amp; Number</th>
<th>5a. Credits/CEUs</th>
<th>5b. Contact Hours (Lecture + Lab)</th>
</tr>
</thead>
<tbody>
<tr>
<td>ART</td>
<td>A304</td>
<td>NA</td>
<td>3</td>
<td>(3+0)</td>
</tr>
</tbody>
</table>

### 6. Complete Course Title

**Art Experience: Social, Cultural, and Educational**  
Art Exp: Soc/Culture & Ed  
Abbreviated Title for Transcript (30 character): Art Exper: Soc/Culture & Ed

### 7. Type of Course

- Academic
- Preparatory/Development
- Non-credit
- CEU
- Professional Development

### 8. Type of Action:

- Add
- Change
- Delete

If a change, mark appropriate boxes:

- Prefix
- Credits
- Title
- Grading Basis
- Course Description
- Test Score Prerequisites
- Other Restrictions
- Class
- College
- Major
- Other Update CCG (please specify)

### 9. Repeat Status No  # of Repeats  Max Credits

### 10. Grading Basis

- A-F
- P/NP
- NG

### 11. Implementation Date

From: Spring/2013  
To: /9999

### 12. Cross Listed with

- Stacked with

### 13a. Impacted Courses or Programs:

<table>
<thead>
<tr>
<th>Impacted Program/Course</th>
<th>Catalog Page(s) Impacted</th>
<th>Date of Coordination</th>
<th>Chair/Coordinator Contacted</th>
</tr>
</thead>
<tbody>
<tr>
<td>Minor, Arts Education</td>
<td>96</td>
<td>11/11/11</td>
<td>Mariano Gonzales</td>
</tr>
<tr>
<td>BA, Art</td>
<td>Courtesy Coordination</td>
<td>11/11/11</td>
<td>Mariano Gonzales</td>
</tr>
<tr>
<td>BFA, Art</td>
<td>Courtesy Coordination</td>
<td>11/11/11</td>
<td>Mariano Gonzales</td>
</tr>
</tbody>
</table>

**Initiator Name:** Deborah Tharp  
**Initiator Signed Initials:**  
**Date:**

### 13b. Coordination Email

submitted to Faculty Listserv: (uaa-faculty@lists.uaa.alaska.edu)

### 13c. Coordination with Library Liaison

**Date:** 11/11/11

### 14. General Education Requirement

Mark appropriate box:

- Oral Communication
- Written Communication
- Quantitative Skills
- Social Sciences
- Natural Sciences
- Fine Arts
- Humanities
- Integrative Capstone

### 15. Course Description (suggested length 20 to 50 words)

Examines shared human experiences involved in making and responding to visual images and artifacts from different cultural perspectives. Discusses how the understanding, appreciation and interaction of particular images and objects evolve and affect the fundamental processes of perception in different cultural settings.

### 16a. Course Prerequisite(s) (list prefix and number)

ART A203 & (ENGL A111 with minimum grade of C)

### 16b. Test Score(s)

NA

### 16c. Co-requisite(s) (concurrent enrollment required)

NA

### 16d. Other Restriction(s)

- College
- Major
- Class
- Level

### 16e. Registration Restriction(s) (non-codable)

NA

### 17. Mark if course has fees

### 18. Mark if course is a selected topic course

### 19. Justification for Action

Change in course prerequisites better reflect course level expectations and deletion of a registration restriction that is no longer applicable.

---

**Initiator (faculty only):** Deborah Tharp  
**Initiator (TYPE NAME):**

- Approved
- Disapproved

**Dean/Director of School/College:**

- Approved  
- Disapproved

**Department Chairperson:**

- Approved
- Disapproved

**Board Chairperson:**

- Approved
- Disapproved

**Provost or Designee:**

- Approved
- Disapproved

---

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I. Initiation Date
   September 2012

II. Course Information
   A. College: College of Arts and Sciences
   B. Course Title: Art Experience: Social, Cultural, and Educational Perspectives
   C. Course Subject/Number: ART A304
   D. Credit Hours: 3.0 Credits
   E. Contact Time: 3+0 Contact Time
   F. Grading Information: A-F
   G. Course Description: Examines shared human experiences involved in making and responding to visual images and artifacts from different cultural perspectives. Discusses how the understanding, appreciation and interaction of particular images and objects evolve and affect the fundamental processes of perception in different cultural settings.
   H. Status of course relative to degree or certificate program:
      Elective course for BA or BFA in Art degrees
   I. Lab Fees: Yes
   J. Coordination: Yes
   K. Course Prerequisites: ART A203 and (ENGL A111 with minimum grade of C)

III. Course Activities
   Lecture course. Reading and written work as assigned—including brief research papers.

IV. Evaluation
   Evaluation procedures are at the discretion of the instructor and will be discussed at the first class meeting of the semester. Students will be evaluated on class projects, homework assignments, sketchbook/journal/written work, technical and critical thinking skills, progress throughout semester, attendance and participation. Project evaluation will generally include content, problem solving, craftsmanship, creativity/ingenuity, and amount of effort. It is understood that progress will vary with individual students and is dependent upon entry-level skills, expertise, creativity, and/or amount of time devoted to each project.

Criteria for Grading

To receive a grade of A (superior):
   1. Scholarship/Research: Strong, exceeding all instructor requirements
   2. Initiative: Contributions exceed assignments and demonstrate resourcefulness
   3. Cooperation: Leader in group activities; constant and spontaneous
   4. Individual Improvement: Marked and growing
To receive a grade of B (Above Average):
1. Scholarship/Research: Accurate and complete, meets all instructor requirements
2. Initiative: Good when stimulated by some desirable achievement
3. Cooperation: Good in group activities
4. Individual Improvement: Shows marks of improvement; responds to stimulation

To receive a grade of C (Average):
1. Scholarship/Research: Barely meets assignments; needs encouragement
2. Initiative: Uncertain and apparent only at times
3. Cooperation: Not effective and very irregular
4. Individual Improvement: Ordinary, lacking in noticeable benchmarks

To receive a grade of D (Below Average, but Passing):
1. Scholarship/Research: Not meeting all instructor requirements and assignments
2. Initiative: Lacking
3. Cooperation: Fair at times – lacking at other times
4. Individual Improvement: Not noticeable

To receive a grade of F (Failure):
1. Majority of work unacceptable or missing

V. Course Level Justification
Course builds on a strong working knowledge of studio techniques and concepts in the discipline. Individual student input, directions and personal goals are stressed with an emphasis on teaching, learning, and creative growth. Critical thinking is addressed through contemporary issues and practices of art education.

VI. Outline
A. Basic purposes of art to humankind
B. Human commonalities and concerns as motivations for themes in art
C. Symbols, metaphors, and visual language
D. Intrapersonal and interpersonal visual communication
E. Human growth and development as related to art education
F. Values, beliefs, and intuition as artistic influences
G. Multiculturalism in art education
H. Diversity in artists, artistic traditions, and students in the art classroom
I. Aesthetics in various cultural contexts
J. Ceremonies, celebrations and community building through art
K. Historic trends in art reflecting human themes and cultural meaning
L. Museums, public art and cultural events as extensions of the art classroom
VII. Instructional Goals and Student Learning Outcomes

A. Instructional Goals. The instructor will:

1. Develop a critical awareness of internal and external influences upon the field of art and art education
2. Demonstrate an understanding of the role of art experiences
3. Summarize contemporary and classic studies of artistic development and aesthetic responses
4. Provide a critical understanding of contemporary writings, movements and issues regarding current practices in the field of art and art education

B. Student Learning Outcomes. Student will be able to:

<table>
<thead>
<tr>
<th>Student Learning Outcomes</th>
<th>Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Demonstrate an understanding and appreciation of particular images and objects within specific cultures and subcultures</td>
<td>Written papers and assignments</td>
</tr>
<tr>
<td>Describe fundamental processes of perception, cognition and interpretation of art</td>
<td>Written papers and assignments</td>
</tr>
<tr>
<td>Develop a personal portfolio that reflects art experiences</td>
<td>Portfolio</td>
</tr>
</tbody>
</table>

VIII. Suggested Texts  Instructor will select appropriate text such as:


IX. Bibliography and Resources


### Course Action Request

#### University of Alaska Anchorage

**Proposal to Initiate, Add, Change, or Delete a Course**

<table>
<thead>
<tr>
<th>1a. School or College</th>
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<th>1b. Division</th>
<th>AFAR Division of Fine Arts</th>
<th>1c. Department</th>
<th>ART</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. Course Prefix</td>
<td>ART</td>
<td>3. Course Number</td>
<td>A360A</td>
<td>4. Previous Course Prefix &amp; Number</td>
<td>NA</td>
</tr>
<tr>
<td>5a. Credits/CEUs</td>
<td>3</td>
<td>5b. Contact Hours</td>
<td>(Lecture + Lab)</td>
<td>(3+0)</td>
<td></td>
</tr>
</tbody>
</table>

#### 6. Complete Course Title

**History of Non-Western Art I**

**Abbreviated Title for Transcript (30 character)**

#### 7. Type of Course

- [ ] Academic
- [ ] Preparatory/Development
- [ ] Non-credit
- [ ] CEU
- [ ] Professional Development

#### 8. Type of Action:

- [ ] Add
- [ ] Change
- [ ] Delete

**If a change, mark appropriate boxes:**

- [ ] Prefix
- [ ] Credits
- [ ] Title
- [ ] Grading Basis
- [ ] Course Description
- [ ] Test Score Prerequisites
- [ ] Other Restrictions
- [ ] Contact Hours
- [ ] Repeat Status
- [ ] Cross-Listed/Stacked
- [ ] Course Prerequisites
- [ ] Co-requisites
- [ ] Registration Restrictions
- [ ] Class
- [ ] Level
- [ ] College
- [ ] Major
- [ ] Other Update CCG (please specify)

#### 9. Repeat Status No

<table>
<thead>
<tr>
<th># of Repeats</th>
<th>Max Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### 10. Grading Basis

- [ ] A-F
- [ ] P/NP
- [ ] NG

#### 11. Implementation Date

- From: Spring/2013
- To: 9999

#### 12. Cross Listed with

- [ ] Stacked with

**Cross-Listed Coordination Signature**

#### 13a. Impacted Courses or Programs:

- List any programs or college requirements that require this course.
- If more than three entries, submit a separate table. A template is available at [www.uaa.alaska.edu/governance](http://www.uaa.alaska.edu/governance).

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<td></td>
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<td></td>
</tr>
</tbody>
</table>

- BA ART
- BFA ART

Initiator Name (typed): Deborah Tharp

Initiator Signed Initials: __________ Date: __________

**13b. Coordination Email**

- Date: 11/11/11
- submitted to Faculty Listserv: (uaa-faculty@lists.uaa.alaska.edu)

**13c. Coordination with Library Liaison**

- Date: 11/11/11

- Coordinator Contacted: Mariano Gonzales

**14. General Education Requirement**

- Mark appropriate box:
  - [ ] Oral Communication
  - [ ] Written Communication
  - [ ] Quantitative Skills
  - [ ] Humanities
  - [ ] Fine Arts
  - [ ] Social Sciences
  - [ ] Natural Sciences
  - [ ] Integrative Capstone

**15. Course Description**

(suggested length 20 to 50 words)

Emphasis on a comparative approach to non-western civilizations including Indian Art, Tibetan and Southeastern Art, Chinese Art, and Japanese Art.

**16a. Course Prerequisite(s) (list prefix and number)**

ENGL A111 with minimum grade of C

**16b. Test Score(s)**

NA

**16c. Co-requisite(s) (concurrent enrollment required)**

NA

**16d. Other Restriction(s)**

- [ ] College
- [ ] Major
- [ ] Class
- [ ] Level

**16e. Registration Restriction(s) (non-codable)**

NA

**17. Mark if course has fees**

**18. Mark if course is a selected topic course**

**19. Justification for Action**

Change in course prerequisites to better reflect course level expectations and course description.

Initiator (faculty only) Deborah Tharp

Initiator (TYPE NAME) __________ Date: __________

- Approved
- Disapproved

Dean/Director of School/College Date: __________

- Approved
- Disapproved

Undergraduate/Graduate Academic Board Chairperson Date: __________

- Approved
- Disapproved

Provost or Designee Date: __________

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I. Initiation Date

September 2012

II. Course Information

A. College: College of Arts and Sciences
B. Course Title: History of Non-Western Art I
C. Course Subject/Number: ART A360A
D. Credit Hours: 3.0 Credits
E. Contact Time: 3+0 Contact Time
F. Grading Information: A-F
G. Course Description: Emphasis on a comparative approach to non-western civilizations including Indian Art, Tibetan and Southeastern Art, Chinese Art, and Japanese Art.
H. Status of course relative to degree or certificate program:
   Meets course requirements for BA and BFA in Art and applies to the GER Fine Arts and Humanities Requirements
I. Lab Fees: YES
J. Coordination: YES
K. Course Prerequisites: ENGL A111 with minimum grade of C

III. Course Activities

Lecture course. Readings and written work as assigned including brief research papers.

IV. Evaluation

Evaluation is based on various pedagogical approaches depending on the instructor but will generally include in-class testing and/or take home examinations and papers on various topics discussed with the professor. Students are graded on their ability to comprehend the chronological development of Art History within the social, economic, political and historical setting. Interpretative analysis focusing on the formal and contextual aspects of works of art based on a comparative approach.

Criteria for Grading

To receive a grade of A (superior):
1. Scholarship/Research: Strong, exceeding all instructor requirements
2. Initiative: Contributions exceed assignments and demonstrate resourcefulness
3. Cooperation: Leader in group activities; constant and spontaneous
4. Individual Improvement: Marked and growing

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2. Initiative: Lacking
3. Cooperation: Fair at times - lacking at other times
4. Individual Improvement: Not noticeable

To receive a grade of F (Failure):
1. Majority of work unacceptable or missing

V. Course Level Justification
This course satisfies the need for a non-western art history class to meet the General Education requirements in the Fine Arts and Humanities as well as an art history requirement for a BA, BFA, or elective in the visual arts.

VI. Outline
A. INDIAN ART
   1. Indus Valley Civilization (Harappan Civilization)
   2. The Vedic & Maurya Periods
   3. The Period of the Shungas and Early Andhras: Stupas, Buddhist Rock-Cults, Buddhist Art, Early Buddhist Art & Figurative Buddhist Sculpture
   4. The Kushan and Later Andhra Period, The Gandhara, Mathura, & Amaravati Schools
   5. The Gupta & Post-Gupta Periods
      a. Buddhist Sculpture & Painting
      b. The Early Northern Temple
      c. Monumental Narrative Reliefs
      d. The Early Southern Temple
   6. The Early Medieval Period
      a. The Monumental Northern Temple
      b. The Monumental Southern Temple
      c. The Bhakti Movement in Art
   7. Architectural Elements: Stupas and Temples
   8. Late Medieval Period
      a. Buddhist Art, Jain Art, Hindu Art
      b. Images of Hindu Deities
      c. The Hindu Temple
   9. Mughal Period
      a. Mughal Painting & Architecture
         Indian Painting on Paper
b. Rajput Painting

10. Modern Period
   a. Colonialism, Extrication from the Colonial Yoke
   b. British and European Connections
   c. Contemporary Indian Identity in the Arts

B. TIBETAN AND SOUTHEASTERN ASIAN ART
   1. Tibet: Shamanism & The Tanka
   2. Java: Buddhist Stupas: Borobudur
   3. Cambodia: Khmer, Angor Thom and Angor Wat, & Hindu Connections
   4. Thailand
      a. Buddhist Sculpture
      b. Hinayana & Mahayana Buddhism

C. CHINESE ART BEFORE 1280
   1. The Middle Kingdom
   2. Neolithic Cultures: Painted Pottery & Beyond the Yellow River Valley
   3. Bronze Age China: Shang & Zhou Dynasties
   4. The Chinese Empire: Qin Dynasty
   5. Han Dynasty
      a. Taoism and Confucianism
      b. Confucianism and the State
      c. Architecture
   6. Six Dynasties: Painting, Calligraphy & Buddhism
   7. Sui and Tang Dynasties: Buddhist Art and Architecture & Figure Painting
   8. Song Dynasty: Neo-Confucianism, Landscape Painting, Southern Song, Northern Song
   9. Materials and Processes
      a. Three-Dimensional Media: Ceramics, Bronze and Piece-Mold Casting, Wood & Jade
      b. Painting: Materials and Methods, Early Painting through the Tang Dynasty, Monochrome Ink Painting, Son through Qing
      c. Architecture: Pagodas
   10. Mongol Invasions
   11. Yuan Dynasty
   12. Ming Dynasty
      a. Court and Professional Painting
      b. Gardens and Decorative Arts
      c. Architecture and City Planning
      d. Literati Painting
   13. Classifications of Chinese Painting: handscrolls, hanging scrolls, albums
   14. Qing Dynasty
      a. Orthodox Painting
      b. Individualists
   15. The Modern Period
      a. European Connections and Western Influence
      b. Rise of Communism: Mao Tse Tung - Art in Service of the State
      c. Contemporary Art: Postmodern Developments
D. JAPANESE ART BEFORE 1392
1. Prehistory Japan; Jomon Period, Yayoi and Kofun Periods, & Shinto
2. Asuka Period
3. Nara Period
4. Buddhist Influences
5. Heian Period: Esoteric Buddhism, Pure Buddhism, Poetry and Calligraphy, Secular Painting
6. Kamakura Period
   a. Pure Land Buddhist Art
   b. Zen: Painting, The Arts of Tea
   c. Garden Design
7. Joined-wood Sculpture
8. Screen Painting
9. Woodblock Prints
10. Emperors and Warriors
E. JAPANESE ART AFTER 1392
1. Muromachi Period: Ink Painting & Ryoan-ji
2. Momoyama Period: Architecture, Decorative Painting & Tea
3. Edo: Tea, Rimp School, Nanga School, Zen, Maruyama-Shijo School, & Ukiyo-e Pictures of the Floating World
4. The Meiji and Modern Periods
   a. Contact with Western Europeans
   b. Modernism
   c. Contemporary Art (Postmodernism and Japanese Identity)

VII. Instructional Goals and Student Learning Outcomes
A. Instructional Goals. The instructor will:
   1. Develop and examine the contextual background from which non-western art works emerge within their cultural and historical settings.
   2. Develop student’s historical, critical, aesthetic, and analytical written and oral communication skills as they apply to non-western art.
   3. Develop an understanding of the various historical approaches and methodologies allowing the student to effectively construct viable comparative paradigms, research techniques and interpretive approaches relevant to non-western art by using application, classification and reasoned argumentation.

B. Student Learning Outcomes. The student will be able to:

<table>
<thead>
<tr>
<th>Student Learning Outcomes</th>
<th>Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Analyze primary and secondary research materials, theoretical approaches and interpretive models pertaining to non-western art</td>
<td>Research paper.</td>
</tr>
<tr>
<td>Demonstrate analytical, written and oral skills</td>
<td>Tests, papers, and in-class presentations</td>
</tr>
</tbody>
</table>
Demonstrate an understanding of the various methodologies, significant texts, and theoretical approaches presented in course material relevant to non-western art

Demonstrate a body of concepts and ideas that will effectively embody non-western art course material

Assess from a comparative perspective the similarities and differences across the non-western cultures presented

Tests and papers

Tests, papers, and in-class presentations

Tests, papers, and in-class presentations

VIII. Suggested Texts


IX. Bibliography and Resources

India: Before 1100


Cummins, Joan. *Indian Painting*. Boston, MA: MFA Publications, 2006


Seth, Mira. *Indian Painting; The Great Mural Tradition*. New York, NY: Harry
India: After 1100


China Before 1280


**China After 1280**


**Japan: Before 1392**


1972.

**Japan After 1392**


## Course Action Request
### University of Alaska Anchorage
Proposal to Initiate, Add, Change, or Delete a Course

<table>
<thead>
<tr>
<th>1a. School or College</th>
<th>1b. Division</th>
<th>1c. Department</th>
</tr>
</thead>
<tbody>
<tr>
<td>AS CAS</td>
<td>AFAR Division of Fine Arts</td>
<td>ART</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>2. Course Prefix</th>
<th>3. Course Number</th>
<th>4. Previous Course Prefix &amp; Number</th>
<th>5a. Credits/CEUs</th>
<th>5b. Contact Hours (Lecture + Lab)</th>
</tr>
</thead>
<tbody>
<tr>
<td>ART</td>
<td>A360B</td>
<td>NA</td>
<td>3</td>
<td>(3+0)</td>
</tr>
</tbody>
</table>

### Course Information
- **Complete Course Title:** History of Non-Western Art II
- **Abbreviated Title for Transcript:**
- **Type of Course:** Academic
- **Type of Action:** Add

### Course Description
- Emphasis on a comparative approach to non-western civilizations including Islamic Art, African Art, Art of Pacific Cultures, and Art of the Americas.

### Prerequisites
- **Course Prerequisite(s):** ENGL A111 with minimum grade of C
- **Test Score(s):** NA
- **Co-requisite(s):** NA

### Registration
- **Other Restriction(s):** College, Major, Class, Level
- **Other Update CCG (please specify):**
- **Mark if course has fees:**
- **Mark if course is a selected topic course:**

### Action Justification
- Change in course prerequisite to better reflect course level expectations and course description.

