

Colonnade General Education Committee
Western Kentucky University

Report to the University Senate Executive Committee

Date: September 21, 2016

From: Dr. Marko Dumančić, Chair

The Colonnade General Education Committee met on September 7, 2016 and submits the following report for consideration to the University Senate:

Foundations Courses

- MATH 112 (QR)

Connections Courses

- THEA 323 (Social & Cultural)

Colonnade Program Course Proposal Foundations Category (QR)

Quantitative Reasoning

MATH 109, 116, or other approved courses. (3 hours)

Quantitative Reasoning courses teach students to interpret, illustrate, and communicate mathematical and/or statistical ideas. Students will learn to model and solve problems. Students with a Math ACT of 26 or higher will receive 3 hours credit for this requirement.

Students will demonstrate the ability to:

1. Interpret information presented in mathematical and/or statistical forms.
2. Illustrate and communicate mathematical and/or statistical information symbolically, visually and/or numerically.
3. Determine when computations are needed and execute the appropriate computations.
4. Apply an appropriate model to the problem to be solved.
5. Make inferences, evaluate assumptions, and assess limitations in estimation modeling and/or statistical analysis.

Please complete the following and return electronically to **HYPERLINK**
"mailto:colonnadeplan@wku.edu" colonnadeplan@wku.edu .

1. What course does the department plan to offer in ***Foundations: Quantitative Reasoning***?

MATH 112 – PROBLEM SOLVING AND MATHEMATICS SKILLS FOR TEACHERS

2. How will this course meet the specific learning objectives for this category?
Please address **all** of the learning outcomes listed for the appropriate subcategory.

Learning Objective 1: Interpret information presented in mathematical and/or statistical forms.

Students in MATH 112 learn to interpret information presented in mathematical form by first learning to work and understand the basic foundations of arithmetic skills as it applies to the teaching of mathematics. Second, students will learn to recognize the presence of mathematical information and use that mathematics when problem solving via algebra, geometry, probability, and/or

statistics. Third, students in Math 112 will learn to accurately interpret how to use that information in the context of teaching applications.

Specifically, students learn to:

- Use and distinguish different problem solving techniques, strategies, and models.
- Identify sets of numbers, and real number operations and manipulations expressed both in written form and symbolically.
- Analyze descriptive text to the appropriate linear model and apply the knowledge in solving a particular problem.
- Identify and apply appropriate knowledge of mathematics with regard to algebra, geometry, probability, and statistics as it applies to teaching

Learning Objective 2: Illustrate and communicate mathematical and/or statistical information symbolically, visually and/or numerically.

Students in MATH 112 learn to illustrate and communicate mathematical information symbolically by learning when and how to use problem solving techniques to express solutions as it applies to real world problems.

Students in MATH 112 learn to illustrate and communicate mathematical information symbolically by learning when and how to express solutions to linear functions and linear inequalities.

Students in MATH 112 learn to illustrate and communicate mathematical information visually by learning how to graph linear functions.

Students in MATH 112 learn to illustrate and communicate mathematical information numerically by learning when and how to use descriptive statistics as it applies to teaching.

Learning Objective 3: Determine when computations are needed and execute the appropriate computations.

Students in MATH 112 learn to determine when computations are needed and execute the appropriate computations through exercises that develop skill in recognizing the techniques required to solve a problem and carrying out the necessary problem solving strategies accurately and efficiently.

Specifically, students learn techniques and develop skill in executing the following computations:

- Problem Solving Strategies
- Solving linear equations and inequalities.
- Understanding the conceptual knowledge needed to solve linear equations and inequalities.
- Understanding the conceptual knowledge needed to compute basic arithmetic operations.
- Understanding and conceptual knowledge needed to use problem solving strategies in the teaching of concepts.
- Understanding and conceptual knowledge needed to develop teaching skills in geometry: basic definitions and applications.
- Understanding and conceptual knowledge needed to develop teaching skills in probability: basic definitions and applications.
- Understanding and conceptual knowledge needed develop teaching skills in statistics: basic definitions and applications.

Learning Objective 4: Apply an appropriate model to the problem to be solved.

Students in MATH 112 learn to apply conceptual knowledge to the appropriate models of problem solving exercises designed to teach conceptual understanding and recognition of basic arithmetic, algebraic function, expression or equation, geometry, probability, and statistics. These students will learn to appropriately model a given problem and to develop understanding.

Learning Objective 5: Make inferences, evaluate assumptions, and assess limitations in estimation modeling and/or statistical analysis.

Students in MATH 112 learn to make inferences, evaluate assumptions and assess limitations in estimation modeling via application exercises from the stand point of education as it applies to teaching. These students will learn the importance of conceptual understanding as it applies to the field of education.

3. In addition to meeting the posted learning outcomes, how does this course contribute uniquely to the *Foundations* category (i.e., why should this course be in Colonnade)? Discuss in detail.

Math 112 is designed to give pre-service students the quantitative foundation necessary for teaching disciplines. Successful completion of this course should provide students with not only the computational skills they need, but also the conceptual knowledge

that is needed to problem solve in a variety of medium as it applies to the elementary, middle, and secondary classroom of mathematics. The emphasis on conceptual understanding is designed to bridge the gap between simply learning and seeing how the knowledge of mathematics can be applied in the classroom during their profession.

