Boise State University
Foundational Studies Program Course Application Form
Due to the Foundational Studies Program by August 19, 2011

After the Foundational Studies Program has approved a course, departments will continue through the regular department and college procedures. The approved course should be submitted to the University Curriculum Committee by October 1, 2011.

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Instructions:

1. Complete one form per course.
2. Attach this Foundational Studies Course Application Form to the back of the University Curriculum Committee “Request for Curriculum Action” form. Both forms should be submitted to the Foundational Studies Program Office by August 19, 2011.

Part I. Course Information:

Course Number and Title: ARTHIST 452 Methods and Theory in Art History

Type of Foundational Studies Course – (Choose One):
[ ] DLS (Disciplinary Lens – Social Science)
[ ] DLL (Disciplinary Lens – Literature and Humanities)
[ ] DLV (Disciplinary Lens – Visual and Performing Arts)
[ ] DLM (Disciplinary Lens – Mathematics)
[ ] DLN (Disciplinary Lens – Natural, Physical, and Applied Sciences)
    Includes Lab: [ ] Yes [ ] No
[ ] CID (Communication in the Discipline)
[x] FF (Finishing Foundations)

Delivery Format(s) – (Check all that apply):
[x] Face to Face
[ ] Fully Online
[ ] Hybrid
[ ] Concurrent Enrollment
[ ] Other (briefly describe):
Part II. Syllabus Statement:

In the space below, include the syllabus statement for this course which will appear on the first page of the syllabus for each section of this course. (Template and examples are appended to this application form.)

Boise State's Foundational Studies Program provides undergraduates with a broad-based education that spans the entire university experience. ARTHIST 452 satisfies three credits of the Foundational Studies Program's Finishing Foundations requirement. It supports the following University Learning Outcomes, along with a variety of other course-specific goals:

4. Think creatively about complex problems in order to produce, evaluate, and implement innovative possible solutions, often as one member of a team.

This course will introduce advanced art history students to the traditional methods of art historical analysis and more recent theoretical approaches. We will read works by the founders of the discipline along with secondary works that question and critique these foundations. Topics addressed will include: aesthetics, connoisseurship, formal analysis, psychoanalysis, feminist theory, critical theory, and visual culture. After completing this course, students should be able to:

- Identify major figures in the history of the History of Art and Visual Culture.
- Analyze shifts in disciplinary approaches in relation to their historical contexts.
- Identify the most common theoretical perspectives at play in writing the History of Art and Visual Culture since the 1950s.
- Define a compelling art historical problem and investigate its implications.

Part III. Design for Accessibility:

In the space below, briefly describe plans for providing access to course materials and activities (or equivalent alternatives) to all students in adherence with the Americans with Disabilities Act. Although these plans may vary from instructor to instructor, the descriptions provided below should be representative of intended departmental and instructor practices. (See example statements appended to this form.)

There are no tests given in this course, hence testing accommodations are not necessary. PowerPoint slides used in class lectures will be verbally described to students on an as-needed basis. All students have complete access to all course materials; hence no special accommodations have been necessary for students to date.

Part IV. Evidence of Quality Course Design:

Please use the table below (column headings for this table should not be changed) to provide evidence that the course has been carefully designed and is clearly aligned with Foundational Studies Program desired ULOs. All sections of the course should share similar student learning outcomes. Teaching and Learning Activities and Assessment Methods may vary from instructor to instructor. Please use the table to report representative strategies that may be used. Assessment activities used for reporting to the Foundational Studies Program should be consistent across different sections of the course.

Please see table below.
Part V. Additional Justification (Optional):

If the brief justification provided to the University Curriculum Committee in the proposal to accompany the “Request for Curriculum Action” is not sufficient to make the case for including the course in the Foundational Studies Program, additional (optional) narrative can be added here.

________________________________________
Foundational Studies Program Director Signature          Date
Boise State University  
Foundational Studies Course  

Course Number and Title: ARTHIST 452 Methods and Theory in Art History  

Course Design Table

<table>
<thead>
<tr>
<th>Foundation ULO Criteria</th>
<th>Notions of Exemplary Work</th>
<th>Course Learning Outcomes: By the end of this course, each student should be able to…</th>
<th>Assessment Method: Evidence of Student Learning</th>
<th>Planned Teaching &amp; Learning Activities / Pedagogy</th>
</tr>
</thead>
</table>
| ULO 2 – Oral Communication  
ULO 3 – Critical Inquiry  
ULO 4b – Teamwork | 3.1 – Articulate the problem/question/issue  
3.4 - Demonstrable use of reasoning  
2.4 - Memorable, imaginative speaking style  
2.2 - Offer supporting material  
2.5 - Polished and compelling delivery technique  
2.1 - Speak effectively  
3.1 - Articulate the problem/question/issue  
3.2 - Connect and organize evidence, data, reasoning  
4b.1 - Contributes to team meeting  
4b.5 - Fosters a constructive team climate | Identify major figures in the history of the History of Art and Visual Culture.  
Evaluate the historical contexts for shifts in disciplinary approaches. |  
- Research Paper  
- Ungraded in-class discussion |  
- Student-led in-class discussions. |
| ULO 4b - Teamwork | 4b.1 - Contributes to team meetings  
4b.5 - Fosters a constructive team climate | Identify the most common theoretical perspectives at play in writing the History of Art and Visual Culture since the 1950s. |  
- Research Papers  
- Class Discussions | Students will form small groups for the sake of providing their classmates with feedback and advice as they prepare their research projects. |
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</thead>
</table>
| ULO 1 - Writing         | • 1.2 - Adopts an appropriate voice, tone, and level of formality  
• 1.6 - Controls mechanical features such as syntax, grammar, punctuation  
• 1.4 - Evaluates and synthesizes ideas from sources well; documents source according to disciplinary conventions  
• 1.10 - Exploits wide range of communication strategies appropriate to contexts (including electric ones)  
• 1.1 - Focuses narrowly on a clear purpose  
• 1.11 - Responds well to the need of different audiences  
• 1.8 - Responds well to the need of different rhetorical situations  
• 1.3 - Uses the text conventions of writing in a field professionally  
• 1.9 - Uses wide variety of resources to locate sources  
• 3.1 - Articulate the problem/question/issue  
• 3.2 - Connect and organize evidence, data, reasoning  
• 3.4 - Demonstrable use of reasoning  
• 3.3 - Evaluate reasoning | Define a compelling historical problem and investigate its implications. | Formal Research Paper | As state in the course learning outcomes, this paper is designed to give students a chance to articulate and investigate a specific problem related to art historical methodologies. The paper will be graded and feedback will be provided on its form and content. |