

**NEW COURSE PROPOSAL**

**Courses must be submitted by October 15, 2014, and finalized by the end of that fall semester for the next catalog (2015-16) production.**

**Use YELLOWED areas to enter data.**

DATE (*Change if modified and redate file with current date*)

10.14.14; REV. 11.02.14

PROGRAM AREA(S)

ART

**1. Course Information.** *[Follow accepted catalog format.]*

**Prefix(es)** (Add additional prefixes if cross-listed) and **Course No.** **ART 471**

**Title:** Art x War **Units:** 3

**X Prerequisites** **One previous upper-division ART course; junior or senior standing**

**Corequisites**

**Consent of Instructor Required for Enrollment**

**Catalog Description** (Do not use any symbols):

Team-taught art history/art studio seminar examining theoretical and practical aspects of the exchange between two primary human cultural forms, art and war, through history and in the present. Topics include: Art of war—the ideology and aesthetics of aggression. Art for war—arms, armor, fortresses. Art against war—protest and resistance. Art advanced through war—hybridity and new cultural forms. Art in remembrance of war—tombs, monuments, landscapes. Art erased through war— censorship, disputed possession, intentional destruction. Culminates in individual or group research projects in written or visual format.

**Grading Scheme:**

X A-F Grades

**Credit/No Credit**

**Optional (Student Choice)**

**Repeatability:**

**Repeatable for a maximum of** **units**

**Total Completions Allowed**

**Multiple Enrollment in Same Semester**

**Course Level Information:**

X Undergraduate

**Post-Baccalaureate/Credential**

**Graduate**

**Mode of Instruction/Components** (*Hours per Unit are determined by CSU policy*).

	<b>Units</b>	<b>Hours per Unit</b>	<b>Default Section Size</b>	<b>Graded Component</b>	<b>CS &amp; HEGIS #</b> (Filled in by the Provost's Office)
Lecture		1			
Seminar	3	1	20		
Laboratory		3			
Activity		2			
Field Studies					
Indep Study					
Other Blank					

Leave the following hours per week areas blank. The hours per week will be filled out for you.

hours **lecture** per week

hours per week

**2. Course Attributes:**

**General Education Categories:** All courses with GE category notations must be submitted to the GE website:

<http://summit.csuci.edu/geapproval>. Upon completion, the GE Committee will forward your documents to the Curriculum Committee.

**A (English Language, Communication, Critical Thinking)**

A-1 Oral Communication

A-2 English Writing

A-3 Critical Thinking

**B (Mathematics, Sciences & Technology)**

- B-1 Physical Sciences
- B-2 Life Sciences – Biology
- B-3 Mathematics – Mathematics and Applications
- B-4 Computers and Information Technology

**C (Fine Arts, Literature, Languages & Cultures)**

- C-1 Art
- C-2 Literature Courses
- C-3a Language
- C-3b Multicultural

**D (Social Perspectives)**

**E (Human Psychological and Physiological Perspectives)**

**UDIGE/INTD Interdisciplinary**

**Meets University Writing Requirement (Graduation Writing Assessment Requirement)**

**Meets University Language Requirement**

**American Institutions, Title V Section 40404:** ☐ Government ☐ US Constitution ☐ US History

Regarding Exec Order 405, for more information: <http://senate.csuci.edu/comm/curriculum/resources.htm>

**Service Learning Course** (Approval from the Center for Community Engagement must be received before you can request this course attribute).

**Online Course** (Answer YES if the course is ALWAYS delivered online).

**Lab Fee Request** – Lab fee requests should be directed to the Student Fee Committee.

**3. Justification and Requirements for the Course.** (Make a brief statement to justify the need for the course)

A. Justification: War has had and continues to have a profound effect on artistic production. It spurs the creation of works of art and architecture for propagandistic or commemorative purposes. Opposition to war often takes creative forms, including counter-propaganda and arts of resistance. War is also one of the leading propellants of cultural exchange, bringing peoples into contact (conqueror and conquered, refugees and those offering safety, generalized population dislocation), and enhancing the circulation of artworks and objects (trade or booty). At specific moments in time, warfare has been radically aestheticized (Futurism, Fascism—and in fact one of the earliest surviving artistic objects is a spear-thrower from ca. 30,000 BCE). War also leads to the inadvertent or intentional destruction of works of art and architecture, as well as to the transformation and repurposing of objects that survive. Examination of this complex network of relationships will offer our students—practitioners and scholars alike—the opportunity to think critically and in a sustained manner about this vital yet often overlooked aspect of the history of art, in past and present. By making use of historical and contemporary events and examples, the course will engage in diachronic and cross-cultural study and encourage students to think about the afterlife of objects. This course will add another elective within the Art Program, further enriching the course of study for all Art Program majors and minors. With a limited prerequisites, it will also be attractive for students from other majors seeking additional art education. Finally, it will be the first team-taught course between art studio and art history faculty, modeling for students the integrated nature of the creation and study of artworks and the applicability of research and creative expression within both art history and art studio. Team-teaching is a recognized high-impact practice, and we anticipate that this course will build enthusiasm for in-depth critical study among students.

B. Degree Requirement:

- ☐ Requirement for the Major/Minor
- X Elective for the Major/Minor
- X Free Elective

**Note: Submit Program Modification if this course changes your program.**

**4. Student Learning Outcomes.** List in numerical order. Please refer to the Curriculum Committee's "Learning Outcomes" guideline for measurable outcomes that reflect elements of Bloom's Taxonomy:

<http://senate.csuci.edu/comm/curriculum/resources.htm>. The committee recommends 4 to 8 student learning outcomes, unless governed by an external agency (e.g., Nursing).