4. Syllabus statement of learning outcomes for the course. NOTE: In multi-section courses, the same statement of learning outcomes must appear on every section's syllabus.

Learning Objectives: This course fulfills the Quantitative Reasoning requirement in the Foundations category of WKU's Colonnade program. As part of that program, Math 112 has the following learning objectives:

Students will demonstrate the ability to

1. Interpret information presented in mathematical and/or statistical forms.
 2. Illustrate and communicate mathematical and/or statistical information symbolically, visually and/or numerically.
 3. Determine when computations are needed and execute the appropriate computations.
 4. Apply an appropriate model to the problem to be solved.
 5. Make inferences, evaluate assumptions, and assess limitations in estimation modeling and/or statistical analysis.
5. Give a brief description of how the department will assess the course beyond student grades for these Colonnade learning objectives.

For MATH 112, assessment will occur at the end of the semester. To assess the course objectives, each student will complete a problem that addresses the five learning objectives. The Basic Studies Committee will randomly collect 30% of the final exams per year across all sections of MATH 112 to help assess students' mastery of the learning objectives. The following criterion will be used to assess student learning outcomes:

Each test question be scored on a 5 point scale using a common rubric (5 -Excellent ; 4 - Good; 3 - Satisfactory; 2 - Poor; 1- Fail).

The goals will be as follows:

- Satisfactory = at least 70% of students scored 3 or better
- Unsatisfactory = under 70% of students scored 3 or better

6. How many sections of this course will your department offer each semester?
Three to five sections, depending on demand.
7. Please attach sample syllabus for the course.

MATH 112 – PROBLEM SOLVING AND MATHEMATICS SKILLS FOR TEACHERS

<Instructor contact information>

<Class meeting time/place>

Course Description: This course provides students with the ability to learn and apply conceptual understanding of mathematical skills and concepts. Math 112 students will be able to: use fundamental mathematical problem solving strategies to solve real world problems; demonstrate their knowledge of basic arithmetic operations; demonstrate their knowledge and conceptual understanding of basic geometry, probability, and statistics; and apply an appropriate mathematical model to the problem to be solved. The content of the course will include:

- Review of Fundamentals Skills in arithmetic
- Problem Solving Skills and Techniques
- Basic Algebra Skills: solving linear equations and inequalities
- Understanding and Conceptually understanding linear graphs
- Geometry: basic definitions, measurement, angles, 2D, 3D, volume, area, perimeter, surface area, volume
- Probability: basic definitions and applications
- Statistics: basic definitions and applications

Learning Objectives: This course fulfills the Quantitative Reasoning requirement in the Foundations category of WKU's Colonnade program. As part of that program, Math 112 has the following learning objectives:

Students will demonstrate the ability to

1. Interpret information presented in mathematical and/or statistical forms.
2. Illustrate and communicate mathematical and/or statistical information symbolically, visually and/or numerically.
3. Determine when computations are needed and execute the appropriate computations.
4. Apply an appropriate model to the problem to be solved.
5. Make inferences, evaluate assumptions, and assess limitations in estimation modeling and/or statistical analysis.

Prerequisites: none

Materials:

- Text: **Skills Review for Mathematics for Elementary Teachers**, 4th Edition, 2013, Beckmann.

- **A subscription to MyMathLab is required.**
- **Each student will need a scientific calculator for use in class and for assignments.** Cell phone calculators are not permitted!
- **Each student needs regular, reliable internet access.** You need to have a back-up plan for when your internet access is down.

Attendance: Attendance will be recorded each day, and regular attendance is expected. The WKU University Attendance Policy states the following in regard to attendance: “Excessive absenteeism may result in the instructor’s dismissing the student from the class and recording a failing grade, unless the student officially withdraws from the class before the withdrawal deadline.”

Homework: Homework will be assigned daily with specific deadlines for completion. Your instructor will indicate whether a particular assignment is to be completed on paper or online using MyMathLab. *Organizing and keeping the paper work you used to complete your homework will be beneficial in preparing for exams.*

Quizzes: Both announced and un-announced quizzes may be given. These quizzes may be either traditional paper-and-pencil quizzes or online quizzes using MyMathLab.

Exams: Exams may be administered using MyMathLab, or may be traditional paper-and-pencil exams. There will be three or four exams prior to the final exam.

Final Exam: A comprehensive final exam will be given.

Course Grade: A weighted average for this course will be calculated using the following scale.

Homework: 10% Quizzes: 10% Exams: 60% Final Exam: 20%

Letter grades will be assigned from the weighted average using the following grading scale. A: 90 – 100 B: 80 – 89 C: 70 - 79 D: 60 - 69 F: 59 and below

Note: Credit for a course in which a grade of "F" has been received can be earned only by repeating the course in residence unless prior approval is given by the head of the department in which the course was taken.

Tutors: **Math Lab:** COHH 2124 Mon–Thurs 8:30am-4:30pm & Fri 8:30am–2:00pm

Tutors in the Math Lab are undergraduate or graduate math majors and are familiar with the College Algebra course content. Tutoring is **free**. Please take your laptop with you, or print out your problems, if you intend to ask them questions regarding MyMathLab assignments.

