

Curriculum Proposal Cover Sheet – form is available on-line as an interactive PDF

LSC Use Only Proposal No:	UWUCC Use Only Proposal No: <u>13-111</u>	Senate Action Date: <u>App-2/25/14</u>
LSC Action-Date: <u>AP-11/21/13</u>	UWUCC Action-Date: <u>AP-2/4/14</u>	

Curriculum Proposal Cover Sheet - University-Wide Undergraduate Curriculum Committee

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Check all appropriate lines and complete all information. Use a separate cover sheet for each course proposal and/or program proposal.

1. Course Proposals (check all that apply)

- New Course Course Prefix Change Course Deletion
 Course Revision Course Number and/or Title Change Catalog Description Change

Current course prefix, number and full title: ARHI205: Ancient to Medieval Art

Proposed course prefix, number and full title, if changing:

2. Liberal Studies Course Designations, as appropriate

- This course is also proposed as a Liberal Studies Course (please mark the appropriate categories below)
- Learning Skills Knowledge Area Global and Multicultural Awareness Writing Intensive (include W cover sheet)
 Liberal Studies Elective (please mark the designation(s) that applies – must meet at least one)
- Global Citizenship Information Literacy Oral Communication
 Quantitative Reasoning Scientific Literacy Technological Literacy

3. Other Designations, as appropriate

- Honors College Course Other: (e.g. Women's Studies, Pan African)

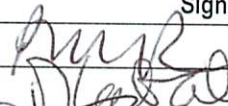
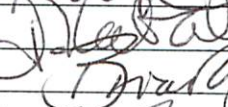
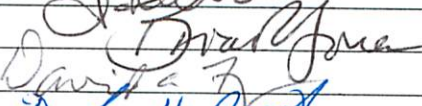
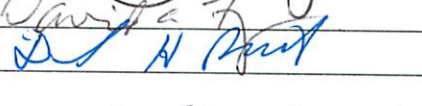
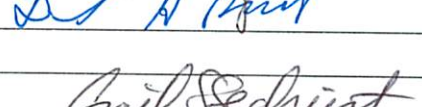
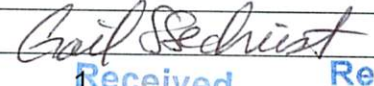
4. Program Proposals

- Catalog Description Change Program Revision Program Title Change New Track
 New Degree Program New Minor Program Liberal Studies Requirement Changes Other

Current program name:

Proposed program name, if changing:

5. Approvals

	Signature	Date
Department Curriculum Committee Chair(s)		11/21/13
Department Chairperson(s)		11/13/13
College Curriculum Committee Chair		11/13/13
College Dean		11/14
Director of Liberal Studies (as needed)		12/9/13
Director of Honors College (as needed)		
Provost (as needed) <u>UWUCC</u>		2/11/14

Received Received Received
FEB 11 2014 DEC 3 2013 NOV 18 2013

Additional signature (with title) as appropriate		
UWUCC Co-Chairs		

Catalog description change

Old

A study of art from prehistoric times to the Middle Ages. Humankind's artistic development is seen in relation to political, social, economic, and religious events.

New

Examines a selection of art and architectural forms from the Prehistoric period through the late Middle Ages in relation to the political, social, economic, and religious forces that have shaped Western cultures.

Rationale for change

The new description more accurately reflects how the course has been taught in recent semesters.

Part II.

1. New Syllabus of Record

I. Catalog Description

ARHI 205 Ancient to Medieval

3 class hours

0 lab hours

3 credits

(3c-0l-3cr)

Examines art and architecture from the Prehistoric period through the late Middle Ages in relation to the political, social, economic, and religious forces that have shaped Western cultures.

II. Course Objectives:

Students who successfully complete the course will

1. Acquire the necessary vocabulary to discuss and analyze the visual arts
2. Demonstrate familiarity with major monuments of art from prehistory to the Gothic
3. Understand how cultural context affects art production
4. Explore the underlying meaning and function of art as a mode of communication

Ila. Course Outcomes and Assessment (Expected Undergraduate Student Learning Outcomes – EUSLO)

Objective 1:

Acquire the necessary vocabulary to discuss and analyze the visual arts

Expected Student Learning Outcomes 1 and 2:

Informed and Empowered Learners

Rationale:

Vocabulary and architectural diagram quizzes will require students to demonstrate their facility with the specialized vocabulary necessary to discuss works of art in a meaningful way. Other assignments, most notably the compare and contrast tests and the essay will require students to demonstrate their ability to analyze and contextualize the art produced throughout the various periods studied in this course.