Upon completion of the course, the student will be able to:

- Identify, describe, and explain connections between the political and cultural environments of warfare and peacemaking and the art and architecture produced within those environments
- Apply understanding of historical connections between art and war to critically analyze the possible effects of current armed conflicts on historical and contemporary visual arts and architecture (positive and negative)
- Summarize and apply various theoretical positions regarding warfare, aesthetics, memory, and trauma in analysis of artworks and events and in creation of own written or visual work
- Demonstrate methods of critical analysis through the analysis, interpretation, and evaluation of works of art (Program Learning Outcome)

- Complete in-depth work in written or visual format demonstrating advanced competency in artistic and/or scholarly production (Program Learning Outcome)

**5. Course Content in Outline Form.** *[Be as brief as possible, but use as much space as necessary]*

- Art of war—the ideology and aesthetics of aggression.
- Art for war—arms, armor, fortresses.
- Art against war—protest and resistance.
- Art advanced through war—hybridity and new cultural forms.
- Art in remembrance of war—tombs, monuments, landscapes.
- Art erased through war— censorship, disputed possession, intentional destruction.

Students will complete a significant individual or group research project in response to class readings and concepts. The outcome of this project may be presented in written, visual, or combined format. The results will also be presented orally in class and/or other public venue.

Does this course content overlap with a course offered in your academic program? **Yes** ☐ **No** ☒ X  
If YES, what course(s) and provide a justification of the overlap.

Does this course content overlap a course offered in another academic area? **Yes** ☐ **No** ☒ X  
If YES, what course(s) and provide a justification of the overlap.

Overlapping courses require Chairs' signatures.

**6. Cross-listed Courses** *(Please note each prefix in item No. 1) Beyond three disciplines consult with the Curriculum Committee.*

**A.** List Cross-listed Courses (Signature of Academic Chair(s) of the other academic area(s) is required).

List each cross-listed prefix for the course:

**B.** Program responsible for staffing:

**7. References.** *[Provide 3 - 5 references. For references more than 10 years old, provide a one-sentence explanation of relevance.]*

Eric Alliez and Peter Osborne, eds., *Spheres of Action: Art and Politics* (Cambridge, Mass.: MIT Press, 2013)  
Roger Atwood, *Stealing History: Tomb Raiders, Smugglers, and the Looting of the Ancient World* (New York: St Martin's, 2004)  
Monica Bohm-Duchen, ed., *Art and the Second World War* (Farnham: Lund Humphries 2013)  
Vivian Greene, ed. *Italian Futurism 1909–1944: Reconstructing the Universe* (exh. cat.) (New York: Guggenheim Museum, 2014)  
J.M. Mancini and Keith Bresnahan, *Architecture and Armed Conflict: The Politics of Destruction* (New York: Routledge, 2015)  
Robert S. Nelson and Margaret Olin, *Monuments and Memory, Made and Unmade* (Chicago: University of Chicago Press, 2004)  
Jo Tollebeek and Eline van Assche, *Ravaged: Art and Culture in Times of Conflict* (Brussels: Mercatorfonds, 2014)  
Paul Virilio, *War and Cinema: The Logics of Perception* (London: Verso, 1989) [Theorist of war, vision, image, and urbanism]

**8. Tenure Track Faculty Qualified to Teach This Course.**

All Art & Art History tenure track faculty are qualified to teach this course.

**9. Requested Effective Date:**

First semester to be offered: Fall 2015

**10. New Resources Requested. Yes ☐ No ☒**

If YES, list the resources needed.

A. Computer Needs (data processing, audio visual, broadcasting, other equipment, etc.)  
☐

B. Library Needs (streaming media, video hosting, databases, exhibit space, etc.)  
☐

C. Facility/Space/Transportation Needs  
☐

D. Lab Fee Requested Yes ☐ No ☐ (Lab fee requests should be directed to the Student Fee Committee)

E. Other  
☐

**11. Will this new course alter any degree, credential, certificate, or minor in your program? Yes ☒ No ☐**

If, YES attach a program update or program modification form for all programs affected.

Deadline for New Minors and Programs: October 1, 2014.

Priority deadline for Course Proposals and Modifications, and for Program Modifications: October 15, 2014.

Last day to submit forms to be considered during the current academic year: April 1, 2015.

Matthew Furmanski & Alison Perchuk

10.14.14

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Proposer of Course (Type in name(s). Signatures will be collected after Curriculum approval)      Date

# Approval Sheet

**Course Prefix and number:**           

If your course has a General Education Component or involves Center affiliation, the Center will also sign off during the approval process.

Multiple Chair fields are available for cross-listed courses.

The CI program review process includes a report from the respective department/program on its progress toward accessibility requirement compliance. By signing below, I acknowledge the importance of incorporating accessibility in course design.

Program Chair		
	Signature	Date
Program Chair		
	Signature	Date
Program Chair		
	Signature	Date
General Education Chair		
	Signature	Date
Center for International Affairs Director		
	Signature	Date
Center for Integrative Studies Director		
	Signature	Date
Center for Multicultural Engagement Director		
	Signature	Date
Center for Civic Engagement Director		
	Signature	Date
Curriculum Chair		
	Signature	Date
AVP		
	Signature	Date