

Colonnade General Education Committee Report

University Senate

March 19, 2019

Action Items

Course proposals and syllabi attached

Approval of:

1. RELS 309 Global Christianity (Connections: Local to Global) Implementation: Fall 2019
2. MUS 321 Country Music (Connections: Systems) Implementation: Fall 2019
3. ART 407 Islamic Art and Architecture (Connections: Social and Cultural) Implementation: Fall 2019
4. ART 102 Introduction to Making Art & Making Meaning (Explorations: Arts and Humanities) Implementation: Fall 2019
5. PS 340 Principles of Public Administration (Connections: Systems) Implementation: Fall 2019

Amendments to the Colonnade Requirements attached

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1. International Experience Subcategory of Connections. Document includes proposal to the Senate and rationale (pp. 1-2), proposal form for the applicant (pp. 2-6), and letter of support from John Sunnygard, Associate Provost of Global Learning and International Affairs (pp. 6-7)
2. Guidelines for Applying to Colonnade. Line 11 was added requiring that courses fulfilling Connections Subcategories Local to Global, Social and Cultural, and Systems be taught at least three times in six years. This does not apply to the International Experience Subcategory.

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Colonnade Connections Course Proposal Local to Global Subcategory

Proposal Contact: Professor I. Mukonyora bella.mukonyora@wku.edu Phone: 270-745-5754
College and Department: Philosophy and Religion Proposal Date:

1. Course Details:

- 1.1 **Course prefix number and title:** RELS 309 Global Christianity
- 1.2 **Credit hours:** 3
- 1.3 **Prerequisites:** none
- 1.4 **Cross-listed and/or equivalent course (prefix and number):** none
- 1.5 **Expected number of sections offered each semester/year:** one
- 1.6 **Existing course:** Yes
- 1.7 **Proposed term of implementation:** Fall 2019
- 1.8 **Location:** Bowling Green main campus

2. Provide a brief course description (100-200 words). A survey of the literature on Global Christianity, with special emphasis put on the impact of western Christian missions on other societies and other cultures today.

3. Explain how this course provides a *capstone* learning experience for students in Colonnade (compared to an introductory learning experience). Students who take RELS 102 World Religions, RELS 200 World Religious Literature, RELS 305 Christianity and HIST 200 Latin America, HIST 360 Africa, HIST 110 Introduction to Asian Civilization, and even GEOG 101 Introduction to Human Geography will find this course a good capstone interdisciplinary experience on the influential role of Europeans around the world.

4. List the *course goals* (see Glossary of Terms) and explain how they are aligned with the Connections student learning outcomes.

Connections Student Learning Outcomes	How does the course meet these learning outcomes? (Align course goals to Connections SLOs)
1. Analyze issues on local and global scales.	Example: Students will combine lessons from the academic documentary series on Global Christianity called “The Jesus Experience, with lectures, and group discussions of book Next Christendom (Jenkins 2016). Country specific studies of the history of Christianity in Latin America (e.g. Brazil, Colombia, Argentina, Chile and Peru); in Africa (e.g. Egypt, Ghana, Congo, Sierra Leone, Zimbabwe and South Africa) and in Asia (e.g. China, Korea, Japan, Philippines and India,) will be used to stimulate an interest in independent studies of the role of European missionaries as philanthropists, school teachers and doctors ultimately responsible for making Christianity the religious backbone to the building of a global society that is predominantly Christian.
2. Examine the local and global interrelationships of one or more issues.	The new Oxford Dictionary word “ glocalization ” is the simultaneous occurrence of both universalizing and particularizing tendencies in contemporary social, political, and economic systems. The notion of glocalization represents a challenge to simplistic conceptions of globalization processes as linear expansions of territorial scales of the same western values, hence the need for

	students to do case studies on Global Christianity.
3. Evaluate the consequences of decision-making on local and global scales.	Local efforts made to solve local problems displacement caused by violence, sexism, poverty and climate change will be evaluated. This will be done using library books and, if possible, interviews with local religious leaders known to have ties with Christian communities living overseas.

5. List additional student learning outcomes, beyond the three Connections SLOs, that will guide student learning in this course (if any). Students will become more conscious of the history to the connection between the westernization of other cultures and the global spread of Christianity.

6a. Explain how the department plans to assess each of the Connections student learning outcomes beyond course grades.

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 separate evaluative rating for each Connections SLO.
1. Analyze issues on local and global scales.	Students will each write 6-8 pages long project papers on the history, demographics, and challenges faces by Christianity in one country of their choice. Textbooks: Philip Jenkins, <i>The Next Christendom</i> (OUP 2016); Brian Stanley, <i>Christianity in the Twentieth Century</i> (Princeton 2018). Students will be used developing knowledge about other countries in terms of background religious beliefs, historical issues, and human responses to events that are local, national, and global in character.	The departmental colonnade committee will use the rubric provided below to look at 20% of project papers which begin with analyzing the local and global issues for an average of the first 2 pages. These project papers will be submitted for assessment at the end of the semester. 50% should pass with a C+, B or higher.
2. Examine the local and global interrelationships of one or more issues.	Students will be required to compare the local with the global issues featured in same 6-8 pages long artifact. Students will also be asked to pay special attention to global issues of interest to the press.	The departmental colonnade committee will use the rubric provided below to look at 20% of the project papers whose main body (4 pages) will consist of social facts on the local and global interrelationships. These project papers will be submitted for assessment at the end of the semester.

		50% should pass with a C+, B or higher.
3. Evaluate the consequences of decision-making on local and global scales.	Each country-based project paper will end with an evaluation of the public role of Christianity in decision-making at local and global scale especially on social problems covered by the press.	The departmental committee will use the rubric provided below to look at 20% of project papers which will end with 1-2 pages of evaluations of consequences of decision-making on local and global scales. These project papers will be submitted for assessment at the end of the semester. 50% should pass with a C+, B or higher.

6b. The final paper would serve as the artifact of assessment each time the course is offered.

	Capstone (4)	Milestone (3)	Milestone (2)	Benchmark (1)
1. Analyze Issues on local and global scales	Organizes and synthesizes evidence to reveal insightful patterns, differences, or similarities related to Christian efforts to problems of violence, poverty and human suffering at the local and global levels.	Organizes evidence to reveal important patterns, differences, or similarities related to Christian answers to societal problems at the local and global levels.	Organizes evidence, but the organization is not effective in revealing important patterns, differences, or similarities related to local and global levels.	Lists evidence, but it is not organized and/or is unrelated to Christianity at the local or global levels.
2. Examine the local and global interrelationships of one or more issues.	The local and global influences of Christianity on global society are stated clearly and described comprehensively, delivering all relevant information necessary for full understanding.	The local and global influences of Christianity on the world are stated, described, and clarified so that understanding is not seriously impeded by omissions.	The local and global influences of Christianity are stated, but description leaves some terms undefined, ambiguities unexplored, boundaries undetermined, and/or backgrounds unknown.	The local and global influences of Christianity are stated clearly or are presented without clarification or description.
3. Evaluate the consequences of decision-making on local and global scales.	Evaluation of solutions to mitigate human problems of conflict, economic poverty, sexism and	Evaluation of solutions to mitigate problems of conflict, economic poverty, sexism and climate	Evaluation of solutions is brief (i.e., explanation lacks depth) and includes basic facts on solutions, and	Evaluation of solutions is superficial (i.e., contains cursory, surface level explanations on the

	climate change with an in-depth study of all the relevant facts on Christianity that further understanding of solutions and weighs the impact of those solutions at the local and global levels.	change with accurate findings of the relevant facts on Christianity that further understanding of solutions and weighs the impact of those solutions at the local and global levels.	weighs impacts of solutions at the local and global levels.	feasibility of solutions, and weighs impacts of solutions.
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7. Evidence & Argument Artifact: Students will submit a country specific project papers on local and global societal and cultural problems of Christianity at the end of the semester. The assigned work from which these project papers on Global Christianity come will have something to say about social histories, cultures and background religions found in whatever country students choose for research.

8. Attachment of tentative syllabus RELS 309 Global Christianity is on next page.

RELS 309-001**Instructor:** Isabel Mukonyora**Times:** TR 2:20- 03:40 PM**Office Hours:** Wednesdays 9:30 am-noon**GLOBAL CHRISTIANITY****E-mail:** bella.mukonyora@wku.edu**Location:** CH 324

Description: A survey, analysis and critique of culturally diverse expressions of Global Christianity, with special attention paid to contemporary history, social change and culture and problems for Christianity.

READING MATERIALS: Philip Jenkins, *The Next Christendom: The Coming of Global Christianity* (New York: Oxford University Press, 2011); Joel Cabrita et al.; *Relocating World Christianity* (Leiden: Brill 2017); or Brian Stanley's *A World History of Christianity in the 20th Century* Princeton University Press 2018. This material can be used to do research on project papers.

ESSAYS, each 3 pages long in New Times Roman Font Size 12

These papers will answer questions about the main issues addressed in special documentary, lectures and textbooks.

PROJECT PAPERS, 6 pages long in New Times Roman Font Size 12.

Many students take this course who have never enjoyed the freedom to do their own research on countries where Christianity is growing outside the US. Others will know all about writing thoughtful papers based on reading for a course connecting the same local issue to their global character without the focus on Christianity. *Please note that the English Department Writing Center on the First Floor provides excellent help which, if taken and used effectively, may earn students extra credit. Students are also encouraged to make full use of the local library!*

Local to Global Learning Objectives:

Students will examine local and global issues within the context of an increasingly interconnected world. Courses will consider the origins and dynamics of a global society, the significance of local phenomena on a global scale, and/or material, cultural, and ethical challenges in today's world.

Students who complete this course will:

1. Analyze issues on local and global scales.
2. Examine the local and global interrelationships of one or more issues.
3. Evaluate the consequences of decision-making on local and global scales.

- *Letter grades based on levels of comprehension, capacity to present information effectively enough to create discussion will be assigned for student presentations AND active participation in seminar*

To achieve the above learning objectives, students will be encouraged to read for student-led seminars; 1) organize notes to increase **proficiency in reading, writing and SPEAKING**; 2) make theoretical connections with the syllabus; 3) develop the capacity for objectivity and appreciation for values which govern the practice of different translations of Christianity; 4) develop an appreciation of the complexity and diversity of the world's cultures, religions and social histories behind the spread of Christianity in different cultures.

Title IX, Discrimination, Harassment and Sexual Misconduct Policy Statement: Discrimination, harassment and/or sexual misconduct based on sex/gender are prohibited. If you experience an incident of sex/gender-based discrimination, harassment and/or sexual misconduct, you are

encouraged to report it to the Title IX Coordinator, Andrea Anderson, 270-745-5398 or Title IX Investigators, Michael Crowe, 270-745-5429 or Joshua Hayes, 270-745-5121.

Ruling on Absences: Absences from class, even those reported to the instructor and acknowledged, will automatically reduce the quality of student learning, if not for the students who miss class, for those who attend classes on a regular basis. Please note that absences lead to drops in grades, and in extreme cases it is easy to fail this course altogether, mainly because this class is centered on student developing skills of communication based on the McGrath Reader. ALSO, because of the frequency of student-led discussions of material from the textbook, students score points for presenting and will lose points for non-attendance.

