SOUTH DAKOTA BOARD OF REGENTS
Revision to General Education Requirements

Indicate (X) the component of the General Education Curriculum that the proposal impacts.

X Globalization/Global Issues Requirement

Indicate (X) the revision(s) that is being proposed (more than one may be checked).

X Addition of a course to the set of approved courses

Section 1. Provide a Concise Description of the Proposed Change
Add ARTH 320 Modern Art and Architecture Survey to the list of courses approved to meet the Globalization/Global Issues requirement.

Section 2. Provide the Effective Date for the Proposed Change
Fall 2014.

Section 3. Provide a Detailed Reason for the Proposed Change
The components of ARTH 320 Modern Art and Architecture Survey course correspond with the Globalization objectives, and thus the department seeks approval and inclusion of ARTH 320 on the designated list of Globalization/Global Issues courses.

Section 4. Provide Clear Evidence that the Proposed Modification will Address the Specified Goals and Student Learning Outcomes
Globalization goals and SLO’s are detailed below, along with specific means by which this course will address each goal and achieve each objective. This course description is provided here for reference.


Globalization goal: Globalization is defined as a process of interaction and integration among different people, organizations, and governments that takes place outside of and above the level of national boundaries. The primary result of this process is the interdependence of capital, technology, information, and people across national borders. This interdependence of economic and cultural activities has implications for a variety of issues around the world, including, but not limited to, political systems, economic systems, the environment, agriculture, public health, health care, information technology, social networking, communications, transportation,
Globalization – ARTH 320 Modern Art and Architecture Survey

education, governance, and prosperity. Through the process of globalization, people and organizations communicate, conduct business, and address challenges, across and irrespective of national borders. Students will be able to identify global issues and how they impact their lives and discipline.

Student Learning Outcomes: As a result of taking courses meeting this goal, students will:
1. Demonstrate a basic understanding of modern-day globalization, including outlining the benefits and cost implications of globalization, and interpret consequences of global issues through various forms of analysis.

or

2. Express knowledge of the customs and cultures of a particular country or a specific region outside of one’s own national borders.

As a result of ADV 476, students will be able to:
• Students will learn the evolution of European Modernism from its cradle in France through various movements evolving from the mid-XIX century through the early XX century (Impressionism, post-Impressionism, Fauvism, Cubism, Orphism, Dadaism).
• Students will understand how the major visual element space has undergone change as a result of the progressive challenges to Western perspective by various European art movements.
• Students will learn how the artistic revolution from France spread across Europe in the first decades of the XX century, then migrated in the United States in the mid-XX century to acquire a further global dimension during the late modernism.

Section 5. Provide a Copy of all Course Syllabi and Other Supporting Documentation
Please see attached.

ARTH 320 Modern Art and Architecture Survey

Credit Hours: Three
University: South Dakota State University
Academic Term: Fall 2011
Course Meeting Times and Location: South Dakota Art Museum, room 104: MW 3.35 pm – 4.50pm
Instructor: Dr. Leda Cempellin, Department of Visual Arts
Office Hours and place:
* SDSU Art Museum, room 104:
  • Tuesday 10.15-10.45am
  • Wednesday 3.00-3.30pm
  • Thursday 10.15-10.45am
* Grove Hall, office no.106C: Monday, 1.45-3.15pm
Preferred contact: by email: Leda.Cempellin@sdsstate.edu (Any time: in the subject space, please write ARTH 320)
Office Phone: 688.4658

The complete syllabus must be downloaded from Desire2Learn (D2L): https://d2l.sdbor.edu/ : click on “log in: Desire2Learn” in the right column, and then log in. You will find ARTH 320. Click on the course. Click on the hyperlink “syllabus” in the upper left side: right click on it, click on “download file”. Then you can open, save, and print the syllabus.
If you need to get started, click on “I’m new to D2L” above left https://boris.sdbor.edu/idm/retrieve-email.cfm?new.
If you are not familiar on how D2L works, first login into D2L, and then click on “self-registration” in the upper right corner and then click on “SDSU: Student D2L 101,” and then click on “register” and follow the instructions. If you need assistance or experience technical issues, please contact the Support Desk (688-6776).
Course Description

Catalogue Description (from the University Catalogue, 2011-2012): “Survey of modern art and architecture from its beginnings in the 19th century. Emphasis on international studies and cultural diversity.”

Course Prerequisites:

In order to take ARTH 320, you must have already taken ARTH 212 (History of World Art II)

Listing of Instructional Methods:

- Direct teaching/demonstration
- Lecture and in-class discussions
- PowerPoint presentations and videos
- One intensive-writing research paper
- An intensive-writing midterm and a final exam

Course Requirements:

Textbook:

The required textbook for the course is:

*History of Modern Art*

H.H. Arnason

Sixth Edition


ISBN# 0-205-67367-8

Students Learning Outcomes:

Advanced Writing Requirement (AW):

This course fulfills the Advanced Writing Requirement: “Advanced Writing courses are discipline based and require students to build upon concepts learned in courses addressing System General Education Goal #1. Students will refine their writing skills appropriate to the discipline. These courses will have a scholarly focus. Students will refine their skills through research and writing in a discipline specific context.”

Student Learning Outcomes:

As a result of taking this course, students will:

1. **Read extensively and respond critically in the written discourse of a discipline; formulate research questions, refine topics, develop a plan for research and organize what is known about the topic; articulate a position through a thesis statement and advance it using evidence from primary and secondary sources, examples, and counterarguments that are relevant to the audience or issues at hand.**

   Students will learn to perform more extensive reading on an artist chosen within the chronological and geographical boundaries of the course.

