New Undergraduate Course Approval Cover Form
Montana State University

This four-page form collects basic information about the proposed new course, provides information on the approval process, and includes all required approvals. Additional information (see INFO sheet) is also required as part of the New Course Packet.

Proposed New Course Information

Requested Rubric, Course Number, Core Designation (if needed): ARTH 460

Course Title: Contemporary Art and Ecology
Abbreviated Course Title (≤ 30 chars): Art and Ecology
First Semester to be Offered: Spring 2014
Submitted by: Melissa Ragain
Submitter’s Contact Info: Phone, Email: 4342281545, melissa.ragain@umontana.edu
Instructor: Melissa Ragain
Department: School of Art
College: Art and Architecture

New Course Review Process

Instructor completes the New Course Packet, with Core information if a Core designation is requested.

Instructor checks for “equivalent” course in the MUS system and recommends a common or unique course number.

Department Head’s signature indicates that course has been approved by the process used within the Department.

The Chair of the College Curriculum Committee signs to indicate College academic approval.

The College Dean signs to indicate that adequate resources are available to offer the course. Supporting information (Dean’s Statement) is typically required.

The New Course Packet (as PDF) is uploaded to the Provost’s Office server for distribution to other committees.

Course requests are sent to Curriculum and Program Committee (CPC). Core reviews are sent to appropriate Core subcommittee. Committees work in parallel when possible to speed approval process. Special topics courses (291, 491) skip the CPC review (limited to two years).

Provost’s Office reviews the new course request. New courses are submitted to MUS for Common Course Number (CCN) review. Dean and Department informed upon approval.

Approved new course sent to Registrar for inclusion in the Catalog and Schedule of Classes.

APPROVALS

Submitter * 10/8/13

Department Head * 10/8/13

Chair, College Curriculum Comm. 10/8/13

Dean * 11/1/13

Chair, Core Subcommittee (if app.) 291 491

Chair, CPC 491

Assoc. Provost * 291

Date

Date

Date

Date

Date

Note: This diagram illustrates the typical flow path, but at any review step there can be a request for additional information or modifications. Careful review in early steps is the best way to speed the overall process. * Special topics courses (291) require fewer signatures, but cannot be offered more than two times without committee review.
INFORMATION NEEDED FOR COMMON COURSE NUMBERING

The process for identifying a common course number for a new course is as follows:

1. Course learning outcomes are prepared for the new course.
2. The person submitting the new course request looks at the CCN website to see if a course with similar outcomes already exists in the MUS system.
   
   www.mus.edu/Qtools/CCN/ccn_default.asp
   
   • If a course exists with at least 80% of the same outcomes, the course is considered “equivalent” to the proposed new course, and the new course should use the existing rubric and course number.
   
   • If no “equivalent” course is found, the person submitting the new course request should identify a unique course number that has not been used by any other course in the MUS system.
3. The requested rubric and course number are submitted as part of the new course packet.
4. The Provost’s Office submits the learning outcomes and the requested rubric and course number to the MUS to have a course number assigned to the course. (This will typically be the requested course number, but it could be changed.)
5. The assigned common course number is reported back to the person submitting the new course request.

Requested Rubric, Course Number, Core Designation (if needed):

<table>
<thead>
<tr>
<th>Course Title:</th>
<th>ARTH 460</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abbrev. Course Title (≤ 30 char):</td>
<td>Contemporary Art and Ecology</td>
</tr>
<tr>
<td>Credits:</td>
<td>Art and Ecology</td>
</tr>
<tr>
<td>Department Offering Course:</td>
<td>School of Art</td>
</tr>
<tr>
<td>College:</td>
<td>Art and Architecture</td>
</tr>
</tbody>
</table>

Is this course “equivalent” to a course in the MUS System?:  
☐ Yes  ☑ No

Learning Outcomes for the Course:

Students will be able to demonstrate knowledge of the scientific, political, and cultural contexts in which works of ecological art were made.

Students will apply several bodies of theory pertaining to notions of "nature," "system," and "ecology" to contemporary works of ecological art.

Students will be able to distinguish between multiple strands of ecological practice since 1945, including but not limited to systems aesthetics, post-humanist art and site-specific earthworks.
INFORMATION REQUIRED BY THE REGISTRAR

The data needed to enter the new course into the MSU Catalog and Schedule of Classes is collected on this page. Once the new course has been approved, this page is automatically forwarded to the Registrar for data entry.