---

**Initiator (faculty only):** Deborah Tharp

**Initiator Signed Initials:** _________

**Date:** ___________

**Initiator (TYPE NAME):**

- Approved
- Disapproved

**Dean/Director of School/College**

- Approved
- Disapproved

**Undergraduate/Graduate Academic Board Chairperson**

- Approved
- Disapproved

**Provost or Designee**

- Approved
- Disapproved

---

**13a. Impacted Courses or Programs:** List any programs or college requirements that require this course.

Please type into fields provided in table. If more than three entries, submit a separate table. A template is available at [www.uaa.alaska.edu/governance](http://www.uaa.alaska.edu/governance).

<table>
<thead>
<tr>
<th>Impacted Program/Course</th>
<th>Catalog Page(s)</th>
<th>Impacted Program(s)</th>
<th>Date of Coordination</th>
<th>Chair/Coordinator Contacted</th>
</tr>
</thead>
<tbody>
<tr>
<td>BA ART</td>
<td>94</td>
<td>1</td>
<td>11/11/11</td>
<td>Mariano Gonzales</td>
</tr>
<tr>
<td>BFA ART</td>
<td>96</td>
<td>2</td>
<td>11/11/11</td>
<td>Mariano Gonzales</td>
</tr>
</tbody>
</table>

**Initiator Name (typed):** Deborah Tharp

**Initiator Signed Initials:** _________

**Date:** ___________

**13b. Coordination Email**

Date: 11/11/11

submitted to Faculty Listserv: [uaa-faculty@lists.uaa.alaska.edu](mailto:uaa-faculty@lists.uaa.alaska.edu)

**13c. Coordination with Library Liaison**

Date: 11/11/11

**14. General Education Requirement**

Mark appropriate box:
- Oral Communication
- Written Communication
- Quantitative Skills
- Social Sciences
- Natural Sciences
- Fine Arts
- Humanities
- Integrative Capstone

**15. Course Description**

(suggested length 20 to 50 words)

Emphasis on a comparative approach to non-western civilizations including Islamic Art, African Art, Art of Pacific Cultures, and Art of the Americas.

---

**16a. Course Prerequisite(s) (list prefix and number)**

ENGL A111 with minimum grade of C

**16b. Test Score(s)**

NA

**16c. Co-requisite(s) (concurrent enrollment required)**

NA

**16d. Other Restriction(s)**

College, Major, Class, Level

**16e. Registration Restriction(s) (non-codable)**

NA

**17. Mark if course has fees**

**18. Mark if course is a selected topic course**

**19. Justification for Action**

Change in course prerequisite to better reflect course level expectations and course description.

---

**Initiator (faculty only):** Deborah Tharp

**Initiator Signed Initials:** _________

**Date:** ___________

**Initiator (TYPE NAME):**

- Approved
- Disapproved

**Dean/Director of School/College**

- Approved
- Disapproved

**Undergraduate/Graduate Academic Board Chairperson**

- Approved
- Disapproved

**Provost or Designee**

- Approved
- Disapproved
UNIVERSITY OF ALASKA ANCHORAGE
COURSE CONTENT GUIDE

I. Initiation Date
   September 2012

II. Course Information
   A. College: College of Arts and Sciences
   B. Course Title: History of Non-Western Art II
   C. Course Subject/Number: ART A360B
   D. Credit Hours: 3.0 Credits
   E. Contact Time: 3+0 Contact Time
   F. Grading Information: A-F
   G. Course Description: Emphasis on a comparative approach to non-western civilizations including Islamic Art, African Art, Art of Pacific Cultures, and Art of the Americas.
   H. Status of course relative to degree or certificate program:
      Course required for BA and BFA in Art and applies to the GER Fine Arts and Humanities Requirements
   I. Lab Fees: YES
   J. Coordination: YES
   K. Course Prerequisites: ENGL A111 with minimum grade of C

III. Course Activities
   Lecture course. Readings and written work as assigned including brief research papers.

IV. Evaluation
   Evaluation is based on various pedagogical approaches depending on the instructor but will generally include in-class testing and/or take home examinations and papers on various topics discussed with the professor. Students are graded on their ability to comprehend the chronological development of Art History within the social, economic, political and historical setting. Interpretative analysis focusing on the formal and contextual aspects of works of art based on a comparative approach.

Criteria for Grading

To receive a grade of A (superior):
1. Scholarship/Research: Strong, exceeding all instructor requirements
2. Initiative: Contributions exceed assignments and demonstrate resourcefulness
3. Cooperation: Leader in group activities; constant and spontaneous
4. Individual Improvement: Marked and growing

To receive a grade of B (Above Average):
1. Scholarship/Research: Accurate and complete, meets all instructor requirements
2. Initiative: Good when stimulated by some desirable achievement
3. Cooperation: Good in group activities
4. Individual Improvement: Shows marks of improvement; responds to stimulation
To receive a grade of C (Average):
1. Scholarship/Research: Barely meets assignments; needs encouragement
2. Initiative: Uncertain and apparent only at times
3. Cooperation: Not effective and very irregular
4. Individual Improvement: Ordinary, lacking in noticeable benchmarks

To receive a grade of D (Below Average, but Passing):
1. Scholarship/Research: Not meeting all instructor requirements and assignments
2. Initiative: Lacking
3. Cooperation: Fair at times - lacking at other times
4. Individual Improvement: Not noticeable

To receive a grade of F (Failure):
1. Majority of work unacceptable or missing

V. Course Level Justification
This course satisfies the need for a non-western art history class to meet the General Education requirements in the Fine Arts and Humanities as well as an art history requirement for a BA, BFA, or elective in the visual arts.

VI. Outline
A. ISLAMIC ART: THE GATEWAY TO THE WEST AND EAST
   1. Islam and Early Islamic Society
   2. Art During the Early Caliphates: Architecture, Calligraphy, Ceramic and Textile Arts
   3. Later Islamic Art: Architecture, Portable Arts, Manuscript, Illumination and Calligraphy
   5. Contemporary Islamic Art: Politics and the Continuity of Life
B. AFRICAN ART
   1. Art of Ancient and Medieval Africa
      a. Saharan Rock Art
      b. Sub-Saharan Civilizations: Nok Culture, Ife, & Benin
      c. Nilotic Cultures
      d. Islamic Africa
      e. Urban Centers: Djenné, & Great Zimbabwe
   2. Colonial Africa: Asanti, Yoruba, Dogon, Luba, Kuba, & Kota
   3. Art of Africa: The Modern Era
      a. Traditional and Contemporary Africa
      b. Children and the Continuity of Life
      c. Initiation Rites
      d. the Spirit World
      e. concepts of Leadership
      f. Death and Ancestors
      g. Contemporary Art: Postmodernism and the African Diaspora
C. ART OF PACIFIC CULTURES
   1. Australia: Australian Aboriginal Art
   3. Micronesia: Nan Mandol
   4. Polynesia: Easter Island, Marquesas Islands, Islands, New Zealand
   5. Pacific Rim Contemporary Developments

D. ART OF THE AMERICAS
   1. Art of the Americas Before 1300
      a. Mesoamerica: The Olmec, Teotihuacan, The Maya, & Western Mexican Ceramics
      b. Central America: Diquis Culture
      c. South America: The Central Andes
         1.1 Chavin Culture: Sculpture
         1.2 The Paracas Culture: Textiles
         1.3 Nazca Culture
         1.4 Moche Culture: Ceramics
         1.5 Chimu Culture: Metals
         1.6 Inka Culture: Inka masonry
   2. Art of the Americas After 1300
      a. Indigenous American Art
      b. Mexico and South America: The Aztec Empire, The Inka Empire
         1.1 The Aftermath of the Spanish Conquest
         1.2 Modernism and Postmodernism in Mexico and South America
      c. North America
         1.1 Ancient Period, before first contact
         1.2 Eastern Woodlands
         1.3 Southwest: Basketry
         1.4 Historic Period, after first contact
         1.5 Northwest Coast, Eastern Woodlands, Great Plains & Southwest
         1.6 Contemporary Native American Art

VII. Instructional Goals and Student Learning Outcomes
A. Instructional Goals. The instructor will:
   1. Develop and examine the contextual background from which non-western art works emerge within their cultural and historical settings.
   2. Develop student’s historical, critical, aesthetic, and analytical written and oral communication skills as they apply to non-western art.
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<td>Demonstrate an understanding of the various methodologies, significant text, and theoretical approaches presented in course materials relevant to non-western art</td>
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<td>Demonstrate a body of concepts and ideas that will effectively embody non-western art course material</td>
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</tr>
<tr>
<td>Assess from a comparative perspective the similarities and differences across the non-western cultures presented</td>
<td>Tests, papers, and in-class presentations</td>
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</table>

VII. Suggested Texts


IX. Bibliography and Resources

Islamic Art


Critchlow, Keith. *Islamic Patterns: An Analytical and Cosmological Approach*. 


**African Art**

**General and Nilotic**


---

**Ancient and Medieval Africa**


Drewal, Henry John and Enid Schildkrout.  *Dynasty and Divinity: Ife Art in

Art of Africa: Modern Era

Art of Pacific Cultures
Berlo, Janet Catherine and Lee Ann Wilson. Arts of Africa, Oceania, and the

Art of the Americas: Before 1300


**Art of the Americas: After 1300**


### Course Action Request

**University of Alaska Anchorage**

Proposal to Initiate, Add, Change, or Delete a Course

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<th>4. Previous Course Prefix &amp; Number</th>
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<th>5b. Contact Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>ART</td>
<td>A361</td>
<td>NA</td>
<td>3</td>
<td>(Lecture + Lab) (3+0)</td>
</tr>
</tbody>
</table>

6. **Complete Course Title**

**History of Graphic Design**

**Abbreviated Title for Transcript (30 character)**

7. **Type of Course**

- [x] Academic
- [ ] Preparatory/Development
- [ ] Non-credit
- [ ] CEU
- [ ] Professional Development

8. **Type of Action:**

- [ ] Add
- [x] Change
- [ ] Delete

9. **Repeat Status No**

<table>
<thead>
<tr>
<th># of Repeats</th>
<th>Max Credits</th>
</tr>
</thead>
</table>

10. **Grading Basis**

- [x] A-F
- [ ] P/NP
- [ ] NG

11. **Implementation Date**

- From: Spring / 2013
- To: /9999

12. **Cross Listed with**

- [ ] Stacked with

13a. **Impacted Courses or Programs:**

<table>
<thead>
<tr>
<th>Impacted Program/Course</th>
<th>Catalog Page(s) Impacted</th>
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<td>94</td>
<td>11/11/11</td>
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**Initiator Name (typed): Deborah Tharp**

**Initiator Signed Initials:** _______ **Date:** __________

13b. **Coordination Email**

- Date: 11/11/11

**submitted to Faculty Listserv:** (uaa-faculty@lists.uaa.alaska.edu)

13c. **Coordination with Library Liaison**

- Date: 11/11/11

14. **General Education Requirement**

**Mark appropriate box:**

- [ ] Oral Communication
- [ ] Written Communication
- [ ] Quantitative Skills
- [ ] Humanities
- [ ] Fine Arts
- [ ] Social Sciences
- [ ] Natural Sciences
- [ ] Integrative Capstone

15. **Course Description** *(suggested length 20 to 50 words)*

**History of Graphic Design** emphasizing its beginnings to the present day including traditional and technological developments.

16a. **Course Prerequisite(s)** *(list prefix and number)*

- ART A262 & (ENGL A111 with minimum grade of C)

16b. **Test Score(s)**

- NA

16c. **Co-requisite(s)** *(concurrent enrollment required)*

- NA

16d. **Other Restriction(s)**

- [ ] College
- [ ] Major
- [ ] Class
- [x] Level

16e. **Registration Restriction(s)** *(non-codable)*

- Instructor Permission

17. **Mark if course has fees**

18. **Mark if course is a selected topic course**

19. **Justification for Action**

**Change in course prerequisites to better reflect course level expectations.**

**Initiator (faculty only) Date**

**Deborah Tharp**

**Initiator (TYPE NAME)**

[ ] Approved

[ ] Disapproved

**Dean/Director of School/College Date**

[ ] Approved

[ ] Disapproved

**Undergraduate/Graduate Academic Date**

[ ] Approved

[ ] Disapproved

**Board Chairperson**

[ ] Approved

[ ] Disapproved

**Provost or Designee Date**

111
I. Initiation Date
   September 2012

II. Course Information
   A. College: College of Arts and Sciences
   B. Course Title: History of Graphic Design
   C. Course Subject/Number: ART A361
   D. Credit Hours: 3.0 Credits
   E. Contact Time: 3+0 Contact Time
   F. Grading Information: A-F
   G. Course Description: History of Graphic Design emphasizing its beginnings to the present day including traditional and technological developments.
   H. Status of course relative to degree or certificate program:
       Applies to BA & BFA in ART
   I. Lab Fees: YES
   J. Coordination: YES
   K. Course Prerequisites: ART A262 History of Western Art II and (ENGL A111 with minimum grade of C)
   L. Registration Restrictions: Instructor Permission

III. Course Activities
   Lecture course. Readings and written work as assigned - including brief research papers

IV. Evaluation
   Evaluation procedures are at the discretion of the instructor and will be discussed at the first class meeting of the semester. Based on various pedagogical approaches depending on the instructor’s approach, generally evaluation will include in-class testing and/or take-home examinations and papers written by students on various topics. Evaluation will focus on the student's demonstrated ability to comprehend the development of Graphic Design history in their particular cultural contexts.

A. Criteria for Grading
   1.0 To receive a grade of A:
      1.1 Scholarship/Research: Strong, exceeding all instructor requirements
      1.2 Initiative: Contributions exceed expectations for the class
      1.3 Attitude: Excellent interactive skills in the classroom
      1.4 Cooperation: Excels in contributions to group activities
      1.5 Individual Improvement: Demonstrates mastery of drawing techniques
   2.0 To receive a grade of B:
      2.1 Scholarship/Research: Meets all instructor requirements
2.2 Initiative: Contributions are above average for the class
2.3 Attitude: Above average interactive skills in the classroom
2.4 Cooperation: Above average contributions in group activities
2.5 Individual Improvement: Above average demonstration of drawing techniques

3.0 To receive a grade of C:
3.1 Scholarship/Research: Does required assignments
3.2 Initiative: Contributions are average for the class
3.3 Attitude: Average interactive skills in the classroom
3.4 Cooperation: Average contributions to group activities
3.5 Individual Improvement: Average demonstration of drawing techniques

4.0 To receive a grade of D:
4.1 Scholarship/Research: Below average assignments
4.2 Initiative: Contributions are below average for the class
4.3 Attitude: Below average interactive skills in the classroom
4.4 Cooperation: Below average contributions to group activities
4.5 Individual Improvement: Below average demonstration of drawing techniques

5.0 To receive a grade of F:
5.1 Majority of work unacceptable or missing

V. Course Level Justification
Provides opportunity for students in Art who are emphasizing Graphic Design as their major to be knowledgeable about their specific discipline in terms of its history, conceptual developments, and multicultural relationships pertinent to the current global situation. Requires 200 level prerequisite.

VI. Outline
I. The Prologue to Graphic Design: The Visual Message from Prehistory through the Medieval Era
   a. The Invention of Writing
   b. The Asian Contribution
   c. Illuminated Manuscripts
II. A Graphic Renaissance: The Origins of European Typography and Design for Printing.
   a. Printing in Europe
   b. The German Illustrated Book
   c. Renaissance Graphic Design
   d. Typographic Genius
III. The Industrial Revolution: The Impact of Industrial Technology upon Visual Communications.
   a. Typography for an Industrial Age
   b. Photography
c. Graphics and the Victorian Era  
d. Art Nouveau  

IV. The Modernist Era: Graphic Design in the First Half of the Twentieth Century.  
a. 20th Century Design  
b. Modern Art  
c. Pictorial Modernism  
d. Language of Form  
e. Bauhaus and the New Typography  

V. The Age of Information: Graphic Design in the Global Village  
a. International Typographic Style  
b. The New York School  
c. Corporate Identity  
d. The Conceptual Image  
e. Postmodern Design  
f. The Digital Revolution  
g. Internet Art  

VII. Instructional Goals and Student Learning Outcomes  

A. Instructional Goals. The Instructor Will:  
1. Demonstrate how technology has been used in the past and is currently applied to express new ideas in graphic design.  
2. Present a chronology and concepts-based approach illustrating the significant transformations in graphic design from the invention of visual language to contemporary visual design.  
3. Demonstrate the impact of mass communication systems at the global level in the context of multicultural interactions.  

B. Student Learning Outcomes. The student will be able to:  

<table>
<thead>
<tr>
<th>STUDENT LEARNING OUTCOMES</th>
<th>ASSESSMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Classify and illustrate the stylistic, formal and historical circumstances underlying graphic design from the beginnings of the invention of writing to digitally based information systems</td>
<td>Tests and written papers</td>
</tr>
<tr>
<td>Demonstrate the requisite written, oral and technological graphic design skills related to course work</td>
<td>Tests and written papers</td>
</tr>
<tr>
<td>Demonstrate a body of concepts and ideas that will effectively embody graphic design history from its inception to the digital revolution</td>
<td>Class discussions, written research, papers and tests</td>
</tr>
</tbody>
</table>
VIII. Suggested Text


IX. Bibliography and Resources


Course Action Request
University of Alaska Anchorage
Proposal to Initiate, Add, Change, or Delete a Course

1a. School or College
AS CAS

1b. Division
AFAR Division of Fine Arts

1c. Department
ART

2. Course Prefix
ART

3. Course Number
A362

4. Previous Course Prefix & Number
NA

5a. Credits/CEUs
3

5b. Contact Hours (Lecture + Lab)
(3+0)

6. Complete Course Title
History of Modern Art

7. Type of Course
☒ Academic ☐ Preparatory/Development ☐ Non-credit ☐ CEU ☐ Professional Development

8. Type of Action:
☒ Add ☐ Change ☐ Delete

If a change, mark appropriate boxes:

- Prefix
- Credits
- Title
- Grading Basis
- Course Description
- Test Score Prerequisites
- Other Restrictions
- Course Number
- Contact Hours
- Repeat Status
- Course Prerequisites
- Co-requisites
- Registration Restrictions
- Level
- College
- Major
- Other Update CCG (please specify)

9. Repeat Status No

# of Repeats

Max Credits

10. Grading Basis
☒ A-F ☐ P/NP ☐ NG

11. Implementation Date

semester/year

From: Spring/2013 To: 9999

12. Cross Listed with

☒ Stacked with

Cross-Listed Coordination Signature

13a. Impacted Courses or Programs:

List any programs or college requirements that require this course.

Please type into fields provided in table. If more than three entries, submit a separate table. A template is available at www.uaa.alaska.edu/governance.

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Initiator Name (typed): Deborah Tharp
Initiator Signed Initials: __________ Date: __________

13b. Coordination Email
Date: 11/11/11

submitted to Faculty Listserv: (uaa-faculty@lists.uaa.alaska.edu)

13c. Coordination with Library Liaison
Date: 11/11/11

14. General Education Requirement
Mark appropriate box:

☐ Oral Communication ☐ Written Communication ☐ Quantitative Skills ☐ Humanities
☐ Fine Arts ☐ Social Sciences ☐ Natural Sciences ☐ Integrative Capstone

15. Course Description (suggested length 20 to 50 words)

Historical development of art from the mid-19th century to the 1930's. Various visual arts are placed within the social and cultural contexts of this period.

16a. Course Prerequisite(s)

 ART A262 & (ENGL A111 with minimum grade of C)

16b. Test Score(s)
NA

16c. Co-requisite(s) (concurrent enrollment required)
NA

16d. Other Restriction(s)

☐ College ☐ Major ☐ Class ☐ Level

16e. Registration Restriction(s) (non-codable)
NA

17. ☒ Mark if course has fees

18. ☐ Mark if course is a selected topic course

19. Justification for Action

Change in course prerequisites to better reflect course level expectations.

Initiator (faculty only)
Deborah Tharp
Initiator (TYPE NAME)

☐ Approved ☐ Disapproved

Dean/Director of School/College Date __________

Undergraduate/Graduate Academic Board Chairperson Date __________

Provost or Designee Date __________

Approved

Disapproved

Department Chairperson Date __________

Curriculum Committee Chairperson Date __________
I. Initiation Date

September 2012

II. Course Information

A. College: College of Arts and Sciences
B. Course Title: History of Modern Art
C. Course Subject/Number: ART A362
D. Credit Hours: 3.0 Credits
E. Contact Time: 3+0 Contact Time
F. Grading Information: A-F
G. Course Description: Historical development of art from the mid-19th century to the 1930s. Various visual arts are placed within the social and cultural contexts of this period.
H. Status of course relative to degree or certificate program:
   Course applies to the BA in Art and BFA in Art Degrees
I. Lab Fees: YES
J. Coordination: None Required
K. Course Prerequisites: ART A262 and (ENGL A111 with a minimum grade of C)

III. Course Activities

Students attend lectures on a weekly basis. Lectures focus on required readings of course materials, reserve room readings as well as individual in-class presentations. A research paper based on the subject matter of the class is also essential to this course.