As *Informed Learners*, students will demonstrate their knowledge and understanding of the interrelationships within and across cultures and global communities.

As *Empowered Learners* students will demonstrate critical thinking skills including analysis, application and evaluation, as well as reflective thinking and the ability to synthesize information and ideas

Objective 2:

Demonstrate familiarity with major monuments of art from prehistory to the Gothic.

Expected Student Learning Outcome 1:

Informed Learners

Rationale:

As *Informed Learners*, students will demonstrate their knowledge and understanding of the interrelationship across cultures and global communities. Assignments, especially the final essay will require students to demonstrate knowledge and understanding of specific cultural contexts and their artistic products.

Objective 3:

Understand how cultural context affects art production.

Expected Student Learning Outcomes 2 and 3:

Empowered and Responsible Learners

Rationale:

Assignments will require students to compare the art and architecture of different societies and religious traditions. As *Empowered Learners* students will demonstrate critical thinking skills including analysis, application and evaluation, as well as reflective thinking and the ability to synthesize information and ideas. As *Empowered Learners* students will demonstrate information literacy skills including the ability to access, evaluate, interpret and use information from a variety of sources, especially for the essay.

As *Responsible Learners* students will demonstrate an understanding of themselves and a respect for the identities, histories, and cultures of others.

Objective 4:

Learn about the underlying meaning and function of art as a mode of communication

Expected Student Learning Outcomes 2 and 3:

Empowered and Responsible Learners

Rationale:

Assignments will require students to examine artwork as a cultural product and as a mode of communicating religious, political, and cultural values.

As *Empowered Learners*, students will demonstrate critical thinking skills and information literacy skills, especially for the essay.

As *Responsible Learners*, students will demonstrate respect for the identities, histories and cultures of others.

III. Course Outline Topics and readings will vary from semester to semester but will foster an understanding of art as an inextricable link to religious, political and social developments in what is commonly known as Western culture, which also includes Islam.

Introduction/Pre-History (Stokstad, xxx-xlvii; 2--12; 16--20)

Supplemental Reading: Bahrani, *Women of Babylon*, Chapter 1. 1 hour

Ancient Mesopotamia and Early Dynastic Egypt
(Stokstad, 30-46; 48-51; 54-71)

4 hours

Old/Middle and New Kingdom, Egypt (Stokstad, 73--87)

3 hours

VOCABULARY QUIZ 1

Aegean Art: Cycladic, Minoan, Minoan Women, Mycenaean

2 hours

Geometric and Orientalizing Greece
(Stokstad, 90—111; 113--157)

1 hour

Archaic and Classical Greece (Stokstad, 157—167;169—179)

4 hours

DIAGRAM QUIZ 1: GREEK ORDERS

Hellenistic/Etruscan (Stokstad, 181--236)

1 hour

SLIDE ID QUIZ 1

Rome: Republic and Imperium (Stokstad, 239--244; 253—257; Collins, Chapter 3) COMPARE AND CONTRAST 1	4 hours
Early Christianity; Conversion of Constantine; Empress Galla Placidia (Stokstad, 257—284) DIAGRAM QUIZ 2: ARCH	3 hours
Justinian, Theodora, Iconoclasm and Middle Byzantine Art (Stokstad, 284—294; 303— 317; 323-327; Bussels, Chapter 2) VOCABULARY QUIZ 2	4 hours
Islam SLIDE ID QUIZ 2	2 hours
Early Medieval Europe: Hiberno-Saxon, Carolingian, Ottonian (Stokstad 441—447; 451— 469; 471—487; 494-498) DIAGRAM QUIZ 3: BASILICA	2 hours
Romanesque Art: Monk and Pilgrims	2 hour
Abbot Suger and the Origins of Gothic (Stokstad, pp. 508—528) Gothic in France after St. Denis (Stokstad, pp. 528—537) DIAGRAM QUIZ 4: ROMANESQUE PORTAL	4 hours
Gothic Secular Art SLIDE IDENTIFICATION QUIZ 3 VOCABULARY QUIZ 3	2 hours
Gothic in Italy: A New Humanism DIAGRAM QUIZ 5: PILGRIMAGE PLAN	2 hours
Conclusions: From the past to the present: Rebuilding the Past in America	1 hour
FINAL EXAM: COMPARE AND CONTRAST E-BAY ESSAYS DUE	2 hours
IV. Evaluation methods	
FIVE Architectural Label-the-Diagram Quizzes (5% each) Greek Orders; Arch; Christian Basilica; Romanesque Portal; Pilgrimage Plan	25%
THREE Vocabulary Quizzes (5% each)	15%
THREE Slide ID/Importance Quizzes (5% each)	15%
TWO Compare and Contrast Tests (10% each)	20%
E-Bay Essay	20%
Preliminary Bibliography for Essay	5%

