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July 5, 2018

James A. Fielder, Ph.D.  
Secretary of Higher Education  
Maryland Higher Education Commission  
6 North Liberty Street  
Baltimore, MD 21201

Dear Secretary Fielder:

Goucher College is requesting Commission authorization to offer a new Bachelor of Arts Degree in Visual and Material Culture. This innovative new program uses existing faculty resources at Goucher, combining the Art History Major with the minor in Historic Preservation.

An electronic copy of the proposal has been submitted to the MHEC academic proposals address. Please contact me at [ssibley@goucher.edu](mailto:ssibley@goucher.edu) or at 410-337-6288 if you need additional information.

Sincerely,

A handwritten signature in black ink, appearing to read "Scott Sibley".

Scott Sibley, Ph.D.  
Interim Provost



### Cover Sheet for In-State Institutions New Program or Substantial Modification to Existing Program

Institution Submitting Proposal	Goucher College
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*Each action below requires a separate proposal and cover sheet.*

- |   |   |
|---|---|
| <input checked="" type="radio"/> New Academic Program | <input type="radio"/> Substantial Change to a Degree Program            |
| <input type="radio"/> New Area of Concentration       | <input type="radio"/> Substantial Change to an Area of Concentration    |
| <input type="radio"/> New Degree Level Approval       | <input type="radio"/> Substantial Change to a Certificate Program       |
| <input type="radio"/> New Stand-Alone Certificate     | <input type="radio"/> Cooperative Degree Program                        |
| <input type="radio"/> Off Campus Program              | <input type="radio"/> Offer Program at Regional Higher Education Center |

Payment Submitted: <input type="radio"/> Yes <input checked="" type="radio"/> No	Payment Type: <input type="radio"/> R*STARS <input type="radio"/> Check	Date Submitted:
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Department Proposing Program	Center for the Humanities	
Degree Level and Degree Type	Bachelor of Arts	
Title of Proposed Program	Visual and Material Culture	
Total Number of Credits	40	
Suggested Codes	HEGIS:	CIP: 30.3099
Program Modality	<input checked="" type="radio"/> On-campus <input type="radio"/> Distance Education ( <i>fully online</i> ) <input type="radio"/> Both	
Program Resources	<input checked="" type="radio"/> Using Existing Resources <input type="radio"/> Requiring New Resources	
Projected Implementation Date	<input checked="" type="radio"/> Fall <input type="radio"/> Spring <input type="radio"/> Summer Year: 2018	
Provide Link to Most Recent Academic Catalog	URL: <a href="https://catalog.goucher.edu/">https://catalog.goucher.edu/</a>	

Preferred Contact for this Proposal	Name:	Scott Sibley
	Title:	Interim Provost
	Phone:	(410) 337-6288
	Email:	ssibley@goucher.edu

President/Chief Executive	Type Name:	Jose Bowen
	Signature:	Date: 07/05/2019
	Date of Approval/Endorsement by Governing Board:	

**Proposal for New Instructional Program in Visual and Material Culture at Goucher College**  
**2018**

**A. Centrality to institutional mission statement and planning priorities**

**1. Description of the *Visual and Material Culture Program* and how it relates to Goucher College's Mission.**

This is a proposal to create a new program that would combine an existing major in Art History and an existing minor in Historic Preservation. The new *Visual and Material Culture Program* (VMC) at Goucher College brings together and builds upon both Art History and Historic Preservation by engaging our students in the multi-faceted nature of images, objects, and architecture. In particular, students who pursue the VMC program explore the role of images, objects, and architecture in the production of knowledge across time and world cultures, an experience aimed at fostering a critical understanding of our ever-changing visual and material world of the 21<sup>st</sup> century. Students who major in *Visual and Material Culture* explore the many ways in which images, artifacts, and the built environment reflect history and “make” history. Classroom discussions and lectures form the basis for hands-on analysis of documents, books, and ephemera in Goucher's Archives and Special Collections, objects in our Art and Artifacts Collection, and the extensive collections housed in the museums, historical societies, and libraries in and around Baltimore. Through close examination of images, artifacts, and the built environment, students will analyze objects and spaces in their historical, literary, social, economic, and political contexts, and in terms of their reception across time and world cultures.

The distinction of the VMC program at Goucher lies in – and relies upon – Goucher's extraordinary and largely unexplored Art and Artifact Collection, the outstanding collection of manuscripts, rare books, and artifacts housed in Special Collections and Archives, and the ongoing archaeological excavation of the Epsom Farm (and before that, traces of Native American activity) on Goucher's land. The VMC program is also enhanced by the rich and diverse cultural heritage of Baltimore City and its environs. In every course from the introductory through the advanced levels, greater Baltimore serves as a “learning lab” whose built environment, museums and historical societies, architectural landscape, urban green spaces, and monuments give students the opportunity to explore and experience first-hand the multi-faceted ways in which people understand, shape and respond to the world through art, architecture, and print & material culture. Goucher's close proximity to Baltimore and innumerable cultural treasures in the Mid-Atlantic region gives VMC students the opportunity to pursue internships with area institutions such as the Maryland Historical Society, Preservation Maryland, Maryland State Archives, the Walters Art Museum, Maryland Art Place, and the Baltimore Museum of Art. Students' experiences in and beyond the classroom prepare them for a range of careers that engage visual images and the built environment.