IV. Evaluation

Evaluation procedures are at the discretion of the instructor and will be discussed at the first class meeting of the semester. Generally evaluation of the course is based on students’ in-class presentations, mid-term, final examination and an in-depth research paper.

V. Course Level Justification

300 level course requiring prerequisites at previous level.

VI. Outline

A. Modernism, Modern, Modernisms? Terminological Nuances and other Issues
   1. The Great Exhibition of 1851 (London)
   3. New Technology
   4. The Beginnings of Modern Art
B. Influences Shaping Modern Art: The Urban Condition and the Prevalence of
   1. Paris and the Birth of the Modern City
   2. Capitalist Society
   3. The Commodification of Art
   4. The Modern Condition
C. Dismantling the French Connection: Conventional History and the “Ism Matter
1. Realism
2. Impressionism
3. Symbolism
4. Post-Impressionism
5. Neo-Impressionism
6. Synthetism
7. The Nabis

D. Early Twentieth Century Developments: 1900-1915
1. The Fauves
2. Expressionism
3. Cubism
4. Orphism

E. Early Twentieth Century Developments: 1915-1930
1. Vorticism
2. Supermatism/Constructivism
3. Neo-Plasticism
4. Dada
5. Surrealism
6. Purism

F. The Role of the Art Museum, Lithography, and Photography
1. The Art Museum
2. The Museum as Mausoleum
3. The Museum as a Venue for Artistic Intervention

G. Seeing: Artistic Responses to the Modern World I
1. The Human Eye,
2. Transparency and Unmediated Modernism,
3. Surface Fetishism and Unmediated Modernism
4. Photography and Unmediated Modernism,
5. Beyond the Oil Sketch

H. Cubism as a Paradigmatic Art Movement: Interpretations
1. Frascina: Realism and Ideology /Semiotics and Cubism,
   a. Representation: Language, Signs, Realism
   b. Art and Semiotics
   c. Realism, Ideology and the “Discursive” in Cubism
   d. Artistic Subcultures: Signs and Meaning.

I. Primitivism
1. Primitivism in Art-Historical Debate, “The
2. Brittany and Pont-Aven
3. Gauguin and Tahiti,
4. Primitivism and Kulturkritik: Worpswede in the 1890s
5. The Decorative and the “cult de la vie”: Matisse and Fauvism
6. The Expressive and the Expressionists

J. Modernist Appropriative Gestures
1. The Pre-Raphaelite Brotherhood,
2. Puvis de Chavannes and Gustave Moreau
3. Image, Modernism Outside the Avant-Garde,
4. Fragmentation, Dislocation and Recombination

K. Iconological Pursuits
   1. Sexuality and the Body: Manet’s Bodies
   2. Modern Art and Pornography
   3. The Nude and the Modernist Cycle of Life
   4. The Bathing Nude
   5. The Allegorical or Non-Sexual Nude
   6. Colonialism and the Nude
   7. The Problem with Gauguin
   8. The Bride Stripped Bare (Marcel Duchamp)
   9. Body Parts and Fragments

L. Society and Class Consciousness
   1. Social Class and Class Consciousness
   2. Seurat: La Grande Jatte
   3. Modernist Culture Class Issues
   4. Portraiture
   5. Images of The Worker and Modern Art

M. Nullifying Iconography-Eradicating the Subject
   1. Landscape Painting
   2. Text and Image

N. Abstraction, Figuration and Representation
   1. Harrison’s Interpretation of Abstraction
   2. Autonomy
   3. Kazimir Malevich
   4. Piet Mondrian

O. National and International Tendencies in Modern Art
   1. National Identity, Time and Place
   2. Abstract Art and Spiritualism
   3. Internationalism,
   4. Nationalist Landscape Painting
   5. The Private Industrialization of Modern Art

VII. Instruction Goals and Student Learning Outcomes

A. Instructional Goals. The Instructor Will:
   1. Develop the student’s analytical skills at the historical, critical, and aesthetic levels.
   2. Develop an understanding of the various methodologies allowing the student to discriminate and construct viable paradigms and research techniques.

B. Student Learning Outcomes. Student will be able to:
<table>
<thead>
<tr>
<th>STUDENT LEARNING OUTCOMES</th>
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</tr>
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<tbody>
<tr>
<td>Analyze primary and secondary research materials and use them effectively in writing a substantive research paper</td>
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<td>Demonstrate a body of concepts and ideas that will effectively embody the course material</td>
<td>Tests</td>
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VIII. Suggested Texts


IX. Bibliography and Resources


University Press, 1983.
Course Action Request
University of Alaska Anchorage
Proposal to Initiate, Add, Change, or Delete a Course

1a. School or College
AS CAS

1b. Division
AFAR Division of Fine Arts

1c. Department
ART

2. Course Prefix
ART

3. Course Number
A363

4. Previous Course Prefix & Number
NA

5a. Credits/CEUs
3

5b. Contact Hours (Lecture + Lab)
(3+0)

6. Complete Course Title
History of Contemporary Art

7. Type of Course
☒ Academic
☐ Preparatory/Development
☐ Non-credit
☐ CEU
☐ Professional Development

8. Type of Action:
☐ Add
☒ Change
☐ Delete

If a change, mark appropriate boxes:

- Prefix
- Credits
- Title
- Grading Basis
- Course Description
- Test Score Prerequisites
- Other Restrictions
- Class
- College
- Major
☒ Other Update CCG (please specify)

9. Repeat Status No
☐ # of Repeats
☒ Max Credits

10. Grading Basis
☒ A-F
☐ P/NP
☐ NG

11. Implementation Date
From: Spring/2013
To: /9999

12. ☐ Cross Listed with
☐ Stacked with

Cross-Listed Coordination Signature

13a. Impacted Courses or Programs: List any programs or college requirements that require this course.

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Initiator Name (typed): Deborah Tharp
Initiator Signed Initials: _________ Date: __________

13b. Coordination Email
Date: 11/11/11
submitted to Faculty Listserv: (uaa-faculty@lists.uaa.alaska.edu)

13c. Coordination with Library Liaison
Date: 11/11/11

14. General Education Requirement
Mark appropriate box:
☐ Oral Communication
☐ Written Communication
☐ Quantitative Skills
☐ Social Sciences
☐ Natural Sciences
☐ Humanities
☐ Fine Arts
☐ Integrative Capstone

15. Course Description (suggested length 20 to 50 words)
Analysis of the work and thought of major artists in painting, sculpture, architecture, performance and installation art from post-World War II to the present. Examines the relationship of visual art to social and cultural trends during this period.

16a. Course Prerequisite(s) (list prefix and number)
ART A262 & (ENGL A111 with minimum grade of C)

16b. Test Score(s)
NA

16c. Co-requisite(s) (concurrent enrollment required)
NA

16d. Other Restriction(s)
☐ College
☐ Major
☐ Class
☐ Level

16e. Registration Restriction(s) (non-codable)
NA

17. ☒ Mark if course has fees

18. ☐ Mark if course is a selected topic course

19. Justification for Action
Change in course prerequisites to better reflect course level expectations.

Initiator (faculty only) Date
Deborah Tharp
Initiator (TYPE NAME)

Approved Disapproved
Dean/Director of School/College Date

Approved Disapproved
Department Chairperson Date

Approved Disapproved
Curriculum Committee Chairperson Date

Approved Disapproved
Undergraduate/Graduate Academic Board Chairperson Date

Approved Disapproved
Provost or Designee Date
I. Initiation Date
   September 2012

II. Course Information
   A. College: College of Arts and Sciences
   B. Course Title: History of Contemporary Art
   C. Course Subject/Number: ART A363
   D. Credit Hours: 3.0 Credits
   E. Contact Time: 3+0 Contact Time
   F. Grading Information: A-F
   G. Course Description: Analysis of the work and thought of major artists in painting, sculpture, architecture, performance and installation art from post-World War II to the present. Examines the relationship of visual art to social and cultural trends during this period.
   H. Status of course relative to degree or certificate program:
      Course applies to the BA in Art and the BFA in Art.
   H. Lab Fees: YES
   I. Coordination: YES
   J. Course Prerequisites: ART A262 and (ENGL A111 with minimum grade of C)

III. Course Activities
    Students attend lectures on a weekly basis. Lectures focus on required readings of course materials, reserve room readings as well as individual in-class presentations. A research paper based on the subject matter of the class is also essential to this course.

IV. Evaluation
    Evaluation procedures are at the discretion of the instructor and will be discussed at the first class meeting of the semester. Generally evaluation of the course is based on the students’ in-class presentations, mid-term, final examination and an in-depth research paper.

V. Course Level Justification
   300 level course requiring prerequisites at previous level. Junior level reading, writing and research skills expected.

VI. Outline
   A. Post World War II Developments: 1945-1960
      1. The New Generation of European Artists of the Late Forties
         a. The Rise of Existentialism
         b. New York in the 1940s
         c. Euro-American Interconnections
      2. International Tendencies of the Fifties
         a. The Beat Generation: The Fifties in America
      3. Progressive Departures of the Later Fifties in Europe
B. The 1960s: America and Europe
   1. American Pop Art 1960 to 1965
   2. Looking at the Nature of Materials during the Later Sixties
   3. The Rise of Multicultural Voices in the Arts: Europe, America and Global Developments
   4. The Transition to the Seventies

C. The 1970s: American and European Art, The Role Of Commodification: The Corporate Influence During The Seventies
   1. Surviving the Corporate Culture of America in the Seventies,
   2. Alternatives to Modernism: the 1970s
   3. Art within the Museum: the later 1980s

D. The 1980s: American, European and Global Developments
   1. Politics and Postmodernism
   2. Painting and Politics: 1976-90
   3. Stolen Forms: Appropriative Gestures

E. The 1990s and Beyond: Some Thoughts On The Future Of Art
   1. The Issue of Doubt during the Postmodern Period
   2. The Eighties Till Now
   3. What Constitutes an Artist’s Identity: To Say the Things That Are One’s Own

VII. Instructional Goals and Student Learning Outcomes
A. Instructional Goals. The Instructor Will:
   1. Develop the student's analytical skills at the historical, critical, and aesthetic levels as it pertains to contemporary art.
   2. Develop an understanding of the various methodologies allowing the student to discriminate and construct viable paradigms and research techniques as it applies to contemporary art.

B. Student Learning Outcomes. The student will be able to:
STUDENT LEARNING OUTCOMES

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VIII. Suggested Texts


IX. Bibliography and Resources


Course Action Request
University of Alaska Anchorage
Proposal to Initiate, Add, Change, or Delete a Course

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AS CAS

1b. Division  
AFAR Division of Fine Arts

1c. Department  
ART

2. Course Prefix  
ART

3. Course Number  
A364

4. Previous Course Prefix & Number  
NA

5a. Credits/CEUs  
3

5b. Contact Hours  
(Lecture + Lab) (3+0)

6. Complete Course Title  
Italian Renaissance Art

Abbreviated Title for Transcript (30 character)

7. Type of Course  
☒ Academic ☐ Preparatory/Development ☐ Non-credit ☐ CEU ☐ Professional Development

8. Type of Action:  
☐ Add ☒ Change ☐ Delete

If a change, mark appropriate boxes:

☐ Prefix ☐ Course Number  
☐ Credits ☐ Contact Hours  
☐ Title ☐ Repeat Status  
☐ Grading Basis ☒ Cross-Listed/Stacked  
☒ Course Description ☐ Course Prerequisites  
☐ Test Score Prerequisites ☐ Co-requisites  
☐ Other Restrictions ☒ Registration Restrictions  
☐ Class ☐ Level ☐ College ☐ Major  
☐ Other Update CCG (please specify)

9. Repeat Status No  
# of Repeats  
Max Credits

10. Grading Basis  
☒ A-F ☐ P/NP ☐ NG

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Initiator Signed Initials: ___________  
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submitted to Faculty Listserv: (uaa-faculty@lists.uaa.alaska.edu)

13c. Coordination with Library Liaison  
Date: 11/11/11

14. General Education Requirement  
Mark appropriate box:  
☐ Oral Communication ☐ Written Communication  
☐ Fine Arts ☐ Social Sciences  
☐ Quantiative Skills ☐ Natural Sciences  
☐ Humanities ☐ Integrative Capstone

15. Course Description (suggested length 20 to 50 words)

Renaissance Art from the early Florentine period through the High Renaissance and Mannerism.

16a. Course Prerequisite(s) (list prefix and number)  
ART A262 & (ENGL A111 with minimum grade of C)

16b. Test Score(s)  
NA

16c. Co-requisite(s) (concurrent enrollment required)  
NA

16d. Other Restriction(s)  
☐ College ☐ Major ☐ Class ☐ Level  

16e. Registration Restriction(s) (non-codable)  
NA

17. ☒ Mark if course has fees

18. ☐ Mark if course is a selected topic course

19. Justification for Action

Change in course prerequisites to better reflect course level expectations and course description.

Initiator (faculty only)  
Deborah Tharp  
Initiator (TYPE NAME)  

☐ Approved ☐ Disapproved  
Dean/Director of School/College  
Date

☐ Approved ☐ Disapproved  
Undergraduate/Graduate Academic  
Date

☐ Approved ☐ Disapproved  
Board Chairperson  
Date

☐ Approved ☐ Disapproved  
Provost or Designee  
Date
UNIVERSITY OF ALASKA ANCHORAGE
COURSE CONTENT GUIDE

I. Initiation Date
   September 2012

II. Course Information
   A. College: College of Arts and Sciences
   B. Course Title: Italian Renaissance Art
   C. Course Subject/Number: ART A364
   D. Credit Hours: 3.0 Credits
   E. Contact Time: 3+0 Contact Time
   F. Grading Information: A-F
   G. Course Description: Renaissance Art from the early Florentine period through
   the High Renaissance and Mannerism.
   H. Status of course relative to degree or certificate program:
   Course applies to the BA in Art and BFA in Art Degrees
   I. Lab Fees: YES
   J. Coordination: None required
   K. Course Prerequisites: ART A262 and (ENGL A111 with minimum grade of C)

III. Course Activities
   Students attend lectures on a weekly basis. Lectures focus on required readings of course
   materials, reserve room readings as well as individual in-class presentations. A research
   paper based on the subject matter of the class is also essential to this course.

IV. Evaluation
   Evaluation procedures are at the discretion of the instructor and will be discussed at the
   first class meeting of the semester. Generally evaluation of the course is based on the
   students in-class presentations, mid-term, final examination and an in-depth research
   paper.

V. Course Level Justification
   300 level course requiring prerequisites at previous level.

VI. Outline
   A. THE LATE MIDDLE AGES
      1. Italy and Italian Art /Introductory Comments I: Architectural
         Geographical Connections: Florence, Siena, Venice
      2. Italy and Italian Art/Introductory Comments II: Andrea Pisano, Fra
         Angelico, Andrea Castagno
      3. Dugento Art in Tuscany and Rome I: Sicilian, Greek and Early
         Italian Painting from the 1200s: School of Pisa, Berlinghiero and
         Bonaventura Berlinghieri, School of Florence, Coppo Di Marcovaldo,
         Guido da Siena
      4. Dugento Art in Tuscany and Rome II: Cimabue, Pietro Cavallini, Nicolo
         Pisano, Giovanni Pisano
5. Dugento Art in Tuscany and Rome III: Santa Maria Novella, Santa Croce, Palazzo Vecchio
6. Early Trecento Art in Florence: Giotto, Master of the St. Francis Cycle, Maso di Banco, Bernaro Daddi, Taddeo Gaddi, Andrea Pisano, Master of St. Cecis of the Trecento
7. Early Trecento Art in Siena: Duccio, Simone Martini, Pietro Lorenzetti, Ambrogio Lorenzetti
   a. The Narrative Structures of Giotto and Duccio: by other storytellers “of the Trecento”

B. QUATTROCENTO ART
1. From Pisano to Titian
2. The Origins of Renaissance Architecture: Filippo Brunelleschi, Michelozzo Di Bartolommeo
3. Gothic and Renaissance in Tuscan Sculpture: Filippo Brunelleschi, Lorenzo Ghiberti, Donatello, Nanni Di Banco, Jacopo Della Quercia
4. Gothic and Renaissance in Florentine Painting: Gentile Da Fabriano, Masaccio, Masolino, Fra Filippo Lippi, Fra Angelico
5. The Second Renaissance Style in Architecture and Sculpture: Leonbattista Alberti, Lorenzo Ghiberti, Luca Della Robbia, Donatello, Michelozzo
6. Painters of the Second Renaissance Style: Paolo Uccello, Domenico Veneziano, Andrea Del Castagno, Piero Della Francesca, Benozzo Gozzoli, Alesso Baldovinetti
7. Crisis and Cross-Currents: Donatello, Desiderio Da Settignano, Antonio Rossellino, Benedetto Da Maiano, Giulio Da Sangallo, Benozzo Gozzoli, Alesso Baldovinetti
8. Science, Poand Prose: Antonio Del Pollaiuolo, Andrea Del Verrochio, Sandro Botticelli, Filippino Lippi, Domenicho Del Ghirlandaio
11. Byzantine, Gothic and Renaissance in Venice and North Italy II: Jacopo Bellini, Andrea Mantegna, Antonello Da Messina, Giovanni Bellini, Vittore Carpaccio, Carlo Crivelli, Cosimo Tura, Francesco Del Cossa, Ercole De’ Roberti

C. CINQUECENTO ART
1. The High Renaissance in Florence I: Leonardo Da Vinci & Michelangelo
2. The High Renaissance in Florence II: Michelangelo
3. The High Renaissance in Florence III: Continuation of Michelangelo & Raphael
4. The High Renaissance in Florence III: Continuation of Michelangelo & Raphael
5. The High Renaissance in Florence IV: Fra Bartolommeo, Luca Signorelli, Piero Di Cosimo
6. The High Renaissance in Rome: Donato Bramante, Michelangelo and the Sistine Chapel, Raphael, Baldassare Peruzzi, Sebastiano Del Piombo, Sodoma, Sebastiano DelPiombo
7. High Renaissance and Mannerism: Michelangelo, Andrea Del Sarto, Pontormo, Rosso Fiorentino, Domenico Beccafumi, Correggio, Parmigianino, Antonio Da Sangallo, Baldassare Peruzzi, Giulio Romano
8. High and Late Renaissance in Venice and the Mainland: Giorgione, Titian, Lorenzo Lotto, Dosso Dossi, Girolamo Savoldo, Tintoretto, Veronese, Jacopo Sansovino, Palladio

VII. Instructional Goals and Student Learning Outcomes
A. Instructional Goals. The Instructor Will:
1. Develop the student’s analytical skills at the historical, critical, and aesthetic levels as it pertains to the Italian Renaissance
2. Develop an understanding of the various methodologies allowing the student to develop and construct viable paradigms and research techniques applied to the Italian Renaissance

B. Student Learning Outcomes. The student will be able to:

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<td>Demonstrate the requisite written and oral skills related to course work on the Italian Renaissance</td>
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VIII. **Suggested Texts**


IX. **Bibliography and Resources**


Course Action Request
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1b. Division  AFAR Division of Fine Arts
1c. Department  ART

2. Course Prefix  ART
3. Course Number  A366
4. Previous Course Prefix & Number  NA
5a. Credits/CEUs  3
5b. Contact Hours  (Lecture + Lab) (3+0)

6. Complete Course Title
Asian Art
Abbreviated Title for Transcript (30 character)

7. Type of Course  ☒ Academic  ☐ Preparatory/Development  ☐ Non-credit  ☐ CEU  ☐ Professional Development

8. Type of Action:  ☐ Add  ☐ Change  ☐ Delete
If a change, mark appropriate boxes:

☐ Prefix  ☐ Course Number  ☐ Credits  ☐ Title  ☐ Repeat Status  ☒ Cross-Listed/Stacked  ☐ Course Prerequisites  ☒ Co-requisites  ☐ Test Score Prerequisites  ☐ Registration Restrictions  ☐ Other Restrictions  ☐ Level  ☐ College  ☐ Major
☐ Other Update CCG (please specify)

9. Repeat Status No  # of Repeats  Max Credits

10. Grading Basis  ☒ A-F  ☐ P/NP  ☐ NG

11. Implementation Date  semester/year
From: Spring/2013  To: 9999

12. ☐ Cross Listed with  ☐ Stacked with
Cross-Listed Coordination Signature

13a. Impacted Courses or Programs: List any programs or college requirements that require this course.
Please type into fields provided in table. If more than three entries, submit a separate table. A template is available at www.uaa.alaska.edu/governance.