V. Grading Scale

90%+ =A
80-89.999% =B
70-79.999% =C
60-69.999% =D
59.999% or less =F

VI. Undergraduate Course Attendance Policy as outlined in the Undergraduate Catalog.

VII. Required Textbook

Marilyn Stokstad, *Art History*, Volume 1, 5th edition, New York, 2013.

Supplemental Readings: Z. Bahrani, *Women of Babylon: Gender and Representation in Ancient Mesopotamia*, London, 2013, Chapter 1.

Kristen M. Collins, *Visualizing Mary: Innovation and Exegesis in Ottonian Manuscript Illumination*. Ann Arbor, 2007, Chapter 3.

S. Bussels, *The Animated Image: Roman Theory on Naturalism, Vividness and Divine Power*. Leiden, 2012, Chapter 2.

Image Resources: PowerPoint Presentations will be posted on a Learning Management System, which will also include links to virtual tours of architecture.

VIII. Special Resource Requirements

None

IX. Bibliography

Atac, Mehmet-Ali. *The Mythology of Kingship in Neo-Assyrian Art*. Cambridge, 2010.

Antanova, C. *Space, Time and Presence in the Icon*. Burlington, VT, 2010.

Bahrani, Z. *Women of Babylon: Gender and Representation in Ancient Mesopotamia*. London, 2013.

Beard, Mary. *The Parthenon*. Croydon, 2010.

Betancourt, Philip P. *Introduction to Aegean Art*. New York, 2007.

Berghaus, G. *New Perspectives on Prehistoric Art*. New York, 2004.

Bierman, I. *The Experience of Islamic Art on the Margins of Islam*. Reading, 2005.

Bradley, R. *Image and Audience: Rethinking Prehistoric Art*. Oxford, 2009.

Brooks, Sarah Taylor, ed. *Byzantium: Faith and Power*. New York, 2006.

Bussels, S. *The Animated Image: Roman Theory on Naturalism, Vividness and Divine Power*. Leiden, 2012.

Cartocci, Alice. *Ancient Egyptian Art*. Cairo, 2010.

Cohen, Adam S. *The Uta Codex*. College Park, PA, 2000.

Collins, Kristen Mary. *Visualizing Mary: Innovation and Exegesis in Ottonian Manuscript Illumination*. Ann Arbor, 2007.

Cooney, G. *Landscapes of Neolithic Ireland*. Abingdon and New York, 2012.

Cropper, E. *Dialogues in Art History: From Mesopotamian to Modern*. Washington, D.C., 2009.

Curatola, Giovanni. *The Art and Architecture of Mesopotamia*. New York, 2007.

Curta, F. *Southeastern Europe in the Middle Ages 500—1250*. Cambridge, 2006.