Student Disability Services: Students with disability who require accommodations (academic adjustments and/or auxiliary aids or services) for this course must contact the Office for Student Disability Services, Student Success Center, DUC-A200. 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. ADA Guidebook for Faculty/Staff is available at: <http://www.wku.edu/Dept/Support/Legal/EOO/sds.htm>

Grading is based on the assessment of the leadership of seminars and written assignments (80%), attendance and participation (20%). **Students who do not attend classes and tutorials lose points on participation and risk dropping grades. In extreme cases, students risk failing this course altogether. So please be sure to sign the attendance sheet.** *Students with excused absences for tests must take their makeup test the day they return to class or lose the opportunity to score the relevant letter grade. Make up tests will cover the missed material. Family outings, birthdays, funerals of relatives and job commitments do not count as excused absences, so please be careful how many times you miss class.*

Tentative schedule of RELS 102 classes

The following dates are deadlines for students to submit seminar papers and proof of the work in progress, including the progress being made on book reviews. Test 1 September 14; Test 2 October 3; Test 3 October 26; Test 4 November 30.

WEEK 1

Tuesday, Aug 22: Introductions & Lecture: Class begins with general greetings, a brief look at the syllabus, student definitions of Christianity and DVD Timeline and options for project papers.
Thursday, Aug 24: What is Theology in the context of Global Christianity?

WEEK 2

Tuesday, Aug 29: DVD: Lessons on Conquista in Latin America/Africa
Thursday, Aug 31: Lessons on Enculturation, Mary Guadalupe in Latin America.
Students should finalize their choice of countries and topics to examine in terms of the local and global Christianity.

WEEK 3

Tuesday, Sept 5: DVD Justice and Equality and Gutierrez on the meaning of theology.
Thursday, Sept 7: Liberation Theology, Segundo's hermeneutical circle. Students statements on Chapter One of chosen book by Jenkins.

WEEK 4

Tuesday, Sept 12: DVD on Evangelicals and Democracy in Latin America, and BM's lecture on

the Pew Foundation Project on Global Christianity.

Thursday, Sept 14: DEADLINE for ESSAY 1: TBA

WEEK 5

Tuesday, Sept 19: Open discussion on DVD on Christian diversity in North America

Thursday, Sept 21: Black/Latin/African Theology of Liberation

WEEK 6

Tuesday, Sept 26: DVD The Holy Man & Hindu Renaissance

Thursday, Sept 28: Hindu Theologies of Liberation continued

WEEK 7

Tuesday, Oct 3: DEADLINE FOR DRAFT PROJECT PAPER: TBA

FALL BREAK: October 5-6

WEEK 8

Tuesday, Oct 10: DVD The Bamboo Curtain & The Patriotic Association

Thursday, Oct 12: Indigenous Experience & White Fathers

WEEK 9

Tuesday, Oct 17: DVD Zulu Zion Independent Church – Africa

Thursday, Oct 19: Liberation vs Enculturation of African Theology

WEEK 10

Tuesday, Oct 24: DVD Ubuntu Theology & Truth and Reconciliation

Thursday, Oct 26 DEADLINE: Test 3: Short paper submissions based on weekly seminars, and further writing of book reviews to be presented in class and examined for final grading.

WEEK 11

Tuesday, Oct 31: Chapters 1 & 2, *Next Christendom*; Chapter 1, plus discussions of project papers.

Thursday, Nov 2: Chapters 2 & 3, *Next Christendom*; Chapters 3 & 4, plus discussions of project papers.

WEEK 12

Tuesday, Nov 7: Chapters 5 & 6, *Next Christendom*, plus discussions of project papers.

Thursday, Nov 9: Chapters 7 & 8, *Next Christendom*, plus discussions of project papers.

WEEK 13

Tuesday, Nov 14: Chapters 9 & 10, *Next Christendom*, Student presentations of project papers.

Thursday, Nov 16: Final consultations on work project papers.

WEEK 14

Tuesday, Nov 21: Deadline for the submission of project papers essays.

THANKSGIVING NO CLASSES: November 22-24

Tuesday, Nov 28: Survey of growing literature on problems faced by Global Theology.

Thursday, Nov 30: Classroom Test on main issues covered by the subject.

This course proposal was written for use by Professor Bella Mukonyora for use at Western Kentucky University only.

Colonnade Connections Course Proposal Systems Subcategory

Proposal Contact Name, E-mail, and Phone: John Martin, john.martin@wku.edu, 5-6890

College and Department: music, Potter

Proposal Date: 1/14/2019

1. Course Details:

- 1.1 Course prefix (subject area), number and title: MUS 321
- 1.2 Credit hours: 3
- 1.3 Prerequisites¹: none
- 1.4 Crosslisted and/or equivalent courses (prefix and number): N/A
- 1.5 Expected number of sections offered each semester/year: 1 per year
- 1.6 Is this an existing course or a new course? New course
- 1.7 Proposed implementation term: Fall 2019
- 1.8 Where will this course be offered? (Bowling Green main campus, regional campuses, online? List all.) Bowling Green main campus

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

This course will study country music as a music genre created in America, primarily from the 1920's to the present. The course will emphasize how country music has reached a rapidly growing global market despite its beginnings as very localized, regional styles of music. In addition, the course will address the performers, contrasting country and bluegrass styles, instrumentation, and lyric content. The course will examine geographic regions of the United States where these styles developed, and the international areas where country and bluegrass have excelled in popularity and sales. The course will also examine the cultural, social, economic, and political impacts on the development of the music and the professional careers of the performers, how country music has made its way into pop culture, how the ability to record sound shaped music of the early 20th century, and the struggle of artistic integrity vs. monetary pursuit.

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.

The course will examine the developments of different styles of music related to country, the evolution of the music industry, and how country music relates to historical contexts as well as popular culture. The course will discuss how technology played a part in the popularity, marketing, and targeted audiences of country music. The course will also examine how country music made its way into global pop culture, and how it has become one of the most influential styles of popular music of the 20th and 21st centuries. The course will examine the rapidly growing markets for country music around the globe, including the European, Japanese, Chinese, Irish, Canadian, and Australian markets, to name a few.

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

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 Systems 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)
<i>Example: Analyze how systems evolve.</i>	<i>Example: Students analyze both the development and evolution of the mental system within an individual (e.g., (i) the utilization of various mental and sensori-motor components in an individual's development of a theory of mind and a capacity for joint attention, and (ii) causal and historical conditions of reference of singular terms and their neural realizers in an individual's cognitive system) as well as the essential role that causal history plays in the development across individuals of mental states with propositional contents (e.g., how the evolution of syntactic processing in humans' mental system can account for conditions of veridical representation of one's environment).</i>
1. Analyze how systems evolve.	Students analyze how country music became a globally recognized and appreciated style of music. Specific points of study will include the influence of earlier folk, blues, and bluegrass styles on modern country music, and the social and economic issues that affected the development of country music. Students will analyze how these factors played a role in making country music an economic giant in today's entertainment industry.
2. Compare the study of individual components to the analysis of entire systems.	Students will compare a well-known country music style (for example, Western swing) with the earlier regional styles that influenced it, like blues and jazz. Students will examine how different country music styles simultaneously influenced each other, and how these styles took influence from other concurrent styles of music, including European and African styles. Students will also compare the musical characteristics of early folk and country artists with later country artists, focusing on trends and consistencies that define country music.
3. Evaluate how system-level thinking informs decision-making, public policy, and/or the sustainability of the system itself.	Students will evaluate how country music musicians have shaped their music, and their industry, in response to other types of popular music, the tastes of the audience, and their own social or political beliefs. The pressures from the music industry and the economic and artistic impact of these pressures will also be examined.

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

Students will be able to recognize different musical styles, understand the regional impact of these styles, and appreciate the economic and social status of the time. Students will become familiar with the common instruments used in country music, and gain knowledge of the vocal and instrumental techniques. Students will gain a useable knowledge of the most important players of each style, and why these players are considered important.

6a. Explain how the department plans to assess each of the Connections student learning outcomes *beyond course grades*. 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.

<p>Connections Student Learning Outcomes</p>	<p>Identify the “artifact(s)” (assignments, papers, activities, etc) that will be used for assessing each learning outcome <i>beyond course grades</i>. Applicants must be explicit in describing how the artifact(s) provides evidence of student learning for each Connections SLO.</p>	<p>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.</p>
<p><i>Example: Analyze how systems evolve.</i></p>	<p><i>Example: The department will use several questions, added to the final exam, in order to assess how well the course’s learning outcomes are being met. Each question will correspond to a separate Connections Student Learning Outcome for the Systems Subcategory.</i></p>	<p><i>Example: At the end of each semester the final exam answers of 30% of the students in the course will be selected at random for assessment. Each answer will correspond to one of the three Colonnade Student Learning Outcomes. At the beginning of the next semester a faculty member will assess each answer using the attached rubric. The names of the students and of the instructor will be eliminated before the assessment takes place. Assessment results will be communicated to the Department Head, who will then follow up with the faculty who teach the course and the department.</i></p>
<p>1. Analyze how systems evolve.</p>	<p>The 7-10 page final paper is the artifact for assessment. See attached syllabus for details of the final paper assignment.</p>	<p>In the paper students will be asked to include intentional comments and discussion on the defined learning objective, within the context of the specific assignment. The instructor will review a sample (at least 30%) of the papers using the following guiding question: <i>Does the paper, as related to country music, draw convincing links between individual artistic integrity and societal monetary pursuits?</i></p>
<p>2. Compare the study of individual components to the analysis of entire systems.</p>	<p>The 7-10 page final paper is the artifact for assessment. See attached syllabus for details of the final paper assignment.</p>	<p>In the paper students will be asked to include intentional comments and discussion on the defined learning objective, within the context of the specific assignment. The instructor will review a sample (at least 30%) of the papers using the following guiding question: <i>Does the paper, within the defined musical region, examine the diverse values of the citizens and overall society of that region.</i></p>

3. Evaluate how system-level thinking informs decision-making, public policy, and/or the sustainability of the system itself.	The 7-10 page final paper is the artifact for assessment. See attached syllabus for details of the final paper assignment.	In the paper students will be asked to include intentional comments and discussion on the defined learning objective, within the context of the specific assignment. The instructor will review a sample (at least 30%) of the papers using the following guiding question: <i>Does the paper, within the defined musical artist and region, evaluate solutions to social and cultural problems of the time?</i>

6b. Include the rubric that will be used for Connections assessment (either in the space below or as an attachment). Also, for each of the SLOs briefly note what benchmarks you will use to determine whether the course successfully met its goals for each of the rubrics.

	1. EXCELLENT	2. GOOD	3. NEEDS WORK	4. POOR
1. Analyze how systems evolve	Analyzes comprehensively how country music evolved over time. Provides concrete examples.	Analyzes the evolution of country music in less detail. Gives few examples	Gaps in discussion of the history of country music. Gives no examples.	Does not adequately describe the history of country music. Errors present.
2. Compare the study of individual components to the analysis of entire systems.	Identifies the key components of a particular country music style. Explains which are innovative compared to the previous styles and which will affect later styles of country music.	Identifies country music styles without addressing individual components. Makes few connections between different generations of artists and their musical characteristics.	Little discussion about the lineage, or timeline, of country music styles and their influence on later styles. Gives no examples of the influence of particular artists.	Does not identify any components of country music styles. Makes no connection between early artists and their influence on later artists.
3. Evaluate how system-level thinking informs decision-making, public policy, and/or the sustainability of the system itself	Evaluates how an important country musician made innovations to country music. Identifies the influences on that musician, whether musical, economic, personal, or political.	Makes few connections between the artist and their innovations. Gives few examples of influences of the artist.	Provides little discussion of innovative characteristics and influence. Gives no examples of influences to or from the artist.	Does not identify the artist's innovations or musical characteristics. Makes no connection between the artist and any of their influences.

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.)

Students will write a 7-10 page paper comparing two artists with at least one common tie, be it geographical, stylistic, time frame, etc. Students will discuss biographical information of each artist,

what style the artist is associated with, and any direct influences attributed to each artist. Students will also discuss the global impact of each artist, and the specific world markets they have affected.