   - **W)** A term research paper, graded on an extensive rubric, will assess the level of students’ ability to focus on one artist of their choice within the chronological and geographical boundaries of the course and read extensively on the artist’s biography.

   Students will perform a deep analysis of selected work from the chosen artist.

   - **W)** A term research paper, graded on an extensive rubric, will assess the level of students’ ability to perform and synthesize visual and contextual analysis learned in the lower-division classes.

   Students will compare-contrast artworks from the artist chosen with others by the same or other artists, to better understand the chosen artist’s role within the development of modernism.

   - **W)** A term research paper, graded on an extensive rubric, will assess the level of students’ ability to compare-contrast artworks to find a more focused perspective or thesis that unifies the artist’s production, and pursue such thread.

   Students will learn the course’s bigger picture.

   - **T)** A Midterm test and a Final test, based on a few open-ended questions, will assess the level of students’ ability to synthesize course content and see the bigger picture.

2. **Use a style manual and other writing conventions specific to a discipline; avoid plagiarism by adhering to the rules for paraphrasing, summarizing, and the use of quotations, as well as the conventions for incorporating information from Internet-based resources.**

   Students will familiarize themselves with the MLA style guidelines in OWL Purdue for both in-text citations and reference page.
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- **W)** A *term research paper*, graded on an extensive rubric and in more than one phase (draft or abstract with instructor’s feedback, plus final paper) will assess students’ ability to learn to use and master the MLA style in both in-text and references page.

Students will learn the differences between quotation, paraphrase, and summary, and will gain extensive experience in using them properly to avoid unintended plagiarism.

- **W)** A *term research paper*, graded on an extensive rubric and in more than one phase (draft or abstract with instructor’s feedback, plus final paper) will assess students’ progressive ability to quote sources properly and thus avoid unintended plagiarism.

3. **Evaluate sources critically, both print and electronic, discern the strength of evidence and arguments, determine credibility, and identify potential bias and overall quality.**

Students will become familiar with Briggs Library scholarly resources in Aquabrowser and in the multi-database.

- **W)** A *term research paper*, graded on an extensive rubric and in more than one phase (draft or abstract with instructor’s feedback, plus final paper) will assess students’ progressive ability to search for good quality print and online peer-reviewed quality sources (books, catalogues, and articles) at Briggs Library and in the multiple-database.

Students will be provided feedback and suggestions on how to further refine their bibliographical research towards strengthening the focus of their paper.

- **W)** A *term research paper*, graded on an extensive rubric and in more than one phase (draft or abstract with instructor’s feedback, plus final paper) will assess students’ progressive ability to incorporate more and more sources on a focused paper to further strengthening the argument.

4. **Present the results of research or project, either collaboratively or individually, to the class, department, faculty, community members, or at a student research or professional conference.**

Students will acquire and refine verbal skills in presenting their research on a topic to the class.

- **S)** A *class presentation* will assess students’ verbal skills in sharing their research with the class and their acquisition of additional visual skills in preparing a presentation uniting visual and written text.

Students will learn to be open to questions on their topic by other students and to navigate through the answer.

- **S)** A *class presentation* will assess students’ progressive level of mastery of their chosen topic by answering to questions as they are asked from other students in the class.

**GLOBALIZATION REQUIREMENT:**

This course also fulfills the **Advanced Writing Requirement:** “A process of integration among people, organizations, governments and cultures.”

“Globalization is defined as a process of interaction and integration among different people, organizations and governments that takes place outside of and above the level of national boundaries. The primary result of this process is the interdependence of capital, technology, information, and people across national borders. This interdependence of economic and cultural activities has implications for a variety of issues around the world, including, but not limited to, political systems, economic systems, the environment, agriculture, public health, health care, information technology, social networking, communications, transportation, education, governance, and prosperity. Through the process of globalization, people and organizations communicate, conduct business, and address challenges, across and irrespective of national borders.”

**Student Learning Outcomes:**

As a result of taking this course, students will:

2. “**Express knowledge of the customs and cultures of a particular country or a specific region outside of one’s own national borders. (The emphasis of this SLO is the more in-depth study of one particular country or region)”**

Students will learn the evolution of European Modernism from its cradle in France through various movements evolving from the mid-XIX century through the early XX century (Impressionism, post-Impressionism, Fauvism, Cubism, Orphism, Dadaism, Nouveau Réalisme).

- **T)** Tests – a Midterm and Final in wide, open-ended questions will assess students’ ability to explain the major changes occurred in French art during the evolution of Modernism.

Students will understand how the major visual element space has undergone change as a result of the progressive challenges to Western perspective by various European art movements.

- **T)** Tests – a Midterm and Final in wide, open-ended questions will assess students’ ability to understand spatial developments spread from France across Europe, culminating in the birth of expressive and analytical abstraction in the first decades of the XX century.
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Students will learn how the artistic revolution from France spread across Europe in the first decades of the XX century, then migrated in the United States in the mid-XX century to acquire a further global dimension during the late modernism.

- T) Tests – a Midterm and Final in wide, open-ended questions will assess students’ ability to respond to global perspectives in the mature Modern era presented by other students in class.