Learning Center: The Learning Center (DSU A330) provides **free** supplemental education programs for all currently enrolled WKU students. For more information, or to schedule a tutoring appointment, please call TLC at (270) 745-6254 or log on to their website at www.wku.edu/tlc.

ADA Statement: In compliance with university policy, students with disabilities who require accommodations (academic adjustments and/or auxiliary aids or services) for this course must contact the Student Accessibility Resource Center (SARC) in Downing Student Union 1074. The SARC telephone number is (270) 745-5004; TTY is (270) 745-3030. Per university policy, please DO NOT request accommodations directly from the professor or instructor without a letter of accommodation from the SARC.

Academic Dishonesty: Students who commit any act of academic dishonesty may receive from the instructor a failing grade in that portion of the coursework in which the act is detected or a failing grade in the course without possibility of withdrawal. The faculty member may also present the case to the Office of Judicial Affairs for disciplinary sanctions.

Colonnade Connections Course Proposal

Social and Cultural Subcategory

Proposal Contact Name, E-mail, and Phone: Shura Pollatsek

Shura.pollatsek@wku.edu 745-2644

College and Department: PCAL, Theatre and Dance

Proposal Date: August 16, 2016

1. Course Details:

- 1.1 Course prefix (subject area), number and title: THEA 323 Period Styles in Design
- 1.2 Credit hours: 3
- 1.3 Prerequisites¹: None
- 1.4 Crosslisted and/or equivalent courses (prefix and number): None
- 1.5 Expected number of sections offered each semester/year: 1 to 2 per year
- 1.6 Is this an existing course or a new course? Existing (approved by WKU Senate Dec 2015)
- 1.7 Where will this course be offered? Bowling Green Main Campus, and a Study Abroad version in France is in development

2. Provide a brief course description (100-200 words).

How do designers of costume, scenery and décor create art that moves and inspires the viewer? How do these designers use their knowledge of artistic styles to create savvy and powerful visuals?

This course will consist of the study of different aesthetic principles, both in the format of understanding and defining the broad artistic idea and in the specific translation to clothing and décor. In comparing these visual styles, students will make connections between time periods, cultures and aesthetics. They will examine how aesthetics have been used by past and present cultures to define the self, create cultural cohesion and differentiation, and to construct connections to other times and places. Students will create designs that communicate their unique ideas by synthesizing and combining elements of period styles.

¹ Courses may require prerequisites only when those prerequisites are within the Colonnade Foundations and/or Explorations listing of courses.

3. Explain how this course provides a *capstone* learning experience for students in Colonnade (compared to an introductory learning experience). Explicitly address how students in the course apply knowledge from multiple disciplines to the significant issues challenging our individual and shared responsibility as global citizens.

Period Styles in Design provides students with an interdisciplinary look at time periods and cultures. The course will provide a summative learning experience as the students learn to decode the meanings not only in the designs created by others, but also in the designs that they themselves create.

Students study a seemingly narrow discipline, aesthetic styles in décor and fashion, but through that study they learn to make connections between design and other cultural values and principles. Additionally, by putting styles in a cultural context, students will be constantly synthesizing elements from various disciplines, including Art, History, Theatre, Literature, Architecture, Music and many other disciplines. For instance, a study of 1800’s French period style will involve analyzing Napoleon’s use of Roman clothing, décor and art to align himself with the imperial glory of Rome. Students will compare and contrast French and Roman art, fashion and décor, and look critically at the architecture and public theatrical spectacle created by events like Napoleon’s coronation. Or, when studying Victorian Gothic Revival, the flamboyant architectural details only make sense when combined with a discussion of pre-Raphaelite paintings, *Ivanhoe*, and the nineteenth century’s romanticizing of the Middle Ages.

This course will challenge students to analyze the visual communication they see in the world around them, as well as in the past and in other cultures. Rapid advances in technology and social media make understanding visual communication an increasingly essential tool for students. Additionally, sophisticated skills as both a consumer and producer of visual communication are vital for any engaged citizen in today’s global society. Cross-pollination between different types of visual media becomes more common as an ever-expanding amount of visual information is at our fingertips. Students must understand the visuals of other cultures and of their own past culture to be able to fully understand the visuals in their own daily lives. Students will apply their understanding of period styles to create meaningful artistic communication via their own costume and scenic designs, touching on issues like national identity and cultural belonging.

4. List the *course goals* (see Glossary of Terms), and explain how are they aligned with the Connections student learning outcomes. In the table below, describe in the right-hand column explicitly how the course meets each Connections SLO for the Social and Cultural subcategory. Descriptions in the right-hand column should be consistent with statements listing of course activities, readings, etc. in the syllabus attached to this application.