This research paper should use standard fonts, size, and form, and will include a bibliography of at least 4 sources.

A successful paper will include discussion of the following:

- When and where did these rural musical styles originate?
- What musical characteristics make country music unique?
- What was the economic status of that region during that time, and why?
- What social issues influenced the music, and what social barriers did the artists and listeners have to overcome?
- How did travel impact the music as well as the artists?
- What was the direct impact or influence of particular artists on their contemporaries?
- What global music markets have this particular style affected?
- How did this music become so popular global markets?
- What was the direct or indirect impact on popular music of later generation?

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.

WESTERN KENTUCKY UNIVERSITY
DEPARTMENT OF MUSIC
Country Music
MUS 321
3 credit hours

Class Meeting Times and location:

TBA

Instructor contact information:

John Martin IWFAC 339, (270) 745-6890, john.martin@wku.edu

Required material:

Texts

"Country Music, a Cultural and Stylistic History", second edition,
Jocelyn R. Neal. Oxford University Press. ISBN 978-0-19-049974-7

Supplies

Notebook

Pen and pencil for notes

Course description:

This course will study country music as a music genre created in America, primarily from the 1920's to the present. The course will emphasize the performers, contrasting country and bluegrass styles, instrumentation, and lyric content. The course will examine geographic regions of the United States where these styles developed, and examine the cultural, social, economic, and political impacts on the development of the music and the professional careers of the performers. The course

will also examine how country music has made its way into pop culture, how the ability to record sound shaped music of the early 20th century, and the struggle of artistic integrity vs. monetary pursuit.

Course content

- I: The Early Years (1920s and 1930s)
 - A. Birth of Country Music
 - B. National Stars on the Horizon
 - C. New Traditions, Cowboys, and Jazz
- II. WWII and after (1940s and 1950s)
 - A. Honky-Tonk and Rockabilly Revolution
 - B. The birth of Bluegrass
 - C. The Nashville sound
- III. Coast to coast (1960s and 1970s)
 - A. California Country and Country Rock
 - B. Classic Country
 - C. Outlaw Country and Southern Rock Rebellion
 - D. Bluegrass in Japan
- IV. Expansion (1980s and 1990s)
 - A. Urban Cowboys
 - B. Neo-traditionalists
 - C. The commercial Country explosion
 - D. Country music gains popularity in China
- V. Country music navigates genre (1990s and 2000s)
 - A. Alternative country
 - B. Redefining Country
 - C. Breaking borders
 - D. European country and western

Colonnade Connections Course: Systems Student Learning Outcomes

Students who complete this course will:

1. Analyze how systems evolve.
2. Compare the study of individual components to the analysis of entire systems.
3. Evaluate how system-level thinking informs decision-making, public policy, and/or the sustainability of the system itself.

Students will evaluate the process of how folk music developed into one of the most popular and profitable styles of popular music in today's market. The course will compare many styles of country and bluegrass music, some being much more popular and financially successful than others. Students will address factors that regulate what characteristics may or may not be involved in a particular style's success.

Additional outcomes

Students will analyze country music as an American art form with global reach that has its roots in primitive forms of folk music. The class will examine how country music became a global force in today's music industry. We will discuss how location and economy affect the music and the players, and how the ability to record music changed both the industry and the people.

Students will examine how local and regional forms of primitive and folk music developed into a globally recognized force in the current industry of music. Some of the topics will be the social and economic barriers that the performers faced, the incorporation of instruments from around the globe, and how country music has been influenced by numerous forms of music, and has influenced many contemporary styles.

Students will be able to recognize different music styles, understand the regional impact of these styles, and appreciate the effects of economic and social status of the time. Students will become familiar with the common instruments used in country music, and gain knowledge of the vocal and instrumental techniques. Students will gain a useable knowledge of the most important players of each style, and why these players are considered important.

Research paper

Students will write a 7-10 page paper comparing two artists with at least one common tie, be it geographical, stylistic, time frame, etc. Students will discuss biographical information of each artist, what style the artist is associated with, and any direct influences attributed to each artist. Students will also discuss the global impact of each artist, and the specific world markets they have affected.

This research paper should use standard fonts, size, and form, and will include a bibliography of at least 5 sources, with at least 3 sources that are not from the internet. Different students will be allowed to choose the same region if they wish. There are enough artists in each region that the student will be able to discuss his own opinion of who is important, and still write a paper that is unique to the student.

A successful paper will include discussion of the following:

When and where did these rural musical styles originate?

What musical characteristics make country music unique?

What was the economic status of that region during that time, and why?

What social issues influenced the music, and what social barriers did the artists and listeners have to overcome?

How did travel impact the music as well as the artists?

What was the direct impact or influence of particular artists on their contemporaries?

What global music markets have this particular style affected?

How did this music become so popular global markets?

What was the direct or indirect impact on popular music of later generation?

Grading:

There will be four exams, including the final. Each exam and assignment will carry the following percentage of the final grade:

Exam 1 = 15%

Exam 2 = 20%

Exam 3 = 20%

Final Exam = 20%

Paper = 15%

Attendance = 10%

A = 90 -- 100%

B = 80 -- 89%

C = 70 -- 79%

D = 60 -- 69%

F = anything below 60%

DISABILITY STATEMENT

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, DUC A-200. The OFSDS telephone number is 270.745.5004 V/TDD. Please DO NOT request accommodations directly from the professor or instructor without a letter of accommodation from the Office of Disability Services.

PLAGIARISM STATEMENT

Student work may be checked using plagiarism detection software. For regulations see the WKU Undergraduate Catalog. See “Academic Information,” Academic Offenses, p. 1. www.wku.edu/undergraduatecatalog

Colonnade Connections Course Proposal Social and Cultural Subcategory

Proposal Contact Name, E-mail, and Phone: Guy Jordan. guy.jordan@wku.edu, 270-745-8865

College and Department: Potter College of Arts and Letters, Department of Art Proposal Date: 02.07.19

1. Course Details:

- 1.1 Course prefix (subject area), number and title: Art 407: Islamic Art and Architecture
- 1.2 Credit hours: 3
- 1.3 Prerequisites¹: None (We are currently removing all Prerequisites from the course via a concomitant Change of Prerequisites form that we have submitted along with this proposal)
- 1.4 Crosslisted and/or equivalent courses (prefix and number): None
- 1.5 Expected number of sections offered each semester/year: At least once every two years
- 1.6 Is this an existing course or a new course? Existing Course
- 1.7 Proposed implementation term? Fall 2019
- 1.8 Where will this course be offered? Bowling Green Main Campus

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

Students taking this course will gain a working knowledge of the formation and development of Islamic art and architecture from its beginnings in 622 through the present day. The course will emphasize productive zones of interchange between Islamic and non-Islamic societies, and the ways that Islamic art drew upon and/or subsequently influenced Sassanian, Helleno-Byzantine, Central Asian, African, Chinese, Indian, Southeast Asian, and Medieval Christian cultures. Islamic art will be revealed as a the result of a complex process of adoption, adaptation, and synthesis that serves as a model for how the development of style is impelled by political, social, economic, and religious requirements, and how aesthetics often seed social, political, and religious change. More generally, students will gain an appreciation of the artistic achievement of Islamic societies across a variety of media including calligraphy, manuscript illumination, architecture, textiles, metalwork, ceramics, horticulture and garden design, and their relationship to other forms and products of Islamic culture such as literature, poetry, philosophy, science, and music.

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.

Art 407 is structured around an interdisciplinary engagement with Islamic art that places it within its historical context in a broad and expansive way that not only interfaces with other fields, but presents case studies about how people in the past (and, at the end of the course, people in the present) address societal challenges through visual means. These examples, spread throughout the course, and drawn from many different places, time periods, and polities, will require students to come to grips with the ways that visual art not only reflects but impels social change. This course provides a capstone learning experience for students who have taken earlier Connections coursework and coursework in their own major fields that grapple with political science, religion, philosophy, history, literature, science, and even marketing, advertising, and economics, will be able to apply knowledge and skills gained from those classes to analyze and evaluate, for example, how architecture and urban planning in the Ottoman Empire often served to antagonize or placate dynastic rivalries, how illustrations of animals, plants, rocks, and minerals in Islamic manuscripts about natural science fed the engine of colonialism, and how the dynamics of trade along the silk routes of Central Asia led to technical innovations in ceramic production.

Art 407 situates Islamic art in a geographical and cultural setting that unpacks outmoded distinctions between

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

“Eastern” and “Western” civilization, and emphasizes connections between Europe and the Middle East in a way that paints a more holistic and integrated picture of World History and cultural interchange. It challenges students to understand the shared traditions of peoples and places that are often cast as antagonists in contemporary political discourse.

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.	The study of Islamic culture prompts WKU students, most of whom are not Muslim, to practice a form of scholarly empathy where they gain an understanding of what it’s like to be someone else, in particular, a “someone else” who is often couched as a threatening and Orientalized “other” in contemporary discourse. How did people in the Islamic world create a culture that fit the particular religious requirements of the Islamic faith? What challenges did they face? How to Muslims today use the visual arts to articulate selfhood? Are these challenges unique to Islamic culture or do they bear striking similarities to challenges faced by other groups? Students in Art 407 use these sorts of questions to analyze what, exactly, we mean by the terms “self” and “other” in society, how we formulate those categories, and how, under critical analysis, these categories often become fluid and contingent.
2. Examine diverse values that form civically engaged and informed members of society.	The main focus of Art 407 is the investigation of diverse values (in this case, those of the Islamic world) that inform and are informed by the production and reception of visual art. The Middle East (and Islamic communities elsewhere), its values, history, and culture, play a major role in global society and have for a long time formed a critical point of engagement with the economy and foreign policy of the United States. Students in Art 407 will examine this region through its art and architecture in a way that reveals patterns of Islamic thought and culture.
3. Evaluate solutions to real-world social and cultural problems.	Islamic societies use art and architecture to address a range of political, social, and economic issues. Students will evaluate the effectiveness of various examples of Islamic cultural production as solutions to particular problems, such as “How did the Dome of the Rock serve to naturalize the presence of the Umayyads in what had been a Jewish and Christian city?” or “How did the importation of high-quality Chinese porcelain into what is now Iraq prompt a response from Abbasid potters that led to new innovations in Islamic ceramics?” or “How are Ottoman grand mosques symbols of Modern Turkey in an age when secular and religious political parties jockey for power in that country?” Art has always been used and continues to be used today as a symbol of cultural and political identity. Students will evaluate the possibilities and perils of this type of self-fashioning throughout the course.

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

N/A

6a. Explain how the department plans to assess each of the Connections student learning outcomes *beyond course grades*. 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.

The final research paper will be submitted to Blackboard in electronic form so that an archive of these essays (clean and ungraded) can be preserved for assessment purposes by the art department. This final paper will prompt students to combine objectives outlined in the course syllabus and the Connections category for the Social and Cultural area. It will require students to construct an argument that synthesizes evidence drawn from multiple examples that engages with one or more thematic elements central to the course.