Class Attendance, excused absences and tardiness:

* INSTRUCTOR/DEPARTMENT ATTENDANCE POLICY: Class attendance is required. It is the policy of the Visual Arts Department that there be no further absences above the one per credit hour tolerated per semester course. Therefore, only 3 non-justified absences in the overall course will be accepted; at the fourth absence, the course grade will be subjected to a drop of a full letter grade (this means, for instance, that an average final “A” becomes a “B”); after that, there will be a drop of half grade (-5%) for every 2nd further absence. Example: a student missing 6 lectures will have a drop of 15% of the final grade (4th absence: -10%; 6th absence: -5%).

* UNIVERSITY ATTENDANCE POLICY: (Adopted by Faculty Senate on April 27, 2010)(Approved by Office of Academic Affairs on April 28, 2010).

SDSU is obligated to encourage its primary constituents, the students, to meet their responsibilities to themselves, their families, classmates, instructors and the taxpayers and donors who support higher education in South Dakota. For these reasons, the following policy as related to attendance is outlined.

Policy: Teaching and learning is a reciprocal process involving faculty and students. Faculty members have an obligation of holding classes on a regular basis and students have an expectation to attend and participate in classes on a regular basis. Faculty members determine the specific attendance policy for courses under their direct supervision and instruction. Attendance procedures must be stated in written form and distributed or posted electronically to students at the beginning of each course. If attendance is required and will impact grading, this expectation shall be included in the syllabus.

Absence due to personal reasons: Any exceptions to the faculty member’s written attendance policy due to verified medical reasons, death of a family member or significant other, or verified extenuating circumstances judged acceptable by the instructor or the Office of Academic Affairs, will be honored. If a student has an accident, falls ill, or suffers some other emergency over which he/she has no control, the student needs to gather whatever documentation is available (e.g., copies of repair or towing bills, accident reports or statements from health care provider) to show the instructor. Such exceptions must be communicated and negotiated between the student and faculty member prior to the absence whenever possible. Absences for vacations or breaks, personal interviews do not constitute a valid reason for absence.

Absence due to approved university-sponsored/recognized trips: Faculty and administration will honor officially approved absences where individuals are absent in the interest of officially representing the University. Appropriate sanctioned activities include:

- Collegiate club sports and competitions;
- Conferences and workshops recognized by the University not related to academics;
- Commitments on behalf of the University (Students’ Association, Band, Choir, etc.);
- Intercollegiate athletics (refer to page 5 of this document for Student-Athlete Class Attendance Policy); and
- Professional activities recognized by the University related to academics (professional conference attendance, etc.)

Requests for excused absences must be submitted one week prior to the trip or event. Students must present the completed approved trip absence card to the faculty member prior to the trip or event to have an official excused absence. Faculty members are not required to honor incomplete or late cards.

Students with official excused absences: Students with excused absences will be given appropriate make up work or instructor-determined equivalent opportunities for obtaining grades as students who were in attendance. Students with official excused absences are not to be penalized in course progress or evaluation. However, should excused absences be excessive, the faculty member may recommend withdrawal from the course(s) or a grade of incomplete to the student.

TARDINESS AND EARLY LEAVE: Tardiness and early leave of the class could result in absence. Students are expected to attend all classes, to arrive on time, especially during the exams, and stay in attendance through each class meeting period. Students, who arrive late for justified reasons, are made responsible to check with the instructor right after class; students, who need to leave earlier for justified reasons, are made responsible to check with the instructor right before class.

Evaluation:

According to BOR Policy 1:11, on Academic Freedom and Responsibility:

Freedom in learning: Students are responsible for learning the content of any course of study in which they are enrolled. Under Board of Regents and University policy, student academic performance shall be evaluated solely on an academic basis and students should be free to take reasoned exception to the data or views offered in any courses of study. Students who believe that an academic evaluation is unrelated to academic standards but is related instead to judgment of their personal opinion or conduct should first contact the instructor of the course. If the student remains unsatisfied, the student may contact the department head and/or dean of the college which offers the class to initiate a review of the evaluation.

Assignments, Tests, Papers, Exams

Students’ final grade will be based upon:

1. A term research paper (10%+20%).
   - During the course, students are expected to write a research paper of approximately 13-15 pages, on a modern artist of the student’s choice. The paper will be submitted in two stages: a draft after a few weeks; a complete paper towards the end of the semester.
   - Failure to submit the project and respect the deadlines will result in an F=0, which will proportionately affect the overall course grade.
   - In order to be proficient in their papers, students are required to perform extensive bibliographical research at the SDSU Hilton M. Briggs Library, or in other libraries. Internet sources may also be included, if peer reviewed. It is expected that the MLA style be applied consistently and proficiently through the research paper.
2. **Midterm and Finals (25%+25%)** — These exams will consist in answering to a few broad thematic questions, on the materials covered through the Semester. Due to their complexity, the questions may be announced or posted on-line a few days before, in order to give students an opportunity to plan their articulation in advance. Purpose of these examinations is to test the students’ assimilation of the course contents, as well as their ability to select information and give a strong and unified vision in a clear way.

3. **Power point presentation of the research project (10%)**: In the last few weeks, each student will present his/her own research project to the class: each presentation will last up to 10 minutes, followed by questions, discussion and feedback from other students, answered by the presenter.

4. **Online discussion Board (5%)**: An online class discussion board on D2L will assist students in the choice of their term research paper.

5. **In-class discussions (5%)**: In-class discussions and acts of participation through the Semester will carry a final grade. Students are expected to share their intellectual curiosity and to participate, whenever an opportunity for discussion arises. Particularly important will be participation after each student’s presentation through feedback and questions. Students’ acts of participation will be marked in the class register.