Connections Student Learning Outcomes	How does the course meet these learning outcomes? (Align course goals to Connections SLOs)
1. Analyze the development of self in relation to others and society.	<p><i>Students will analyze the ways humans use visuals of costume and decor to define the self and societal groups.</i></p> <p><i>Students will examine how individuals and cultures evoke visual styles to connect with values from past times or distant places.</i></p> <p>Since earliest times, humans have decorated their bodies and</p>

	<p>their dwellings, demonstrating this as a core human impulse. Students will examine how humans define themselves, both as individuals and as groups, using decoration as visual expression. For example, students will discuss and dissect the Baroque aesthetic, and the ways the court of Louis XIV used elaborate clothing and decoration to delineate the relative status and power of the King, the nobles, and common people. Or, we may discuss the simplified and updated Colonial era costumes worn in the Broadway show <i>Hamilton</i>, and how those designs help an audience connect contemporary ideas of freedom and rebellion with those of our founding fathers</p>
<p>2. Examine diverse values that form civically engaged and informed members of society.</p>	<p><i>Students will explore the values of a culture by examining that culture's mode of visual communication.</i></p> <p>Students will analyze the value systems of diverse cultures, both past and present. Students will examine how decoration and fashion have been and continue to be used both on and off stage to make political statements, promote civic belonging, and situate an individual as a citizen of the world. For instance, students will examine forms of cultural appropriation, such as Victorian-era English and Americans using Asian and Middle Eastern-inspired décor to establish themselves as global citizens, and show pride in their own perceived cultural supremacy. The students will also analyze contemporary forms of cultural borrowing, and evaluate how to distinguish between celebration and denigration of a culture.</p>
<p>3. Evaluate solutions to real-world social and cultural problems.</p>	<p><i>Students will analyze visual styles and apply the principles studied to communicate the student's own ideas visually through costume and set design. Students will create designs that explore diverse aesthetics, and promote cultural awareness in contemporary Americans.</i></p> <p>In the final project for the course, students will study a non-western culture's fashion, art and décor along with its cultural context. They will apply these ideas by creating original designs, and will verbally explain and defend their artistic choices in a paper that accompanies the designs.</p> <p>One possible project is designing opening ceremony and athletic apparel for a specific country for the Olympic Games. The clothing worn on parade on the world stage is a chance for a country to communicate past and present values to the world at large. Design for such an occasion involves understanding the past history of the country's clothing and other visual motifs, exploring the present-day iconography of sports fashion, and creatively synthesizing the two into a statement of cultural</p>

	<p>relevance and pride.</p> <p>Another possible project is designing scenery or costumes for the fairy world in Shakespeare's <i>A Midsummer Night's Dream</i>. The play contrasts the regimented and authoritarian Athenian court with the freedom and "otherness" of the fairy world the young lovers encounter in the forest. Students will create a design using visual elements from the non-western culture they have picked. They will explain how their designs would lead an audience to follow the emotional journey of the lovers, who evolve from seeing the forest as alien and scary to liberating and healing. Through comparing and contrasting the non-western culture with our own, both the designer and their audience will see beyond the otherness and find shared values.</p>

5. List additional student learning outcomes, beyond the three Connections SLOs, that will guide student learning in this course (if any).

Course-specific outcomes have been integrated into the Connections SLO's above.

6a. Explain how the department plans to assess each of the Connections student learning outcomes *beyond course grades*. Applicants are encouraged, but not required, to adopt or adapt the Connections Student Learning Outcomes rubric (available on [the Colonnade website](#)). Note: SACSCOC requires assessment of SLOs to compare Bowling Green campus, online, and regional campus learning experiences; some consideration of such a distinction must be included in the right-hand column, when applicable.

Connections Student Learning Outcomes	Identify the “artifact(s)” (assignments, papers, activities, etc) that will be used for assessing each learning outcome beyond course grades. Applicants must be explicit in describing how the artifact(s) provides evidence of student learning for each Connections SLO.	Describe in detail the assessment methods the department will employ for this Connections course. Assessment plans must produce a <i>separate evaluative rating</i> for each Connections SLO.
2. Examine diverse values that form civically engaged and informed members of society.	As part of the final project, students will analyze how the use of these aesthetics by the given culture, as mentioned above, give a window into the principal values of the culture being studied.	The department’s targets are that 70% of work will score a 2 or higher and 30% of work will score a 3 or higher using the rubric below
3. Evaluate solutions to real-world social and cultural problems.	As part of the final project, students will create artistic commentary in the form of a costume or scenic design. One element of this artistic commentary will be to expand cultural awareness and values of diversity in the audience.	The department’s targets are that 70% of work will score a 2 or higher and 30% of work will score a 3 or higher using the rubric below

6b. Include the rubric that will be used for Connections assessment (either in the space below or as an attachment). If the assessment plan will utilize the Connections rubric available on [the Colonnade website](#), state as much.

