

CBM003 ADD/CHANGE FORM

Undergraduate Council
 New Course Course Change
 Core Category: WI-ID Effective Fall 2009

or

Graduate/Professional Studies Council
 New Course Course Change
 Effective Fall

1. Department: Art College: CLASS

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2. Faculty Contact Person: Rex Koontz Telephone: 3-2840 Email: rkoontz@uh.edu

3. Course Information on New/Revised course:

- Instructional Area / Course Number / Long Course Title:
ARTH / 3312 / Pre-columbian Art

- Instructional Area / Course Number / Short Course Title (30 characters max.)
ARTH / 3312 / PRE-COLUMBIAN ART

- SCH: 3.00 Level: JR CIP Code: 50.0703.00 03 Lect Hrs: 3 Lab Hrs: 0

4. Justification for adding/changing course: To meet core curriculum requirements

5. Was the proposed/revised course previously offered as a special topics course? Yes No

If Yes, please complete:

- Instructional Area / Course Number / Long Course Title:

 / /

- Course ID: Effective Date (currently active row):

6. Authorized Degree Program(s): BA in Art History

- Does this course affect major/minor requirements in the College/Department? Yes No

- Does this course affect major/minor requirements in other Colleges/Departments? Yes No

- Can the course be repeated for credit? Yes No (if yes, include in course description)

7. Grade Option: Letter (A, B, C ...) Instruction Type: lecture ONLY (Note: Lect/Lab info. must match item 3, above.)

8. If this form involves a change to an existing course, please obtain the following information from the course inventory: Instructional Area / Course Number / Long Course Title

ARTH / 3312 / Pre-columbian Art

- Course ID: 012570 Effective Date (currently active row): 20023

9. Proposed Catalog Description: (If there are ^{or} no prerequisites, type in "none".)

Cr: 3. (3-0). Prerequisites: ARTH 1380 and 1381, and ENGL 1304, or consent of the instructor.

Description (30 words max.): Art and architecture of the Aztec, Maya and their predecessors.

10. Dean's Signature: 

Date: 10/24/08

Print/Type Name: Sarah Fishman


U N I V E R S I T Y of H O U S T O N

CORE CURRICULUM COURSE REQUEST

Originating Department/College: Art

Person making request: Dr. Rex Koontz Telephone: 3-2840

E-mail: rkoontz@uh.edu

Dean's signature:  Date: 10/24/08

I. General Information:

Course number and title: ARTH 3312: Pre-Columbian Art

Catalog description must be included on completed CBM 003 form and attached to this document.

Category of Core for which course is being proposed (mark only one):

- Communication
- Mathematics
- Mathematics/Reasoning (IDO)
- American History
- Government
- Humanities
- Visual/Performing Arts Critical
- Visual/Performing Arts Experiential
- Natural Sciences
- Social/Behavioral Sciences
- Writing in the Disciplines (IDO)

II. Objectives and Evaluation (respond on one or more separate sheets):

Call ext. 3-0919 for a copy of "Guidelines for Requesting and Evaluating Core Courses" or visit the website at www.uh.edu/academics/corecurriculum

- A. How does the proposed course meet the appropriate Exemplary Educational Objectives (see **Guidelines**). Attach a syllabus and supporting materials for the objectives the syllabus does not make clear.
- B. Specify the processes and procedures for evaluating course effectiveness in regard to its goals.
- C. Delineate how these evaluation results will be used to improve the course.

ARTH 3312 Core Curriculum Course RequestR. KoontzResponse to Section II. Objectives and Evaluation

A. How does the proposed course meet the appropriate Exemplary Educational Objectives (see Guidelines). Attach a syllabus and supporting materials for the objectives the syllabus does not make clear.

This proposal seeks WID core status for the course, and as such places a great emphasis on the research and writing process. Issues of scope and awareness are addressed in the syllabus, and the subject matter (Pre-Columbian art) inevitably broadens the student's range of appreciation. Extensive critical analysis, discussion of works of art, and appreciation of physical demands and aesthetics are carried out largely in the context of research and writing. This includes the studios for writers, extensive electronic peer reviews, online research materials, and feedback from the professor.

B. Specify the processes and procedures for evaluating course effectiveness in regard to its goals.

The final essays will be compared with essays from earlier iterations of the course. Working with the Writing Center, I will pose questions of the comparison designed to evaluate the WID goals for the course: Do the students show an increased awareness of disciplinary criteria and best practices? If so, how is this evidenced? How, if at all, do these competencies impact future success (honors theses, entry to graduate programs, entry to professional programs). What processes and/or materials could be developed to further aid the student?

C. Delineate how these evaluation results will be used to improve the course.

The results of the above will be circulated to the art history faculty and Writing Center leadership for discussion and further implementation.

Statement on WID Exemplary Educational Objectives

I worked closely with Steven Liparulo of the Writing Center in formulating the following strategies for implementing WID objectives (3 of 5 Exemplary Educational Objectives "EEOs" are to be achieved):

EEO #2. To understand and demonstrate the shared writing conventions, practices, standards, constructs and methods of a specific discipline.