- De Grummond, Nancy T., and Erika Simon. *The Religion of the Etruscans*. Austin, TX, 2006.
- Elsner, Jas. *Roman Eyes: Visuality and Subjectivity in Art and Text*. Princeton, NJ, 2007.
- Elsner, Jas, and Janet Huskinson, eds. *Life, Death and Representation: Some New Work on Roman Sarcophagi*. Berlin, New York, 2010.
- Garrison, Eliza. *Ottoman Imperial Art and Portraiture*. Surrey, 2012.
- Gleba, Margarita, and Hilary Becker. *Votives, Rituals and Places in Etruscan Religion*. London, 2009.
- Guevara, Nancy. *Before Art: The Fusion of Religion, Sexuality and Aesthetics in Agrarian Cultures*. Ann Arbor, 2008.
- Harns, J. *Constantinople: Capital of Byzantium*. Bloomsbury, 2009.
- Henzel, Cynthia K. *Stonehenge*. Edina, Minnesota, 2011.
- Hodge, Suzie. *Prehistoric Art*. Chicago, 2006.
- Hopkins, Keith. *The Colosseum*. London, 2011.
- Kaulinss, A. *Stars, Stones and Scholars: The Decipherment of the Megaliths*. Victoria, 2003.
- Kessler, Herbert L. *Seeing Medieval Art*. Toronto, 2004.
- Kessler, Herbert L., and David Nirenberg, eds. *Judaism and Christian Art: Aesthetic Anxieties from the Catacomb*. College Park, PA, 2012.
- Kuiper, Kathleen. *Islamic Art, Literature and Culture*. New York, 2009.
- . *Mesopotamia: The World's Earliest Civilization*. New York, 2010.
- Leland, Charles Godfrey. *Etruscan Roman Remains*. New York, 2007.
- Littleton, C. Scott. *Gods, Goddesses and Mythology*. New York, 2005.
- Llynwelyn, Morgan, and Michael Scott. *Etruscans: Beloved of the Gods*. New York, 2010.
- Maguire, Henry. *Image and Imagination in Byzantine Art*. Ashgate, 2007.
- McCarter, Susan. *Neolithic Art*. New York, 2012.
- Nasrallah, Laura S. *Christian Responses to Roman Art and Architecture*. Cambridge, New York, 2010.
- Nees, Lawrence. *Early Medieval Art*. Oxford, 2002.
- Nesipolgu, N., ed. *Byzantine Constantinople: Monuments, Topography and Everyday Life*. Boston, 2001.
- North, John. *Stonehenge*. New York, 2007.
- Picton, Janet, et al. *Living Images: Egyptian Funerary Portrait in the Petrie Museum*. London, 2009.
- Preziosi, Donald, and Louise Hitchcock. *Aegean Art*. Oxford, 1999.
- Recht, Roland. *Believing and Seeing: The Art of Gothic Cathedrals*. Chicago, 2008.
- Rigg, Christina. *The Beautiful Burial in Roman Egypt: Art, Identity and Funerary Religion*. Oxford, 2005.
- Rosenstein, Nathan, and Robert Morstein-Marx, eds. *A Companion to the Roman Republic*. Oxford, 2011.
- Rudolph, Conrad. *A Companion to Medieval Art: Romanesque and Gothic in Northern Europe*. Chichester, 2010.
- Ruggles, D.F. *Islamic Art and Visual Culture*. New York, 2011.
- Smith, Tyler Joe, et al. *A Companion to Greek Art*. 2 Vols. Chichester, 2012.
- Snyder, J. *Medieval Art: Painting-Sculpture-Architecture, 4—14th C.* Rev. New York, 2008.
- Spier, J., ed. *Picturing the Bible: The Earliest Christian Art*. Yale, 2007.

- Stafford, E. *Exploring the Life, Myth and Art in Ancient Greece*. New York, 2011.
- Stamper, John W. *The Architecture of Roman Temples: The Republic to the Middle Empire*. Cambridge, 2005.
- Stewart, Andrew. *Classical Greece and the Birth of Western Art*. Cambridge, 2008.
- Stoddard, Simon K.F. *Historical Dictionary of the Etruscans*. Plymouth, 2009.
- Wilson, Benjamin Franklin. *The Parthenon of Pericles and its Reproduction in America*. Nashville, 2005.
- Wolf, N. *Romanesque Art*. Munich, 2007.
- Wrigley, Richard, and Matthew Craske, eds. *Pantheons: Transformations of a Monumental Idea*. Aldershot, 2004.
- Zanker, Graham. *Modes of Viewing in Hellenistic Poetry and Art*. Madison, 2008.
- Zanker, Paul. *Roman Art*. Los Angeles, 2010.

Part II.

2. Summary of the proposed revisions.

1. Objectives – the course objectives were revised from the original syllabus of record and aligned with the Expected Undergraduate Student Learning Outcomes (EUSLO) and Common Learning Objectives.
2. Updated readings and bibliography.
3. Changed the course description to more accurately reflect how the course has been taught.

3. Justification/Rationale for the revision.

The course is a currently approved Liberal Studies Elective. The revisions will allow it to remain as a LS Elective.

LS elective justification

The course addresses critical-thinking and scholarly discourse. There is content that addresses the contributions of racial minorities and of women. The course extends beyond core concepts.

Liberal Studies Elective Competencies

The course meets both requirements of the Technical Literacy standards. Students will use either Moodle or the D2L website for the course to access PowerPoint presentations and Word documents, and the Library's digital resources for accessing electronic data bases for full-text journal articles. This meets both of the standards of Literacy Competency: (1) Using productivity software or technological devices that provide opportunities for students to achieve the required student learning outcomes. And (2) provides opportunities for students to understand how information technology impacts ethical and behavioral consequences of decisions and actions.