All the tests and papers will become property of the University: failure to submit those materials at the exams, or to give back those materials graded (in case students are required to view them), will automatically result with an “F” in that examination, not remaining to the instructor any evidence of the student’s performance in that test. If any doubts or questions arise, students are encouraged to either contact the instructor by email or to visit during office hours. The same procedure applies in case students want to make a photocopy of their Final paper. All the exams will remain in the archives, available for review, throughout the Semester and later on.

Consider also that:

1. It is extremely important to be present in all the examinations. Absences during the exams will not be excused, unless they are cases of extreme gravity, appropriately documented. In such cases, the student is made responsible to contact the instructor as soon as he/she comes back, to show the correlated documentation. A note will be marked in the class register, and the student will take the examination the day of Finals. No make-up tests will be offered after finals.

2. Assignments and papers must be turned in on time. A paper turned in late without serious and documented reasons may not be graded, and an F=0 applied, thus affecting the overall final grade. The paper will be submitted both in hard copy in class and electronically by email (Leda.Cempellin@sdstate.edu).

**Accommodation/Disability: ADA statement**

Any student who feels s/he may need an accommodation based on the impact of a disability should contact Nancy Hartenoff-Crooks, Coordinator of Disability Services (605-688-4504 or Fax, 605-688-4987) to privately discuss your specific needs. The Office of Disability Services is located in room 065, the Student Union.

**ABOUT THE GRADING:**

**GRADING PERCENTAGE:**

1. **Online discussion board:** ................................................................. 5%
2. **In-class participation:** ................................................................. 5%
3. **Term research paper (two stages):** ....................................... 10% + 20%
4. **Paper in-class presentation:** ...................................................... 10%
5. **Midterm essay/s:** ................................................................. 25%
6. **Finals essay/s:** ................................................................. 25%

**PENALTIES:**

1. **4th unjustified absence** ................................................................. – 10% (then –10% every 3 extra absences)

**Academic dishonesty:**

Academic Dishonesty will not be tolerated. Cheating, plagiarism, fabrication, or lying will result in the student receiving zero points for the assignment. Additional action may be justified depending on the severity of the offense.

Definitions:

- **Plagiarism**: copying written sources, without appropriately giving credit to them through quotations.
- **Cheating**: to copy from somebody else during examinations.
- **Fabrication**: the falsification or invention of information and sources in the papers.
- **Facilitating dishonesty**: to present someone else’s paper as his/her own, or to come at the exam in substitution of somebody else.

**Disruption of Institutional Activities (see STUDENT CODE 01:10:11)**: any behavior, that obstructs or disrupts teaching and the creation and maintenance of a safe learning class environment, will be punishable with expulsion of the student from the class and recorded absence for that day.

**GRADING SCALE**: A+ (98-100/100); A (93-97/100); A- (90-92/100); B+ (87-89/100); B (83-86/100); B- (80-82/100); C+ (77-79/100); C (73-76/100); C- (70-72/100); D+ (67-69/100); D (63-66/100); D- (60-62/100); Below 60 = F

**GENERAL DEFINITIONS OF GRADES:**

A: earned for work and participation, which exceeds requirements and is conceptually outstanding;
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B: earned for work, which meets requirements and is conceptually more-than-successful for the level expected in the course. Good to excellent work receives a B grade;
C: earned for work that meets requirements, and which is conceptually successful for the level expected in the course;
D: earned for work which meets minimum requirements;
F: earned for work that does not meet the minimum expectations of the course. F is not a passing grade.

Tentative course Schedule:
(It may be subjected to changes and/or reductions)

IMPORTANT NOTE: Due to the length and breadth of the book’s chapters, against class time constraints, only selected aspects will be covered in class, aimed at guiding students through the reading of the book. It is expected that students use the lecture notes as references, and read the corresponding entire chapters from the textbook.

Week 1 (Aug. 29) THIS CLASS STARTS ON WEDNESDAY, AUGUST 31st, 2011.
* Wednesday: course introduction; syllabus; D2L; term research paper guidelines. Please, be acquainted with the syllabus policies and with the term paper guidelines.
Discussion Board on the paper’s topic: 5% of the grade for this course:
• OPENS: Wednesday, September 1st;
• CLOSES: Wednesday September 7th.

Week 2 (Sept. 5)
* Monday, September 5th: LABOR DAY HOLIDAY. No classes.
* Wednesday: Chapter 1. The Origins of Modern Art: pp.1-16 GLOBALIZATION: FOCUS ON FRANCE
The online discussion board closes.

Week 3 (Sept. 12)
* Monday and Wednesday : Chapter 2. Early Photography, Realism, Impressionism : pp.17-50. GLOBALIZATION: FOCUS ON FRANCE
Monday : we will compile a list of artists for the term paper, possibly avoiding redundant topics.

Week 4 (Sept. 19)

Week 5 (Sept. 26)
* Monday, September 26 : draft paper due (5-7 pages) : 10% of the grade for this course.

Week 6 (Oct. 3)

Week 7 (Oct. 10)
* Monday, October 10 : NATIVE AMERICAN DAY HOLIDAY. No classes.
* Wednesday, October 12 : MIDTERM. 25% of the overall grade for this course.

NOTE : on Wednesday, class might be canceled, due to the faculty participation to the National Collegiate Honors Conference in Phoenix, Oct. 19-23. If that case occurs, the following assignment will substitute for the missing class : attend one event of the SoDak Animation Festival (Oct. 20-22) and write a 100-words reaction paper, to be submitted next Tuesday in class. Students sick on Tuesday may email the paper (Leda.Cempellin@sdstate.edu ). Failure to submit the reaction paper will cause a recorded absence.