	1. Poor	2. Satisfactory	3. Good	4. Excellent
	Does not meet basic expectations	Meets basic expectations	exceeds expectations	far exceeds expectations
1. Analyze the development of self in relation to others and society. <i>Students will analyze the ways</i>	The student does not provide enough foundational research to show the prevailing aesthetics and	Student provides a sufficient quantity of foundational research to determine the aesthetics and	Student provides good depth of well-chosen foundational research to determine the aesthetics and	The student provides an excellent depth of well-chosen foundational research. Student shows deep

<p><i>humans use visuals of costume and decor to define the self and societal groups.</i></p> <p><i>Students will examine how individuals and cultures evoke visual styles to connect with values from past times or distant places.</i></p>	<p>values of the culture being studied. Student provides poor, insufficient or incorrect analysis of why these styles prevailed in this culture and how individuals and subgroups use styles to conform or as ways to distinguish themselves.</p>	<p>values of the culture being studied. Student provides some relevant analysis of why these styles prevailed in this culture and how individuals and subgroups use styles to conform or as ways to distinguish themselves.</p>	<p>values of the culture being studied. Student provides well-articulated analysis of why these styles prevailed in this culture and how individuals and subgroups use styles to conform or as ways to distinguish themselves.</p>	<p>understanding of the aesthetics and values of the culture being studied. Student provides well-articulated and sophisticated analysis of why these styles prevailed in this culture, and how and why individuals and subgroups use styles to conform or as ways to distinguish themselves.</p>
<p>2. Examine diverse values that form civically engaged and informed members of society.</p> <p><i>Students will explore the values of a culture by examining that culture's mode of visual communication.</i></p>	<p>The student shows little to no understanding of the connection between the styles of the culture being studied and the core values and principles of that culture.</p>	<p>The student explains coherently how the styles of the culture being studied reflect the core values and principles of that culture.</p>	<p>The student uses well-written analysis to explain how the styles of the culture being studied reflect the core values and principles of that culture. This analysis will reflect an understanding of wider cultural and historical context.</p>	<p>The student uses well-written and thoughtful analysis to explain how and why the styles of the culture being studied reflect the core values and principles of that culture. This analysis will reflect an in-depth understanding of wider cultural and historical context.</p>
<p>3. Evaluate solutions to real-world social and cultural problems.</p> <p><i>Students will analyze visual styles and apply the principles</i></p>	<p>The student does not create an original design, or creates an original design that does not communicate any values of the culture(s) being referenced. The</p>	<p>The student creates an original design that also shows some understanding of how to communicate the values of the culture(s) being</p>	<p>The student creates an original design that also communicates the values of the culture(s) being referenced with the audience. The student</p>	<p>The student creates a nuanced and original design that also communicates the values of the culture(s) being referenced with the audience. The student</p>

<i>studied to communicate the student's own ideas visually through costume and set design. Students will create designs that explore diverse aesthetics, and promote cultural awareness in contemporary Americans.</i>	student displays little to no understanding of how to use design to communicate a message to an audience.	referenced with the audience. The student displays some understanding of what message they are communicating and how the audience will respond.	displays a competent understanding of how to integrate the message into the design and of how the audience will respond.	displays a deep understanding of how to integrate the message into the design in a way that enriches both the art created and the experience of the audience.
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7. Evidence & Argument Artifact. As the capstone experience for the Colonnade Program, Connections courses are expected to include activities, assignments, or other learning experiences that will produce at least one “artifact” (research paper, presentation, major project, etc.) that can be used to evaluate students’ ability to identify, synthesize, and make use of evidence in support of cogent and persuasive arguments. What “artifact” in the proposed course could be used for this purpose? (Note: This could be, but is not required to be, the same “artifact” identified in 6a above.)

During this course, students will complete three Creative Projects that combine preparatory research and analysis, original creative designs, and written explanations that defend the artistic choices. Students will analyze artifacts as examples of a given design style and as microcosms of a given culture. Students will synthesize visual ideas from the research with their own personal expression to create artistic communication to an audience. The projects require evidence in the form of the artifacts themselves, and justifications from secondary sources which explain the cultural and visual significance of the selected objects. The student will present detailed arguments explaining how the chosen source materials relate to the final product. The student will also justify why the artistic choices were made, and how the work of art created has significance for the intended audience. The final project identified in 6a is one of these three projects.

8. Attach a sample course syllabus. The course syllabus must contain the three Connections student learning outcomes for the subcategory as well as any additional student learning outcomes listed in this application, and those learning outcomes must appear in every section's syllabus.

THEA 323 Period Styles in Design SYLLABUS

SPRING 2017 3 credit hours

Tues and Thurs 11:10-12:30

shura.pollatsek@wku.edu

Professor: Shura Pollatsek

Office—FAC 114 745-2644

office hours--M&W 9:00-10:00 or by appointment

or find me in the costume shop, FAC 307, to chat informally. I am there most afternoons.

Course Overview

How do designers of costume, scenery and décor create art that moves and inspires the viewer? How do these designers use their knowledge of artistic styles to create savvy and powerful visuals?

This course will consist of the study of different aesthetic principles, both in the format of understanding and defining the broad artistic idea and in the specific translation to clothing and décor. In studying these visual styles, students will make connections between time periods, cultures and aesthetics. They will examine how aesthetics have been used by past and present cultures to define the self, create cultural cohesion and differentiation, and to create connections to other times and places.