At the end of the term, these papers will be read and assessed by a rotating team of three faculty within and (if funds permit) one evaluator outside the art department for their mastery of the three Connections outcomes discussed above. A rubric will be developed using a 4-point scale:

- 4 = Outstanding (far exceeds expectations)
- 3 = Good (exceeds expectations)
- 2 = Satisfactory (meets basic expectations)
- 1 = Poor (does not meet basic expectations)

The department's targets are:

- 70% of the work will score 2 or higher
- 30% of the work will score 3 or higher

See question 6b for a sample rubric that may be used to assess to Connections learning objectives for the Art 407 Final Papers:

Connections Student Learning Outcomes	Identify the “artifact(s)” (assignments, papers, activities, etc) that will be used for assessing each learning outcome <i>beyond course grades</i> . 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.
1. Analyze the development of self in relation to others and society.	As part of their final paper, students will analyze how the visual arts shape Islamic identity on an individual and societal level. They will demonstrate fluency in stylistic analysis, comprehend the nature of and reasons for stylistic development, and how aesthetics in the Islamic world articulates individual, social, and/or cultural identity.	70% of students receive at least a 2 (Satisfactory) and that 30% of students receive at least a 3 (Good).
2. Examine diverse values that form civically engaged and informed members of society.	As a part of their final paper, students will analyze the way that visual art articulates identity; students will examine the diverse values that inform those aesthetic decisions so they understand why Islamic art looks the way it does.	70% of students receive at least a 2 (Satisfactory) and that 30% of students receive at least a 3 (Good).
3. Evaluate solutions to real-world social and cultural problems.	Papers will demonstrate students’ ability to evaluate how Islamic art responds to real-world social and cultural problems and how Islamic art proactively articulates and motivates political, religious, and social objectives in the Islamic world.	70% of students receive at least a 2 (Satisfactory) and that 30% of students receive at least a 3 (Good).

6b. Include the rubric that will be used for Connections assessment (either in the space below or as an attachment). Also, for each of the SLOs briefly note what benchmarks you will use to determine whether the course successfully met its goals for each of the rubrics.

Connections Social and Cultural SLOs	1 Poor (does not meet basic expectations)	2 Satisfactory (meets basic expectations)	3 Good (exceeds expectations)	4 Excellent (far exceeds expectations)
Analyze the development of self in relation to others and society	Has little or no understanding of the nature or development of iconography and style in Islamic art or how Islamic art articulates individual and/or collective identity.	Identifies some elements of iconography and style and their ideological function within the power dynamics/identity formation of a given society and how these techniques change over time.	Fluently expresses with significant detail how Islamic art is used for self-fashioning on an individual and societal level and how these techniques change over time.	Critically analyzes key elements that animate the motive force of a series of images or objects with a highly nuanced understanding of how <i>and why</i> these visual elements change over time vis a vis the articulation of the self in relation to others in Islamic society.
Examine diverse values that form civically engaged and informed members of society.	The interrelationships between individual images and objects and their bearing upon larger historical trends is barely articulated or entirely absent. The values that inform their production and reception are neither acknowledged nor examined.	Values that inform the production and reception of Islamic art are mentioned but not examined. Any understanding of the connections between style and meaning and the values that inform those connections are not adequately examined or explained.	Expresses all of the basic and some complex interrelationships between cultural values and visual art and explains how they motivate the historical developments of their time.	Engaged and exhaustive comparative analysis of objects (visual evidence) that leads to highly nuanced and original insights into the complex interrelationships between values, images and the production of society within and across multiple historical examples.
Evaluate solutions to real-world social and cultural problems.	Exhibits little or no understanding of the basic ways that visual art inflects and is inflected by real-world social and cultural problems and objectives in the Islamic world.	Expresses a basic and fundamentally sound understanding of how visual images embody a given ideology and how images have proactively shaped the worldviews of historical and contemporary societies.	Evaluates the relative success or failure of a given work of art or category of artistic production to bring about or prevent societal changes. Expresses an informed and accurate understanding of the role images played and continue to play in human society.	Demonstrates a highly nuanced mastery of multiple ways that visual art engages with human society that draws upon a wide range of primary visual evidence and secondary scholarship to evaluate these connections in a sophisticated way.

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.)

Our artifact for Art 407 is the final research paper as identified in question 6a, above.

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.



Art 407 – Islamic Art and Architecture – Fall 2016

Prerequisites: (Note: This will change to “None” by the next time we teach this course) Art 105 or RELS 305 or RELS 320 or permission of instructor

Tuesdays and Thursdays, 11:10-12:20, FAC 156

Professor: Guy Jordan, FAC 413, phone: (270) 745-8865, email: guy.jordan@wku.edu

(note: I check my email more often than I check my voice mail)

Office Hours: Tuesdays 2:00-3:50, or by appointment.

Summary

Students taking this course will gain a working knowledge of the formation and development of Islamic art from its beginnings in 622 through the present day. The course will emphasize productive zones of interchange between Islamic and non-Islamic societies, and the ways that Islamic art drew upon and/or subsequently influenced Sassanian, Helleno-Byzantine, Central Asian, African, Chinese, Indian, Southeast Asian, and Medieval Christian cultures. Islamic art will be revealed as a the result of a complex process of adoption, adaptation, and synthesis that serves as a model for how the development of style is impelled by political, social, economic, and religious requirements, and how aesthetics are often themselves seed social, political, and religious change.

Connections (Social and Cultural Category) Student Learning Outcomes

This course counts for a Connections Course in the Colonnade Program in the *Social and Cultural* subcategory. Students will investigate ways in which individuals shape, and are shaped by, the societies and cultures within which they live. Courses will consider the ethical questions and shared cultural values that shape societal norms and behaviors, the independent and collective or collaborative artistic expression of those values, and/or the role of social and cultural institutions in developing and sustaining norms, values, and beliefs. Students who complete this course will:

1. Analyze the development of self in relation to others and society.
2. Examine diverse values that form civically engaged and informed members of society.
3. Evaluate solutions to real-world social and cultural problems.

Required Readings

Textbooks:

- Richard Ettinghausen et. al., *The Art and Architecture of Islam, 650-1250* (New Haven and London: Yale University Press, 2003) [any edition is fine].

- Sheila Blair and Jonathan Bloom, *The Art and Architecture of Islam, 1250-1700* (New Haven and London: Yale University Press, 1996).

Both textbooks are available at the WKU Campus Book Store in the Downing University Center.

Articles/Essays:

- All other required readings will either be posted on Blackboard or distributed in class.

Please be prepared to intelligently discuss readings—especially articles—in class on the day that they are due.

Grading

Four Quizzes (Dates In Schedule Below) – 25%

Midterm – 25%

Research Paper – 25%

Final Exam – 25%

Attendance and Participation – XX% (See Below)

Quizzes combine objective questions with a short (10 minute) essay and evaluate your level of engagement with and mastery of material from lectures and assigned readings posted on blackboard and/or distributed in class. There will be four such quizzes. If you miss a day and I happen to give a quiz, then you are out of luck (grade for the quiz = zero). There are no make-ups. If you have a legitimate reason for missing a class (there are a few, and I'll handle them on a case-by-case basis), you must notify me by email within a reasonable amount of time (either before or within 12 hours after the missed class). **All excused absences must be accompanied by some form of documentation.** *Note: these quizzes are always given at the beginning of class. Don't be late!*

The midterm (which only covers material from the first half of the course) and final exam (which only covers material from the second half of the course) are comprised of two parts: an identification/explanation section and a comparative essay. Identification/explanation questions present you with images artworks covered in class and require you to provide their names, dates, makers (if known), places of origin, and a short discussion of their historical significance. The comparative essay will present you with two images at once. After identifying each (name, maker, date), you will be required to write a sophisticated essay comparing and contrasting the two artworks with an attention to their formal characteristics and historical significance, including thematic resonances and/or dissonances that inform political, economic, social, philosophical, and/or religious concerns.

The Research Paper requires you to write a 2000-2500 word analysis of a pertinent issue within the discipline of Islamic art. You may choose any topic you like, but be sure to address a specific enough question in your research so that you will be able to adequately answer that question in 2,000-2,500 words. For instance, the topic "Religion and Islamic Art" is too vague. Examples of more reasonable choices include "The Uses and Meaning of Water in Islamic Architecture," "The Influence of Islamic Architecture on European Cathedrals in the Middle Ages," or "The Religious Dimension of Geometry in the Alhambra." Interdisciplinary topics are acceptable and welcome. All papers must make an argument and must address all three of the Connections "Social and Cultural" SLOs listed above in this syllabus. This is a research paper—not a research report—so be sure to include a thesis statement, evidence that supports your claim, and a conclusion that summarizes your point(s). Pick a topic that you enjoy, but be advised that some topics lend themselves better to the strengths of WKU's libraries than do others. In some cases, you may be well-served to make a trip down to Vanderbilt or up to the University of Louisville to use the libraries there. Also, please note that I am not putting any material on reserve so that students may check books out and take them home. If more than one student is working on material related to the same artist, please be kind and courteous and share books with your classmates.

All papers must cite at least **six** sources that are not your textbook (e.g. books and articles available at the WKU libraries, or other regional public and academic research centers). Although you may use on-line

encyclopedias to help you get started, do **not** use them as sources in your final paper (e.g. no Wikipedia or Britannica Online). All papers must include a bibliography that lists sources that you consulted for your paper. All citations must be included as footnotes or endnotes—no parenthetical citations within the body of the text. Please include illustrations of all (major) artworks discussed in your paper **in a separate section at the end of the text. Do not embed illustrations in the body of your paper.** All papers must be uploaded to Blackboard (there will be a designated place to do this in the Content section of the site) as **word or word compatible** documents **that are no more than 3MB in size.** They also must be saved as a **MS Word or MS Word Compatible Document.** Please: NO “PAGES,” PDF, JPEG, bitmap, or zipped/compressed files. I’ll kindly remind (bug, pester, nag) you about these things as the deadline approaches, but I might as well make you aware of them now. Note: *I do not accept late papers. AT ALL.*

I will call roll at the beginning of each class. If you arrive in class after I call roll, please wait until **after class has ended** to let me know you arrived late. Please do not interrupt the beginning of lecture to ask me to add you to the roll. That’s tacky.

Attendance and participation affect your grade in a number of ways. If you do not attend lectures, read the assigned texts, and participate in class discussions (they are going to be lots of fun…why would you miss them?) you will likely do poorly when that material shows up on quizzes and exams. Because each of you pay tuition for the privilege of attending WKU, and your presence in class is not legally mandated or otherwise compulsory according to federal, state, or local regulations, I don’t have any sort of “formal” attendance policy where X number of absences results in Y number of points deducted from your grade. My only “rule” regarding attendance is that I expect you to be here, and if you miss **any** classes for which you do not provide a valid excuse for your absence, I reserve the right to deduct from your grade as many points as I see fit. I *probably* won’t care if you have only one or two unexcused absences, but then again…how confident are you of that? On the other side of the coin, I may also at my discretion ADD a few points to a final grade total of a student with phenomenal attendance and participation.

Students with Disabilities

In compliance with University policy, students with disabilities who require academic and/or auxiliary accommodations for this course must contact the Student Accessibility Resource Center located in Downing Student Union, room 1074 of the Student Success Center. The phone number is 270.745.5004 or email at sarc.connect@wku.edu. Please do not request accommodations directly from the professor or instructor without a letter of accommodation from The Student Accessibility Resource Center.

Plagiarism and Cheating

If you plagiarize or cheat in this class, you will receive an F **for the course**, and may be referred to the university administration for further disciplinary action.

According to WKU:

“To represent ideas or interpretations taken from another source as one’s own is plagiarism. Plagiarism is a serious offense. The academic work of students must be their own. Students must give the author(s) credit for any source material used. To lift content directly from a source without giving credit is a flagrant act. To present a borrowed passage after having changed a few words, even if the source is cited, is also plagiarism.”
“No student shall receive or give assistance not authorized by the instructor in taking an examination or in the preparation of an essay, laboratory report, problem assignment, or other project that is submitted for purposes of grade determination.”

Do not even think about cheating or plagiarizing in this class – I will catch you.