Week 12 (Nov. 14): * Monday, November 14: term research papers due (one hard copy in class and an electronic file doc, docx or pdf via email: Leda.Cempellin@sdstate.edu ). 20% of the overall grade for this course (to be added to previous grade).
* Wednesday: student presentations of the term research paper (4-5). 10% of the overall grade for this course.

Week 13 (Nov. 21) * Monday: student presentations of the term research paper (4-5). 10% of the overall grade for this course.
* Wednesday, November 23rd; THANKSGIVING RECESS. No classes.
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Week 14 (Nov. 28) * Monday and Wednesday: student presentations of the term research paper (8-9). **10% of the overall grade for this course.**

Week 15 (Dec. 5) * Monday and Wednesday: student presentations of the term research paper (8-9). **10% of the overall grade for this course.**

Week 16th FINAL EXAMINATION:
(X 3.00): Thursday, December 15th 2011: 2.00 - 3.40 PM
(SMU, room 104). **25% of the overall grade for this course.** The essay will cover the part of the program from Midterm.

Grade Reporting
- Final grades will be reported to Webadvisor by Wednesday, December 21st, and should be available after that date.
- Whenever possible, **partial grades** for each test will be uploaded each time on D2L (section GRADES, yellow bar above). Grades will **not** be disclosed by phone or by email.

ARTH 320 – Fall 2011

SPACE DEVELOPMENTS IN MODERNISM

TYPOLOGY OF ASSIGNMENT:
- It is a very broad topic, and therefore it should allow students a vast number of choices.
- For its characteristics, this project will give students a good training in focused search, as well as a maturation of a solid perspective in the evolution of XX century art.

Each student will choose **one ARTIST** to focus on.

1. Stage: online discussion board from Wednesday, August 29th, to Wednesday, September 7th.

Discussion Board on the paper’s topic: **5% of the overall grade for this course:**
- OPENS: Wednesday, August 29th;
- CLOSES: Wednesday, September 7th.

- **Student’s objectives:**
  - Search for two artists as possible topics: look at their works in books; also search for bibliographical material online (Briggs Library), to make sure there are enough books and/or articles to write a research paper on those artists.
  - Justify your choices in the discussion board.
  - Monday, Sept. 12th, will be compiling a list of scheduled time slots for student presentations, and will fill out with the name of the artist chosen, by trying to avoid redundant topics.

2. Stage: Monday, September 26th:
- Grade: **10% of the overall grade for this course**
- Estimated length: about 5-7 pages (with at least 5 bibliographical sources cited).
- **Typology of information:** the artist’s biography drafted.

- **Student’s objectives:** at this point, the student should:
  - Have already matured a clear idea of the topic choice for the paper;
  - Have already performed some research in the libraries and databases, and should be confident to have some good materials to work on in the next stages.
  - Have a good acquaintance with the artist’s biography.

- **Paper’s objectives:** **GENERAL INFORMATION.** This first stage should make the student well acquainted with the work of the specific artist chosen, and it should be evident in the paper.
  - **Bibliographical sources expected:**
    - Biographical sources on the evolution of the artist’s life and work.
    - General sources (surveys).

3. Stage: Monday, November 14:
- Grade: **20% of the overall grade for this course**
- Estimated length: about 13-16 pages (with at least 12 bibliographical sources cited), which come from the integration of new, more selected and focused knowledge to the first draft.

- **Student’s objectives:** at this point, the student:
  - Should be able to analyze the development of space in the specific artist chosen, taking into account several stages and artworks produced by the artist in time.
  - Should be able to combine:
    - A solid panoramic knowledge of Modernism as a survey;
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- A very focused knowledge of the artist chosen;
- An awareness of multiple viewpoints on the artist chosen, especially in regards to space (when applicable).
- Should be able to answer the following questions:
  - How has the treatment of space evolved in the artist chosen?
  - In the artist chosen, how is the treatment of space connected to the general evolution of Modernism?

- Paper’s objectives: MORE FOCUSED INFORMATION. As the course develops, the student should be able to ‘navigate’ around the artist chosen for the paper, by choosing a number of artists, belonging to the same and other periods in Modernism, whose treatment of space is connected in some ways. The student will then recreate those connections by keeping the paper’s chosen artist as the focal viewpoint, and having all the other selected information rotate around it.

- Bibliographical sources expected:
  - Very focused articles and books (where students find specific information that can support the student’s awareness of space in that artist).
  - Artists’ statements or treatises in critical anthologies (art theory) are welcome.

PAPER TOPIC:
- The student has the choice of the topic for his/her own paper, and also the responsibility to carry that topic to completion (in terms of content and requested bibliography).

- The topic chosen for the final paper must follow the chronology of Modernism (let’s choose 1855 to 1980); papers in the area of post-Modernism (1980 on) will also be welcome.

- The student must make sure that there are enough bibliographical sources to cover the chosen topic.

- Internet sources must be peer-reviewed/refereed (If you have any doubts, please ask me). Encyclopedic/generic sources will not be accepted.

- The paper must follow the MLA style throughout (see links at the end of this document).

- A LIST OF ILLUSTRATIONS, with hyperlinks, must follow the paper.

- For the overall format of the paper, please look at the following example from an SDSU alumna:
  - SUPER PAPER, PUBLISHED NATIONALLY:
  - We also have an SDSU JUR, Journal of Undergraduate Research: http://www.sdstate.edu/jur/index.cfm: will there be an author from this class for the JUR 2012 (deadline for articles ready for publication: May 2012)?