Assigned Rubric, Course Number, Core Designation (if needed):

Course Title (for Catalog): ARTH 460
Contemporary Art and Ecology

Course Title (for Schedule of Classes, 30 characters, max.):

First Semester to be Offered: Spring 2014

Restricted Entry/Consent of Instructor Required: ☑ No

Instructor's GID (last 4 digits only): 4383

Department Offering Course: School of Art
College: Art and Architecture

Is the requested course number available? (x4155 to check): ☑ Yes ☐ No

Frequency of course offering: ☑ Annually ☑ Alternate Years, starting 2014

Semester(s) offered (check all that apply): ☑ Summer ☐ Fall ☑ Spring

Summer Options (check all that apply): ☑ First 6 weeks ☐ Second 6 weeks ☐ 12 weeks

Credits by mode of instruction:
Lecture: 3
Seminar: 
Independent Study: 
Lab/Studio: 
Recitation/Discussion: 

TOTAL CREDITS: 3

Primary Mode(s) of Delivery:
☑ Face-to-face ☑ Web-Enhanced (small on-line comp.)
☐ On-Line Only ☐ Blended (significant on-line portion)

Time and Location – Call the Registrar’s Office at x4155
to find a time and location for the course.

Assigned Day(s): ☑ M ☐ Tu ☑ W ☐ Th ☐ F ☐ Sa ☐ Su

Assigned Time(s):
Assigned Building: Cheever
Assigned Room: 213
Capacity (room capacity, or enrollment “cap”): 20

Co- and Pre-Requisites – Courses numbered 200 and above are normally expected to have prerequisites. When listing multiple prerequisites, please separate courses with “and” if both are required, or “or” if only one is required.

Prerequisite(s):
ARTH 200 OR ARTH 201

Co-Requisite(s):

Course Description – Provide a course description of 40 words or less for the MSU Catalog.

This discussion course will examine the themes and movements in ecological art since 1945. Its primary focus will be on the historiography of land art, and the relationship between nature and technology.
DEAN'S STATEMENT

The reviewing committees are being asked to take a closer look at the resources required for each proposed new course. In many cases new courses will replace existing courses and the new course request is effectively resource neutral, however that is not always the case. For example, a new elective course that would result in distributing an existing student population across a larger number of courses would represent a significant increase in expenditures for the new course, and no increase in total student credit hours. A funding mechanism for such a course would need to be identified. The Dean's Statement is the place to document how the costs of the proposed new course will be covered.

APTH 460 does not require additional faculty or an increase in workload. This course will replace a course that was taught by a retired faculty member.
New Undergraduate Course Narrative
Montana State University
Updated August 23, 2012

Please provide the following information in narrative format. Substantive responses to all criteria are required. Although not required, a draft syllabus can also be helpful to the committee in understanding the details of the proposed course.

General Course Information
1. Requested Rubric, Course Number, and Core Designation (if any)
   > Previously taught as ARTH 491, requesting permanent course number ARTH 460

2. Course Title
   > Contemporary Art & Ecology

3. Provide a general description of the course explaining the need for the course, its goals, and its overall structure. This is the most important part of the application and should offer a good sense of what students will experience by taking this class.
   > This course will examine the themes and movements in ecological art since 1945. Its primary focus will be on the historiography of land art and the relationship between nature and technology. While ecological art is primarily associated with the 1960s, there has been a recent resurgence in artistic production and critical evaluation of ecological aesthetics. The course will begin with a lengthy discussion of land art in the American West - its central issues, theorists and artists - and move on to historical accounts of its impact on postwar art production. Then we will move on to issues of Nature and Technology, specifically cybernetics, systems theory and new media. The writing of Donna Haraway will bring us to the third section of the course, where we will discuss recent revisions of ecological thought in light of post-humanism and public art practice.

4. Based on what types of student work (e.g., tests, homework assignments, papers, performances, etc.) will grades be determined?
   > Grades will be based on participation in class discussion and on two papers. One paper analyzes an existing work of ecological art in relation to the course readings, and another proposes a work of ecological art appropriate to a specific community in Montana.

5. Provide a course content outline containing all major topics plus a brief description of the material to be covered under each major topic heading.

Art in the Land
Alan Sonfist's first major survey of ecological art

Sculpture in the Expanded Field
Rosalind Krauss's structuralist interpretation of Land Art in relation to sculptural traditions of site
Sites and Nonsites
Robert Smithson philosophy of nonsite and the relationship of location to new media.

Bodies in the Land
Phenomenology and Robert Morris’s analysis of ancient sculptures such as the Nazca Lines

The Great Western Saltworks
The thought of Jack Burnham and its relationship to the work of Newton and Helen Harrison

Systems Theory

The Center for Land Use Interpretation
Contemporary understandings of the politics of site. The Center for Land Use Interpretation is a non-profit art and research organization dedicated to the diffusion of information about how the nation's lands are apportioned, utilized, and perceived.

