New 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 461

Course Title: Art and Social Activism
Abbreviated Course Title (≤ 30 chars): Art & Soc Activism
First Semester to be Offered: Fall 2014
Submitted by: Melissa Ragain
Submitter’s Contact Info: Phone, Email: 4342281545, melee
Instructor: Melissa Ragain
Department: Art History
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

Date

Department Head

Date

Chair, College Curriculum Comm.

Date

Dean

Date

Chair, Core Subcommittee (if app.)

Date

Chair, CPC

Date

Assoc. Provost

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.
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.
   
   http://www.mus.edu/Otools/CCN/ccn_default.asp
   
   - If a course exists with at least 70% 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 paperwork.
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.

<table>
<thead>
<tr>
<th>Requested Rubric, Course Number, Core Designation (if needed):</th>
<th>ARTH 461</th>
</tr>
</thead>
<tbody>
<tr>
<td>Course Title:</td>
<td>Art and Social Activism</td>
</tr>
<tr>
<td>Credits:</td>
<td>3</td>
</tr>
<tr>
<td>Department Offering Course:</td>
<td>Art History</td>
</tr>
<tr>
<td>College:</td>
<td>Art and Architecture</td>
</tr>
</tbody>
</table>

Is there an “equivalent” course in the MUS System?: [ ] Yes [ ] No

Learning Outcomes for the proposed new course:

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

Students will apply several bodies of theory pertaining to notions of a “public” and “public service” to contemporary works of activist public art.

Students will be able to distinguish between multiple strands of activist practice since 1945, including but not limited to public sculpture, new genre public art and relational aesthetics.
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.

Requested Rubric, Course Number, Core Designation (if needed): ARTH 461
Course Title (for Catalog): Art and Social Activism
Course Title (for Schedule of Classes, 30 characters, max.): Art & Soc Activism
First Semester to be Offered: Fall 2014
Instructor’s Banner ID (last 4 digits only): 4383
Department Offering Course: Art History
College: Art and Architecture

Is the requested course number available? (x4155 to check): [ ] Yes [ ] No
Frequency of course offering: [ ] Annually [ ] Alternate Years, starting _______
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: ________ Seminar: ________
Independent Study: ________ Lab/Studio: ________
Recitation/Discussion: ________
TOTAL CREDITS: ________

Primary Mode of Delivery: [ ] Face-to-face [ ] Internet/Web-based
[ ] Interactive Video [ ] Audio and/or Video Tape

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: ________
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 seminar will sketch a history of alternative art practices and spaces since the 1960s. It will address the redefinition of public art -- from monumental sculpture to interactive and often collaborative work with specific communities.
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.

This course was a 491, a one-time offering. It was successful and it will become a permanent 400-level course offering replacing topical courses developed by my predecessor Harvey Hamburgh.
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 461

2. **Course Title**

   > Art and Social Activism

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 seminar will sketch a history of alternative art practices and spaces since the 1960s, though it will include a short introduction to public art in the 19th and early 20th centuries as well. It will address the redefinition of public art—from the monumental sculpture in the plaza to interactive and often collaborative work with specific communities—and examine a number of questions and controversies surrounding such works.

4. **Based on what types of student work (e.g., tests, homework assignments, papers, performances, etc.) will grades be determined?**

   Grades for this class will be determined by attendance and participation, and a final paper/project and presentation. Students will write a [project proposal](10 pages) that will address a site, community, or history in the Montana and produce an independent research paper of 10-15 pages, on an artist, project or critical question raised by the class and its readings. Short presentations of your work will occur on the final days of class.

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.**

   **Public Art in the 19th Century - Memory**  
   Kirk Savage, “Introduction” and “Common Soldiers” from *Standing Soldiers Kneeling Slaves*.