TIPS FOR SUCCESS IN WORKING ON THE PAPER:
- Approach your paper often, more than once a week: read what you have so far written; find the problematic points in the paper and take notes in your paper; ask yourself questions, whose solution would take you a step further, by solving a problem you find in the paper, or adding a new information you need in order to go on; then, look for possible solutions in new bibliographic documentation.
- Remember that you will not find a direct answer, for your paper, in just one book: on the contrary, you will need to approach a number of sources, with questions already in your mind, so that your reading will be focused on looking for the answer you need. Books and essays do not have to take control over you: you have to control them, and search in them to find what you need.
- If at a certain point contradictions arise, in terms of information, or concepts, this could mean you have found new perspectives, and therefore you need to review your entire paper, and adjust for it.

PAPER’S LIST OF ILLUSTRATIONS: at the end of the paper text, students will add the Bibliography and also a List of Illustrations, with the basic information (artist’s name, title of the artwork, year, medium, measures, location), followed by a hyperlink where the image can be found online.

PAPER’S NOTES AND BIBLIOGRAPHY: The use of MLA style and bibliography are mandatory features. Please, become acquainted with the examples provided above.

The group paper will be graded on the following criteria:

SCALE:

5 Fully meets the requirements (100%)
4 Mostly meets the requirements (80%)
3 Meets half of the requirements (60%)
2 Mostly does not meet the requirements (40%)
1 Almost completely missing (20%)
0 Totally missing (0%)
1) PANORAMIC VIEW – GENERAL INFORMATION
   5 4 3 2 1 0

2) ANALYSIS OF THE ARTWORKS
   5 4 3 2 1 0

3) COMPARE-CONTRAST (ARTWORKS, IDEAS, OPINIONS)
   5 4 3 2 1 0

4) INTRODUCTION-CONCLUSION
   5 4 3 2 1 0

5) COHESION-COHERENCE
   5 4 3 2 1 0

6) FLUENCY (SPELLING ERRORS, STYLE)
   5 4 3 2 1 0

7) PERSONAL CRITICAL OPINION
   5 4 3 2 1 0

8) TITLE, NOTES, BIBLIOGRAPHY, MLA STYLE
   5 4 3 2 1 0

USE OF BIBLIOGRAPHICAL SOURCES:

When you use some bibliographical materials (such as books, journal or catalog essays, magazine articles, Internet sources) for your paper, you have to cite your sources and avoid plagiarism. Plagiarism means to take someone else’s words or contents and make them pass as your own. This is a clear COPYRIGHT INFRINGEMENT and must be avoided. Students are the sole liable for plagiarism in their papers.

On the contrary, you must give FULL CITATION of your bibliographical sources, through the following:

- **QUOTATION**: use of the original words of an author, within quotation marks. Remember to fully cite the original source at the end of the sentence.
- **PARAPHRASE**: say the same content of the original source, but in different words. No use of quotation marks, but the source must be quoted at the end of the sentence.
- **SUMMARY**: briefly give the most important contents of a book, of a page or paragraph. No use of quotation marks, but the source must be quoted at the end of the sentence. Remember that, in case of summary, the risk of misunderstanding the overall meaning of the original source, or its actual context is higher: students must avoid to attribute meanings, to the original source, that the author has not meant.

BIBLIOGRAPHICAL SEARCH IN THE BRIGGS LIBRARY DATABASE:

BOOKS: Go to AQUABROWSER, which is SDSU Briggs Library’s new interface: (http://searchsdln.aquabrowser.com/?c_profile=SDB): insert your query above and SEARCH; or, click on ADVANCED in the upper blue bar and insert any information you have (author, or title, etc.) in the left. When clicking on SEARCH, the books will appear in the center, and in the left a word cloud to help you refining your research around your subject.

ARTICLES:
- If you wish to look for articles around a topic, go to Briggs’ homepage (http://lib.sdstate.edu/); just below the welcome note, or in the left blue bar, click on FIND LIBRARY RESOURCES; then look down on MULTI-DATABASE SEARCH and click on the link; in META SEARCH on the left, click on CATEGORY and select VISUAL ARTS: six databases will appear in the central column of the page. Click on ADVANCED above in the right; then, you can select the typology of information you have available for your query (such as “author”; “title”; “ISBN number”, etc.

Select (for instance, “subject”), type in the information (for instance, “Lascaux” and then click on GO. Under COMBINED RESULTS, you may click on VIEW. The articles will appear, and you can click on the title to view the details. Then, if you wish to go back to the other results, click above on TABLE VIEW.

Sometimes, when you click on the article’s title, you will see that the FULLTEXT is provided online.
- Sometimes, the article is online, sometimes not. If not online, then you need to find out if Briggs has the paper journal (otherwise, you may need to talk with a Librarian on requesting interlibrary loans), and in affirmative case where it is located in the Library. For instance, the article on Lascaux by Dumas I am looking for is published in Historia May 2008.