Discrimination and Harassment

Western Kentucky University (WKU) is committed to supporting faculty, staff and students by upholding WKU’s Title IX Sexual Misconduct/Assault Policy (#0.2070) at:

<https://wku.edu/eoo/documents/titleix/wkutitleixpolicyandgrievanceprocedure.pdf>

and Discrimination and Harassment Policy (#0.2040) at:

https://wku.edu/policies/hr_policies/2040_discrimination_harassment_policy.pdf.

Under these policies, discrimination, harassment and/or sexual misconduct based on sex/gender are prohibited. If you experience an incident of sex/gender-based discrimination, harassment and/or sexual misconduct, you are encouraged to report it to the Title IX Coordinator, Andrea Anderson, 270-745-5398 or Title IX Investigators, Michael Crowe, 270-745-5429 or Joshua Hayes, 270-745-5121. Please note that while you may report an incident of sex/gender based discrimination, harassment and/or sexual misconduct to a faculty member, WKU faculty are “Responsible Employees” of the University and **MUST** report what you share to WKU’s Title IX Coordinator or Title IX Investigator. If you would like to speak with someone who may be able to afford you confidentiality, you may contact WKU’s Counseling and Testing Center at 270-745-3159.

Academic Assistance

As your professor, I am professionally and personally invested in your growth as a student. If you are having trouble with your writing, study skills, or any of the material covered in the course, you are **welcome** and **encouraged** to stop by my office (FAC 413) at any time during my office hours (Tuesday, 2:00 to 3:50PM). If you can’t make it then, please call or email me and I’ll be happy to schedule an appointment with you at a different time. I’m happy to help you with whatever you need.

Also, for further academic assistance services, please take advantage of The Learning Center (TLC) (located in the Academic Advising and Retention Center, DUC-A330). TLC tutors in most major undergraduate subjects and course levels. To make an appointment, or to request a tutor for a specific class, call 745-6254 or stop by DUC A330. Log on to TLC’s website at www.wku.edu/tlc <<http://www.wku.edu/tlc>> to find out more. TLC hours: M-Thur. 8am-9pm, Fri. 8am-4pm, Sat.-Closed, and Sundays 4pm-9pm.

Class Schedule

23-AUG	Tuesday	Introduction to the Course: Islam 101
25-AUG	Thursday	Religious and Historical Foundations of Islamic Art; The Dome of the Rock Readings: Ettinghausen, 1-20; and Nasser Rabbat, “The Meaning of the Umayyad Dome of the Rock.”
30-AUG	Tuesday	Early Congregational Mosques Readings: Ettinghausen, 20-29; and Rafi Grafman and Myriam Rosen-Ayalon, "The Two Great Syrian Umayyad Mosques: Jerusalem and Damascus.”
01-SEP	Thursday	Wine, Women, and Song: Umayyad Palaces Readings: Ettinghausen, 36-51.
06-SEP	Tuesday	Triumph and Trade in the Age of Harun al-Rashid: Abbasid Baghdad Readings: Ettinghausen, 30-36; 51-59; 105-110; and Michael Cooperson, “Baghdad in Rhetoric and Narrative.”
08-SEP	Thursday	Calligraphy, Metalwork, Ceramics, and Textiles in the 10 th and 11 th Centuries Readings: Ettinghausen, 59-79, 116-130. Quiz 1
13-SEP	Tuesday	The Splendor of al-Andalus: The Umayyads in Spain Readings: Ettinghausen, 80-101, 269-274; and Nuha N.N. Khoury, “The Meaning of the Great Mosque of Cordoba in the Tenth Century.”
15-SEP	Thursday	Islam and the East: The Seljuks in Central Asia and Persia Readings: Ettinghausen, 136-183; and Rane A. Katzenstein and Glenn D. Lowry, "Christian Themes in Thirteenth-Century Islamic Metalwork.”
20-SEP	Tuesday	The Fatimids Readings: Ettinghausen, 184-213; and Avinoam Shalem, “Fountains of Light: The Meaning of Medieval Islamic Rock Crystal Lamps.”
22-SEP	Thursday	Syria and Turkey in the 13 th Century: The Calm Before the Storm Readings: Ettinghausen, 215-265.

27-SEP	Tuesday	The Mongol Invasions and the Transformation of Islamic Culture Readings: Blair & Bloom, 1-35.
29-SEP	Thursday	The Timurids and the Mamluks Readings: Blair & Bloom, 37-113. Quiz 2
04-OCT	Tuesday	The Alhambra Readings: Blair & Bloom, 114-130.
06-OCT	Thursday	NO CLASS-FALL BREAK
11-OCT	Tuesday	The Ottoman Empire Readings: Blair & Bloom, 130-148, 213-250.
13-OCT	Thursday	The Late Ottoman Empire and the Birth of Modern Turkey
18-OCT	Tuesday	MIDTERM REVIEW
20-OCT	Thursday	MIDTERM
25-OCT	Tuesday	Power and Propaganda: Renovations (and Demolitions) of Art and Architecture in the Islamic World, from the Ottomans to the Present Day Readings: Finbarr Barry Flood, "Between Cult and Culture: Bamiyan, Islamic Iconoclasm, and the Museum."
27-OCT	Thursday	Orientalism: The Appropriation of Islam in European and American Visual Culture. Readings: Walter Denny, "Quotations In and Out of Context: Ottoman Turkish Art and European Orientalist Painting." Quiz 3
01-NOV	Tuesday	Safavid Architecture Readings: Blair & Bloom, 163-198
03-NOV	Thursday	Safavid Painting Reading: Galina Lassikova, "Hushang the Dragon-Slayer: Fire and Firearms in Safavid Art and Diplomacy."
08-NOV	Tuesday	Mughal Art and Architecture I Readings: Blair & Bloom, 267-302.
10-NOV	Thursday	Mughal Art and Architecture II
15-NOV	Tuesday	Mughal Gardens and the Construction of Paradise Reading: Paula Henderson, "Elysian Fields such as the poets dreamed of: The Mughal garden in the early Stuart Mind."
17-NOV	Thursday	Textiles in the Islamic World Quiz 4
22-NOV	Tuesday	Contemporary Islamic Architecture Readings: Chris Abel, "Model and Metaphor in the Design of New Building Types in Saudi Arabia." Research Paper Due by 11:59:00 this evening
24-NOV	Thursday	NO CLASS—TURKEYS!
29-NOV	Tuesday	Islamic Art Now Reading: Yazid Anani and Hanan Toukan, "On Delusion, Art, and Urban Desires in Palestine Today."
01-DEC	Thursday	Final Exam Review
05-DEC	Monday	FINAL EXAM 8-10AM (Same room as class: FAC 156)

Colonnade Program Course Proposal: Explorations Category

1) What course does the department plan to offer in Explorations?

ART 102, *Introduction to Making Art & Making Meaning* (Arts and Humanities subcategory)

2) How will this course meet the specific learning objectives of the appropriate subcategory?

ART 102, *Introduction to Making Art & Making Meaning* is a hands-on material-specific course that examines art's central and proactive role in the articulation of culture and its important function in determining societal norms and shifts throughout time. It is an introductory-level course and requires no previous art experience. The course explores the formal elements, techniques, concepts and vocabulary of visual art through an introduction to and the physical manipulation of one or more art materials (for example: ceramics, paint, metals, or fibers). The course will be taught through the lens of these specific materials as identified and selected by the instructor of the course, based on his or her area of focus. Through lectures, independent research, the physical creation of art objects, and the critical analysis of historic, contemporary, and student-created artworks, students who successfully complete the course will achieve the following student learning outcomes (SLOs).

SLO 1. Utilize basic formal elements, techniques, concepts and vocabulary of specific disciplines within the Arts and Humanities.

Students will:

- Demonstrate a basic applied understanding of the formal elements, principles, and vocabulary of visual art by employing appropriate terminology to analyze historic, contemporary, and student-created artworks. Students will utilize both written and verbal critiques.
- Develop and demonstrate a variety of techniques and concepts specific to the course's media focus through the hands-on creation of works of art.

SLO 2. Distinguish between various kinds of evidence by identifying reliable sources and valid arguments.

Students will:

- Interpret and analyze historic and contemporary (including student-created) works of visual art as primary sources.
- Identify additional reliable primary and secondary sources, including images of artworks and text-based accounts and interpretations to develop valid arguments that discuss how meaning in art is communicated through form, content, and iconography. Examined resources will include university library holdings, arts journals and periodicals, major museum collections online, and web sites.

SLO 3. Demonstrate how social, cultural, and historical contexts influence creative expression in the arts and humanities.

Students will:

- Investigate through research based on primary and secondary sources the ways in which the appearance, function, and meaning of historical and contemporary works of art are related to their varied social, cultural, and historical contexts.
- Create their own works of art to examine and demonstrate the ways in which varied types of objects and forms are inherently connected to and provide insight into their differing social, cultural and historical contexts.

For example, students might analyze the formal elements, methods of creation, aesthetic choices and conceptual meaning of: Jomon coil pots of ancient Japan, fine wheel-thrown porcelain of industrializing Europe, or Judy Chicago's community-sourced ceramic "Dinner Party" of the 1970s. By analyzing similarities and differences between these works, students will gain insight into historical and cultural reasons why certain choices were made by the creator of the work. Students will then make a work of their own to demonstrate their understanding of the ways in which cultural and historical moments are reflected in objects created within a given society.

SLO 4. Evaluate the significance of human expression and experience in shaping larger social, cultural, and historical contexts.

Students will:

- Analyze and create relevant works of art through visual, text-based, and physical processes to discover ways in which they helped shape and were shaped by social, cultural, historical and philosophical issues.
- Gain an understanding of how visual practices proactively articulate and motivate rather than simply illustrate, record, or reiterate history.

For example, students will use online museum catalogs to identify important types of ceramic vessels. Through further research, students will locate additional images showing multiple angles and details of this or similar objects to create in-depth visual analyses of one or more of these three-dimensional pieces. Students will identify reliable written sources describing the objects' historical and cultural contexts and significance. Last, by creating a similar object using the original building techniques (coil, slab, wheel-thrown, cast), method of decoration (incising, slipping, glazing, burnishing) and firing method (pit, wood, gas, electric), students will evaluate the significance of these processes within their specific cultural and historical contexts. Lenses of analysis will include cross-cultural understandings of aesthetics (why would a culture make specific choices in regards to shape and surface decoration?), the societal position and understanding of functional objects and their relationship to "art" (is a vessel used for functional, ceremonial, or decorative purposes?), and historical development of technology (what are the technological differences evidenced between a Greek amphora of 530 BCE and mass-produced 'china' purchased at Target?).

SLO 5. Evaluate enduring and contemporary issues of human experience.

Students will:

- Consider the content of historic and contemporary works of visual art to identify and evaluate enduring themes or issues of human experience.
- Create and analyze works of art that address issues of human experience.

3. Syllabus statement of learning outcomes for course. NOTE: in multi-section courses, the same statement of learning outcomes must appear on every syllabus.

The following statement will appear on all ART 102 syllabi:

ART 102, *Introduction to Making Art & Making Meaning*, is a hands-on introductory class that examines human experience through the visual arts. It requires no previous art experience. The course employs a physical exploration of one or more media to examine art's central and proactive role in the articulation of culture, and its important function in determining—and not merely illustrating—the structure of human society across time.