<table>
<thead>
<tr>
<th>Impacted Program/Course</th>
<th>Catalog Page(s) Impacted</th>
<th>Date of Coordination</th>
<th>Chair/Coordinator Contacted</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. BA ART</td>
<td>94</td>
<td>11/11/11</td>
<td>Mariano Gonzales</td>
</tr>
<tr>
<td>2. BFA ART</td>
<td>96</td>
<td>11/11/11</td>
<td>Mariano Gonzales</td>
</tr>
<tr>
<td>3. BA International Studies</td>
<td>111</td>
<td>11/11/11</td>
<td>Dom Von Dommelent</td>
</tr>
</tbody>
</table>

Initiator Name (typed): Deborah Tharp  Initiator Signed Initials: _________  Date: __________

13b. Coordination Email  Date: 11/11/11
submitted to Faculty Listserv: (uaa-faculty@lists.uaa.alaska.edu)

13c. Coordination with Library Liaison  Date: 11/11/11

14. General Education Requirement
Mark appropriate box:
☐ Oral Communication  ☐ Written Communication  ☐ Quantitative Skills  ☐ Humanities  ☐ Fine Arts  ☐ Social Sciences  ☐ Natural Sciences  ☐ Integrative Capstone

15. Course Description (suggested length 20 to 50 words)
Visual arts of Asian culture, prehistoric to the present.

16a. Course Prerequisite(s) (list prefix and number)
ART A262 & (ENGL A111 with minimum grade of C)

16b. Test Score(s)  NA

16c. Co-requisite(s) (concurrent enrollment required)
NA

16d. Other Restriction(s)
☐ College  ☐ Major  ☐ Class  ☐ Level

16e. Registration Restriction(s) (non-codable)
NA

17. ☒ Mark if course has fees

18. ☐ Mark if course is a selected topic course

19. Justification for Action
Change in course prerequisites to better reflect course level expectations and course description.

Initiator (faculty only)  Date
Deborah Tharp
Initiator (TYPE NAME)

☐ Approved  ☐ Disapproved
☐ Approved  ☐ Disapproved
☐ Approved  ☐ Disapproved
☐ Approved  ☐ Disapproved

Dean/Director of School/College  Date
Undergraduate/Graduate Academic  Date
Board Chairperson  Date
Provost or Designee  Date
I. Initiation Date

September 2012

II. Course Information

A. College: College of Arts and Sciences
B. Course Title: Asian Art
C. Course Subject/Number: ART A366
D. Credit Hours: 3.0 Credits
E. Contact Time: 3+0 Contact Time
F. Grading Information: A-F
G. Course Description: Visual arts of Asian culture, prehistoric to the present.
H. Status of course relative to degree or certificate program:
   Course applies to the BA in Art and BFA in Art Degrees
I. Lab Fees: YES
J. Coordination: None required
K. Course Prerequisites: ART A262 and (ENGL A111 with minimum grade of C)

III. Course Activities

Students attend lectures on a weekly basis. Lectures focus on required readings of course materials, reserve room readings as well as individual in-class presentations. A research paper will be required.

IV. Evaluation

Evaluation procedures are at the discretion of the instructor and will be discussed at the first class meeting of the semester. Generally students will be evaluated on in-class presentations, mid-term and final exams and an in-depth research paper.

V. Course Level Justification

300 level course requiring prerequisites at previous level.

VI. Outline

   1. Urban Civilization and the Indus Valley; Neolithic and Pre-Shang China; Ban Chiang Culture
   2. Chinese Art from the Shang through the Middle Zhou Period
   3. The Late Zhou Period
   4. The Growth and Expansion of Early Chinese Culture through the Han Dynasty; Korea and Japan

B. THE INTERNATIONAL INFLUENCE OF BUDDHIST ART
   1. Early Art in India
   2. The International Gupta Style I
   3. The International Gupta Style II a Style II
   4. The Expansion of Buddhist Art to East Asia I
   5. The Expansion of Buddhist Art to East Asia II
C. THE RISE OF NATIONAL INDIAN AND INDONESIAN STYLES
   1. Early Hindu Art in India
   2. Early Medieval Hindu Art in South and Central India I
   3. Early Medieval Hindu Art in South and Central India II
   4. Later Medieval Hindu Art I
   5. Later Medieval Hindu Art II

D. CHINESE, KOREAN, AND JAPANESE NATIONAL STYLES AND THEIR INTERCONNECTIONS
   1. The Rise of the Arts of Painting and Ceramics in China
   2. The Beginnings of Developed Japanese Art Styles I
   3. The Beginnings of Developed Japanese Art Styles II
   4. Chinese Art of the Song Dynasty and Korean Ceramics of Koryo I
   5. Chinese Art of the Song Dynasty and Korean Ceramics of Koryo II
   6. Japanese Art of the Kamakura Period I
   7. Japanese Art of the Kamakura Period II
   8. Japanese Art of the Muromachi Period I
   9. Japanese Art of the Muromachi Period II
   10. Later Chinese Art: The Yuan, Ming, and Qing Dynasties I
   11. Later Chinese Art: The Yuan, Ming, and Qing Dynasties II.
   12. Later Japanese Art: the Momoyama and Edo Periods

E. ASIAN DEVELOPMENTS DURING THE 19TH CENTURY
   1. India
   2. China
   3. Japan
   4. Southeast Asia

F. ASIAN DEVELOPMENTS DURING THE 20TH CENTURY: THE MODERN PERIOD
   1. India: The Modern Period
   2. China: The Modern Period
   3. Japan: The Modern Period
   4. Speculations on Southeast Asia during the Modern Period

G. BETWEEN THE WARS: 1920-1945
   1. India
   2. China
   3. Japan
   4. Southeast Asia
   5. Asian Diaspora and Cultural Identity

   1. India
   2. China
   3. Japan
   4. Southeast Asia
   5. Asian Diaspora and Cultural Identity

I: POSTMODERN CONSIDERATIONS
1. India  
2. China  
3. Japan  
4. Southeast Asia  
5. Asian Diaspora and Cultural Identity

VII. Instructional Goals and Student Learning Outcomes  
A. Instructional Goals. The Instructor Will:
   1. Develop the student's analytical skills at the historical, critical and aesthetic level that pertains to Asian art.  
   2. Develop an understanding of the various methodologies allowing the student to discriminate and construct viable paradigms and research techniques as it applies to Asian art.

B. Student Learning Outcomes. Student will be able to:

<table>
<thead>
<tr>
<th>STUDENT LEARNING OUTCOMES</th>
<th>ASSESSMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Analyze primary and secondary research materials and use them effectively in writing a substantive research paper on Asian art</td>
<td>Research paper</td>
</tr>
<tr>
<td>Demonstrate the requisite written and oral skills of the students related to Asian art course work</td>
<td>In-class presentations and exams</td>
</tr>
<tr>
<td>Demonstrate a body of concepts and ideas that will effectively embody Asian art course material</td>
<td>Tests</td>
</tr>
</tbody>
</table>

VIII. Suggested Text  

IX. Bibliography and Resources


Welch, Stuart Cary. *India: Art and Culture 1300-1900*. New York, NY: Metropolitan
Trans. and adapted by Betty Iverson Monroe. Heibonsha Survey of Japanese Art,
1976.
1. School or College: AS CAS
2. Division: AFAR Division of Fine Arts
3. Department: ART
4. Course Prefix: ART
5. Course Number: A367
6. Previous Course Prefix & Number: NA
7. Credits/CEUs: 3
8. Contact Hours: (Lecture + Lab) (3+0)
9. Complete Course Title: History of Photography
   Abbreviated Title for Transcript: History of Photography
10. Type of Course: Academic
11. Type of Action: Add
12. Repeat Status No: # of Repeats: Max Credits
13a. Impact Courses or Programs: List any programs or college requirements that require this course.
    Please type into fields provided in table. If more than three entries, submit a separate table. A template is available at www.uaa.alaska.edu/governance.
    Impacted Program/Course | Catalog Page(s) | Date of Coordination | Chair/Coordinator Contacted
    -------------------------|-----------------|----------------------|---------------------------
    1. BA ART | 94 | 11/11/11 | Mariano Gonzales
    2. BFA ART | 96 | 11/11/11 | Mariano Gonzales
    3. AAS Digital Photography (KPC) | 97 | | Jayne Jones, Celia Anderson
13b. Coordination Email: Deborah Tharp
13c. Coordination with Library Liaison: Date: 11/11/11
14. General Education Requirement
    Mark appropriate box: Oral Communication Written Communication Quantitative Skills Humanities
                         Fine Arts Social Sciences Natural Sciences Integrative Capstone
15. Course Description (suggested length 20 to 50 words)
    Investigates the history of photography; its origins, chronology, culture context, and the significant contributions of individual photographers.
16a. Course Prerequisite(s) (list prefix and number) ART A262 & (ENGL A111 with minimum grade of C)
16b. Test Score(s) NA
16c. Co-requisite(s) (concurrent enrollment required) NA
16d. Other Restriction(s)
    College Major Class Level
    Registration Restriction(s) (non-codable) NA
17. Mark if course has fees
18. Mark if course is a selected topic course
19. Justification for Action
    Change in course prerequisites to better reflect course level expectations.

Initiator (faculty only) Deborah Tharp
Initiator Signed Initials: _________ Date: __________

Approved Disapproved
Dean/Director of School/College Date

Approved Disapproved
Undergraduate/Graduate Academic Board Chairperson Date

Approved Disapproved
Provost or Designee Date

141
I. Initiation Date

September 2012

II. Course Information

A. College: College of Arts and Sciences
B. Course Title: History of Photography
C. Course Number: ART A367
D. Credit Hours: 3.0 Credits
E. Contact Time: 3+0 Contact Time
F. Grading Information: A - F
G. Course Description: Investigates the history of photography; its origins, chronology, culture context, and the significant contributions of individual photographers.
H. Status of course relative to a degree or certificate program:

Applies to BA and BFA in Art degrees.

I. Lab Fee: Yes
J. Coordination: None required
K. Course Prerequisite: ART A262 and (ENGL A111 with minimum grade of C)

III. Course Activities

Lectures to include slides, films, videos, and actual early historical examples of books, cameras and photographs. Gallery and museum photographic shows and visiting lecturers. Class discussions and presentations.

IV. Evaluation

Evaluation procedures are at the discretion of the instructor and will be discussed at the first class meeting of the semester. Students will be evaluated on class presentations, homework assignments, essay/journal/written work and research papers, mid-term and final exams, progress throughout semester, attendance and participation.

A. Criteria for Grading

1.0 To receive a grade of A:

1.1 Scholarship/Research: Strong, exceeding all instructor requirements
1.2 Initiative: Contributions exceed expectations for the class
1.3 Attitude: Excellent interactive skills in the classroom
1.4 Cooperation: Excels in contributions to group activities
1.5 Demonstrates mastery and knowledge of the History of Photography

2.0 To receive a grade of B:

2.1 Scholarship/Research: Meets all instructor requirements
2.2 Initiative: Contributions are above average for the class
2.3 Attitude: Above average interactive skills in the classroom
2.4 Cooperation: Above average contributions in group activities
2.5 Demonstrates mastery and knowledge of the History of Photography

3.0 To receive a grade of C:
3.1 Scholarship/Research: Does required assignments
3.2 Initiative: Contributions are average for the class
3.3 Attitude: Average interactive skills in the classroom
3.4 Cooperation: Average contributions to group activities
3.5 Demonstrates mastery and knowledge of the History of Photography

4.0 To receive a grade of D:
4.1 Scholarship/Research: Below average assignments
4.2 Initiative: Contributions are below average for the class
4.3 Attitude: Below interactive skills in the classroom
4.4 Cooperation: Below average contributions to group activities
4.5 Demonstrates mastery and knowledge of the History of Photography

5.0 To receive a grade of F:
5.1 Majority of work unacceptable or missing

V. Course Level Justification
History of Photography is an upper division Art History course that teaches the evolution of photography from its invention to present day artistic contemporary photographic works and artists. The course surveys style, approach, content and form of the major trends in Europe and America.

VI. Outline
1.0 Historical, Technological and Cultural Perspectives
   1.1 Antecedents to and the invention of photography from its earliest inception to digital photographic processes
   1.2 Contemporary applications and issues relevant to traditional and digital photography

2.0 Photographic Analysis
   2.1 Critical assessments pertaining to social, political, and economic photographic applications
   2.2 Photographic impact on the visual arts from the nineteenth to the twenty-first centuries

3.0 Critical Issues pertinent to Photographers and Fine Artists
   3.1 Early photographers during the nineteenth and twentieth century
   3.2 Photography as fine art
   3.3 Post World War II traditional and digital photographers

VII. Instructional Goals and Student Learning Outcomes
A. Instructional Goals: Instructor Will:
   1. Provide foundation for understanding photography's development as an art form.
   2. Introduce the student to appropriate resource materials
   3. Develop an understanding of Photography's impact on the world as an invention and as an expressive art discipline.
   4. Establish a basis for a fundamental analytical evaluation of historical and contemporary photography.
B. Student Learning Outcomes: Student will be able to:

<table>
<thead>
<tr>
<th>STUDENT LEARNING OUTCOMES</th>
<th>ASSESSMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Evaluate developments in the world that led to the invention of photography</td>
<td>Test, papers, and in-class presentations.</td>
</tr>
<tr>
<td>Demonstrate how photography changed our view of the world</td>
<td>Test, papers, and in-class presentations.</td>
</tr>
<tr>
<td>Evaluate the impact of photography on society and the visual arts</td>
<td>Test, papers, and in-class presentations.</td>
</tr>
<tr>
<td>Demonstrate the use of contemporary applications to photography as an art form in a global context</td>
<td>Test, papers, and in-class presentations.</td>
</tr>
<tr>
<td>Demonstrate how photography continues to be a powerful form of communication</td>
<td>Test, papers, and in-class presentations.</td>
</tr>
</tbody>
</table>

VIII. Suggested Text


IX. Bibliography and Resources

Marien, Mary Warren. *Photography*
# Course Action Request

**University of Alaska Anchorage**

Proposal to Initiate, Add, Change, or Delete a Course

## 1. School or College
- AS CAS

## 2. Course Prefix
- ART

## 3. Course Number
- A392

## 4. Previous Course Prefix & Number
- NA

## 5. Credits/CEUs & Contact Hours
- Credits/CEUs: 1-3
- Contact Hours: (Lecture + Lab) (1-3+0)

## 6. Complete Course Title
- Selected Topics in Art Education

## 7. Type of Course
- Academic

## 8. Type of Action
- Add

## 9. Repeat Status Yes
- # of Repeats: 3

## 10. Grading Basis
- A-F

## 11. Implementation Date
- From: Spring/2013
- To: 9999

## 13a. Impacted Courses or Programs

- BA, Art
- BFA, Art

## 14. General Education Requirement
- Mark appropriate box:
  - Oral Communication
  - Written Communication
  - Quantitative Skills
  - Humanities
  - Fine Arts
  - Social Sciences
  - Natural Sciences
  - Integrative Capstone

## 15. Course Description
- Topics in selected areas of Art Education.
- Special Note: May be repeated for credit in different topics for a maximum of 12 credits

## 16a. Course Prerequisite(s)
- ENGL A111 with minimum grade of C

## 16b. Test Score(s)
- NA

## 16c. Co-requisite(s)
- NA

## 17. Mark if course has fees
- Yes

## 18. Mark if course is a selected topic course
- Yes

## 19. Justification for Action
- Change in course prerequisites to better reflect course level expectations and course description.

### Initiative
- Deborah Tharp

### Identity of person initiating action (faculty only)
- Deborah Tharp

### Identity of person initiating action (TYPE NAME)
- [Initiator Name]

### Initiated Date
- [Date]

### Date
- [Date]

### Approved
- [Initiative] Approved

### Disapproved
- [Initiative] Disapproved

### Dean/Director of School/College
- [Name]

### Date
- [Date]

### Approved
- [Initiative] Approved

### Disapproved
- [Initiative] Disapproved

### Undergraduate/Graduate Academic Board Chairperson
- [Name]

### Date
- [Date]

### Approved
- [Initiative] Approved

### Disapproved
- [Initiative] Disapproved

### Provost or Designee
- [Name]

### Date
- [Date]
I. **Initiation Date**
   September 2012

II. **Course Information**
A. **College:** College of Arts and Sciences  
B. **Course Title:** Selected Topics in Art Education  
C. **Course Subject/Number:** ART A392  
D. **Credit Hours:** 1.0 - 3.0 Credits  
E. **Contact Time:** 1-3+0 Contact Time  
F. **Grading Information:** A-F  
G. **Course Description:** Topics in selected areas of Art Education. Special Note: May be repeated for credit in different topics for a maximum of 12 credits  
H. **Status of course relative to degree or certificate program:** Applies to the BA in Art and BFA in Art Degrees  
I. **Lab Fees:** YES  
J. **Coordination:** None Required  
K. **Course Prerequisites:** As noted on specific course and ENGL A111 with minimum grade of C  
L. **Registration Restriction:** Instructor Permission  
   Prerequisites will vary depending upon topic

III. **Course Activities**
Lecture/discussion course. Writing, readings, research and technological applications as required.

IV. **Evaluation**
Evaluation procedures are at the discretion of the instructor and will be discussed at the first class meeting of the semester. Students will be evaluated on class projects, homework assignments, sketchbook/journal/written work, technical and critical thinking skills, progress throughout semester, attendance and participation. Project evaluation will generally include content, problem solving, craftsmanship, creativity/ingenuity, and amount of effort, and ability to use technological applications. It is understood that progress will vary with individual students and is dependent upon entry-level skills, expertise, creativity, and/or amount of time devoted to each project.

A. **Criteria for Grading**
1.0 To receive a grade of A:
   1.1 Scholarship/Research: Strong, exceeding all instructor requirements
   1.2 Initiative: Contributions exceed expectations for the class
   1.3 Attitude: Excellent interactive skills in the classroom
   1.4 Cooperation: Excels in contributions to group activities
1.5 Individual Improvement: Demonstrates mastery of advanced

2.0 To receive a grade of B:
2.1 Scholarship/Research: Meets all instructor requirements
2.2 Initiative: Contributions are above average for the class
2.3 Attitude: Above average interactive skills in the classroom
2.4 Cooperation: Above average contributions in group activities
2.5 Individual Improvement: Above average demonstration of

3.0 To receive a grade of C:
3.1 Scholarship/Research: Does required assignments
3.2 Initiative: Contributions are average for the class
3.3 Attitude: Average interactive skills in the classroom
3.4 Cooperation: Average contributions to group activities
3.5 Individual Improvement: Average demonstration of

4.0 To receive a grade of D:
4.1 Scholarship/Research: Below average assignments
4.2 Initiative: Contributions are below average for the class
4.3 Attitude: Below interactive skills in the classroom
4.4 Cooperation: Below average contributions to group activities
4.5 Individual Improvement: Below average demonstration of

5.0 To receive a grade of F:
5.1 Majority of work unacceptable or missing

V. Course Level Justification
Expectations of previous studio work and background in art history fundamentals. Ability to utilize critical thinking skills.

VI. Outline (sample outline)
An outline from an Art Education special topic offering is attached

TOPIC SUGGESTIONS
Foundations in Art and Museum Education
History and Philosophy of Art Education
Arts Experience: Social, Cultural, and Educational Perspectives
Art Education and Technology
Curriculum Planning and Interpretation of Art
Diversity and Visualization in Art Education

VII. Instructional Goals and Student Learning Outcomes
A. Instructional Goals. The Instructor Will:
1. Introduce the student to the roles of technology in the classroom and art museums and its future development
2. Discuss critically, in written and verbal form, current issues and applications of technology in the classroom and art museums
3. Demonstrate the critical ideas and issues pertaining to the current developments in
digital communication and interactive learning in the classroom and art museums

4. Introduce various learning styles through instructional technology in the classroom and art museum settings

5. Develop criteria for research, planning and developing projects in their major areas of study pertinent to classroom pedagogy and art museum instruction

6. Demonstrate the applications of collaborative learning related to team based settings and problem solving context in the classroom and museums

B. Student Learning Outcomes. Student will be able to:

<table>
<thead>
<tr>
<th>STUDENT LEARNING OUTCOMES</th>
<th>ASSESSMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Evaluate the role of technology in classroom and art museum settings and its potential for the future</td>
<td>Tests and papers</td>
</tr>
<tr>
<td>Discuss critically current issues and applications of instructional technology in the classroom and art museum settings relevant to art education</td>
<td>In-class discussions and papers</td>
</tr>
<tr>
<td>Evaluate basic technological requirements surrounding rapidly evolving changes in interactive learning pertinent to the classroom and art museums</td>
<td>Technical reports</td>
</tr>
<tr>
<td>Demonstrate different learning styles through the use of instructional technology as it pertains to the classrooms and art museums</td>
<td>Projects</td>
</tr>
<tr>
<td>Demonstrate a broader knowledge of various technological applications in the classroom and art museums contexts</td>
<td>Projects</td>
</tr>
<tr>
<td>Work collaboratively with others in team based learning and problem-solving in the classrooms and art museums</td>
<td>Group projects</td>
</tr>
</tbody>
</table>

VIII. Suggested Text


IX. Bibliography and Resources


Dewey, J. Art as Experience. NY: Perigee Books, 1934 or most recent addition.


Arts Experience: Social, Cultural, and Educational Perspectives
Wednesdays, 1:00 -2:45 p.m. ARTS 311

Contact Information

Herminia Din, Ph.D.
Assistant Professor of Art Education
Office: Department of Art, Room 308
Phone: 907-786-1785
Email: hdin@uaa.alaska.edu
Office Hours: Wednesday 3-5 and Thursday 10-12
* I am also available by appointment or via e-mail for consultation or assistance with projects or any other aspect of the course work.

Course Description and Instructional Goals

Examine the shared human experience of making and responding to visual images and artifacts from different cultures and perspectives. Develop an understanding of the role of art experiences in their own lives and the lives of other. Discuss how understanding and appreciation of particular images and objects evolves, and how experience and learning interacts with fundamental processes of perception, and interpretation.