   **Public Art in the early 20th Century - The Social Ideal**  
   Michele H. Bogart, “The Rise and Demise of Civic Virtue”

The Public
Jurgen Habermas “The Structural Transformation of the Public Sphere” 1-26, 141-175
Richard Sennet “The Fall of Public Man” 3-27
Rosalyn Deutsche “Uneven Development” in Evictions, 49-108

Modern Art and its Public: The Tilted Arc and Bronx Bronzes
Rosalind Krauss “Sculpture in the Expanded Field”
Finklepearl, pp. 54-110
Kwon, chapter 3 (pp. 56-99)

Histories of Site Specificity and New Genre Public Art
Kwon, chapters 1 and 2 (pp. 10-55)
Lacy, introduction (pp. 19-47)

Other Histories and Politics
George Grosz, John Heartfield, Wieland Herzfelde, “Art is in Danger!” (1920-1931)
Walter Benjamin, “The Author as Producer” (1934)
Herbert Marcuse, from One Dimensional Man (1964)
Allan Kaprow, “The Education of the Un-Artist” (1971)

Tim Rollins and KOS
Paulo Freire, Pedagogy of the Oppressed

Art in Dialogue
Finklepearl, section III, pp 270-377
Deutsche “Homeless Projection and the Site of Urban Revitalization” in Evictions

Case Study: Culture in Action, Chicago 1992
Michael Brenson, “Healing in Time,” from Culture in Action catalogue
Please take a look at the catalogue on reserve in library
Kwon, chapter 4

Public Art Fund
Katy Siegel and Jeffrey Kastner in Plop: Recent Projects of the Public Art Fund
Deutsche, “Agoraphobia” in Evictions

Theories and Critiques of Judgment
David Deitcher, “Social Aesthetics”
Grant Kester, “Aesthetic Evangelists: Conversion and Empowerment in Contemporary Community Art”

Conclusions
Lacy, chapter 11, “Debated Territory: Toward a Critical Language for Public Art”
Kwon, chapters 5 and 6
6. List required texts or other required references.

Paulo Freire, *Pedagogy of the Oppressed*
Tom Finklepearl, *Dialogues in Public Art*
Miwon Kwon, *One Place after Another: Site Specific Art and Locational Identity*
Suzanne Lacy, *Mapping the Terrain: New Genre Public Art*
Rosalind Deutsche, *Evictions: Art and Spatial Politics*

7. What are the estimated enrollment and student credit hour (SCH) production?
   \[\text{SCH} = \text{enrollment} \times \text{credits}\]
   \[\text{SCH} = 20 \times 3 = 60\]

8. 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?

   Enrollment cap is set at 20 in order to maintain the integrity of the seminar discussion. Groups of students greater than 20 tend to default to a lecture format.

9. Will course be a "restricted enrollment" course? If so, why is restricted enrollment necessary?

   No

10. 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?)

   This course will be deemed successful if it retains 80% of student enrollment after midterm, and if 65% of the students produce work of at least B-level quality.

11. 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.

   FTT, Asst Professor

**Level of Offering**

12. Has the course been offered previously under 290/291 or 480/491? If so, when? Under what number? What was the enrollment? What level of students took the course?

   No

13. Justify the level of course offering.
This is a 400-level course, and will be an intensive reading seminar. Students will be expected to carry the discussion in class, and to plan and execute a research paper on a subject of their choosing. This course will also emphasize theoretical positions and critical thinking in relation to public practice.

**Relationship to other Courses, Curricula, and Departments**

14. Does this course build on or interrelate with other courses in your curriculum or related curricula? If so, which ones?

The course builds on courses currently offered by studio art, in particular the sculpture and foundations curricula. This course also relates in content to our Art and Ecology course, currently offered.

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 experience 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.

> As far as I know these topics are not duplicated elsewhere

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 1,000, 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.

While art history majors are required to take a diverse array of upper-level coursework, this specific class is not required. It will be open to both majors and non-majors. I expect however that SCH will come predominantly form the School of Art within the College of Art and Architecture.

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

>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 is a small course, and I hope that predominantly studio and art history majors will enroll. However, students of history, politics and religious studies may also take an interest 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.
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.

PRINT

ELECTRONIC
- JSTOR, ARTSTOR, ProQuest

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

All of our courses would be aided by an MSU library subscription to the databases: Art Index Retrospective and ArtsBibModern.