Learning Objectives for the Colonnade Program: This course fulfills the Colonnade Program's requirements for the Arts and Humanities subcategory of the Explorations Category. As part of that program, ART 102 has the following learning objectives:

Students who successfully complete this course will be able to:

1. Demonstrate a basic understanding of the formal elements, principles, and vocabulary of visual art and be able to use them to describe and analyze historic and contemporary artworks.
2. Demonstrate a conceptual and applied knowledge of a variety of techniques and concepts specific to one or more media, through hands-on creation of artworks.
3. Use appropriate evidence to analyze works of visual art and develop valid arguments that evaluate the ways in which meaning in art can be communicated through form, content, and iconography.
4. Investigate important works of art that continue to influence our understanding of their historical and social contexts and analyze the way in which they helped shape their societies and cultures.
5. Create and analyze works of art that address issues of human experience.

4. Brief description of how the department will assess the course for these learning objectives.

All students in all course sections will create and document a portfolio of work that addresses all learning outcomes for the course. This portfolio will include images of each student's individual artwork, their written assessments of their own work, and their

written assessments of art objects created by historic and contemporary artists. Portfolio documentation (clean and ungraded) will be uploaded to a site easily accessible by students and evaluators (Blackboard, Google Drive, etc). A representative sample will be evaluated yearly by a rotating team of three Art Department faculty members. This team will use the below rubric to assess effectiveness of the course at achieving stated student learning outcomes.

The rubric will be scored on a 4-point scale:

- 4 = Excellent (far exceeds expectations)
- 3 = Good (exceeds expectations)
- 2 = Satisfactory (meets basic expectations)
- 1 = Poor (does not meet basic expectations)

The department's targets are:

- 90% of the work will score 2 or higher
- 50% of the work will score 3 or higher

Rubric for assessing course learning objectives:

Explorations: A and H subcategory SLOs	1 Poor (does not meet basic expectations)	2 Satisfactory (meets basic expectations)	3 Good (exceeds expectations)	4 Excellent (far exceeds expectations)
SLO 1: Utilize basic formal elements, techniques, concepts and vocabulary of specific disciplines within the Arts and Humanities.	Portfolio (written analyses and hand-made objects) demonstrates little or no understanding of the formal elements, principles, techniques, and vocabulary of visual art.	Portfolio (written analyses and hand-made objects) demonstrates a use and basic understanding of formal elements, principles, techniques, and vocabulary of visual art.	Portfolio (written analyses and hand-made objects) fluently articulates the formal elements, principles, techniques, and vocabulary of visual art with significant detail, and gives examples of the way in which artistic choices made are specific to a culture or historical period.	Portfolio (written analyses and hand-made objects) critically analyzes the way in which artists choose to use the formal elements, principles, techniques, and vocabulary of visual art to create meaning, and further articulates in a systematic way how these choices are related to an artist's culture and historical time period.

<p>SLO 2: Distinguish between various kinds of evidence by identifying reliable sources and valid arguments.</p>	<p>Written analyses demonstrate little understanding of how to identify and use reliable object-based or written primary and secondary sources.</p>	<p>Written analyses demonstrate an ability to use objects, and to identify and use reliable images and text-based accounts, as primary and secondary sources to critique and analyze contemporary and historical works of art.</p>	<p>Written analyses demonstrate an ability to use objects, and to identify and use reliable images and text-based accounts, as primary and secondary sources to identify and develop valid arguments discussing the ways in which meaning in art is communicated through form, content, and iconography.</p>	<p>Written analyses demonstrate an ability to use objects, and to identify and use reliable images and text-based accounts, as primary and secondary sources to identify and develop valid arguments discussing the ways in which meaning in art is communicated through form, content, and iconography, and identify specific visual examples of the way in which an artist's choices are influenced by their society and historical time period.</p>
<p>SLO 3: Demonstrate how social, cultural, and historical contexts influence creative expression in the arts and humanities.</p>	<p>Portfolio (written analyses and hand-made objects) demonstrates little to no understanding of the ways in which the appearance and function of historical and contemporary material-specific works of art are related to their varied social, cultural, and historical contexts.</p>	<p>Portfolio (written analyses and hand-made objects) demonstrates a basic understanding of the ways in which the appearance and function of historical and contemporary material-specific works of art are related to their varied social, cultural, and historical contexts.</p>	<p>Portfolio (written analyses and hand-made objects) fluently articulates the ways in which the appearance, function, <i>and meaning</i> of historical and contemporary material-specific works of art are related to their varied social, cultural, and historical contexts.</p>	<p>Portfolio (written analyses and hand-made objects) critically analyzes choices artists make about the appearance, function, and meaning of historical and contemporary material-specific works of art and the way these choices are related to <i>and provide insight into</i> their varied social, cultural, and historical contexts.</p>

<p>SLO 4: Evaluate the significance of human expression and experience in shaping larger social, cultural, and historical contexts.</p>	<p>Portfolio (written analyses and hand-made objects) demonstrates little to no understanding of the ways in which important works of art helped shape their societies and cultures, and make connections between their own experiences and those of artists living in other cultures or time periods.</p>	<p>Portfolio (written analyses and hand-made objects) demonstrates a basic understanding of the ways in which important works of art helped shape their societies and cultures, and make connections between their own experiences and those of artists living in other cultures or time periods.</p>	<p>Portfolio (written analyses and hand-made objects) fluently articulates the ways in which important works of art helped shape their societies and cultures, and analyzes similarities and differences between students' own experiences and those of artists living in other cultures or time periods.</p>	<p>Portfolio (written analyses and hand-made objects) critically analyzes the ways in which important works of art helped shape their societies and cultures, analyzes similarities and differences between their own experiences and those of artists living in other cultures or time periods, and articulates the way in which visual practices proactively motivate cultures across time.</p>
<p>SLO 5: Evaluate enduring and contemporary issues of human experience.</p>	<p>Portfolio (written analyses and hand-made objects) demonstrates little to no understanding of the ways in which art objects express enduring themes of human experience.</p>	<p>Portfolio (written analyses and hand-made objects) demonstrates a basic understanding of the ways in which art objects express enduring themes of human experience.</p>	<p>Portfolio (written analyses and hand-made objects) fluently articulates the ways in which art objects develop content and meaning to express enduring themes of human experience.</p>	<p>Portfolio (written analyses and hand-made objects) critically analyzes the ways in which art objects develop content and meaning to express enduring themes of human experience, identifies ways in which artistic choices are influenced by an artist's society and historical time period, and evaluates the way in which these enduring themes of human experience are articulated in contemporary society.</p>

5. How many sections of this course will your department offer each semester?

1-2 sections of *Art Materials and Methods* are projected to be offered each semester.

6. Sample syllabus attached.

SAMPLE SYLLABUS

ART 102, Introduction to Making Art & Making Meaning

Instructor: TBA

e-mail: art@wku.edu

phone: 270-745-3944

Office: FAC 1st Floor

Office Hours: TBA

Course meets: FAC 151; Tu/Th; 3:40 pm – 6:20 pm

ART 102, Introduction to Making Art & Making Meaning, is a hands-on introductory class that examines human experience through the visual arts. It requires no previous art experience. The course employs a physical exploration of one or more media to examine art's central and proactive role in the articulation of culture, and its important function in determining—and not merely illustrating—the structure of human society across time.

Learning Objectives for the Colonnade Program: This course fulfills the Colonnade Program's requirements for the Arts and Humanities subcategory of the Explorations Category. As part of that program, ART 102 has the following learning objectives:

Students who successfully complete this course will be able to:

6. Demonstrate a basic understanding of the formal elements, principles, and vocabulary of visual art and be able to use them to describe and analyze historic and contemporary artworks.
7. Demonstrate a conceptual and applied knowledge of a variety of techniques and concepts specific to one or more media, through hands-on creation of artworks.
8. Use appropriate evidence to analyze works of visual art and develop valid arguments that evaluate the ways in which meaning in art can be communicated through form, content, and iconography.
9. Investigate important works of art that continue to influence our understanding of their historical and social contexts and analyze the way in which they helped shape their societies and cultures.
10. Create and analyze works of art that address issues of human experience.

All students will create and document a portfolio of work that addresses the above learning outcomes. This portfolio will include images of individual artwork created for the course and written assessments of each student's own work, and written assessments of art objects created by historic and contemporary artists.

COURSE READINGS

Textbook:

Charlotte F. Speight and John Toki; Hands in Clay, 5th Edition; McGraw-Hill, 2003

Recommended texts:

Emmanuel Cooper; Ten Thousand Years of Pottery; University of Pennsylvania Press, 2010

Vince Pitelka; Clay, A Studio Handbook, 13th Edition; The American Ceramic Society, 2013

Additional readings will be distributed in class or available on Blackboard

COURSE REQUIREMENTS AND ASSESSMENT

This class is an applied learning (studio / lab) course. The class will consist of:

- A cross-cultural exploration of ceramic art via image-based introductions to important ceramic works across time.
- An introduction to the vocabulary of art via image-based introductions to the elements and principles of art and the way these elements and principles are used in ceramic works.
- Developing visual literacy via group discussions / critiques and through written analyses of historic and contemporary work, including student work.
- Developing a deep understanding of techniques and process via hands-on learning and practice.
- Beginning to develop an individual voice and understand why and how artists make certain choices to convey meaning through the creation of individual artworks.

Students will be required to complete three projects and a final portfolio based on these projects for the course. Additional time must be spent in the studio outside of class time, on reading the required text, and on research in order to successfully complete required projects.

Each project will consist of:

- An object or series of objects made using techniques learned in the course.
- Synthesized research (including images of chosen historical reference objects and basic text-based information contextualizing the works chosen).
- A written analysis a) describing the way artistic choices made are formally effective and create meaning in the work and b) placing the created work in its historical and cultural context.

The portfolio will consist of documentation of each project including: images of student work, research reports, and written analyses.

Grading:

Project 1 – 30% of final grade

Project 2 – 30% of final grade

Project 3 – 30% of final grade

Portfolio – 10% of final grade

Project 1	90 points	80% object(s)	10% research	10% analysis
Project 2	90 points	80% object(s)	10% research	10% analysis
Project 3	90 points	80% object(s)	10% research	10% analysis
Portfolio	30 points	80% images of objects – complete/comprehensive	15% reports (include research + analysis)	5% self-evaluation

A = Excellent / Exceptional [270 – 300 points]

B = Good (better than average) [240 – 269 points]

C = Average [210 – 239 points]

D = Poor / below average [180 – 209 points]

E = Failing [179 or below]

COURSE TOPICS AND CALENDAR

Introduction: Clay as a material

Components of clay
Types of clay
Characteristics of clay

Weeks 1 and 2:

Focus on: The Mediterranean
Process: Handbuilding (Coiling)

Weeks 3 and 4:

Focus on: Asia
Process: Handbuilding (Slab Construction)

Project 1 due

Weeks 5 and 6:

Focus on: Africa
Process: Handbuilding (sculptural)
Process: Surface Decoration
 Subtractive vs. Additive
 Burnishing
 Slip
Firing Methods: Gas & Electric

Weeks 7 and 8:

Focus on: The Americas
Process: Throwing on the Wheel

Project 2 due

Weeks 9 and 10:

Focus on: Europe
Process: Throwing on the Wheel
Process: Glazing

Week 11 and 12:

Focus on: The United States
Firing using "alternative" methods
 Wood
 Pit (Raku)

Project 3 due

Week 13 and 14:

Focus on: Contemporary Clay
Process: Mold Making and Slip Casting

Portfolio due

CLASS AND UNIVERSITY POLICIES

General Policies

- Safety and consideration of others first! You **must** follow all safety procedures and departmental rules. Failure to do so will result in revocation of studio privileges!!
- Remember, we work in shared studio spaces. Be considerate of others' projects and the communal space.
- You need not always agree with one another, but be respectful of each other and others' ideas.
- Cell phones must be off or silent. Don't use your phone during class discussions or presentations! This includes texting. It's rude.
- SHOES MUST BE WORN IN THE STUDIOS. No open-toed shoes in sculpture studio.
- If you bring food or drinks into the classroom make sure you keep them away from tools and ALWAYS wash your hands before eating / drinking.
- Refer to the current undergraduate catalogue for university policies on cheating, dishonesty and plagiarism.
- **Syllabus is subject to change with notice.**

Statement on Accommodations:

In compliance with University policy, students with disabilities who require academic and/or auxiliary accommodations for this course must contact the Student Accessibility Resource Center located in Downing Student Union, 1074. SARC can be reached by phone number at 270-745-5004 [270-745-3030 TTY] or via email at sarc.connect@wku.edu. Please do not request accommodations directly from the professor or instructor without a Faculty Notification Letter (FNL) from The Student Accessibility Resource Center.