Student Goals and Outcomes

At the end of the course, the student will be able to

Understand and appreciate particular images and objects within specific cultures and subcultures
• Understand fundamental processes of perception, cognition, and interpretation of art
• Investigate personal reasons to teach art and understand how art experience has shaped personal conceptions of what it means to act as an art education and/or museum educator
• Create a personal portfolio that reflects art experiences

Required Textbook


Expected Computer/Technical Skills

Ability to use computer to write reports, finish online assignments, create a PowerPoint presentation, and find further resources and information on the Internet.

Expectations

It is expected that you will contribute your ideas, thoughts, and reflections to class discussions, and will listen respectfully to the contributions of others in the class. Please do not hesitate to ask questions during the class. You are here to learn and the attendance requirement is in place to reinforce the importance of the weekly interactions in class and the timely and thorough submissions of required assignments. It is expected that the final group project will reflect scholarly research, creativity, original thinking, and independent direction. It is expected that students will maintain standards of intellectual honesty in keeping with the academic policies of the University of Alaska Anchorage.

Academic dishonesty can refer to a range of inappropriate and unethical behaviors including but not limited to cheating on exams or attendance, falsification of sources, and so on. It is expected that students in this class to do your own work and conduct yourself in a fair, honest, and ethical manner.

Plagiarism is defined as any means by which a student uses unauthorized assistance to prepare materials submitted as their own. Refer to Academic Dishonesty in Chapter 5 of the UAA Course Catalog or to the Student Handbook for specifics.

Support Services

If you need disability related accommodations please notify Disability Support Services at 786-4530 located at the Business Education Building, first floor. If you need assistance in writing your papers visit the Reading/Writing Center where the Learning Center is in the Sally Monsard Building.

Attendance (30 points)

Attendance is required at all class meetings.

Major Assignments (70 points)

Any assignment not turned in by the due date will receive 0 points. Late assignments will not be accepted.

1. Exhibition, Slide Lecture, or Community Arts Event Response Paper (20 points)
Attend an exhibition, a slide lecture, or a community arts event, and write a 3-4 pages of response paper that focus on the discussion of art experience. Remember to attach a photo, postcard, handout, or ticket of the event with your paper.

2. **Electronic Art Portfolio (20 points)**
   Use PowerPoint as a primary tool to create your electronic art portfolio to document your personal art experience. This project will include creating an electronic story or statement about “ART” by incorporating written texts, digital movie or images as well as sound and special visual effects if it is possible. This electronic art portfolio can be presented as an electronic storybook, an art diary, an electronic art exhibit, or a photo album with reflective text. This project will help you to gain valuable computer and presentation skills while creating or editing this electronic art journal. Remember, this electronic art journal is not a haphazard collection of artifacts (i.e., a digital scrapbook or a multimedia presentation) but rather a reflective tool that demonstrates growth over time. Submit your art journal on a CD or a disc.

3. **Final Paper: A Book Review (30 points)**
   Please select one of the required textbooks and write a book review about the book. Follow the following guidelines to complete this project, and write a review article of 10-12 pages.

   http://www.utoronto.ca/writing/credits.html

An analytic or critical review of a book or article that is not primarily a summary; rather, it comments on and evaluates the work in the light of specific issues and theoretical concerns in a course. The literature review puts together a set of such commentaries to map out the current range of positions on a topic; then the writer can define his or her own position in the rest of the paper. Keep questions like these in mind as you read, make notes, and write the review.

1. What is the specific topic of the book or article? What overall purpose does it seem to have? For what readership is it written? (The preface, acknowledgements, bibliography and index can be helpful in answering these questions. Don't overlook facts about the author's background and the circumstances of the book's creation and publication.)
2. Does the author state an explicit thesis? Does he or she noticeably have an axe to grind? What are the theoretical assumptions? Are they discussed explicitly? (Again, look for statements in the preface, etc. and follow them up in the rest of the work.)
3. What exactly does the work contribute to the overall topic of your course? What general problems and concepts in your discipline and course does it engage with?
4. What kinds of material does the work present (e.g. primary documents or secondary material, literary analysis, personal observation, quantitative data, biographical or historical accounts)?
5. How is this material used to demonstrate and argue the thesis? (As well as indicating the overall structure of the work, your review could quote or summarize specific passages to show the characteristics of the author's presentation, including writing style and tone.)
6. Are there alternative ways of arguing from the same material? Does the author show awareness of them? In what respects does the author agree or disagree?
7. What theoretical issues and topics for further discussion does the work raise?
8. What are your own reactions and considered opinions regarding the work?

Paper Submission Guidelines
• Your paper must be typed on 8½x11 plain paper, 12-pt. text, 1” margins, double spaced
• Organization of your paper is to be clear, logical and meaningful. Please proofread your paper for correct spelling, grammar and punctuation.
• All reference sources (books, articles, Web sites or interviews) must be cited. Citations must include author, title, publisher, date, page number and/or Web site address. For interviews, include name, title, topic, date, and place. (Who, What, When, Where)
• Follow APA Style – http://www.apastyle.org/elecref.html

Calculation of Final Grade (100 points)

<table>
<thead>
<tr>
<th>Points</th>
<th>Assignment</th>
</tr>
</thead>
<tbody>
<tr>
<td>30</td>
<td>Class participation and attendance</td>
</tr>
<tr>
<td>20</td>
<td>Exhibition, slide lecture or arts event response paper</td>
</tr>
<tr>
<td>20</td>
<td>Electronic Art Portfolio</td>
</tr>
<tr>
<td>30</td>
<td>Final Book Review</td>
</tr>
</tbody>
</table>

Your attendance record and points of each assignment will be posted during each class meeting. Your grade depends solely on the sum of your assignment scores. It is **your responsibility** to check the progress weekly, and to notify the professor immediately if there is an error. Questions concerning grading (e.g., correction of a grading error) or attendance record must be submitted in writing within one week. No further adjustment will be made accordingly.

Grading Scale

- **A (90-100) Honor Grade** – Indicates comprehensive mastery of required works
- **B (80-89)** – Indicates high level of performance in meeting course requirements
- **C (70-79)** – Indicates satisfactory level of performance
- **D (60-69)** – Indicates minimal level of performance
- **F (0-59)** – Indicates failure

Schedule of Classes

**September**

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Introduction / Basic purposes of art to humankind</td>
</tr>
<tr>
<td>8</td>
<td>Human commonalities and concerns as motivations for and themes in art</td>
</tr>
<tr>
<td>15</td>
<td>Symbols, metaphors, and visual language</td>
</tr>
<tr>
<td>22</td>
<td>Intrapersonal and interpersonal visual communication</td>
</tr>
</tbody>
</table>

- **Kimura Gallery – This Movies, An Installation by Don Mohr, Sept 6-30**
29 How do we plan art activities and experiences? How do we talk with students about art?

October
6 No Class
• Museums Alaska Conference, Kodiak, AK, October 5-8
13 Ceremonies, celebrations and community building through art
• Alaska Art Education Conference Oct. 14-16, Girdwood, AK
• Kimura Gallery – What a Relief! An Exhibition of Prints by Susan Bremner, Scott Hansen, and Sara Tabbert, October 7-28
20 Aesthetics in various cultural contexts
27 Multiculturalism in art education
• Diversity in artists, artistic traditions, and students in the art classroom

November
3 Museums, public art and cultural events as extensions of the art classroom
• Required Field Trip – Anchorage Museum of History and Art (AMHA)- Meet at the Museum
10 Historic trends in art reflecting human themes and cultural meaning
• Kimura Gallery – Architectonic Propositions and Pinhole Camera Excursions, Ceramics, Pinhole Photography / Digital Printing by Jeff Dalton and Red Bradly, November 7-27
17 Human growth and development as related to art education
24 Thanksgiving – No Class

December
1 Values, beliefs, and intuition as artistic influences
8 Final Presentation
15 Final Exam Week [Required Attendance]
Course Action Request  
University of Alaska Anchorage  
Proposal to Initiate, Add, Change, or Delete a Course

<table>
<thead>
<tr>
<th>1a. School or College</th>
<th>1b. Division</th>
<th>1c. Department</th>
</tr>
</thead>
<tbody>
<tr>
<td>AS CAS</td>
<td>AFAR Division of Fine Arts</td>
<td>ART</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>2. Course Prefix</th>
<th>3. Course Number</th>
<th>4. Previous Course Prefix &amp; Number</th>
<th>5a. Credits/CEUs</th>
<th>5b. Contact Hours (Lecture + Lab)</th>
</tr>
</thead>
<tbody>
<tr>
<td>ART</td>
<td>A403</td>
<td>NA</td>
<td>3</td>
<td>(3+0)</td>
</tr>
</tbody>
</table>

6. Complete Course Title  
Arts and Technology  
Abbreviated Title for Transcript (30 characters)

7. Type of Course  
[ ] Academic  
[ ] Preparatory/Development  
[ ] Non-credit  
[ ] CEU  
[ ] Professional Development

8. Type of Action:  
[ ] Add  
[ ] Change  
[ ] Delete

If a change, mark appropriate boxes:

[ ] Prefix  
[ ] Credits  
[ ] Title  
[ ] Grading Basis  
[ ] Cross-Listed/Stacked  
[ ] Course Description  
[ ] Course Prerequisites  
[ ] Test Score Prerequisites  
[ ] Co-requisites  
[ ] Registration Restrictions  
[ ] Class  
[ ] Level  
[ ] College  
[ ] Major  
[ ] Other Update CCG (please specify)

9. Repeat Status No  
[ ] # of Repeats  
[ ] Max Credits

10. Grading Basis  
[ ] A-F  
[ ] P/NP  
[ ] NG

11. Implementation Date  
[ ] semester/year

From: Spring/2013  
To: 9999

12. [ ] Cross Listed with

[ ] Stacked with  
[ ] Cross-Listed Coordination Signature

13a. Impacted Courses or Programs: List any programs or college requirements that require this course.

Please type into fields provided in table. If more than three entries, submit a separate table. A template is available at [www.uaa.alaska.edu/governance](http://www.uaa.alaska.edu/governance).

<table>
<thead>
<tr>
<th>Impacted Program/Course</th>
<th>Catalog Page(s)</th>
<th>Impacted</th>
<th>Date of Coordination</th>
<th>Chair/Coordinator Contacted</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. BA ART</td>
<td></td>
<td></td>
<td></td>
<td>Mariano Gonzales</td>
</tr>
<tr>
<td>2. BFA ART</td>
<td></td>
<td></td>
<td></td>
<td>Mariano Gonzales</td>
</tr>
<tr>
<td>3. Minor, Art Education</td>
<td></td>
<td></td>
<td></td>
<td>Mariano Gonzales</td>
</tr>
</tbody>
</table>

Initiator Name (typed): Deborah Tharp  
Initiator Signed Initials:    Date:    

13b. Coordination Email  
Date: 11/11/11  
submitted to Faculty Listserv: (uaa-faculty@lists.uaa.alaska.edu)

13c. Coordination with Library Liaison  
Date: 11/11/11

14. General Education Requirement  
Mark appropriate box:

[ ] Oral Communication  
[ ] Written Communication  
[ ] Quantitative Skills  
[ ] Social Sciences  
[ ] Natural Sciences  
[ ] Humanities  
[ ] Fine Arts  
[ ] Integrative Capstone

15. Course Description (suggested length 20 to 50 words)  
Surveys the growing use of technology in art classrooms and museums. Examines applications for information management in collections and digital imaging, and the use of technology in the service of art education, museum education and university web-based courses.

16a. Course Prerequisite(s) (list prefix and number)  
ART A203 & (Engl A111 with minimum grade of C)

16b. Test Score(s)  
NA

16c. Co-requisite(s) (concurrent enrollment required)  
NA

16d. Other Restriction(s)  
[ ] College  
[ ] Major  
[ ] Class  
[ ] Level

16e. Registration Restriction(s) (non-codable)  
NA

17. [ ] Mark if course has fees

18. [ ] Mark if course is a selected topic course

19. Justification for Action  
Change in course prerequisites better reflect course level expectations and deletion of a registration restriction that is no longer applicable.

Initiator (faculty only)  
Deborah Tharp  
Initiator (TYPE NAME)  

[ ] Approved  
[ ] Disapproved  
Dean/Director of School/College  
Date

[ ] Approved  
[ ] Disapproved  
Undergraduate/Graduate Academic  
Date

[ ] Approved  
[ ] Disapproved  
Board Chairperson  
Date

[ ] Approved  
[ ] Disapproved  
Provost or Designee  
Date
I. Initiation Date
   September 2012

II. Course Information
   A. College: College of Arts and Sciences
   B. Course Title: Arts and Technology
   C. Course Subject/Number: ART A403
   D. Credit Hours: 3.0 Credits
   E. Contact Time: 3+0 Contact Time
   F. Grading Information: A-F
   G. Course Description: Surveys the growing use of technology in art classrooms and museums. Examines applications for information management in collections, digital imaging, and the use of technology in the service of art education, museum education, and university web-based courses.
   H. Status of course relative to degree or certificate program: Elective course for BA or BFA in Art degrees
   I. Lab Fees: Yes
   J. Coordination: Yes
   K. Course Prerequisites: ART A203 and (ENGL A111 with minimum grade of C)

III. Course Activities
   Lecture course. Reading and written work assigned including brief research papers. Computer-based training.

IV. Evaluation
   Evaluation procedures are at the discretion of the instructor and will be discussed at the first class meeting of the semester. Students will be evaluated on class projects, homework assignments, sketchbook/journal/written work, technical and critical thinking skills, computer-based expertise, progress throughout semester, attendance and participation. Project evaluation will generally include content, problem solving, craftsmanship, creativity/ingenuity, and amount of effort. It is understood that progress will vary with individual students and is dependent upon entry-level skills, expertise, creativity, and/or amount of time devoted to each project.

Criteria for Grading
To receive a grade of A (superior):
   1. Scholarship/Research: Strong, exceeding all instructor requirements
   2. Initiative: Contributions exceed assignments and demonstrate resourcefulness
   3. Cooperation: Leader in group activities; constant and spontaneous
   4. Individual Improvement: Marked and growing
To receive a grade of B (Above Average):
1. Scholarship/Research: Accurate and complete, meets all instructor requirements
2. Initiative: Good when stimulated by some desirable achievement
3. Cooperation: Good in group activities
4. Individual Improvement: Shows marks of improvement; responds to stimulation

To receive a grade of C (Average):
1. Scholarship/Research: Barely meets assignments; needs encouragement.
2. Initiative: Uncertain and apparent only at times
3. Cooperation: Not effective and very irregular
4. Individual Improvement: Ordinary, lacking in noticeable benchmarks

To receive a grade of D (Below Average, but Passing):
1. Scholarship/Research: Not meeting all instructor requirements and assignments
2. Initiative: Lacking
3. Cooperation: Fair at times - lacking at other times
4. Individual Improvement: Not noticeable

To receive a grade of F (Failure):
1. Majority of work unacceptable or missing

V. Course Level Justification
Course builds on an advanced working knowledge of studio techniques and concepts in the discipline as well as the mastery of computer-based skills needed in the field of art education. Individual student input, directions and personal goals are stressed with an emphasis on teaching, learning, and creative growth. Critical thinking is addressed through contemporary issues and practices of art education.

VI. Outline
- Teaching art and technology
- Classroom technology and the arts
- Technology and art curriculum resources
- The Internet and art education
- Online resources and museum educational offerings
- Design instructional applications in general art classroom and/or museums
- Design educational Web site and multimedia programming
- Graphic skills for teachers
- PowerPoint as a presentation and a Web design tool
- Interactivity and aesthetics
- New Media and Web-artists - critical analysis of digital art work
- Evaluation criteria for Web resources
- Technology evolution and art education
VII. Instructional Goals and Student Learning Outcomes

A. Instructional Goals. The instructor will:
   1. Identify the role of technology in art classrooms and museums
   2. Discuss current issues and applications of technology in art classrooms and museums
   3. Provide various evaluation criteria for online educational resources and technological applications
   4. Introduce various learning styles through instructional technology

B. Student Learning Outcomes. Student will be able to:

<table>
<thead>
<tr>
<th>STUDENT LEARNING OUTCOMES</th>
<th>ASSESSMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Examine the role of technology in art classrooms and museums</td>
<td>Written assignments</td>
</tr>
<tr>
<td>Review the ideas, issues and basic technological requirements surrounding rapidly</td>
<td>Written papers and assignments</td>
</tr>
<tr>
<td>evolving changes in digital communication and interactive learning</td>
<td></td>
</tr>
<tr>
<td>Demonstrate critical and analytical skills and practical experience related to digital</td>
<td>Written papers and assignments</td>
</tr>
<tr>
<td>and online learning</td>
<td></td>
</tr>
<tr>
<td>Demonstrate knowledge of different learning styles through the use of instructional</td>
<td>Electronic Design Portfolio</td>
</tr>
<tr>
<td>technology and online media</td>
<td></td>
</tr>
<tr>
<td>Discuss problem solving techniques in collaborative teaching environments</td>
<td>In-class discussions and written assignments</td>
</tr>
</tbody>
</table>

VIII. Suggested Text  Instructor will select appropriate text such as:


IX. Bibliography and Resources


<http://pixels.filmtv.ucla.edu/gallery/web/julian_scaff/benjamin/essay.html>
<http://www.siec.k12.in.us/~west/article/publish.htm>
<http://grove.ufl.edu/~rolandc/comp_ethics_arted.html>
<http://www.cas.usf.edu/english/walker/papers/copyright/ipdummie.html>

Online Resources
Assey, Joan. The Future of Technology in K-12 Arts, 2000. (PDF file)  
<www.air.org/forum/abAssey.htm>
Powerpoint 2000 Tutorial  
<www.fgcu.edu/support/office2000/ppt>
Powerpoint in the Classroom by Craig Roland, 1994.
Richard, A. The Art of Information and Communications Technology for Teachers,  
Roland, Craig. The Role of Technology in Today’s Art Classrooms, 2001.  
<plaza.ufl.edu/rolandc/arted/role_of_technology.html>
<grove.ufl.edu/~rolandc/arts~technology.html>
Powerpoint in the Classroom, 1994.  
<www.actden.com/pp>
Stein, G. Composition as Explanation, In CONTEXT No.8, A Forum for Literary Arts and Culture,  
<http://www.centerforbookculture.org/context/no8/stein.html>
Teaching Kids How to Create a Presentation: It's About the Story  
<www.youthlearn.org/learning/activities/multimedia/presentations.asp>
Teaching Multimedia Skills: Telling Stories in Words and Pictures  
Teaching Simple Animation: Fun With Thaumatropes and Other Big Words  
<cmp1.ucr.edu/exhibitions/hoffer/motion/thaum.html>
<www.pdkintl.org/kappan/kwal0104.htm>
1. School or College  
AS CAS

2. Course Prefix  
ART

3. Course Number  
A404

4. Previous Course Prefix & Number  
NA

5a. Credits/CEUs  
3

5b. Contact Hours  
(Lecture + Lab)  
(3+0)

6. Complete Course Title  
Diversity and Visual Culture

7. Type of Course  
☐ Academic  ☐ Preparatory/Development  ☐ Non-credit  ☐ CEU  ☐ Professional Development

8. Type of Action:  
☐ Add  ☑ Change  ☐ Delete

If a change, mark appropriate boxes:
☐ Prefix  ☐ Course Number  ☐ Credits  ☐ Contact Hours  ☐ Title  ☐ Repeat Status  ☐ Grading Basis  ☐ Cross-Listed/Stacked  ☐ Course Description  ☐ Co-requisites  ☐ Test Score Prerequisites  ☐ Course Prerequisites  ☐ Other Restrictions  ☐ Registration Restrictions  ☐ Class  ☐ Level  ☐ College  ☐ Major  ☒ Other Update CCG (please specify)

9. Repeat Status No  # of Repeats  Max Credits

10. Grading Basis  
☒ A-F  ☐ P/NP  ☐ NG

11. Implementation Date  
semester/year
From: Spring/2013  To: /9999

12. ☐ Cross Listed with  ☐ Stacked with  
Cross-Listed Coordination Signature

13a. Impacted Courses or Programs:  List any programs or college requirements that require this course.
Please type into fields provided in table. If more than three entries, submit a separate table. A template is available at www.uaa.alaska.edu/governance.

<table>
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<tr>
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<th>Chair/Coordinator Contacted</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. BA ART</td>
<td>Courtesy Coordination</td>
<td>11/11/11</td>
<td>Mariano Gonzales</td>
</tr>
<tr>
<td>2. BFA ART</td>
<td>Courtesy Coordination</td>
<td>11/11/11</td>
<td>Mariano Gonzales</td>
</tr>
</tbody>
</table>

Initiator Name (typed): Deborah Tharp  
Initiator Signed Initials:  
Date:  

13b. Coordination Email  
Date: 11/11/11
submitted to Faculty Listserv: (uaa-faculty@lists.uaa.alaska.edu)

13c. Coordination with Library Liaison  
Date: 11/11/11

14. General Education Requirement  
Mark appropriate box:  
☐ Oral Communication  ☐ Written Communication  ☐ Quantitative Skills  ☐ Humanities  
☐ Fine Arts  ☐ Social Sciences  ☐ Natural Sciences  ☐ Integrative Capstone

15. Course Description  (suggested length 20 to 50 words)
Overview of the issues of diversity arising in art contexts, cultural institutions including museums, community arts organizations, and universities as well as visual culture, educational texts and history. Develop a theoretical foundation based on educational and cultural models of diversity addressing race, gender, class and pedagogical methodologies.