Liberal Studies Course Approval General Information

1. This is not a multiple instructor or multiple section course.
2. Although course readings will vary from semester to semester, the current version is typical since works are included that deal with the role of women and the relationship between ethnic majorities and minorities.
3. The current version includes non-textbook works, which is also typical for this course.
4. Although this course will enroll both majors and non-majors (Art, Art History, Art Education, and Interior Design) it does not assume any knowledge of art. It is a very basic introduction to the major monuments of art and architecture from Prehistory to Gothic. Only in the upper-level courses are these monuments explored in depth.

Sample assignment E-BAY Essay

Mark: 25%

Papers must be typed and double-spaced. Essays will be marked down 2% for each day that they are late without valid documentation by a health professional.

In class, we looked at a forgery, the figure of Gudea from Lagash. Forgeries in stone are a problem for appraisers and art historians alike. Stone is difficult to date; consequently fakes are very difficult to identify.

In this exercise, you will be required to go to e-bay, an interesting site because it offers both real and fake objects for sale. You will select one item from a *period we have covered in class*. Read the information provided with the object **CAREFULLY** (including measurements, material, description etc.) and look at the photos that are included. Determine whether or not the object is real or a forgery. Look at material and iconography (subject matter) and style.

Again, READ THE INFORMATION provided by the seller.

TO START

1. go to www.ebay.com
2. look at the menus
3. choose ANTIQUITIES AND CLICK
4. click on the period that interests you and look for an appealing artifact
5. print the picture and description – THESE OBJECTS WILL DISAPPEAR AFTER BIDDING STOPS AND YOU MUST INCLUDE PICTURES OF YOUR OBJECT.
6. EXAMINE THE PROVENANCE of the object if known. Provenance refers to the history of an object's ownership. Reputable sellers will give you a detailed history of ownership or will state that the provenance is unknown. Beware of the sellers who state that an object came from EGYPT.
7. Check to see if the object, if not in stone, has been carbon-dated.
8. DO NOT pick an object, which is described as a reproduction because all you can say about it is that it is fake and you will fail. **BE SELECTIVE.**
9. DO NOT pick an object, which does not belong to the periods we have studied in class. You will fail..

Once you have decided on your object, printed out all pertinent information and images, you will begin your research by compiling a bibliography.

PRELIMINARY BIBLIOGRAPHY

You must compile a preliminary bibliography, which lists at least 10 sources. You will have the opportunity to resubmit the bibliography if it a) does not follow a standard format, and/or b) your sources are not scholarly.

DO's and DON'Ts

DO

1. CHOOSE your sources wisely. For example, if you are looking at a reliquary from eleventh-century Byzantium, try a Google search (www.google.com) for "Byzantine reliquaries." Be

specific with your word choices. Do not search for Byzantine art if you are searching for Byzantine reliquaries.

2. CHECK JSTOR for relevant articles. Go to www.iup.edu/library. Click on all Databases. Go to J and you will find JSTOR, which contains journal articles available on-line. Do a keyword search (ie. Byzantine reliquaries etc.)

3. CHECK the LIBRARY for relevant books.

4. CHECK PROJECT MUSE for relevant articles. Go to www.iup.edu/library. Click on Databases. Go to P and you will find Project Muse, which contains journal articles available on-line.

6. DO google scholar and google book searches for relevant resources. Go to google. On the top menu, click on more. Click on scholar and search using appropriate keywords. Repeat the process with google books.

7. USE a STANDARD ACCEPTED FORMAT to list your sources such as APA, MLA, CHICAGO, TURABIAN etc. **Failure to provide a bibliography in a correct format will result in 0 for the bibliography. MLA, CHICAGO, APA are available through Purdue University. Go to Google and type in OWL Purdue.**

8. CITE all sources that you have used in your essay, whether you quote words or adopt others' ideas; all sources, including internet resources must be cited. Failure to acknowledge your debt to another is a serious academic offense, plagiarism, and will result in a grade of 0.

9. COMPARE your object to other similar objects, which have been securely identified and are housed in reputable museums.

10. REWRITE your essay until it is polished, easy and exciting to read.

DON'T

1. USE general resources such as textbooks covering centuries of art production (Stokstad, Janson, Gardner etc.) They will not help your argument because they are not specific.