Learning Outcomes

Students who complete this course will:

- **Analyze the development of self in relation to others and society.** Students will analyze the ways humans use visuals of costume and decor to define the self and societal groups. Students will examine how individuals and cultures evoke visual styles to connect with values from past times or distant places
- **Examine diverse values that form civically engaged and informed members of society.** Students will explore the values of a culture by examining that culture's mode of visual communication.
- **Evaluate solutions to real-world social and cultural problems.** Students will analyze visual styles and apply the principles studied to communicate the student's own ideas visually through costume and set design. Students will create designs that explore diverse aesthetics, and promote cultural awareness in contemporary Americans.

Pre-requisites: None

Required Text:

Essentials of Period Style—A Sourcebook for Stage and Production Designers by Hal Tiné

Grading:

Creative Project 1--Classicism	23%
Creative Project 2—Gothic or Baroque	23%
Creative Project 3—Non-Western Culture	23%
Small Assignments	6%
Style Snapshots	15%
Participation:	10%

A=90-100%, B=80-89%, C=70-79%, D=60-69, F=59 or below

Homework and assignments:

All written work **must be typed**, in font size 12

Late assignments will lose 10% of value (a letter grade) for each day they are late.

Attendance Policy:

Class participation is a component of your grade, and missing class, arriving late, or being physically present but mentally absent will result in missed points for the day.

Tardiness (not being present at the very start of class, ready to work) will affect your participation points for the day.

Absences:

I will excuse absences in the case of serious illness, emergency, or death in the family. You may be required to furnish written proof, such as a doctor's note, obituary, etc. Approved university activities will be excused if you notify me in advance, and make arrangements to cover the work you will miss.

Other Policies:

INCOMPLETES

Incompletes will be granted only under very extreme circumstances.

ACADEMIC INTEGRITY

Any cheating or plagiarizing on assignments or quizzes will cause zero points for said assignment, and possibly failure of the course for grave offenses.

Copying or using the words or ideas of others without proper citation is plagiarism. This includes copying from your fellow students or paraphrasing information that you find on-line. Any assignment

found to be plagiarized in whole or in part will receive a grade of zero. If you use plagiarized material in more than one assignment, you will fail the course.

DISABILITIES

Students with disabilities who require accommodations (academic adjustments and /or auxiliary aids or services) for this course must contact the Office for Student Disability Services, Downing University Center, A-200.

The OFSDS telephone number is (270) 745-5004 V/TDD.

Per university policy, please do not request accommodations directly from the professor or instructor without a letter of accommodation from the Office for Student Disability Services.

CHANGES

I reserve the right to make reasonable changes to the syllabus, including schedule, due dates, or points at any time. Changes will be announced with sufficient warning for you to plan ahead.

CLASS SCHEDULE

PERIOD STYLES IN DESIGN—THEA 323	DUE
JAN 26- 29—INTROS	
FEB 2—CLASSICAL Greece & Rome	<i>Chapter 1</i>
FEB 4	<i>Chapter 2</i>
FEB 9—CLASSICAL Renaissance & Neo Classical	<i>Chapters 7& 10</i>
FEB 11	Snapshots 1&2
FEB 16—CLASSICAL Neo- neo classical—various forms	
Snapshot7	
FEB 18	
FEB 23—MEDIEVAL “Fairy Tale”- Gothic	<i>Chapter 6</i>
FEB 25	Creative project 1
MAR 1--MEDIEVAL “Fairy Tale”	
Victorian Gothic Revival & Romanticism	<i>Chapter 11 & 12</i>
MAR 3	Snapshot 3
SPRING BREAK	
MAR 15— MEDIEVAL “Fairy Tale” Neo-romanticism	Snapshot 8
MAR 17—	
MAR 22-- ORNATE STYLES –Baroque	<i>Chapter 8</i>
MAR 24 Rococo	<i>Chapter 9</i>
MAR 29- ORNATE STYLES—Victorian Revival	<i>Chapter 13</i>
MAR 31	Snapshot 5&6

APR 5-- EAST ASIA-- Japan

Chapter 21

Snapshot 9

APR 7—Japan

Creative project 2

APR 12— EAST ASIA—Influence on the West

Snapshot 4

APR 14

APR 19-- EAST ASIA—

Chapter 15

APR 21

APR 26 Minimalism/Modernism

APR 28

Snapshot 10

MAY 3 – Group work on Final Project

Proj 3 Background

MAY 5 -- finish up Modernism

Finished Creative Project 3—due finals week Thursday May 12 by 8am

THEA 323 STYLE SNAPSHOT ASSIGNMENT: (see class schedule for due dates)

For each era, find one representative image for each category:

- A. Fine Art (painting, sculpture, etc)
- B. Architecture (exterior of a building)
- C. Domestic Interior (ie not a church or a public building, but a home of some kind: house, castle, etc.)
(Secondary research OK for Greece and Rome only)
- D. Male Outfit, head to toe
- E. Female Outfit, head to toe
- F. Furniture-one item (chair, bed, etc)
- G. Color palette-pick a painting or photo that shows the prevalent look
- H. Surprise me!—one other image or object you thought was really fascinating or unique *Images from a realistic play or film set in the era of A-H. You can use the textbook for suggestions of films and plays.*

- I. Male costume, head to toe
- J. Female costume, head to toe
- K. Décor or architecture used in scenery/production design

You should pick images carefully to be representative, and to be useful, good quality images. Your choices are how you demonstrate your understanding of the era. They should not be images used in your textbook or in the in-class lectures. You must use at least 2 different sources for each era. It will hurt your grade if you keep using the same 2 sources for too many eras.