16a. Course Prerequisite(s)  (list prefix and number)  
ART A203 & (ENGL A111 with minimum grade of C)

16b. Test Score(s)  
NA

16c. Co-requisite(s)  (concurrent enrollment required)  
NA

16d. Other Restriction(s)  
☐ College  ☐ Major  ☐ Class  ☐ Level

16e. Registration Restriction(s)  (non-codable)  
NA

17. ☒ Mark if course has fees

18. ☐ Mark if course is a selected topic course

19. Justification for Action  
Change in course prerequisites better reflect course level expectations and deletion of a registration restriction that is no longer applicable.

Initiator (faculty only)  
Deborah Tharp  
Initiator (TYPE NAME)

☑ Approved  ☐ Disapproved  
Dean/Director of School/College  Date

☑ Approved  ☐ Disapproved  
Undergraduate/Graduate Academic  Date

☑ Approved  ☐ Disapproved  
Board Chairperson  Date

☑ Approved  ☐ Disapproved  
Provost or Designee  Date
UNIVERSITY OF ALASKA ANCHORAGE
COURSE CONTENT GUIDE

I. Initiation Date
   September 2012

II. Course Information
A. College: College of Arts and Sciences
B. Course Title: Diversity and Visual Culture
C. Course Subject/Number: ART A404
D. Credit Hours: 3.0 Credits
E. Contact Time: 3+0 Contact Time
F. Grading Information: A-F
G. Course Description: Overview of the issues of diversity arising in art contexts, cultural institutions including museums, community arts organizations, and universities as well as visual culture, educational texts and history. Develop a theoretical foundation based on educational and cultural models of diversity addressing race, gender, class and pedagogical methodologies.
H. Status of course relative to degree or certificate program:
   Elective course for BA or BFA in Art degrees
I. Lab Fees: Yes
J. Coordination: Yes
K. Course Prerequisites: ART A203 and (ENGL A111 with minimum grade of C)

III. Course Activities
Lecture course. Reading and written work as assigned – including brief research papers.

IV. Evaluation
Evaluation procedures are at the discretion of the instructor and will be discussed at the first class meeting of the semester. Students will be evaluated on class projects, homework assignments, sketchbook/journal/written work, technical and critical thinking skills, progress throughout semester, attendance and participation. Project evaluation will generally include content, problem solving, craftsmanship, creativity/ingenuity, and amount of effort. It is understood that progress will vary with individual students and is dependent upon entry-level skills, expertise, creativity, and/or amount of time devoted to each project.

Criteria for Grading
To receive a grade of A (superior):
1. Scholarship/Research: Strong, exceeding all instructor requirements
2. Initiative: Contributions exceed assignments and demonstrate resourcefulness
3. Cooperation: Leader in group activities; constant and spontaneous
4. Individual Improvement: Marked and growing
To receive a grade of B (Above Average):
1. Scholarship/Research: Accurate and complete, meets all instructor requirements
2. Initiative: Good when stimulated by some desirable achievement
3. Cooperation: Good in group activities
4. Individual Improvement: Shows marks of improvement; responds to stimulation

To receive a grade of C (Average):
1. Scholarship/Research: Barely meets assignments; needs encouragement.
2. Initiative: Uncertain and apparent only at times
3. Cooperation: Not effective and very irregular
4. Individual Improvement: Ordinary, lacking in noticeable benchmarks

To receive a grade of D (Below Average, but Passing):
1. Scholarship/Research: Not meeting all instructor requirements and assignments
2. Initiative: Lacking
3. Cooperation: Fair at times – lacking at other times
4. Individual Improvement: Not noticeable

To receive a grade of F (Failure):
1. Majority of work unacceptable or missing

V. Course Level Justification
Course builds on a working knowledge of studio techniques and concepts in the discipline. Individual student input, directions and personal goals are stressed with an emphasis on teaching, learning, and creative growth. Critical thinking is addressed through contemporary issues and practices of art education.

VI. Outline (sample outline)
- What is postmodernism? How has it affected art education?
- Visual culture and art education
- Multiculturalism and post-colonialism
- Feminist perspectives and gender stereotypes
- Art and activism in the classroom
- Ecological pedagogy and art education
- Computer technology and new media art
- Integrated learning, pros and cons

VII. Instructional Goals and Student Learning Outcomes
A. Instructional Goals. The instructor will:
1. Develop an understanding of diversity issues in art contexts, cultural institutions and universities.
2. Discuss the dynamics of diversity emphasizing race, gender, sex, class, and pedagogical methodologies
3. Demonstrate how digital visual art communicates in and across diverse cultures—by comparing similarities and differences in digital cultures
4. Examine rationales for teaching visual culture in various grade levels
B. Student Learning Outcomes. Student will be able to:

<table>
<thead>
<tr>
<th>STUDENT LEARNING OUTCOMES</th>
<th>ASSESSMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Critically evaluate cultural texts</td>
<td>In-class presentations and written assignments</td>
</tr>
<tr>
<td>Articulate how the concepts of “difference” relate to culturally diverse bodies of knowledge</td>
<td>Written assignments and papers</td>
</tr>
<tr>
<td>Discuss the major factors inherent in visual culture discourse that influence individual socio-cultural location, identity formation and interpretive voice</td>
<td>Written assignments and papers</td>
</tr>
<tr>
<td>Summarize the key elements of community practices in art and museum education</td>
<td>Written assignments and papers</td>
</tr>
</tbody>
</table>

VIII. Suggested Text  Instructor will select appropriate texts such as:


IX. Bibliography and Resources


Wagner-Ott, A. (2002). “Analysis of Gender Identity through Doll and Action Figure Politics in Art Education.” *Studies in Art Education* 43.3 (2002): 246-263.


1a. School or College  
AS CAS  
1b. Division  
AFAR Division of Fine Arts  
1c. Department  
ART  
2. Course Prefix  
ART  
3. Course Number  
A491  
4. Previous Course Prefix & Number  
NA  
5a. Credits/CEUs  
3  
5b. Contact Hours  
(Lecture + Lab)  
(3+0)  
6. Complete Course Title  
Senior Seminar  
7. Type of Course  
☑ Academic  
☐ Preparatory/Development  
☐ Non-credit  
☐ CEU  
☐ Professional Development  
8. Type of Action:  
☐ Add  
☐ Change  
☐ Delete  
9. Repeat Status No  
# of Repeats  
Max Credits  
10. Grading Basis  
☑ A-F  
☐ P/NP  
☐ NG  
11. Implementation Date  
semester/year  
From: Spring/2013  
To: /9999  
12. ☐ Cross Listed with  
Stacked with  
Cross-Listed Coordination Signature  
13a. Impacted Courses or Programs:  
List any programs or college requirements that require this course.  
Please type into fields provided in table. If more than three entries, submit a separate table. A template is available at www.uaa.alaska.edu/governance.  

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</tr>
</thead>
<tbody>
<tr>
<td>1. BA ART</td>
<td>94</td>
<td>11/11/11</td>
<td>Mariano Gonzales</td>
<td></td>
</tr>
<tr>
<td>2. BFA ART</td>
<td>96-97</td>
<td>11/11/11</td>
<td>Mariano Gonzales</td>
<td></td>
</tr>
<tr>
<td>3. ART A499</td>
<td>346</td>
<td>11/11/11</td>
<td>Mariano Gonzales</td>
<td></td>
</tr>
</tbody>
</table>

Initiator Name (typed): Deborah Tharp  
Initiator Signed Initials:  
Date:  
13b. Coordination Email  
Date: 11/11/11  
submitted to Faculty Listserv: (uafaculty@lists.uaa.alaska.edu)  
13c. Coordination with Library Liaison  
Date: 11/11/11  
14. General Education Requirement  
Mark appropriate box:  
☐ Oral Communication  
☐ Written Communication  
☐ Quantitative Skills  
☐ Social Sciences  
☐ Natural Sciences  
☐ Fine Arts  
☐ Humanities  
☐ Integrative Capstone  
15. Course Description  
(suggested length 20 to 50 words)  
Lectures, discussions, workshops and projects integrating the knowledge of professional and technical practices for the artist. Develops effective communication skills to be a practicing artist. Demonstrates the necessary art historical, aesthetic, and critical tools to resolve and assess creative problem solving approaches.  
16a. Course Prerequisite(s)  
(list prefix and number)  
ART A261, ART A262 & (ENGL A111 with minimum grade of C)  
16b. Test Score(s)  
NA  
16c. Co-requisite(s)  
(concurrent enrollment required)  
NA  
16d. Other Restriction(s)  
☐ College  
☐ Major  
☐ Class  
☐ Level  
16e. Registration Restriction(s)  
(non-codable)  
Instructor Permission, Senior Status, and completion of GER Tier 1 (Basic-College Level Skills)  
17. ☐ Mark if course has fees  
18. ☐ Mark if course is a selected topic course  
19. Justification for Action  
Change in course prerequisites to better reflect course level expectations and course description.  

Initiator (faculty only)  
Deborah Tharp  
Initiator (TYPE NAME)  
☐ Approved  
☐ Disapproved  
Date  
Dean/Director of School/College  
Date  
Undergraduate/Graduate Academic  
Board Chairperson  
Date  
Provost or Designee  
Date
UNIVERSITY OF ALASKA ANCHORAGE
COURSE CONTENT GUIDE

I. Initiation Date
September 2012

II. Course Information
A. College: College of Arts and Sciences
B. Course Title: Senior Seminar
C. Course Subject/Number: ART A491
D. Credit Hours: 3.0 Credits
E. Contact Time: 3+0 Contact Time
F. Grading Information: A-F
G. Course Description: Lectures, discussions, workshops and projects integrating the knowledge of professional and technical practices for the artist. Develops effective communication skills to be a practicing artist. Demonstrates the art historical, aesthetic, and critical tools to resolve and assess creative problem solving approaches.
H. Status of course relative to degree or certificate program:
Required for Bachelor of Arts in Art and Bachelor of Fine Arts in Art degree and satisfies GER capstone requirement.
I. Lab Fees: Yes
J. Coordination: Yes
K. Course Prerequisites: ART A261, ART A262 and (ENGL A111 with minimum grade of C)
L. Registration Restrictions: Instructor Permission, Senior Status, and completion of GER Tier 1 (Basic-College Level Skills)

III. Course Activities
Lecture seminar course. Readings, class discussions, research, writing assignments, and workshop presentations. Proposals for artistic projects will be written during this course.

IV. Evaluation
Evaluation procedures are at the discretion of the instructor and will be discussed at the first class meeting of the semester. Students will be evaluated on class projects, homework assignments, sketchbook/journal/written work, technical and critical thinking skills, progress throughout semester, attendance and participation. Project evaluation will generally include content, problem solving, craftsmanship, creativity/ingenuity, and amount of effort. It is understood that progress will vary with individual students and is dependent upon entry-level skills, expertise, creativity, and/or amount of time devoted to each project.
A. Criteria for Grading

1.0 To receive a grade of A:
1.1 Scholarship/Research: Strong, exceeding all instructor requirements
1.2 Initiative: Contributions exceed expectations for the class
1.3 Cooperation: Excels in contributions to group activities
1.4 Individual Improvement: Demonstrates mastery of professional practices and skills in the arts

2.0 To receive a grade of B:
2.1 Scholarship/Research: Meets all instructor requirements
2.2 Initiative: Contributions are above average for the class
2.3 Cooperation: Above average contributions in group activities
2.4 Individual Improvement: Above average demonstration of professional practices and skills in the arts

3.0 To receive a grade of C:
3.1 Scholarship/Research: Does required assignments
3.2 Initiative: Contributions are average for the class
3.3 Cooperation: Average contributions to group activities
3.4 Individual Improvement: Average demonstration of professional practices and skills in the arts

4.0 To receive a grade of D:
4.1 Scholarship/Research: Below average assignments
4.2 Initiative: Contributions are below average for the class
4.3 Cooperation: Below average contributions to group activities
4.4 Individual Improvement: Below average demonstration of professional practices and skills in the arts

5.0 To receive a grade of F:
5.1 Majority of work unacceptable or missing

V. Course Level Justification
To fulfill the GER Capstone requirement for BA and BFA in Art and to prepare BFA students for thesis semester

VI. Outline
A. Knowledge of Professional Practices for the Artist
   1. Art Proposal Research
   2. Proposal Development and Writing
   3. Topic selection
   4. Research
   5. Development of the proposal
   6. Historical and aesthetic influences on one’s art

B. Exhibition/Presentation Planning Issues
   1. Site development
   2. Space usage in the gallery or museum
   3. Information and signage in the gallery or museum
4. Publicity

C. Business and Technical Applications to the Arts
   1. Starting up the business
   2. Fiscal and physical plant management
   3. Advertising

D. Professional Communication Skills
   1. Resume preparation
   2. Portfolio production
   3. Documentation of artwork

E. Creative Problem Solving in the Arts
   1. Innovative use of materials in the production of artwork
   2. Development of research methodologies to develop strategies for producing artwork
   3. Long term planning in a globally challenging and changing environment

F. Information Pertinent to Art Practices and Ethics
   1. Copyright and patent issues pertaining to the arts
   2. Ethical practices in business
   3. Fair use issues pertaining to the appropriation of art images and objects

VII. Instructional Goals and Student Learning Outcomes
A. Instructional Goals. The Instructor will:
   1. Present the pertinent information regarding the integration and knowledge of professional practices for the artist
   2. Develop the necessary professional communication skills needed to be an effective practicing artist
   3. Foster critical thinking to address creative problem solving abilities in the arts
   4. Facilitate understanding of the importance of ethics in business practices and their relevance to the arts

B. Student Learning Outcomes. Student will be able to:

<table>
<thead>
<tr>
<th>STUDENT LEARNING OUTCOMES</th>
<th>ASSESSMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Demonstrate the integration and knowledge necessary to be a practicing artist regarding research as it applies to art proposals, exhibition and presentation planning concerns and the application of business and technical skills as they apply to the arts</td>
<td>Project designs and written assignments</td>
</tr>
<tr>
<td>Exhibit the necessary communication skills to be a practicing professional artist</td>
<td>In-class discussions and written assignments</td>
</tr>
<tr>
<td>Practice creative problem solving as it pertains to the use of materials, research and long term planning at a global level</td>
<td>Written assignments, in-class discussions and presentations</td>
</tr>
<tr>
<td>Integrate the ethical aspects associated with art production in a business context</td>
<td>In-class discussions and written assignments</td>
</tr>
</tbody>
</table>
VIII.  Suggested Texts

2000.

2010.

IX. Bibliography and Resources


## Course Action Request
### University of Alaska Anchorage
#### Proposal to Initiate, Add, Change, or Delete a Course

<table>
<thead>
<tr>
<th>1a. School or College</th>
<th>AS CAS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1b. Division</td>
<td>AFAR Division of Fine Arts</td>
</tr>
<tr>
<td>1c. Department</td>
<td>ART</td>
</tr>
<tr>
<td>2. Course Prefix</td>
<td>ART</td>
</tr>
<tr>
<td>3. Course Number</td>
<td>A492</td>
</tr>
<tr>
<td>4. Previous Course Prefix &amp; Number</td>
<td>NA</td>
</tr>
<tr>
<td>5a. Credits/CEUs</td>
<td>3</td>
</tr>
<tr>
<td>5b. Contact Hours</td>
<td>(Lecture + Lab) (3+0)</td>
</tr>
</tbody>
</table>

### 6. Complete Course Title
**Art History Seminar**

### 7. Type of Course
- [x] Academic
- [ ] Preparatory/Development
- [ ] Non-credit
- [ ] CEU
- [ ] Professional Development

### 8. Type of Action:
- [x] Add
- [ ] Change
- [ ] Delete

#### If a change, mark appropriate boxes:
- [ ] Prefix
- [ ] Course Number
- [ ] Credits
- [ ] Title
- [ ] Repeat Status
- [ ] Grading Basis
- [ ] Cross-Listed/Stacked
- [x] Course Description
- [ ] Co-requisites
- [ ] Test Score Prerequisites
- [ ] Registration Restrictions
- [ ] Other Restrictions
- [ ] Class
- [ ] Level
- [ ] College
- [ ] Major
- [ ] Other Update CCG (please specify)

### 9. Repeat Status
- [x] Yes
- [ ] # of Repeats: 3
- [ ] Max Credits: 12

### 10. Grading Basis
- [x] A-F
- [ ] P/NP
- [ ] NG

### 11. Implementation Date
- From: Spring/2013
- To: /9999

### 12. Cross Listed with
- [ ] Stacked with

### 13a. Impacted Courses or Programs:

<table>
<thead>
<tr>
<th>Impacted Program/Course</th>
<th>Catalog Page(s) Impacted</th>
<th>Date of Coordination</th>
<th>Chair/Coordinator Contacted</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. BA ART</td>
<td>94</td>
<td>11/11/11</td>
<td>Mariano Gonzales</td>
</tr>
<tr>
<td>2. BFA ART</td>
<td>96</td>
<td>11/11/11</td>
<td>Mariano Gonzales</td>
</tr>
<tr>
<td>3. BA International Studies</td>
<td>111</td>
<td>11/11/11</td>
<td>Dom Von Dommelen</td>
</tr>
</tbody>
</table>

### 13b. Coordination Email
- [x] submitted to Faculty Listserv: (uaa-faculty@lists.uaa.alaska.edu)
- Date: 11/11/11

### 13c. Coordination with Library Liaison
- Date: 11/11/11

### 14. General Education Requirement
- Mark appropriate box:
  - [ ] Oral Communication
  - [ ] Written Communication
  - [ ] Quantitative Skills
  - [ ] Social Sciences
  - [ ] Natural Sciences
  - [ ] Humanities
  - [ ] Integrative Capstone

### 15. Course Description

Seminar in Art History.

Special Note: May be repeated 3 times for credit in different topics for a maximum of 12 credits.

### 16a. Course Prerequisite(s)

- ART A261 or ART A262 or ART A360A or ART A360B & (ENGL A111 with minimum grade of C) (list prefix and number)

### 16b. Test Score(s)
- [ ] NA

### 16c. Co-requisite(s)

- (concurrent enrollment required) NA

### 16d. Other Restriction(s)
- [x] Mark if course has fees

### 16e. Registration Restriction(s)

- (non-codable) Instructor Permission

### 17. Mark if course is a selected topic course
- [ ]

### 18. Justification for Action

Change in course prerequisites to better reflect course level expectations and course description.

---

**Initiator Name (typed): Deborah Tharp**

**Initiator Signed Initials: __________________ Date: __________**

---

**13a. Impacted Programs or Courses**

<table>
<thead>
<tr>
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**13b. Coordination Email**

- [x] submitted to Faculty Listserv: (uaa-faculty@lists.uaa.alaska.edu)
- Date: 11/11/11

---

**13c. Coordination with Library Liaison**

- Date: 11/11/11

---

**14. General Education Requirement**

- Mark appropriate box:
  - [ ] Oral Communication
  - [ ] Written Communication
  - [ ] Quantitative Skills
  - [ ] Social Sciences
  - [ ] Natural Sciences
  - [ ] Humanities
  - [ ] Integrative Capstone

---

**15. Course Description**

Seminar in Art History.

Special Note: May be repeated 3 times for credit in different topics for a maximum of 12 credits.

---

**16a. Course Prerequisite(s)**

- ART A261 or ART A262 or ART A360A or ART A360B & (ENGL A111 with minimum grade of C) (list prefix and number)

---

**16b. Test Score(s)**

- [ ] NA

---

**16c. Co-requisite(s)**

- (concurrent enrollment required) NA

---

**16d. Other Restriction(s)**

- [x] Mark if course has fees

---

**16e. Registration Restriction(s)**

- (non-codable) Instructor Permission

---

**17. Mark if course is a selected topic course**

- [ ]

---

**18. Justification for Action**

Change in course prerequisites to better reflect course level expectations and course description.

---

**Initiator Name (typed): Deborah Tharp**

**Initiator Signed Initials: __________________ Date: __________**

---

**Dean/Director of School/College**

**Undergraduate/Graduate Academic Board Chairperson**

**Provost or Designee**

---

**173**
UNIVERSITY OF ALASKA ANCHORAGE
COURSE CONTENT GUIDE

I. Initiation Date
   September 2012

II. Course Information
   A. College: College of Arts and Sciences
   B. Course Title: Art History Seminar
   C. Course Subject/Number: ART A492
   D. Credit Hours: 3.0 Credits
   E. Contact Time: 3+0 Contact Time
   F. Grading Information: A-F
   G. Course Description: Seminar in Art History
      Special Note: May be repeated 3 times for credit in
different topics for a maximum of 12 credits
   H. Status of course relative to degree or certificate program:
      Applies to the BA in Art and BFA in Art Degrees
   I. Lab Fees: YES
   J. Coordination: None Required
   K. Course Prerequisites: ART A261 History of Western Art I
      OR ART A262 History of Western Art II
      OR ART A360A History of Non-Western Art I
      OR ART A360B History of Non-Western Art II
      AND (ENGL A111 with a minimum grade of C)
   L. Registration Restriction: Instructor Permission

III. Course Activities
   Lecture/discussion course. Readings, research, and writings as required.

IV. Evaluation
   Evaluation procedures are at the discretion of the instructor and will be discussed at the
first class meeting of the semester. Students will be evaluated on class projects,
homework assignments, sketchbook/journal/written work, technical and critical thinking
skills, progress throughout semester, attendance and participation. Project evaluation will
generally include content, problem solving, craftsmanship, creativity/ingenuity, and
amount of effort. It is understood that progress will vary with individual students and is
dependent upon entry-level skills, expertise, creativity, and/or amount of time devoted to
each project.