Arts & Humanities Citation Index (ISI) Title: Lascaux Author: Dumas, V Citation: HISTORIA (737) 92-92 MAY 2008 Year: 2008 ISSN: 0018-2281

Go up the page to the link FIND JOURNALS (next to multi-database search): click on that link, then insert the name of the journal (Historia); while we find out that Historia is online and accessible through ProQuest (click there), other titles, such as Historia Mathematica (see below) is in print form. The Call No. S10.9 H629 is the location at Briggs (when you ask a Librarian to give you some orientation on how to search for the journal, you need to provide that call no.).
### Globalization – ARTH 320 Modern Art and Architecture Survey

**USE OF MLA STYLE:**

- **General guidelines:**
  [http://owl.english.purdue.edu/owl/resource/747/01/](http://owl.english.purdue.edu/owl/resource/747/01/)
- **In-text citations:**
  [http://owl.english.purdue.edu/owl/resource/747/02/](http://owl.english.purdue.edu/owl/resource/747/02/)
- **Formatting quotations:**
  [http://owl.english.purdue.edu/owl/resource/747/03/](http://owl.english.purdue.edu/owl/resource/747/03/)
- **Footnotes and endnotes:**
  [http://owl.english.purdue.edu/owl/resource/747/04/](http://owl.english.purdue.edu/owl/resource/747/04/)
- **Works cited page - general:**
  [http://owl.english.purdue.edu/owl/resource/747/05/](http://owl.english.purdue.edu/owl/resource/747/05/)
- **Works cited page – books:**
  [http://owl.english.purdue.edu/owl/resource/747/06/](http://owl.english.purdue.edu/owl/resource/747/06/)
- **Works cited page – periodicals:**
  [http://owl.english.purdue.edu/owl/resource/747/07/](http://owl.english.purdue.edu/owl/resource/747/07/)
- **Work cited page – electronic sources:**
  [http://owl.english.purdue.edu/owl/resource/747/08/](http://owl.english.purdue.edu/owl/resource/747/08/)
- **Sample bibliography:**
  [http://owl.english.purdue.edu/owl/resource/747/12/](http://owl.english.purdue.edu/owl/resource/747/12/)

### System Graduation Requirement (SGR) Course Review (including SGR #7, Advanced Writing and Globalization) Faculty Self-Report Form (8.13)

**Directions:**

1. Complete this form for each course you are submitting for review.
2. Attach one copy of the proposed syllabus for the course. Please follow the SDSU/SDBOR guidelines for syllabi found on Inside State.
   **NOTE:** For multiple section courses, please submit one syllabus that is representative of all course sections, unless the sections are taught substantially differently (then a syllabus for each section is needed).

**Due:** October 14, 2013 to (Doug Malo), Chair, Academic Affairs Committee, Chair of General Education Review Sub-committee and to the Office of Academic Affairs. E-mail copy is required. ([Douglas.Malo@sdstate.edu](mailto:Douglas.Malo@sdstate.edu) and [SDSU.Curriculum.Catalog@sdstate.edu](mailto:SDSU.Curriculum.Catalog@sdstate.edu)). Please send to both email addresses.

---

SGR Goal ___ #7, Information Literacy  _X__ Advanced Writing  _X__ Globalization

### 1. Course prefix, number, and title:

**ARTH 320 – Modern Art & Architecture Survey**

### 2. Number of Credits:

3

### 3. Faculty member’s name, department, college:

Dr. Leda Cempellin, Department of Visual Arts, College of Arts & Sciences

### 4. Department Head

Professor Tim Steele

(Electronic signature indicates approval)

---

### DOES THIS SYLLABUS CONTAIN:

<table>
<thead>
<tr>
<th>Y</th>
<th>N</th>
<th>COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Course Prefix, Number, Title, Credit Hours</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>University Name</td>
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<td></td>
</tr>
<tr>
<td>Academic Term, Year</td>
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<tr>
<td>Course Meeting Time and Location</td>
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<td></td>
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<tr>
<td>Instructor’s Contact Info (Name, Office Location, Office hours, Office Phone Number, Email Address)</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>Course Description: SDSU Bulletin (Catalog) description Addition course description (optional)</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>Course Prerequisites: As stated in SDSU Bulletin (Catalog) Technology skills (optional)</td>
<td>X</td>
<td></td>
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<tr>
<td>Description of Instructional Methods</td>
<td>X</td>
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</tr>
<tr>
<td>Course Requirements Required textbook(s) and other supplementary materials Class attendance policy Cheating and plagiarism policy Key deadlines</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>Course Goals (includes general education goal statement)</td>
<td>X</td>
<td>Advanced writing and globalization goals included</td>
</tr>
<tr>
<td>Student Learning Outcomes (SLOs)</td>
<td>X</td>
<td>Application for retention of the advanced writing requirement. First-time application for globalization.</td>
</tr>
<tr>
<td>Grading Procedures</td>
<td>X</td>
<td>Includes description of variable assessment forms and grading percentages.</td>
</tr>
<tr>
<td>ADA Statement and Freedom in Learning Statement</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>Tentative Course Outline/Schedule</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>How SLOs Are Assessed/Covered in Course Schedule</td>
<td>X</td>
<td></td>
</tr>
</tbody>
</table>
Globalization – ARTH 320 Modern Art and Architecture Survey

<table>
<thead>
<tr>
<th>GOAL(S) AND STUDENT LEARNING OUTCOMES (SLOs) MET (LIST ONLY THOSE GOALS AND STUDENT LEARNING OUTCOMES MET BY THE COURSE)</th>
<th>ARE THE GOAL(S) AND STUDENT LEARNING OUTCOMES INCLUDED ON THE SYLLABUS? (YES/NO)</th>
<th>DO THE MEASURABLE ASSESSMENT METHODS INCLUDED MEASURE THE SLOs LISTED? (YES/NO)</th>
<th>LIST ASSESSMENT TOOLS AND HOW THEY DEMONSTRATE STUDENT PERFORMANCE RELATED TO EACH STUDENT LEARNING OUTCOME?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Goal as listed in the most current SDSU Bulletin (catalog) (e.g., Advanced Writing)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>List all SLOs for the Goal met by this course ADVANCED WRITING REQUIREMENT</td>
<td></td>
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</tr>
</tbody>
</table>

1. SLO: Read extensively and respond critically in the written discourse of a discipline; formulate research questions, refine topics, develop a plan for research and organize what is known about the topic; articulate a position through a thesis statement and advance it using evidence from primary and secondary sources, examples, and counterarguments that are relevant to the audience or issues at hand.