Ends of the Earth
The historiography of Land Art through contemporary exhibition at LA MOCA and an Artforum roundtable.

Intermedia
Understanding interdisciplinary art practices through the philosophy of artist Dick Higgins.

Intermedia II
We will continue the discussion of Site Specificity alongside the community-based practices of Mel Chin, Mark Dion, and Tue Greenfort.

Ecology Without Nature
Timothy Morton theorizes artistic representations of the environment. Seeking an aesthetic mode that can account for the differential, and paradoxical character of the environment.

Post-humanism
Discuss the writing on Multi-Species interaction by Donna Haraway. What is the relation between post-humanism and feminism?

Being and Technology
Contemporary Revisions of cybernetics. Through writings of Gilbert Simondon

6. List required texts or other required references.

What are the estimated enrollment and student credit hour (SCH) production? 

\[ \text{SCH} = \text{enrollment} \times \text{credits} \]

> \text{SCH} = 20 \text{ enrolled} \times 3 \text{ credits} = 60

Will there be an enrollment cap that restricts enrollment below the level of student demand? If so, what is the enrollment cap and why is it necessary?

> Capped at 20, Many of these readings are dense and require genuine discussion and analysis unavailable to classes larger than 20.

Will course be a “restricted enrollment” course? If so, why is restricted enrollment necessary?

> No

Describe how the success of the course will be evaluated? ("End-of-semester student evaluations" is not the answer to this question. How will the instructor determine if the learning outcomes are being met, and how will the department determine if the course is fulfilling its intended purpose?)

> Success will be measured by the ability of students to apply the concepts discussed critically to extant works of art and to their own creative research projects.

Is the instructor a member of the regular faculty (i.e., tenured or tenure-track)? If no, please describe the instructor’s qualifications, attach a Vita, and provide a separate letter of support, signed by the department head (or appropriate unit director), addressing the instructor’s qualifications to teach this course.

> Tenure-track

Level of Offering

Has the course been offered previously under 280/291 or 480/491? If so, when? Under what number? What was the enrollment? What level of students took the course?

> No

Justify the level of course offering.

This course will require a heavier reading load than 300 level lecture classes, and will require students to critically assimilate difficult philosophical concepts. It also requires some background in art history.

Relationship to other Courses, Curricula, and Departments

Does this course build on or interrelate with other courses in your curriculum or related curricula? If so, which ones?
This course expands on concepts touched on in ARTH 451 Contemporary Art, and supplements all courses taught in the studio art program since many of these concepts will be invaluable for studio practice. It may also be of interest to students in the natural sciences.

15. Do the topics in the proposed course duplicate or reiterate those in other courses in this or any other department? If so, how do the coverage and educational experiences differ and how is this duplication or reiteration justified? Also, what liaison (which is expected in cases of apparent overlap) has been conducted with other departments? Report reactions, both favorable and unfavorable.

> No

16. What programs (departments, colleges) will be impacted by the SCH production of this course? That is, where do you think the SCH in the proposed course are likely to come from? If the expected SCH production of the proposed course is greater than 1000, and the SCH are expected to come from other colleges, what steps have been taken to make the other units aware of the potential loss of SCH? Report reactions, both favorable and unfavorable.

> SCH will come predominantly from the College of Art and Architecture.

17. If this proposed course has a significant interdisciplinary component, please explain briefly. Otherwise, indicate n/a.

>

Students Served

18. Does the proposed course serve majors only? Non-majors only? Both majors and non majors? What other majors might be interested in this course? State areas or disciplines to be served and indicate the specific efforts that will be made to make the course material relevant to all disciplines served.

> This course will predominantly serve majors in art history and studio art, though serious students in philosophy, American Studies, and the natural sciences will find relevant material in this course.

Resources

19. What additional resources (e.g., additional instructional FTE, required technologies), if any, will be required to offer this course? Are there any resource issues for the students who will take the course (e.g., required technologies, travel, on line access requirements)? Will there be an additional fee charged to students taking this course? Please explain.

> No

20. What existing information resources – print (books, journals, documents), audiovisual (videos, DVDs, CDs or other), and/or electronic (e-books, databases, electronic journals and web sites) – provided by the MSU Libraries will be used by students in this course? Provide examples as well as descriptive information. If additional information resources are necessary, please discuss those acquisitions with the library (x6549 Collection Development) at least three months prior to the beginning of the semester in which this course will be taught.


**Other Supporting Material**

21. Include any additional information you feel is needed to support this request.