A. Criteria for Grading
   1.0 To receive a grade of A:
      1.1 Scholarship/Research: Strong, exceeding all instructor
         requirements
      1.2 Initiative: Contributions exceed expectations for the class
      1.3 Attitude: Excellent interactive skills in the classroom
      1.4 Cooperation: Excels in contributions to group activities
1.5 Individual Improvement: Demonstrates mastery of drawing techniques

2.0 To receive a grade of B:
2.1 Scholarship/Research: Meets all instructor requirements
2.2 Initiative: Contributions are above average for the class
2.3 Attitude: Above average interactive skills in the classroom
2.4 Cooperation: Above average contributions in group activities
2.5 Individual Improvement: Above average demonstration of drawing techniques

3.0 To receive a grade of C:
3.1 Scholarship/Research: Does required assignments
3.2 Initiative: Contributions are average for the class
3.3 Attitude: Average interactive skills in the classroom
3.4 Cooperation: Average contributions to group activities
3.5 Individual Improvement: Average demonstration of drawing techniques

4.0 To receive a grade of D:
4.1 Scholarship/Research: Below average assignments
4.2 Initiative: Contributions are below average for the class
4.3 Attitude: Below average interactive skills in the classroom
4.4 Cooperation: Below average contributions to group activities
4.5 Individual Improvement: Below average demonstration of drawing techniques

5.0 To receive a grade of F:
5.1 Majority of work unacceptable or missing

V. Course Level Justification
Senior level course requiring a background in art history foundations. Appropriate writing and research skills are also expected.

VI. Outline (sample outline)
An outline from an Art History special topics offering is attached

TOPIC SUGGESTIONS
Mannerist Art
African American Art
Duchamp
Japanese Art
Latin American Art
Artist's Vision
20th Century Russian Art

VII. Instructional Goals and Student Learning Outcomes
Instructional goals and defined outcomes from a special topic course are attached.
A. Instructional Goals. The Instructor Will:
1. Develop student's historical, critical, and aesthetic analytical skills
2. Develop an understanding of the various methodologies allowing the student to discriminate and construct viable paradigms and research techniques.

3. Develop critical skills related to the assessment of formal characteristics of artwork, materials, process and media used for expressed purposes in various cultural contexts.

B. Student Learning Outcomes. Student will be able to:

<table>
<thead>
<tr>
<th>STUDENT LEARNING OUTCOMES</th>
<th>ASSESSMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Analyze primary and secondary research materials</td>
<td>Research paper</td>
</tr>
<tr>
<td>Demonstrate written and oral skills</td>
<td>Tests, papers, and in-class presentations</td>
</tr>
<tr>
<td>Demonstrate an understanding of the various methodologies presented in course material</td>
<td>Tests and papers</td>
</tr>
<tr>
<td>Articulate a body of concepts and ideas that will effectively embody course material</td>
<td>Tests, papers, and in-class presentations</td>
</tr>
<tr>
<td>Assess similarities and differences across the cultures presented</td>
<td>Tests, papers, and in-class presentations</td>
</tr>
<tr>
<td>Assess the formal qualities of art works, materials, processes and media as they apply to various cultural contexts usage</td>
<td>Tests, papers, and in-class presentations</td>
</tr>
</tbody>
</table>

VIII. Suggested Text

Instructor will select text appropriate to his or her teaching style.

IX. Bibliography and Resources

A bibliography from a special topics course is attached.
Course Title: African American Art

Course Description:
An historical and critical survey and analysis of African-American visual arts from the years of slavery through the Postmodern era. African-American literature and music will also be used to augment the visual arts material for this course.

Course prerequisites: Art 262 or permission by instructor

Course Activities:
Students attend lectures on a weekly basis. Lectures focus on required readings of course materials, reserve room readings as well as individual In-class presentations. A research paper based on the subject matter of the class is also essential to the course.

Evaluation:
Evaluation of the course is based on the student’s in-class presentations, mid-term, final examination and an in-depth research paper.

Course Outline:

I. Introduction: Issues pertinent to African American Studies in Academe
A. African American Studies: Historical and Social Discussion
   1. Afrocentrism, Black Cultural Nationalism
B. Multicultural Studies and American Education
   1. Corporate Multiculturalism
   2. Integrationist Ethic
   3. Liberal Multiculturalism
   4. Cultural Particularism
   5. Racial Essentialism
   6. Radical Democratic Multiculturalism
C. Black Women’s Studies
   1. Black Feminism

II. African Slaves, the Fledgling Colonies and Republican Aspirations
A. Africa and the Diaspora: America and Latin America
   1. African History and Western Civilization
   2. The Atlantic Slave Trade and Slavery
      a. Significance and Development in the United States and the Western World
      b. The Abolitionist Movement
      c. Middle Passage
      d. The Planter Class
      e. Rootlessness
      f. Underground Railroad
      g. White male supremacist ideology
   3. The Black Woman’s Role in Slave Communities
      a. Black Matriarchy Myth
b. Sexual Domination of Slaves

4. Brazilian Africans
   a. Cafundó

5. The African American Experience and its Relationship to Afrocentric Philosophy

III. The Colonies in America and Republicanism: 1700-1820

IV. Nineteenth-Century America, the Civil War and Reconstruction

V. Twentieth-Century America and Modern Art 1900-60
   A. Harlem Renaissance: Capitol of the Black World, and The New Negro
      1. African American culture, the New Negro and Art in the 1920s
         a. The Great Migration
   B. Black Expressive Culture: Music and Literature
      1. The Blues and Jazz
      2. The Parisian Connection: Expatriate African-Americans, The “Negro” colony
      3. Photographic Developments
      4. The New Negro Artist
      5. Graphic Art
      6. Painting
   C. The Patronage of the New Negro Artist
      1. The Federal Arts Project and its Impact
      2. The New Negro Movement and its Legacy
      3. Folk Art
      4. American Scene Painting
      5. WPA Workshops and community art centers
      6. Social Realism
      7. Abstract Art and Modernism in New York
      8. Abstract Figurative Painting
      9. Patronage and critical debate
   E. American Culture Post World War II
      1. Folk Art
      2. Painting; Expressionism and Surrealism
   F. Abstract Expressionism and African-American Art
      1. Primitivism
      2. Early Abstract Expressions: Bearden, Woodruff, and Alston
      3. Abstract Expressionism

VI. The Evolution of a Black Aesthetic: Identity and Solidarity 1960 to the Present
   A. Civil Rights and Black Nationalism
   B. Cultural Crisis: Black or American?
1. Black Identity and Ethnic Considerations
2. The Meaning of Black Identity
3. Spiral artists’ group 1963-6
4. Painting
C. Evolving a Modern Black Aesthetic
   1. Defining Black Art
   2. Painting
   3. Sculpture
D. Art Institutions and Artist’s Groups
   1. Mainstream Art Institutions
   2. Black Art Aesthetics
      a. African Philosophy and black Psychology
      b. Double consciousness
      c. Identity Crisis
      d. Psychic Alienation
      e. Black Art and Black Power
      f. Black Artists’ Groups
   3. Racism, Resistance and Radicalism
   4. The Black Arts Movement
E. Towards a New Abstraction
   1. When is “black” “black”
   2. Painting
   3. Sculpture

VII. The Postmodern Condition 1980-93
A. Painting
B. Video Art
C. Sculpture
D. Photography
E. Performance and Installation Art

VIII. Moving into the 21st Century
A. Late 90s and New Developments
B. Is there a new “black aesthetic” or has it been assimilated into mainstream art?
C. Considerations for the Future

VIII. Suggested Texts


IX. **Bibliography/Resources**


1a. School or College  
AS CAS  
1b. Division  
AFAR Division of Fine Arts  
1c. Department  
ART  

2. Course Prefix  
ART  
3. Course Number  
A499  
4. Previous Course Prefix & Number  
NA  
5a. Credits/CEUs  
3  
5b. Contact Hours (Lecture + Lab)  
(0+6)  

6. Complete Course Title  
Thesis  

Abbreviated Title for Transcript (30 character)  

7. Type of Course  
[ ] Academic  
[ ] Preparatory/Development  
[ ] Non-credit  
[ ] CEU  
[ ] Professional Development  

8. Type of Action:  
[ ] Add  
[ ] Change  
[ ] Delete  
If a change, mark appropriate boxes:  

[ ] Prefix  
[ ] Credits  
[ ] Title  
[ ] Grading Basis  
[ ] Course Description  
[ ] Test Score Prerequisites  
[ ] Other Restrictions  
[ ] Credits/CEUs  
[ ] Contact Hours  
[ ] Repeat Status  
[ ] Cross-Listed/Stacked  
[ ] Course Prerequisites  
[ ] Co-requisites  
[ ] Registration Restrictions  

9. Repeat Status No  
[ ] # of Repeats  
[ ] Max Credits  

10. Grading Basis  
[ ] A-F  
[ ] P/NP  
[ ] NG  

11. Implementation Date  
semester/year  
From: Spring/2013  
To: 9999  

12. Cross Listed with  

[ ] Stacked with  

Cross-Listed Coordination Signature  

13a. Impacted Courses or Programs: List any programs or college requirements that require this course.  

Please type into fields provided in table. If more than three entries, submit a separate table. A template is available at www.uaa.alaska.edu/governance.  

<table>
<thead>
<tr>
<th>Impacted Program/Course</th>
<th>Catalog Page(s)</th>
<th>Impact</th>
<th>Date of Coordination</th>
<th>Chair/Coordinator Contacted</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. BFA ART</td>
<td>96-97</td>
<td>Impact</td>
<td>11/11/11</td>
<td>Mariano Gonzales</td>
</tr>
<tr>
<td>2. BA ART</td>
<td>Courtesy Coordination</td>
<td>11/11/11</td>
<td>Mariano Gonzales</td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Initiator Name (typed): Deborah Tharp  
Initiator Signed Initials: [ ]  
Date: [ ]  

13b. Coordination Email  
Date: 11/11/11  
submitted to Faculty Listserv: (uaa-faculty@lists.uaa.alaska.edu)  

13c. Coordination with Library Liaison  
Date: 11/11/11  

14. General Education Requirement  
Mark appropriate box:  

[ ] Oral Communication  
[ ] Written Communication  
[ ] Quantitative Skills  
[ ] Humanities  
[ ] Fine Arts  
[ ] Social Sciences  
[ ] Natural Sciences  
[ ] Integrative Capstone  

15. Course Description (suggested length 20 to 50 words)  
Student will produce and exhibit a body of work based on an approved thesis proposal. Exhibition of work will be in designated group show. Special Note: Offered Spring Semester only.  

16a. Course Prerequisite(s) (list prefix and number)  
ART A491  
16b. Test Score(s)  
NA  
16c. Co-requisite(s) (concurrent enrollment required)  
NA  
16d. Other Restriction(s)  
[ ] College  
[ ] Major  
[ ] Class  
[ ] Level  
16e. Registration Restriction(s) (non-codable)  
Declared major in BFA in ART and approval of BFA Committee  

17. [ ] Mark if course has fees  
18. [ ] Mark if course is a selected topic course  

19. Justification for Action  
Special Note added to Course Description to inform that Art A499 is only offered in Spring Semester.  

Initiator (faculty only)  
Deborah Tharp  
Initiator (TYPE NAME)  

[ ] Approved  
[ ] Disapproved  
Date: [ ]  

Dean/Director of School/College  
Date: [ ]  

18a. Course Action Request  
University of Alaska Anchorage  
Proposal to Initiate, Add, Change, or Delete a Course  

184
I. **Initiation Date**
   September 2012

II. **Course Information**
   A. College: College of Arts and Sciences
   B. Course Title: Thesis
   C. Course Subject/Number: ART A499
   D. Credit Hours: 3.0 Credits
   E. Contact Time: 0+6 Contact Time
   F. Grading Information: Pass/No Pass
   G. Course Description:
      Student will produce and exhibit a body of work based on an approved thesis proposal. Exhibition of work will be in designated group show.
      Special Note: Offered Spring Semester only.
   H. Status of course relative to degree or certificate program:
      Required: BFA in Art
   I. Lab Fees: Yes
   J. Coordination: None
   K. Course Prerequisites: ART A491
   L. Registration Restrictions: Declared BFA in Art and approval of BFA Committees

III. **Course Activities**
    See handbook attached. Independently directed studio course. Planning and execution of a body of work. Planning for a formal gallery exhibition.

IV. **Evaluation**
    See BFA Thesis Evaluation Format below

V. **Course Level Justification**
    Senior Thesis requiring substantive prerequisites, completion of primary studio concentration courses and approvals by BFA Committee

VI. **Outline**
    As directed by Thesis Proposal

VII. **Instructional Goals and Student Learning Outcomes**
    A. Instructional Goals. The Instructor will:
       1. Guide the student through the development of expressive properties in group critiques with faculty.
       2. Demonstrate application of conceptual properties to works of art in group critiques with faculty.
       3. Engage students in the use of formal properties in group critiques with faculty.
    B. Student Learning Outcomes. The student will be able to:

<table>
<thead>
<tr>
<th>STUDENT LEARNING OUTCOMES</th>
<th>ASSESSMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Demonstrate the successful use of expressive</td>
<td>Exhibition of art work</td>
</tr>
<tr>
<td>properties in the visual realization of the thesis proposal (See attached assessment form)</td>
<td></td>
</tr>
<tr>
<td>Demonstrate the use of qualitative properties, originality and growth in ideas and thoughts as applied to the thesis proposal (See attached assessment form)</td>
<td>Exhibition of art work</td>
</tr>
<tr>
<td>Demonstrate the technical mastery of material and presentation as expressed by formal means (See attached assessment form)</td>
<td>Exhibition of art work</td>
</tr>
</tbody>
</table>

VIII. **Suggested Text**  
Not applicable

IX. **Bibliography and Resources**  
As directed by Thesis Proposal
B.F.A. THESIS EVALUATION FORM
UAA DEPARTMENT OF ART

B.F.A. THESIS EVALUATION FORM

BFA Candidate: ________________________
Semester/Year: ____________/__________
Faculty Reviewer: ________________________

Each member of the BFA Committee attending the final Thesis Evaluation Session will fill out this BFA Thesis Evaluation Form. Evaluation points will be awarded within each category (using decimal fractions ranging from 0 to 10). The final Thesis Grade will be calculated by the BFA Chair as a percentage from the highest possible total of all evaluation points awarded by the BFA Committee. Award of the thesis grade will be based on the following percentages of evaluation scores. A grade of B (80%) or better is considered a passing grade.

POINTS AWARDED BY THIS REVIEWER
(For Example, 10 Points = 100%, 9.5 = 95%, 8.3 = 83%, etc.)

______ 1. EXPRESSIVE PROPERTIES
Success in the visual realization of the Thesis Proposal.
*For specific comments, see other side or attached.*

______ 2. CONCEPTUAL PROPERTIES
Quality, originality and growth in ideas/thoughts.
*For specific comments, see other side or attached.*

______ 3. FORMAL PROPERTIES
Technical mastery of materials and presentation.
*For specific comments, see other side or attached.*

BFA COMMITTEE COMBINED TOTAL SCORE
Total number of evaluators: ______
Highest possible score (10 x number of evaluators): ______
Total actual points awarded above by the BFA Committee: ______
Total Percentage: ______%  
Thesis Grade: ______PASS ______NO PASS
80% or higher 79.99 % or lower
**PROPOSAL OUTLINE**

**Introduction**
A written thesis proposal must be approved by the BFA Committee prior to enrolling in ART 499 Thesis. The proposal will describe a project that you will translate into a body of visual work sufficient to merit the award of 3 credits, as determined by the BFA Committee. A BFA thesis proposal may describe many different kinds of projects. In most instances, the thesis project will involve the completion of a focused body of visual work in your primary studio area. Thesis proposals that suggest a visual project outside your primary studio area may be approved at the discretion of the BFA Committee.

The BFA thesis proposal is a formal document developed and written by you in consultation with your advisor and the BFA Committee. It is to be typewritten, display complete sentence structure, and use proper English grammar, spelling, and punctuation. The written proposal is not a research paper, but may incorporate footnotes, references, and a bibliography in developing the rationale for the suggested project. Every effort should be made to write in a style that uses clear and precise language. **NOTE: The proposal is to be on white paper.**

**Purpose**
The purpose of the proposal is to inform the Committee of the intended outcome of your project. At minimum the Committee will want to know What, How, & When.

**What** do you intend the final result to be - including quantity and size  
**How** will you make the work - including media  
**How** will you use the media to achieve the outcome  
**When** will your project be done.

The Committee requires the information outlined below. However, do not overlook the importance of the mechanics of the project when considering the content and theme.

**Outline Sections**
The suggested outline for the written thesis proposal is to divide the paper into several parts.

**I. Introduction** (1 paragraph)  
Write a focused overview of current interests, concerns, and activities that might serve as a theme or guide to the thesis work. Sometimes a quote of some sort is helpful here but is Not required!!

**II. Body of Proposal** (1 - 2 paragraphs)  
Discuss what your artwork is about. Include your ideas and concepts.  
Discuss personal artistic directions of your ideas.  
Discuss the process/processes that you have chosen to use to create the work. Be clear and explain why and how you plan to achieve the end result.

**III. Historical References** (1 -2 paragraphs)  
Develop an explanation of how the proposed project relates to the work of other artists or to areas of special interest that influence you. Tell your reader how this information and knowledge has influenced you and supports your proposal.

**IV. Proposed Project** (1-2 paragraphs)  
Describe the project you intend to complete and why. Be as specific as possible while allowing for the project’s own natural growth and change. Explain the logistics of the project.

**V. Presentation**  
ART 499 Thesis will culminate in a gallery exhibition or formal presentation. It is preferred by the Committee that all presentations occur in the Kimura Gallery during the BFA Group Show, which is scheduled at the end of each semester. Shorter individual time slots might be available.

**VI. Summary paragraph**
VII. Exhibition/Presentation

A statement of your Exhibition/Presentation plans should be included here. As a reminder you will need to meet with the ACE Committee well in advance of writing your proposal to coordinate logistics for your Exhibition/Presentation.

You need to think about the logistics of your presentation well before your semester of actual enrollment in ART 499 Thesis. It is preferred by the Committee that all presentations occur in the Kimura Gallery during the BFA Group Show scheduled at the end of each semester. Shorter individual time slots might be available for installation type exhibitions.

As soon as you have developed an idea or direction for your Thesis Project you will need to meet with the ACE Committee about the Exhibition/Presentation logistics. The sooner you do this the better, however, as you will be discussing these issues with the BFA Committee when you present your Thesis Proposal you will need to have met with the ACE Committee just prior to writing the Proposal at the latest. Special requests must be, in writing on a separate page, and presented to the BFA and ACE Committee at the time your Thesis Proposal is presented for approval.

BFA THESIS MEETING

Introduction

You and all the other students enrolled in ART 499 Thesis will meet twice during the semester with the BFA Committee to review progress. Meeting times will be available at the beginning of the semester. Contact the Art office for the latest schedule.

Attendance Required

BFA Candidates enrolled in ART 499 Thesis are required to attend all BFA Meetings. The Committee Chair must be notified in advance in the case of an unavoidable absence. Failure to attend all scheduled BFA Thesis Meetings may result in a failing grade for ART 499 Thesis. This also applies to Candidates with a deferred grade who have not completed their thesis project as yet.

Satisfactory Progress

If at any time during the Thesis semester the Committee determines that satisfactory progress is NOT being made you will be informed either by the committee or by your faculty advisor. Appropriate action will be recommended. In some cases this determination may be reached during business deliberations at a BFA Committee meeting.

Appropriate recommendation might include the suggestion that you accept a deferred grade and continue the project in subsequent semesters. Should that be the case you have 2 years to complete the project and convert a deferred grade into a final grade. Please note that as long as you are enrolled in ART 499 Thesis all requirements must be met including attendance at all Thesis Meetings.

All BFA Candidates not yet enrolled in Thesis are also invited to attend these meetings.

First Meeting Presentation

Unless otherwise instructed, you should come to the first meeting of the semester prepared to give a short presentation of your project. Generally about 10 minutes long. Remember, while the Committee has already reviewed and approved your proposal, there will be other students who have no idea what you will be working on. Therefore, while your presentation should be short and to the point, it should also be thorough.

Work in Progress

In addition, you need to bring all work in progress relating to your project. Should logistics be a problem, discuss alternative methods with your advisor and/or the Committee Chair. A short video tape may be acceptable, but photographs are not ideal for evaluating work. If you require a VCR and monitor, please ask the department secretary, several days in advance, to reserve one for you.