I introduce the student to the best practices in art history writing through a series of audio podcasts that analyze classic art historical texts. Each podcast consists of a downloadable digital audio file of approximately 20-30 minutes in which I discuss the research and writing strategies found in a single classic text. Students will access a pdf document containing an annotated version of the text, including markers to indicate the relevant passages discussed in the podcast. Thus the podcast will serve as a 'guided tour' of the author's strategies. Through a close analysis of these classic texts, the student will gain an appreciation and understanding of the best in art history writing. This series of podcasts (there are 4+ for this course alone) is being developed under a FDIP grant that develops an integrated approach to disciplinary writing across the art history curriculum.

EEO #3. To understand and demonstrate through writing the issues and purposes of a specific discipline.

The research and writing process is broken down into discrete and understandable units, where the student will learn one or two specific competencies at each step. Along with the podcasts noted above, I will deliver critical comments at several points in the student's research and writing process that specifically address the issues and purposes of art history. In addition, fellow students are asked to critique the paper through a newly-developed program of "Writer's Studios" (debuted Fall 2008) and an already vigorous program of peer review over Google Docs. I grade the peer review based on how well the student commentary addresses substantive issues in art history writing. I have found peer review to be a very effective platform for inculcating critical practices in art history writing to both author and commentator.

EEO #4. To understand and apply basic principles of critical thinking, problem solving, and technical proficiency in the discipline through written exposition and argument.

I integrate aspects of the "UH Critical Thinking Assessment - Provisional Scoring Guide" directly in the research paper rubric. These will serve as criteria for critical thinking and problem solving.

ARTH 3312 Pre-Columbian Art and Civilization TTH 10-11:30am, FA 110

Dr. Koontz

Office Hours: T 1-2pm and TH 11:30-12:30 in my office (FA 104B) or by chat; I check WebCT Discussion Boards every T, TH, and Sat.; also by appt.

This course surveys the art and civilization of the Maya, the Aztecs, and their predecessors from 1800 B.C. to the present. In addition to large scale art and architecture, we will examine the invention of writing, funerary ceramics, and the role of art in both religious expression and political act.

Learning Outcomes: Upon completing this course you should be able to: 1) exhibit your awareness of the historical, sociological, cultural, and aesthetic context of works in Pre-Columbian art through examinations and essays, and 2) demonstrate awareness of the scope and variety of Pre-Columbian art through examinations.

Attendance is integral to success in this class. The majority of testable material will be treated in class, with your readings serving as the source for the larger context.

Attendance at Writing Studio Sessions is mandatory. You will be given lecture credit for attending these sessions, and they will count towards your all-important paper grade.

Lates are not acceptable. Rare exceptions will be made only for documented major medical emergencies.

The **course schedule** may be found in the "Weekly Schedule of Course Materials" function of WebCT. Here are all the due dates, class topics, and everything else you need to succeed. A **calendar** on the home page gives you the lecture dates, special events, and due dates.

Required Text: Michael Coe and Rex Koontz, *Mexico* (5th edition). Highly Recommended: Dennis Tedlock, *Popol Vuh* (revised edition - available at most bookstores or online). Other reading assignments will be found in the week-by-week course schedule. The great majority of these are downloadable.

Course Requirements

One essay on Ancient Mesoamerican art or architecture with bibliography (45%); Participation in your group's Writing Studios and paper critiques (15%); 4 online examinations (10% each) on the material covered in the immediately preceding classes and readings. All make-up exams are in essay format - avoid these at all costs.

The essay is almost 1/2 your grade. You will be getting plenty of help during the writing process, but it is up to you to take advantage of this. See the "Pre-Columbian Essay Instructions" document for a full description and timeline. The criteria for your grade may be found below:

Superior	A	Clearly identifies a problem, question, or issue related to the piece Provides an insightful, succinct overview of the problem and thesis Completes a competent formal analysis of the object(s) Describes the iconography of the object(s) Provides a thorough and insightful discussion of the historical context using meaningful object comparisons and historical information. Generates an historical narrative that joins form and historical context
Satisfactory	B	Identifies a problem, question, or issue related to the piece Provides a logical overview Completes a competent formal analysis of the objects Describes the iconography of the pieces Provides a thorough and insightful discussion of the historical context Generates a historical narrative that follows logically from the formal analysis or historical context
Adequate	C	Identifies a problem, question, or issue related to the piece Provides a logical description of the art objects Attempts a proper formal analysis of the objects Describes the iconography of the pieces Provides an adequate discussion of the historical context
Unsatisfactory	D/ F	Any two of the following four errors: Does not provide an overview or cannot formally analyze the objects. Does not handle iconography or provide a discussion of the historical context.

Grading Scale

A	93-100	B+	87-89	C+	77-79	D+	67-69	F	59-
A-	90-92	B	84-86	C	74-76	D	64-66		
		B-	80-83	C-	70-73	D-	60-63		