2. USE internet or printed encyclopedias such as WIKIPEDIA, which is unedited and full of factual errors.

3. USE any commercial website or any website that is devoted to K-12 teaching.

4. USE any website that is not reliable.

5. PLAGIARIZE. I will catch you and you will fail.

6. FORGET to print out all images and information about your object posted on e-bay.

7. WRITE one draft the night before the essay is due. It will probably be incomprehensible, poorly organized, frustrating to read, and put me in a really bad mood.

8. LIST images in your bibliography. Although you will have to consult images, they are not listed in a bibliography, which is a list of WRITTEN resources.

ESSAY

1. The paper should be 8-10 pages double-spaced, EXCLUDING cover page, pictures and bibliography.

2. It should be well-written and well-organized. Although I do not mark writing in this class, an incomprehensible paper will result in a very low grade or failure. In other words, if I don't understand your argument, you will fail.

3. The paper should include photocopies of your object, any comparisons you might make to other securely identified objects, and bibliography.

ORGANIZATION OF ESSAY

1. Introduction:

1. describe your object by answering the following questions; what is it, what is the subject, what is it made of, where and when was it made, how big is it? (according to the e-bay seller).

2. PROVENANCE if known.

3. state whether or not your object is real or fake. You will probably have to make that statement after you have worked through your research and the body of the paper. Also, sometimes you may have to present arguments for both sides, since you are limited by the images on e-bay and cannot touch and hold the objects.

2. BODY OF ESSAY:

Discuss relevant comparative material. For example, let us suppose that I am working on a Byzantine reliquary cross with an image of Christ crucified on one side and the Virgin praying on the other side from the 9th century. I would discuss securely-identified Byzantine reliquary crosses with similar subjects or iconography dated to the 9th century and discuss the points where the securely-identified crosses either correspond or deviate from my object. Material and size are also important points of comparison. Finally, you may want to check FAKEBUSTERS etc., websites that examine the proliferation of forgeries in the art market.

Conclusion:

Is the object real or fake or is it impossible to determine? Why? Give a brief summary of your strongest arguments.

BREAKDOWN OF MARKS

- | | | |
|---|-----|----|
| 1. ESSAY | 20% | |
| 2. BIBLIOGRAHY (AT LEAST 10 RELEVANT SOURCES) | | 5% |

NOTES ABOUT GRADING

1. LACK of IMAGES INCLUDING COMPARATIVE IMAGES will result in a 5% deduction
2. EACH GENERAL, IRRELEVANT BIBLIOGRAPHIC ENTRY a loss of 2%.
3. INCOMPREHENSIBLE papers will receive 0%.
4. PLAGIARIZED papers will receive 0%.

Checklist for Liberal Studies Electives Course Proposals

1. Review the Criteria for a Liberal Studies Elective – note how the competencies are to be handled.
2. Follow the 2012 Undergraduate Curriculum Handbook for new (p. 20-27) or revised courses (p. 15-19).
3. Use the new Curriculum Proposal Cover Sheet (interactive PDF or word document - available at <http://www.iup.edu/senate/uwucc/default.aspx>).
4. Course Outcomes and Assessment (Section II, The Syllabus of Record - p. 23 and 85 in UWUCC Handbook) map to the three required Liberal Studies Electives Expected Undergraduate Student Learning Outcomes (EUSLOs): Informed Learners (I), Empowered Learners (II), and Responsible (III) Learners.
5. Course content – meets the required course content for a Liberal Studies Elective. While the course outline may not explicitly state the items in the required content, it needs to be clear that the content of the course attempts to address these required elements.
6. Competencies - All Liberal Studies Electives must meet the EUSLOs and required course content from at least ONE of the following SIX competencies: Global Citizenship; Information Literacy; Oral Communication; Quantitative Reasoning; Scientific Literacy; and Technological Literacy. Note: a course may meet more than one competency.
7. Proposal includes the assignment instructions for one of the major course assignments and a grading rubric or grading criteria for that assignment (p. 33 UWUCC Handbook).
8. Proposal includes the answers to the four Liberal Studies questions (p. 91 UWUCC Handbook).
9. Proposal meets the spirit of Liberal Studies (p. 30 UWUCC Handbook). If this is a course revision (p. 18 UWUCC Handbook)
10. Summary of the proposed revisions.
11. Justification/rationale for the revision – be sure to include any departmental discussions of the overall offerings of their Liberal Studies Courses and why this course is included in those offerings.
12. The old syllabus of record.
13. Review Liberal Studies course approval checklist (p. 90 UWUCC Handbook).