Additional Information
Bring to the first BFA Thesis Meeting a typed page noting your intended production schedule for your project, which outlines where you expect to be in your work schedule for each of the scheduled thesis meeting dates. Be prepared to address general questions concerning your presentation.

**Other Meetings**

At each subsequent BFA Thesis Meeting, you should continue to bring work in progress for discussion and critique. Also be prepared to ask any questions you might have about your work. This is open discussion time between all the students and the BFA Committee.

---

**THESIS EVALUATION**

**Attendance Required**

BFA Candidates enrolled in ART 499 Thesis are required to attend all BFA Meetings. The Committee Chair must be notified in advance in the case of an unavoidable absence. Failure to attend all scheduled BFA Thesis Meetings may result in a failing grade for ART 499 Thesis. This also applies to Candidates with a deferred grade who have not completed their thesis project as yet.

**Satisfactory Progress**

If at any time during the Thesis semester the Committee determines that satisfactory progress is NOT being made you will be informed either by the committee or by your faculty advisor. Appropriate action* will be recommended. In some cases this determination may be reached during business deliberations at a BFA Committee meeting. *This action could be taken right up to the day you plan to hang the show.

Appropriate recommendations might include the suggestion that you accept a deferred grade and continue the project in subsequent semesters. Should that be the case you have 2 years to complete the project and convert a deferred grade into a final grade. Please note that as long as you are enrolled in ART 499 Thesis all requirements must be met including attendance at all Thesis Meetings each month.

**Grading Procedure**

Upon completion of your project, and during the time of the formal presentation, you will be evaluated individually by the committee on a PASS/NO PASS basis. The members of the committee will pick up an evaluation form from the office at their convenience. When completed the form will be returned to the office, combined with the other evaluations, and the grade calculated.

**Grading Criteria**

The BFA Thesis project evaluation includes 3 categories. Each of the 3 categories are awarded points from 1 - 10 by each BFA Committee member. The grade will be calculated as a percentage from the highest possible total of all evaluation points awarded by the BFA Committee.

I. **Expressive Properties**

   Success in the visual realization of the thesis proposal

II. **Conceptual Properties**

   Quality, originality, and growth of thoughts and ideas

III. **Formal Properties**

   Technical mastery of materials and the quality of presentation

**Grading Points**

Award of the Thesis Grade will be based on the following points:

- 90 - 100 % = A
- 80 - 89.99% = B Pass
- 79.99% - below = No Pass
Awarding the Grade

You will receive notification of your grade and the Committee's comments by mail within 2 weeks of the end of the Exhibition. However, in addition to successfully completing the thesis requirement you must supply the Department of Art with several items before your final grade will be submitted to Enrollment Services as indicated below:

- A clean copy of your approved BFA Thesis Proposal
- A minimum of 10 color slides of your thesis work, in a slide sheet, with top and front properly labeled. Include title, if any, and any other information needed
- A clean copy of the artist’s statement, if generated
- Optional: a copy of your invitation to the presentation
- Hardcopy mailing list borrowed from the ACE Committee
- Kimura Gallery & Storage Room Keys
- Reimbursement for mailing cost for invitations
- Gallery Manager's acceptance of clean up & repair

Gallery Clean up and Repair

The post-exhibition condition of the Kimura Gallery must be acceptable to the Gallery Manager prior to awarding the grade. Failure to meet expectations may result in a Deferred Grade or possibly, in extreme cases, a Failing Grade.

Expectations include, but are not limited to, removal of all art work from gallery, hall, lobby, and storage areas; filling all holes and patching walls, floor, and ceiling; repair and return of pedestals to storage area; return of all tools to storage. Refer to section on Exhibition for more information and coordinate with the Gallery Manager.

Artist's Statement

It is understood that there will be some deviation from the thesis proposal as the project begins to grow in progress. If the project outcome moves significantly outside the scope of the proposal, you will need to prepare an Artist's Statement to discuss how the outcome is still related to the original proposal. This statement would be included in your formal presentation or exhibition and would be used by the BFA Committee to evaluate the end result. This should be succinct and articulate your ideas effectively.

EXHIBITION or FORMAL PRESENTATION

You need to think about the logistics of your Exhibition or Formal Presentation well before your semester of actual enrollment in ART 499 Thesis. It is preferred by the Committee that all presentations occur in the Kimura Gallery during the BFA Group Show. Time for this has been set aside at the end of each semester. Shorter individual time slots might be available for installation type exhibitions.

As soon as you have developed an idea or direction for your Thesis Project you will need to meet with the ACE Committee about the Exhibition/Presentation logistics. The sooner you do this the better, however, as you will be discussing these issues with the BFA Committee when you present your Thesis Proposal you will need to have met with the ACE Committee just prior to writing the Proposal at the latest.

Kimura Gallery

If you will be presenting your work in the Kimura Gallery you will want to coordinate with the ACE Committee, gallery managers. The members of the ACE Committee will be able to assist you in securing keys to the gallery and gaining access to hand tools and hardware. In addition they will be able to advise you on how the space can best be utilized.

If you will be presenting your work in a group show you will also want to coordinate with the other members of the group.

Campus Center Gallery

If you will be presenting your work in the Campus Center Gallery you will want to coordinate with the Gallery Manager. The manager will be able to assist you in securing keys to the gallery and gaining access to hand tools and hardware. In addition they will be able to advise you on how the space can best be utilized.
If you will be presenting your work in a group show you will also want to coordinate with the other members of the group.

**Installation/Site-Specific Work, Performance and other Works of Art**

Your thesis project might be an installation either inside or outside of a venue or might be a performance piece. These are special circumstances that will have to be discussed during the thesis proposal review and approved by the faculty. Installation/Site-Specific Work and Performance Art must be located in the Anchorage area and be reasonable for the faculty to travel to. Getting the faculty together to witness a performance piece, or to visit an installation/site-specific piece necessitates co-ordination and a time frame that would be amenable to the faculty. The site must be approved by your BFA Thesis Committee. Permission for site usage is the responsibility of the student.

To present work of this type on campus there are 2 possibilities. For a presentation in the Arts Building contact the Fine Arts Building Manager. He would be the contact for using areas like Music Recital (Arts 150) or the Dance Studio. For space in other areas of the campus contact Facilities and Planning.

We will try to help you as best we can in these matters, but it is important that you confer with your advisor and be prepared to discuss them at the BFA Thesis meetings.
Urban Drone

I have always been intrigued by the exchange that exists between sentient beings and the space they live in, particularly the occurrence of repeated behavior and the obsessive conduct we engage in. The tacit dialog of perception and reality when applied to the physical, figurative, and unconscious implications of this interaction are crucial concerns in developing my artistic direction. In pursuing this direction I want to explore the relationships that exist between the small repeated behaviors of atoms, insects, or humans to larger patterns of cells, hives and urban settings. To this end, I have chosen to use bees as my primary metaphor to address space as an architectural reference point to evolve solutions to urban problems.

We are faced with an urgency to find creative solutions to complex and often abstract problems at the global level (e.g. population growth, food and energy resources and urban congestion). Throughout the 20th century various artists and architects have addressed space and its relationship to urban and rural contexts. Architects such as Antonio Gaudi, Bruno Taut, and Le Corbusier have actually used the bee metaphor as inspiration in their architectural enterprises. Their works are seminal in my own direction in terms of architectonic considerations. Artists with a motivating approach to space and perception such as Rachel Whiteread and Magdalena Jetelova' are influential in my preoccupation with deliberate as well as oblivious interactions with space. Finally, the work of artists such as Mierle Ukeles, Robert Smithson and Peter Fend are especially informative for my own direction to find a means to integrate eco-art concerns in an urban setting.
Bees are incredibly efficient. They live in contained societies that I believe may offer some inspiration for current urban, spatial, and energy problems. People have been studying bees for centuries to offer models for utopian societies and other social concerns but I’d like to focus on what they may offer in the way of physical or engineering aspects of their systems.

For my BFA Thesis show I plan to present a body of work that will focus on two different but interrelated formats expressing the above concerns. First, I will be producing a series of three to five boxes that will function as three-dimensional prototypes of urban visions offering potential solutions to the current urban dilemma. These boxes will be similar to my current body of work involving enclosed boxes that can be viewed through various devices. Second, I will use a sequence of three to five large sewn photographs drawing visual parallels between bees, architecture and people that will complement the three-dimensional objects. Again, these two-dimensional objects will be analogous to my current direction of using Xerox copies that are sewn onto canvas. Both of these approaches are meant to integrate, explain and investigate new perceptions of the urban world. My ideas will develop as my research on bees and specific urban problems unfold and possible creative solutions present themselves.

The media used for my expressive needs will consist of wax, wood, electrical components, projection glasses, peepholes, canvas, photographs, and various sewn elements.

In conclusion, my proposal will be aimed in two directions. One direction will be to research the bee as metaphor. The other direction will use the structural implications inherent in the urban relationships.
**Course Action Request**  
University of Alaska Anchorage  
Proposal to Initiate, Add, Change, or Delete a Course

<table>
<thead>
<tr>
<th>1a. School or College</th>
<th>1b. Division</th>
<th>1c. Department</th>
</tr>
</thead>
<tbody>
<tr>
<td>AS CAS</td>
<td>AMSC Division of Math Science</td>
<td>Geological Sciences</td>
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<tr>
<th>2. Course Prefix</th>
<th>3. Course Number</th>
<th>4. Previous Course Prefix &amp; Number</th>
<th>5a. Credits/CEUs</th>
<th>5b. Contact Hours (Lecture + Lab)</th>
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<tr>
<td>GEOL</td>
<td>A490</td>
<td>none</td>
<td>1-4</td>
<td>(1-4+0)</td>
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**6. Complete Course Title**  
Advanced Topics in Geology

**7. Type of Course**  
☑ Academic  ☐ Preparatory/Development  ☐ Non-credit  ☐ CEU  ☐ Professional Development

**8. Type of Action:**  
☐ Add  ☐ Change  ☐ Delete

**9. Repeat Status**  
Yes  ☐ No  
# of Repeats  2  Max Credits  12

**10. Grading Basis**  
☑ A-F  ☐ P/NP  ☐ NG

**11. Implementation Date**  
semester/year  From: Spring/2013  To: /

**12. Cross Listed with**  
☐ GEOL A690  ☐ Cross-Listed Coordination

**13a. Impacted Courses or Programs:**  
List any programs or college requirements that require this course.

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<tr>
<th>Impacted Program/Course</th>
<th>Catalog Page(s) Impacted</th>
<th>Date of Coordination</th>
<th>Chair/Coordinator Contacted</th>
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</table>

Initiator Name (typed): Kristine J Crossen  
Initiator Signed Initials:  
Date

**13b. Coordination Email**  
Date: 10-8-12  
submitted to Faculty Listserv: (uaa-faculty@lists.uaa.alaska.edu)

**13c. Coordination with Library Liaison**  
Date: 10-8-12

**14. General Education Requirement**  
Mark appropriate box:  
☐ Oral Communication  ☐ Written Communication  ☐ Quantitative Skills  ☐ Humanities  
☐ Fine Arts  ☐ Social Sciences  ☐ Natural Sciences  ☐ Integrative Capstone

**15. Course Description**  
(suggested length 20 to 50 words)  
Detailed study of selected topics in geology. Special note: May be repeated twice for a maximum of 12 credits with change of topic.

**16a. Course Prerequisite(s) (list prefix and number)**  
GEOL A221

**16b. Test Score(s)**  

**16c. Co-requisite(s) (concurrent enrollment required)**  

**16d. Other Restriction(s)**  
☐ College  ☐ Major  ☐ Class  ☐ Level

**16e. Registration Restriction(s) (non-codable)**

**17. Mark if course has fees**

**18. Mark if course is a selected topic course**

**19. Justification for Action**  
Designed as 400-level undergraduate course. Course takes advantage of the expertise of resident faculty, visiting faculty and community professionals. Current issues and topics not normally taught on a scheduled basis will be offered under this heading.

Initiator (faculty only)  
Kristine J Crossen  
Initiator (TYPE NAME)

<table>
<thead>
<tr>
<th>Approved</th>
<th>Date</th>
<th>Disapproved</th>
<th>Dean/Director of School/College</th>
<th>Date</th>
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<th>Date</th>
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<th>Provost or Designee</th>
<th>Date</th>
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</table>

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Course Content Guide
University of Alaska Anchorage
Department of Geological Sciences

GEOL A490
Advanced Topics in Geology

I. Date of Initiation: Spring 2013

II. Course Information:
   A. College or School: College of Arts and Sciences
   B. Course Title: Advanced Topics in Geology
   C. Course Subject/Number: GEOL A490
   D. Credit Hours: 1-4
   E. Contact time: (1-4 + 0)
   F. Grading Information: A-F
   G. Course Description: Detailed study of selected topics in geology. Special note: May be repeated twice for a maximum of 12 credits with change of topic.
   H. Status of course relative to degree program: May be used as upper-division elective to satisfy Geological Sciences major or minor.
   I. Course Attributes: Applies toward upper division requirement for Geological Sciences major or minor.
   J. Lab fees: yes
   K. Coordination: UAA faculty list serve
   L. Course Prerequisites: GEOL A221

III. Instructional Goals and Student Learning Outcomes:
   A. Instructional Goals. The instructor will:
      1) Convey the geological concepts to the study of the particular topic.
      2) Demonstrate the applications of the selected topic to solving geologic problems and problems related to environmental sciences or other areas of interest.
      3) Guide students to utilize their problem solving skills to understand both the principles and applications of the selected geologic topic.

   B. Student Learning Outcomes. The students will:
      1) Apply the principles of the selected topic to geologic, environmental, and other appropriate fields of study. Assessment: exams.
      2) Analyze recent literature and examples of modern applications of geological studies. Assessment: literature reviews.
      3) Develop research skills by participating in original research projects with their peers. Assessment: professional presentation.
IV. Course Activities

The course consists of lectures, discussions, and small group collaboration facilitated by the instructor.

V. Methods of Assessment:

Students will be evaluated based on homework assignments, exams, presentations, reports, and analysis, discussion, and synthesis of professional literature and the design and completion of research projects. Grades will be determined according to the syllabus of the individual instructor.

VI. Course Level Justification

Designed for Geological Science majors as an elective undergraduate course comparable to 400-level offerings at other universities. Designed to provide flexibility to offer and teach innovative senior-level lecture courses on a developmental basis. Such courses are essential to the student’s ability to succeed and integrate content with other 400-level courses in geological sciences.

VII. Topical Course Outline

Course outline will vary by topics selected.

Example from existing course - GEOL A465 - Isotope Geochemistry

1. Law of Radioactivity
2. Radioactive Decay Modes
3. Isotope geochronometers
4. Methods of Dating
5. Applications of Radioactive Isotopes to Environmental Problems
6. Principles of stable isotope geochemistry
7. Isotope fractionation
8. Equilibrium effects
9. Kinetic effects
10. Biological fractionation
11. Trace metal isotopes
12. Isotopes of other elements
VIII. Suggested Text(s)

Texts will vary depending on the topic of the course.

**Example from Isotope Geochemistry above:**


IX. Bibliography

References will vary depending on the selected topic.

**Example from Isotope Geochemistry above.**


Course Action Request  
University of Alaska Anchorage  
Proposal to Initiate, Add, Change, or Delete a Course

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<th>5b. Contact Hours</th>
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<tr>
<td>GEOL</td>
<td>A690</td>
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<td>(Lecture + Lab) (1-4+0)</td>
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6. Complete Course Title  
Graduate Topics in Geology

7. Type of Course  
☑ Academic  ☐ Preparatory/Development  ☐ Non-credit  ☐ CEU  ☐ Professional Development

8. Type of Action:  
☐ Add  or  ☑ Change  or  ☐ Delete

If a change, mark appropriate boxes:

- Prefix
- Credits
- Title
- Grading Basis
- Course Description
- Test Score Prerequisites
- Other Restrictions
- Class
- Level
- College
- Major
- Other CCG (please specify)
- Cross-Listed/Stacked

9. Repeat Status: Yes ☑  # of Repeats: 2  Max Credits: 12

10. Grading Basis: ☑ A-F  ☐ P/NC  ☐ NG

11. Implementation Date:  
From: Spring/2013  
To:  

12. ☐ Cross Listed with:  
☑ Stacked with GEOL A490  
Cross-Listed Coordination

13a. Impacted Courses or Programs: List any programs or college requirements that require this course.

Please type into fields provided in table. If more than three entries, submit a separate table. A template is available at [www.uaa.alaska.edu/governance](http://www.uaa.alaska.edu/governance).

13b. Coordination Email  
Date: 10-8-12

13c. Coordination with Library Liaison  
Date: 10-8-12

14. General Education Requirement  
Mark appropriate box:

- Oral Communication
- Written Communication
- Quantitative Skills
- Humanities
- Social Sciences
- Natural Sciences
- Integrative Capstone

15. Course Description (suggested length 20 to 50 words)

Intensive study of narrowly defined topic in geology with emphasis on current problems. Independent research project required. Special note: May be repeated twice for a maximum of 12 credits with change of topic.

16a. Course Prerequisite(s) (list prefix and number)  
Graduate status

16b. Test Score(s)

16c. Co-requisite(s) (concurrent enrollment required)

16d. Other Restriction(s)

☐ College  ☑ Major  ☐ Class  ☐ Level

16e. Registration Restriction(s) (non-codable)  
Graduate Standing

17. ☑ Mark if course has fees

18. ☑ Mark if course is a selected topic course

19. Justification for Action

Designed as 800-level graduate course requiring independent research. Course takes advantage of the expertise of resident faculty, visiting faculty and community professionals. Current issues and topics not normally taught on a scheduled basis will be offered under this heading.

Initiator ( faculty only)  
Kristine J Crossen  
Date

Initiator (TYPE NAME)  
Kristine J Crossen  
Date

☐ Approved  Disapproved  Dean/Director of School/College  Date

☐ Approved  Disapproved  Undergraduate/Graduate Academic  Date

☐ Approved  Disapproved  Board Chairperson  Date

☐ Approved  Disapproved  Provost or Designee  Date

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Course Content Guide
University of Alaska Anchorage
Department of Geological Sciences

GEOL A690
Graduate Topics in Geology

I. Date of Initiation: Spring 2013

II. Course Information:
   A. College or School: College of Arts and Sciences
   B. Course Title: Graduate Topics in Geology
   C. Course Subject/Number: GEOL A690
   D. Credit Hours: 1-4
   E. Contact time: (1-4 + 0)
   F. Grading Information: A-F
   G. Course Description: Intensive study of narrowly defined topic in geology with emphasis on current problems. Independent research project required. Special note: May be repeated twice for a maximum of 12 credits with change of topic.
   H. Status of course relative to degree program: Graduate level course to serve students in interdisciplinary studies, the AEST joint CAS/SOE master’s program, and other M.S. degree programs.
   I. Course Attributes: Applies toward graduate level degree programs in interdisciplinary studies, AEST and other M.S. programs.
   J. Lab fees: yes
   K. Coordination: UAA faculty list serve
   L. Registration restrictions: Graduate standing

III. Instructional Goals and Student Learning Outcomes:
   A. Instructional Goals. The instructor will:
      1) Convey the geological concepts to the study of the particular topic.
      2) Demonstrate the applications of the selected topic to solving geologic problems and problems related to environmental sciences or other areas of interest.
      3) Guide students to utilize their problem solving skills to understand both the principles and applications of the selected geologic topic.
      4) Guide students in choosing a research topic and completing it in a professional manner.
   B. Student Learning Outcomes. The students will:
      1) Apply the principles of the selected topic to geologic, environmental, and other appropriate fields of study. Assessment: exams.
      2) Analyze recent literature and examples of modern applications of geological studies. Assessment: literature reviews and discussions.
3) Demonstrate research skills by participating in original research projects. Assessment: presentations and written papers.

4) Produce a professional quality presentation and a professional quality report at the conclusion of an individual research project. Improve their critical thinking skills through the analysis, discussion and synthesis of relevant professional literature. Assessment: professional quality presentations and written reports.

IV. Course Activities

The course consists of lectures, discussions, and small group collaboration facilitated by the instructor. Each student will initiate and complete a research project under the direction of the instructor.

VI Methods of Assessment:

Students will be evaluated based on homework assignments, exams, presentations, reports, and analysis, discussion, and synthesis of professional literature and the design and completion of professional quality research projects. Grades will be determined according to the syllabus of the individual instructor.

VI. Course Level Justification

Designed to be used as graduate level course to serve students in interdisciplinary studies, the AEST joint CAS/SOE master’s program, and other M.S. degree programs. Independent research, professional quality presentations and written reports required.

VII. Topical Course Outline

Course outline will vary by topics selected.

Example from existing course - GEOL A665 - Isotope Geochemistry

1. Law of Radioactivity
2. Radioactive Decay Modes
3. Isotope geochronometers
4. Methods of Dating
5. Applications of Radioactive Isotopes to Environmental Problems
6. Principles of stable isotope geochemistry
7. Isotope fractionation
8. Equilibrium effects
9. Kinetic effects
10. Biological fractionation
11. Trace metal isotopes
12. Isotopes of other elements

VII. Suggested Text(s)

Texts will vary depending on the topic of the course.

Example from Isotope Geochemistry above:


IX. Bibliography

References will vary depending on the selected topic.

Example from Isotope Geochemistry above.