Each image A-H should be primary research, and should be captioned with the following: Name of artwork (if applicable), name of artist (if applicable), country of origin, date created, source of image (proper footnote for book or website image came from)

For the film or theater images (I-K) please list the name of the film or play, the director, the year it was produced, and the scenic/production designer and the costume designer.

These style snapshots should be arranged in a PowerPoint or other digital document, chronologically. (That means that as we go through the course, you will add the sections in their historical order, not the order we study them in class)

Eras: (for each era pick one country or dynasty for all of your research images)

1. Hellenic Greece (475-375 BCE)
2. Imperial Rome (100 BCE-200CE)
3. Gothic: France or England (1200-1400)
4. Traditional Japan (1400-1860)
5. Baroque: France or Italy (1600-1700)
6. Rococo: France or Germany (1720-1760)
7. Neoclassical: France or England (1750-1820)
8. Romantic/Victorian Gothic: France, USA or England (1800-1840)
9. Art Nouveau: France, England, Austria or USA (1880-1910)
10. Modernism/Art Deco: France, England, or USA (1920-1939) (pick one decade, 20's or 30's)

SAMPLE CREATIVE ASSIGNMENT:

Creative Assignment—Project 3—Period Styles In Design

Project 3 Background--Cultural Style Snapshot—Due April 28

Basic Info—please include a bibliography of your sources. You must use more than one.

1. Name of culture
2. Country or countries in which culture is mainly found
3. Language(s) associated with the culture
4. Religion(s) associated with the culture
5. Three key cultural values or important beliefs
6. Name one major cultural festival or holiday and describe how is it celebrated

For the next items, show an image that exemplifies the category given. Be sure to pick something that you feel is most representative of the *traditional culture*. The images can be present day or from the past, but they should not be modern riffs on the culture, even by the people of that culture.

Please be sure to cite your source for the image, and ID the object in the photo plus other relevant info as per the regular Style Snapshot assignment.

7. Typical Artwork or craft item of the Culture *and tell me what it is and how it is used*
8. Typical dwelling or architecture of the culture
9. Typical furnishing or home decorative object of the culture
10. Male Clothing—head to toe
11. Female Clothing—head to toe
12. Color Palette
13. Surprise Me! (something else you like)

SUGGESTED CULTURES:

(You may choose something else, but check it with me first)

Maasai (Kenya)

Berber (North Africa)

Khmer (Cambodia)

Pashtun (Afghanistan/Pakistan)

Tlingit (Pacific Northwest US and Canada)

Quechua People (Peru or Ecuador)

Maori (New Zealand)

Creative assignment—Project 3—

Translating a Non-Western Culture

Assignment Choices:

- ***A Midsummer Night's Dream* by Shakespeare—costume design for 6 fairies**
- ***A Midsummer Night's Dream* by Shakespeare—set design for Titania's bower and Oberon's man-cave (he doesn't really get a location in the play, but we're adding one)**
- **Olympic Games—clothing for male and female at opening ceremony, plus 4 outfits for sports uniforms of your choice**
- **Cultural outreach center—design the façade and interior of a cultural outreach center in the US that highlights your chosen culture**

Please type your answers to the verbal questions in a Word document, or into the PowerPoint, and organize your visual research neatly in a PowerPoint, complete with captions and explanations of the images. Include a citation with each image identifying its' source and ID them in terms of what the object in the image actually is, as per the style snapshot assignment. Please also include a bibliography of general sources used, and footnotes in your written text as appropriate.

A Midsummer Night's Dream—Costume or Scenery

Your chosen culture will be the look for the fairies' world.

1. Analyze and explain the basic style and cultural values of your chosen culture. This should expand on what you started in the Background. Also explain what the overall style of the culture is in terms of costume or décor, whichever you are focusing on. How do individuals, families or sub-groups use variations on the style to distinguish themselves from or identify themselves with the group?

Show around 10 images of primary research (can be clothing, décor, art, architecture etc.) that help show the overall look of this culture. Do not repeat images from your Background. Point out which looks are most typical, and which looks show unique individual variations.

2. The fairies live in the Forest (does not have to literally be a forest, but should be an unfamiliar environment to the people who flee the court), which contrasts with the Court (Does not have to be "Athens" as written). The court would be something different than the culture you chose for this project—what is the court's style or culture and why does this juxtaposition work for a production of *A Midsummer Night's Dream*? Why did you pick your chosen culture to be the look for the fairies? How can you use the visuals from this culture to communicate the freedom from the court that the lovers experience when they flee? The forest is a place of transformation and also where all is eventually made right at the end.

Show around 10 images of your culture's fashion or décor/architecture/crafts (must be primary research) that feel like the overall look you would like to reference

3. Explain your choices of images for the costume or scenery inspiration.

Your look for the fairy world should be a riff on this culture, not a direct transcription of it. Show around 10 images that are not traditional objects or creations from your chosen culture that will help you to shape a look for the fairy world. They can be things from Western or contemporary life that you will combine with your culture research, or be modernized takes or other riffs on the traditional art by other people, or another influence of your choosing.