- Students will learn to perform more extensive reading on an artist chosen within the chronological and geographical boundaries of the course.
- Students will perform a deep analysis of selected work from the chosen artist.
- Students will compare-contrast artworks from the artist chosen with others by the same other artists, to better understand the chosen artist’s role within the development of modernism.
- Students will learn the course’s bigger picture.

2. SLO: Use a style manual and other writing conventions specific to a discipline; avoid plagiarism by adhering to the rules for paraphrasing, summarizing, and the use of quotations, as well as the conventions for incorporating information from Internet-based resources.

- Students will familiarize themselves with the MLA style guidelines in OWL Purdue for both in-text citations and reference page.
- Students will learn the differences between quotation, paraphrase, and summary, and will gain extensive experience in using them properly to avoid unintended plagiarism.

3. SLO: Evaluate sources critically, both print and electronic, discern the strength of evidence and arguments, determine credibility, and identify potential bias and overall quality.

- Students will become familiar with Briggs Library scholarly resources in Aquabrowser and in the multi-database.
- Students will be provided feedback and suggestions on how to further refine their bibliographical research towards strengthening the focus of their paper.

4. SLO: Present the results of research or project, either collaboratively or individually, to the class, department, faculty, community members, or at a student research or professional conference.

- Students will acquire and refine verbal skills in presenting their research on a topic to the class;

(W) A term research paper, graded on an extensive rubric, will assess the level of students’ ability to:
- Focus on one artist of their choice within the chronological and geographical boundaries of the course.
- Read extensively on the artist’s biography.
- Perform and synthesize visual and contextual analysis learned in the lower-division classes.
- Compare-contrast artworks to find a more focused perspective or thesis that unifies the artist’s production, and pursue such thread.

(T) A Midterm test and a Final test, based on a few open-ended questions, will assess the level of students’ ability to synthesize course content and see the bigger picture.

(W) A term research paper, graded on an extensive rubric and in more than one phase (draft or abstract with instructor’s feedback, plus final paper) will assess students’ progressive ability to:
- Use and master the MLA style in both in-text and references page.
- Quote sources properly and thus avoid unintended plagiarism.

(W) A term research paper, graded on an extensive rubric and in more than one phase (draft or abstract with instructor’s feedback, plus final paper) will assess students’ progressive ability to:
- Learn to search for good quality print and online peer-reviewed quality sources (books, catalogues, and articles) at Briggs Library and in the multiple-database.
- Learn to progressively incorporate more and more sources on a focused paper to further strengthening the argument.

S) A class presentation will assess students’:
- Verbal skills in sharing their research with the class.
- Acquire additional visual skills in preparing a presentation unifying visual and written text.
- Demonstrate mastery of their chosen
Globalization – ARTH 320 Modern Art and Architecture Survey

- Students will learn to be open to questions on their topic by other students and to navigate through the answer.
- See also future presentation rubric attached to this application.
- Students are asked from other students in the class.

### GLOBALIZATION REQUIREMENT

<table>
<thead>
<tr>
<th>SLO</th>
<th>YES</th>
<th>YES</th>
<th>T) Tests – a Midterm and Final in wide, open-ended questions will assess students’ ability to:</th>
</tr>
</thead>
<tbody>
<tr>
<td>5.</td>
<td>YES</td>
<td>YES</td>
<td>- Explain the major changes occurred in French art during the evolution of Modernism.</td>
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<tr>
<td></td>
<td></td>
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<td>- Understand spatial developments spread from France across Europe, culminating in the birth of expressive and analytical abstraction in the first decades of the XX century.</td>
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<td></td>
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<td>- Respond to global perspectives in the mature Modern era presented by other students in class.</td>
</tr>
</tbody>
</table>

- Students will learn the evolution of European Modernism from its cradle in France through various movements evolving from the mid-XIX century through the early XX century (Impressionism, post-Impressionism, Fauvism, Cubism, Orphism, Dadaism).
- Students will understand how the major visual element space has undergone change as a result of the progressive challenges to Western perspective by various European art movements.
- Students will learn how the artistic revolution from France spread across Europe in the first decades of the XX century, then migrated in the United States in the mid-XX century to acquire a further global dimension during the late modernism.

<table>
<thead>
<tr>
<th>+ P = portfolio</th>
<th>T = tests/exams</th>
</tr>
</thead>
<tbody>
<tr>
<td>S = speech or</td>
<td>L = lab skill demonstration</td>
</tr>
<tr>
<td>presentation</td>
<td>W = written assignment (research paper, reaction paper, creative writing, etc.)</td>
</tr>
<tr>
<td>E = performance (music, theatre, forensics)</td>
<td>C = clinical field demonstration</td>
</tr>
<tr>
<td></td>
<td>V = visual arts/design studio work</td>
</tr>
<tr>
<td></td>
<td>D = group discussion</td>
</tr>
<tr>
<td></td>
<td>O = Other, please specify</td>
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### Key:
- P = portfolio
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