Statement Regarding Image Research:

When accessing images for educational consultation, be sure to obtain them from a legitimate source. These include sites for universities, museums, and research institutes that are subject to professional editing and peer review. Such places are much more likely to contain accurate information about the artist, title, date, provenance, and current ownership and rights information of an object than commercial sites, personal blogs, or photo-sharing engines.

Five good places to start that are known to be accurate are:

The Metropolitan Museum of Art: <http://www.metmuseum.org/collections>

The Web Gallery of Art: <http://www.wga.hu/>

The British Museum: http://www.britishmuseum.org/research/search_the_collection_database.aspx

The Louvre: <http://www.louvre.fr/en/moteur-de-recherche-oeuvres#>

The National Gallery of Art: <http://www.nga.gov/collection/index.shtm>

Statement Regarding Art Use and Reproduction

The art department of WKU respects the authorship or original artwork produced in our classes, but also reserves the right to reproduce these pieces for departmental promotion, instruction or program files. Reproduced work will be identified by name or as "student work." The college is also not liable for artwork lost from a designated pick-up space, hallway display or after specified retrieval time has expired.

Statement on Critical Thinking:

As with all courses with an emphasis in critical thinking, this class will introduce concepts, ideas and images that may be challenging. These may include, but are not limited to: religious ideas, political viewpoints, social issues and nudity. In such cases, it is the professional judgment of the faculty that the use of such concepts, ideas and images is a fundamental component of the curriculum.

Colonnade Connections Course Proposal Systems Subcategory

Proposal Contact Name, E-mail, and Phone: Daniel Boden, daniel.boden@wku.edu, 5-6357

College and Department: Potter College, Political Science

Proposal Date: 2/4/19

1. Course Details:

- 1.1 Course prefix (subject area), number and title: PS 340: Principles of Public Administration
- 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 per calendar year
- 1.6 Is this an existing course or a new course? Existing
- 1.7 Proposed implementation term: Fall 2019
- 1.8 Where will this course be offered? (Bowling Green main campus, regional campuses, online? List all.) Bowling Green main campus, online

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

Public Administration is a multi-disciplinary field that explores such areas as organizational structures, personnel and financial management, control and accountability, and ethical issues. This course will serve as an introduction to the field for students interested in exploring the theoretical and practical issues related to the administration of public programs, policies, and organizations. The course is organized around the notion that in order to understand the systems within administrators work and to apply the skills of public administration, it is essential to comprehend the dynamics and the context of public administration in a constitutional democracy. As implementers of public policy, public administrators play an important role in maintaining the relationship between citizens and the state.

The quest for efficient and effective administration of public programs takes place in an environment characterized by lively deliberations over policy objectives, clashing philosophies, citizen participation, the role of equity, and demands for accountability. This course provides an overview of the approaches to public administration that have developed over roughly the last century in the United States. As efforts to reconcile public administration with democratic processes have evolved, so too have the skills of administrators and the systems within which they work.

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.

A combination of factors make this course a capstone learning experience. By its nature, the field of public administration is interdisciplinary. As such, this course is an ideal candidate for inclusion in Colonnade. Although the primary backdrop for course discussions will be the societal, political, and organizational context of public administration, students will certainly consider other disciplines in our analyses and classroom discussions. Specifically, the course will examine topics closely related to race, gender, economics, history, criminology, religion, music, literature, and sociology. This interdisciplinary approach

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

helps ensure that students have a more thorough understanding of the role of governmental and nongovernmental organizations in the governance process.

The assignments given in PS 340 ensure that students who complete this course have the tools to both understand and evaluate the political and managerial evolution of the American administrative state. Students are required to engage and discuss readings for the assigned textbook as well as articles from academic journals and political news sources, which will expose them to different perspectives on the American administrative state and ultimately prepare them to evaluate and analyze different viewpoints on the topic.

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 Systems 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)
<i>Example: Analyze how systems evolve.</i>	<i>Example: Students analyze both the development and evolution of the mental system within an individual (e.g., (i) the utilization of various mental and sensori-motor components in an individual's development of a theory of mind and a capacity for joint attention, and (ii) causal and historical conditions of reference of singular terms and their neural realizers in an individual's cognitive system) as well as the essential role that causal history plays in the development across individuals of mental states with propositional contents (e.g., how the evolution of syntactic processing in humans' mental system can account for conditions of veridical representation of one's environment).</i>
1. Analyze how systems evolve.	This course will provide students the opportunity to examine both historical and contemporary features of American public administration. This will allow students to better understand the evolution of many of the institutional structures of government agencies today. Students will also have the opportunity to compare important characteristics of different administrative structures within a federal system of government. This comparison will permit students to both temporally and conceptually assess the evolution of the systems that make up the administrative apparatus of government.
2. Compare the study of individual components to the analysis of entire systems.	This course will require students to analyze the administrative apparatus of government from both a theoretical and practical perspective. The first portion of the course will require students to assess the legal, managerial, and political underpinning of administrative systems, including budgeting, human resources, organizational theory, public policy making, administrative discretion, constitutions, and federalism. A second segment of the course will require students to assess how this underpinning has impacted the development and evolution of the administrative state and its relationship with political institutions, specifically the executive, legislature, and judiciary. The final portion of the course will require students to apply this theoretical knowledge, as they will examine the ways in which the development and evolution of these administrative systems has influenced policymaking in a variety of issue areas.

3. Evaluate how system-level thinking informs decision-making, public policy, and/or the sustainability of the system itself.	A substantial amount of the course will require students to think in terms of politics, or more simply put, who gets what and why do they get it. Inherently, thinking politically involves keeping in mind the tools of politics, which are power, resources, and rules, and understanding how those tools are utilized by decision makers operating within the constraints of a state’s political and economic context. By engaging material in this way, students are better able to understand the motivations regarding why specific decision are made. Additionally, this approach allows students to understand the sustainability of the system, as external pressures lead members to both respect and operate within well-established political norms.
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5. List additional student learning outcomes, beyond the three Connections SLOs, that will guide student learning in this course (if any).

1. Identify and explain the theoretical foundations of the field of public administration.
2. Describe and explain the nature and development of public administration as an academic discipline and field of practice in the United States.
3. Analyze competing conceptual frames of public service in the United States.

6a. Explain how the department plans to assess each of the Connections student learning outcomes beyond course grades. 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 separate evaluative rating for each Connections SLO.
<i>Example: Analyze how systems evolve.</i>	<i>Example: The department will use several questions, added to the final exam, in order to assess how well the course’s learning outcomes are being met. Each question will correspond to a separate Connections Student Learning Outcome for the Systems Subcategory.</i>	<i>Example: At the end of each semester the final exam answers of 30% of the students in the course will be selected at random for assessment. Each answer will correspond to one of the three Colonnade Student Learning Outcomes. At the beginning of the next semester a faculty member will assess each answer using the attached rubric. The names of the students and of the instructor will be eliminated before the assessment takes place. Assessment results will be communicated to the Department Head, who will then follow up with the faculty who teach the course and the department.</i>

1. Analyze how systems evolve.	Students are required in their exams to illustrate a thorough understanding of how each institution of government has developed and evolved over time. In addition, in their final paper students will address how the system functions with regard to addressing problem in the context of an ever changing political atmosphere.	A portion of the class will be sampled and assessed according to the rubric below. The goal is that at least 70% will receive a 2, and at least 30% will receive a 3.
2. Compare the study of individual components to the analysis of entire systems.	Students will achieve this through successful completion of their exams. Specifically, the second exam they take will feature a number of questions which require students to do this.	A portion of the class will be sampled and assessed according to the rubric below. The goal is that at least 70% will receive a 2, and at least 30% will receive a 3.
3. Evaluate how system-level thinking informs decision-making, public policy, and/or the sustainability of the system itself.	The final paper does exactly this, as students are required to critically analyze administrative problems from an institutional and policymaker perspective.	A portion of the class will be sampled and assessed according to the rubric below. The goal is that at least 70% will receive a 2, and at least 30% will receive a 3.

6b. Include the rubric that will be used for Connections assessment (either in the space below or as an attachment). Also, for each of the SLOs briefly note what benchmarks you will use to determine whether the course successfully met its goals for each of the rubrics.

The Department of Political Science will establish an assessment committee to evaluate the effectiveness of meeting the stated learning objectives for all college classes. Each academic year, the committee will collect a random selection of research papers and examinations with all identifying student information removed. The committee will assess these samples following the course outcomes:

- 4 = outstanding (far exceeds expectations)
- 3 = good (exceeds expectations)
- 2 = average (meets basic expectations)
- 1 = poor (does not meet basic expectations)

The committee's targets are:

- 70% of the work will score 2 or higher.
- 30% of the work will score 3 or higher.

Below is a sample of the holistic rubric that may be used to assess the Connections learning objectives for PS 340:

Social/Cultural Connections Learning Objectives	Criteria			
	1 Poor (does not meet basic expectations)	2 Average (meets basic expectations)	3 Good (exceeds expectations)	4 Outstanding (far exceeds expectations)

Analyze the development of self in relation to others and society.	Has a very limited understanding of the history and evolution of key components of public administration	Has a basic understanding of the history and evolution of key components of public administration	Can meaningfully analyze the history and evolution of key components of public administration	Critically analyzes the history and evolution of key components of public administration
Examine diverse values that form civically engaged and informed members of society.	Has a very limited understanding of how individual components contribute to public administration	Has a basic understanding of how individual components contribute to public administration	Can meaningfully discuss how individual components contribute to public administration	Demonstrates sophisticated understanding of how individual components contribute to public administration
Evaluate solutions to real-world social and cultural problems.	Exhibits very superficial understanding of how system-level thinking informs decision making and public policy	Exhibits a basic understanding of the key decision makers and the consequences of the decision-making process	Meaningfully evaluates the consequences of the decision-making process on public policy and system sustainability	Demonstrates a nuanced and well-developed analysis and advanced evaluation of how system-level thinking influences decision-making and public policy

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.)

The research paper required for this course will function as the primary assessment artifact. In this assignment, students are required to identify a policy program, investigate the pros and cons of various proposals designed to address this problem, and utilize this evidence to make a compelling, persuasive argument in favor of one of the proposed solutions.

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.

Western Kentucky University
Department of Political Science
Course Syllabus
Political Science 340: Principles of Public Administration
Fall 2019

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COURSE DESCRIPTION AND OBJECTIVES

This course is organized around the notion that in order to understand the systems within administrators work and to apply the skills of public administration, it is essential to comprehend the dynamics and the context of public administration in a constitutional democracy. As implementers of public policy, public administrators play an important role in maintaining the relationship between citizens and the state.

The fit between public administration and democracy has never been comfortable. The quest for efficient and effective administration of public programs takes place in an environment characterized by lively deliberations over policy objectives, clashing philosophies, citizen participation, the role of equity, and demands for accountability. This course provides an overview of the approaches to public administration that have developed over roughly the last century in the United States. As efforts to reconcile public administration with democratic processes have evolved, so too have the skills of administrators and the systems within which they work.