4. Explain your choices—why did you pick these images?
5. What color scheme or color palette and kinds of textures and patterns will you use? Why?
6. What overall feeling should the audience get from your design? How will you communicate this?

Design scenery

Show specific research images for:

Titania's Bower

overall decorative look

wall treatment

floor treatment

her bed

seating for the fairies

Oberon's Lair (this isn't really a location in the play—we are adding it for this assignment)

overall decorative look

wall treatment

floor treatment

his throne

something for Puck to lounge on

Use combination of verbal description and drawing or collage to show how it all goes together into your design

Explain the differences between Titania's room and Oberon's. How do they differ? Why?

What should be the feeling the audience gets from the look of each room?

--OR---

Design 6 costumes:

Show specific research images for each costume: clothing and hairstyle (and makeup if applicable)

Titania (Queen of the fairies)

Oberon (King of the fairies)

Puck (Oberon's helper, mischievous)

Two of Titania's fairies (choose from Peaseblossom, Mustardseed, Cobweb, Moth)

The "changeling" boy they have stolen

Use combination of verbal description and drawing or collage to show how it all goes together into your designs

If you are not doing drawing, please do not choose a whole image to be your whole design for a character—you need to create your own thing (ie one image for hat, one for dress shape, one for color or decoration, etc)

Why did you make the choices you did for each costume?

Olympic Games Outfits

1. Analyze and explain the basic style and cultural values of your chosen culture. This should expand on what you started in the Background. Also explain what the overall style of the culture is in terms of costume. How do

individuals, families or sub-groups use variations on the style to distinguish themselves from or identify themselves with the group?

Show around 10 images of primary research (can be clothing, décor, art, architecture etc.) that help show the overall look of this culture. Do not repeat images from your Background.

Show around 10 images of your culture's fashion or décor/architecture/crafts (must be primary research) that feel like the overall look you would like to reference

2. Explain your choices of images for the clothing inspiration. (the clothing you are going to create can be inspired by other art from the culture than their clothing, if you would like)

Research outfits worn in the Olympic Games' opening ceremony, (not from your country in particular, just to get a sense of the kinds of clothing that is worn) Show around 10 images that you like as translations of a culture (not your chosen culture/country)

3. Why do you like these outfits? What do they communicate about the country they represent? About the athletes themselves? How is cultural reference incorporated with other aspects of fashion?

4. Pick 4 sports, or 2 sports with male and female variation. Research the clothing necessary for this sport. Explain the technical and also traditional requirements of the uniforms worn for each of these sports.

Show around 4 images of uniforms for each sport.

5. What color scheme or color palette and kinds of textures and patterns will you use? Why?

6. What overall feeling should the audience get from your design? What can the clothes of the athletes communicate to the global audience about the country? About the athletes? How will you communicate this?

Design a male and female outfit for the Opening Ceremony of the Olympics

Design uniforms for 4 athletes in competition. This can be 4 different sports, or a male and female look for 2 sports.

Use combination of verbal description and drawing or collage to show how it all goes together into your designs

If you are not doing drawing, please do not choose a whole image to be your whole design for a character—you need to create your own thing (ie one image for hat, one for dress shape, one for color or decoration, etc)

Why did you make the choices you did for each costume?

Cultural Center Design

Design a Cultural Outreach Center that represents your culture, imagining it set in a city in the US. The mission of the center is to both provide a gathering place for the people of that culture who reside in the US and also to provide a liaison to Americans who might want to learn more about the culture. The center will not be a realistic recreation of traditional dwellings or architecture, but a translation.

1. Analyze and explain the basic style and cultural values of your chosen culture. This should expand on what you started in the Background, Also explain what the overall style of the culture is in terms of décor. How do individuals, families or sub-groups use variations on the style to distinguish themselves from or identify themselves with the group?

Show around 10 images of primary research (can be clothing, décor, art, architecture etc.) that help show the overall look of this culture. Do not repeat images from your Background.

Show around 10 images of your culture's fashion or décor/architecture/crafts (must be primary research) that feel like the overall look you would like to reference. Even though you are designing a living space, you can use any aspects of the arts for your inspiration.

2. Explain your choices of images for the scenic inspiration.

3. What feeling do you want to create for the people from your chosen culture who come to the center? Why? How will you make the space appeal to them?

4. What do you want American visitors to feel and learn when they visit the center? Why? How will you communicate this lesson? How will you make the space appeal to visitors?

Show around 10 images of décor, architecture and/or furniture that are not from your chosen culture that influence the look you would like to create for the cultural center.

5. What color scheme or color palette and kinds of textures and patterns will you use? Why?

Show specific research images for:

The façade of the building and the front door

The interior overall look

The wall treatments—main lobby

the floor treatment—main lobby

furniture—main lobby

other decoration

A specialty room—café, gallery, exhibit hall, etc

(please specify what kind of room you chose)

the interior overall look

the wall treatments

the floor treatment

furniture

other decoration

*Use combination of verbal description and drawing or collage to show how it all goes together into your design.
Explain your choice*