We will examine the changing approaches to administration and the implications for practice through course readings, writing assignments, case analysis, and in-class exercises and discussions. You will learn about the different organizing concepts of public administration, the relationship of public administration to democratic governance, the evolving skills and practices of public administration, and the relationship of your own public service to broader democratic processes.

COLONNADE LEARNING OBJECTIVES

Systems:

Students will examine systems, whether natural or human, by breaking them down into their component parts or processes and seeing how these parts interact. Courses will consider the evolution and dynamics of a particular system or systems and the application of system-level thinking. Students who complete this course will:

1. Analyze how systems evolve.
2. Compare the study of individual components to the analysis of entire systems.
3. Evaluate how system-level thinking informs decision-making, public policy, and/or the sustainability of the system itself.

COURSE LEARNING OBJECTIVES

After completing this course students will be able to:

1. Identify and explain the theoretical foundations of the field of public administration.
2. Describe and explain the nature and development of public administration as an academic discipline and field of practice in the United States.
3. Analyze competing conceptual frames of public service in the United States.

The content of the course is designed to provoke thought about these types of questions:

1. What ideas and events have shaped (and continue to shape) contemporary public administration?
2. What is the relationship between American society and the action options open to public service practitioners?
3. As practitioners, whom do we serve, and for what purposes?

COURSE REQUIREMENTS

The following texts are available through the WKU bookstore or can be purchased from the source of your choice:

Kettl, D.F. (2014). *Politics of the administrative process, 7th edition*. Washington, DC: CQ Press. ISBN 13: 978-1-50635709-6

Ashworth, K. (2001). *Caught between the dog and the fireplug, or how to survive public service*. Washington, DC: Georgetown University Press. ISBN 13: 978-0-87840-847-4

In addition to the texts, supplemental readings will also be assigned. These will be available on Blackboard or will be given to you in class. Supplemental readings are designated by ** in the course schedule below.

Course Expectations

Although it goes without saying that students get out of a course what they put into it, it is important to emphasize several key expectations.

Class Participation and Discussion

Class Participation and Discussion is essential. *Students should arrive in class having completed all of the readings in advance. Please bear in mind that our class sessions can only be as good as you make them.* Everyone—students and the instructor—can and should learn from one

another. Learning is a process and it is enhanced by dialogue. Success in this course requires engagement of the material both inside and outside of class. Engaging the course material requires that students come to class having read the assignments so that they are prepared to thoughtfully and productively contribute to class discussion.

Because class participation and discussion are vital to this class, it is imperative that class discussions be conducted in an appropriate manner that befits the larger university environment. Therefore, debate is encouraged as long as it is conducted with respect and civility. Courtesy in class extends to making sure *cell phones are silenced and not accessed during class*. Additionally, laptop computers, while potentially beneficial to the classroom setting, provide a great opportunity for distraction. Laptops should be used responsibly. Negative consequences are in order for inappropriate use of electronic devices (e.g., “surfing” the internet, IM, texting, etc.). Such conduct *will negatively affect the student’s final course grade*. Finally, students may not use audio or video recording devices in class without the permission of the instructor.

Current Events

Accordingly, students are expected to stay informed of current events through the reading of newspapers, magazines, and online news services. Frequently, current events will be part of class discussion.

Attendance

Attendance is crucial; students who are not in class do not have the opportunity to learn from the instructor and the rest of the class. Students are expected to attend all classes. If you need to miss class, it is your responsibility to do the assigned reading. It is suggested that you get notes regarding class discussion from a colleague. If you are not in class, you cannot participate; as such, excessive absences will negatively affect the course contribution portion of your grade.

Tardiness

Tardiness is problematic for everyone. Students are expected to get to class on time and stay for the duration of the class. Excessive tardiness will negatively impact a student’s final course grade.

Technology

Technology has become an important part of higher education. This course requires that you have access to a computer with stable internet access. Students will need access to Blackboard to access course reading material, complete course assignments, and turn course assignments in for grading purposes. Also, any email communication should be via WKU email addresses.

Academic Dishonesty

Cheating and Plagiarism will not be tolerated. Any student suspected of either cheating or plagiarism will be referred to appropriate administrative proceedings at Western Kentucky

University. Additionally, the student will receive a zero for the assignment. More information about expectations regarding [Student Code of Conduct](https://www.wku.edu/studentconduct/student-code-of-conduct.php) is available at <https://www.wku.edu/studentconduct/student-code-of-conduct.php>. For University policies related to [Academic Dishonesty](https://www.wku.edu/handbook/academic-dishonesty.php/) please see <https://www.wku.edu/handbook/academic-dishonesty.php/>.

Grading Scale

- A (90-100%) – *Exceptional work: outstanding achievement of requirements*
- B (80-89%) – *Strong work: strong and significant achievement of requirements*
- C (70-79%) – *Good work: meets basic requirements*
- D (60-69%) – *Marginal work: minimal or inadequate achievement of requirements*
- F (0-59%) – *Unacceptable work: failure to meet requirements*

Title IX Misconduct/Assault Statement

Western Kentucky University (WKU) is committed to supporting faculty, staff and students by upholding [WKU's Title IX Sexual Misconduct/Assault Policy](https://wku.edu/eoo/documents/titleix/wkutitleixpolicyandgrievanceprocedure.pdf) (#0.2070) at <https://wku.edu/eoo/documents/titleix/wkutitleixpolicyandgrievanceprocedure.pdf> and

[Discrimination and Harassment Policy](https://wku.edu/policies/hr_policies/2040_discrimination_harassment_policy.pdf) (#0.2040) at https://wku.edu/policies/hr_policies/2040_discrimination_harassment_policy.pdf.

Under these policies, discrimination, harassment and/or sexual misconduct based on sex/gender are prohibited. If you experience an incident of sex/gender-based discrimination, harassment and/or sexual misconduct, you are encouraged to report it to the [Title IX Coordinator](https://www.wku.edu/eoo/titleix/coordinatordeputies.php) at <https://www.wku.edu/eoo/titleix/coordinatordeputies.php> or at 270-745-5398

Please note that while you may report an incident of sex/gender based discrimination, harassment and/or sexual misconduct to a faculty member, WKU faculty are “Responsible Employees” of the University and **MUST** report what you share to WKU’s Title IX Coordinator or Title IX Investigator. If you would like to speak with someone who may be able to afford you confidentiality, you may contact [WKU’s Counseling and Testing Center](https://www.wku.edu/heretohelp/) at <https://www.wku.edu/heretohelp/> or at 270-745-3159.

Accommodations for Students with Disabilities

The Student Accessibility Resource Center has issued the following statement:

“In compliance with University policy, students with disabilities who require academic and/or auxiliary accommodations for this course must contact the Student Accessibility Resource Center located in Downing Student Union, 1074. The phone number is 270.745.5004 [270.745.5121 V/TDD] or email at sarc@wku.edu. Please do not request accommodations directly from the professor or instructor without a letter of accommodation (LOA) from The Student Accessibility Resource Center.”

For more information, visit the [Student Accessibility Resource Center website](https://www.wku.edu/sarc/) at <https://www.wku.edu/sarc/>.

Assignments

All written assignments are due at the start of class. Assignments will be assessed a 10% penalty for each 24 hour period they are late unless arrangements have been made with the instructor in advance or the student has appropriate documentation from the Dean of Students.

Grading

All written work submitted for this course must be typed in Microsoft WORD, double-spaced, paginated, using no larger than a 12 point font with one inch page margins. The standard for writing in this course is of a professional quality that is indicative of an undergraduate degree program that prepares students for advanced scholarly or professional work. Writing must be clear and grammatically correct in terms of punctuation and use of language. Further resources can be found at the Western Kentucky University Writing Center <http://www.wku.edu/writingcenter/>.

Short Essay (5%)

In no less than 250 words respond to the following prompt:

How do **YOU** define public administration? What is the **one word** that first enters your mind when you think about public administration? How will this class prepare you for your future beyond Western Kentucky University? In other words, how do you perceive public administration and what do you expect to learn from this course?

Course Contribution (10%)

Regular attendance and informed contributions to class are both a part of your grade and essential to learning. This requires (1) regular attendance; (2) informed contributions based on a close reading of course materials; (3) reading and offering feedback on other participants' work. Course contribution is more than participation - it is about arriving to class prepared, playing an active role in class discussions, and improving the level and depth of class discussion.

1. In order to earn an A (10 to 9.0 points): You are an **active** participant during class, **offering** thoughtful contributions and **asking** thoughtful questions.
2. In order to earn a B range (8.9 to 8.0 points): You are a **passive** participant during class, sometimes **providing** thoughtful contributions in response to being called on, sometimes **offering** thoughtful contributions or asking thoughtful questions.
3. In order to earn a C range (7.9 to 7 points): You are an **irregular** participant during class, rarely **providing** or **offering** thoughtful contributions or asking thoughtful questions.
4. In order to earn a D range (6.9 to 6 points): You have **virtually no interaction** with you peers. You are **unprepared** and your comments are **vague or off topic**. You are generally disinterested in the course materials and your presence **hinders the learning environment**.

5. In order to earn an F range (5.9 to 0 points): You have ***no interaction*** with you peers. You are ***unprepared*** and you do not participate. The comments detract from the conversation. You are disinterested in the course materials and your presence ***significantly hinders the learning environment***.
6. If you are not in class to participate, you will earn zero for your weekly participation grade.
7. Disruptive behavior, via poor preparation or behavior, will ***significantly lower*** your participation grade.

News and Views (10%)

Students are expected to stay informed of current events through reading newspapers, magazines, and online news services. Students will find a news article related to the course material (ideally related to the topic of the day) and write a one-half page single-spaced response about how the story relates to course reading and discussion. Students should submit a copy of the hyperlink to the news article along with this assignment. Electronic submissions may be submitted with approval from the instructor. **Students are required to submit 20 News and Views assignments throughout the semester.**

Book Review (20%)

Students will write a 5-7 page double-spaced book review of book *Caught between the dog and the fireplug* is due. This assignment is a **book review rather than a book report**, which means that you are to write a thoughtful, critical *evaluation* of the book, as distinguished from a mere *description* of it or a summary of its contents. The critique should include at least the following:

- Provide a sense of the book's plot and important themes (in order to do this, you **MUST** cite the Ashworth book).
- How does the book relate to **specific** terms learned in this course through assigned readings (hint hint, CITE THEM as applicable!) and/or class discussion?
- Did any topic in the book surprise you?
 - If so, why and how? (e.g. Did theory reflect reality?)
- Discuss this book's contributions to your understanding of public administration, as a profession.
 - What realities of public administration appealed to you?
 - What realities of public administration were less desirable for you?
 - What elements of the book worked well in strengthening your understanding of public administration? How? Please elaborate.
 - Did this book help you make connections to terms learned in other public affairs courses? If so, please elaborate.
 - What aspects of the book may have been weak or needed further elaboration, and why?
- Support your argument with reputable sources.
- See the grading rubric for more information.

The review will be graded on content, organization, writing style, and format.

Exams (50%)

Students will take a midterm and a final exam during the university final exam week. The exams will be comprised of some combination of multiple choice, identification, matching, short answer, and essay questions. **Students will need to provide their own blue book for each exam.**

GRADE WEIGHTS

Final Grades will be computed in the following manner:

Assignments	Percentage of Final Grades
Short Essay	5%
Course Contribution	10%
News & Views	10%
Book Review	20%
Midterm	20%
Final Exam	30%

Grading Scale

Letter Grade	Percentage Scale for Each Letter
A	90-100
B	80-89
C	70-79
D	60-69
F	59 and below