The values and pedagogical goals of the VMC program closely align with those of Goucher College. Interdisciplinary and critical thinking; telling the “stories” of objects and places from diverse perspectives; and close research and thoughtful writing through hands-on, experiential learning in and beyond the classroom lie at the core of the VMC program. As such, the VMC program aligns seamlessly with the Mission of Goucher College, which states, “Goucher College is dedicated to a liberal arts education that prepares students within a broad, humane perspective

for a life of inquiry, creativity, and critical and analytical thinking.” In undertaking this mission, Goucher recognizes the centrality of these curricular and extracurricular themes:

- a. Scholarship and academic excellence in traditional disciplines in the Humanities, Social Sciences, Natural Sciences/Mathematics and the Arts.
- b. An interdisciplinary approach to important areas that cross or transcend the boundaries of traditional disciplines, including world peace, the environment, and the nature of knowledge.
- c. An international outlook extending liberal arts education beyond Western cultures to encompass the perspectives and achievements of other members of the world community.

The VMC Program is committed to experiential learning on and off campus as well as abroad, requiring students to apply and extend what has been learned in the classroom.

## **B. Critical and compelling regional or Statewide need as identified in the State Plan**

An innovative, interdisciplinary program that prepares students to look critically at our visual and material world in the 21<sup>st</sup> century with a keen awareness of the cultural, historical, social, political, racial, and gendered contexts of images, the VMC also aligns with the goals articulated in the *2017-2021 Maryland State Plan for Post-Secondary Education*: namely, “**Access**,” “**Success**,” and “**Innovation**.” The following explains the ways in which the VMC fulfills the philosophy, pedagogy, and curriculum of the goals outlined in the State Plan.

### **Access**

We encourage students from diverse backgrounds to engage in and connect with the visual and material world around them through a hands-on approach to images, objects and places produced across time and world cultures. Because today’s world is very much a visual world, where visual means of communication dominate many aspects of our daily lives (e.g. news, advertising, entertainment, social media, YouTube, monuments, buildings, ephemeral objects, etc.), it is essential that our students learn to look carefully, creatively, and critically at the visual world around them. With its emphasis on the history and cultural contexts of images, artifacts, and the built environment, as well as its strong orientation toward experiential learning, research methods, and writing, the study of Visual and Material Culture Program at Goucher functions as a gateway to the study of cultural history. Students who pursue our program hone their critical eye, their writing, communication, and research skills through the interdisciplinary study of visual and material culture, skills that will complement their course work at Goucher College and enrich their experience with the visual world well beyond their undergraduate years.

We also define “Access” literally: our program gives students hands-on access to objects and the built environment, engaging them in a manner that would not be possible even in a museum setting. Anecdotally, only 5% of our students have ever had the opportunity to examine a cuneiform tablet or a shard of Meso-American pottery, or to excavate the out-buildings of an archaeological site on campus. Access to images and artifacts is a fundamental component of our program.

## **Success**

The program of Visual and Material Studies is guided by the belief that objects and images are bearers of stories that at once reflect and make history. The built environment (e.g. buildings, urban green space, monuments) not only shapes how we interact as communities, but also attests and contributes to our national narrative. By graduating with a major in Visual and Material Culture, our students gain a nuanced perspective on the production and reception of images, artifacts, buildings, and designed spaces over time and across cultures by developing skills in research, writing, and exhibition design (both on-line and in museums). Our graduating seniors will be more competitive applicants for graduate programs in Art History, Historic Preservation, Urban Planning, and Museum Studies, as well as careers in museums, historical societies, archives, digital humanities, and any field that requires a creative and critical eye, including web design, advertising, and marketing.

## **Innovation**

The inception of the VMC program fulfills and builds upon the observations and recommendations of the external reviews of the art history and historic preservation programs from March 9-10, 2015 and April 29, 2014, respectively. Following the Academic Program Review of the Art History Program, Dr. Karen Rosell (Juniata College) strongly recommended that the art and artifacts collection should play a greater role in student learning:

“Having seen much of the permanent collection in storage, as well as examining brochures for the ambitious ten exhibits per year in the college’s galleries, we are convinced that adding a gallery practicum to the existing curriculum is an excellent plan. As well, in their self-study and in our discussions, the art historians noted their desire for students to work more closely with the art and artifacts collections. Offering art history, arts management, and studio art students the opportunity to help curate shows would provide outstanding pre-professional experience for them.”

Similarly, in their report on Goucher’s Historic Preservation program, Michael Birkner and Sydney Watts (Gettysburg College, University of Richmond) praised the Historic Preservation program for the innovative ways in which courses took advantage of the rich cultural heritage of Baltimore, writing, “they have a signature historic preservation program that exploits Goucher’s location near the heart of a great metropolis.” The external reviewers encouraged Goucher to recognize that the HP program is truly an asset to the institution, and that its emphasis on experiential, project-based learning would attract students:

“The current historic preservation offerings are an asset to the curriculum as they provide an important co-curricular experience for undergraduates both on campus and off-campus. While Goucher faces a ‘worsening budget crisis,’ according to the departmental self-study, we believe that resources devoted to expanding student opportunities through both course and co-curricular work could give Goucher a good marketing opportunity as well as a lift to the history program.”

The external reviewers of the HP program concluded their summary by recommending that the College should “support and develop further the program in historic preservation, with an emphasis on museum studies and public history.”

This innovative initiative to bring together courses in the History of Art with courses in Historic Preservation builds on the recommendations of the 2014 and 2015 external reviewers by merging the programs through a robust curriculum that emphasizes hands-on learning both on campus and in and around Baltimore. Philosophically, the union of the two programs reflects not only the nature of both disciplines as gateways to the study of cultural history through the study of images, artifacts, and the built environment, but also their emphasis on hands-on research and the critical analysis of images.

Another innovative aspect of the VMC program lies in our close collaboration with Special Collections and Archives. Because of its emphasis on images, artifacts, and object-centered learning, the VMC Program will depend heavily on a strong working partnership with the Special Collections and Archives Department of the Library. For the last six years, the Special Collections and Archives Department (SC &A) has provided staff expertise and instruction along with lab space, equipment, exhibit supplies, and funding for exhibits and student and faculty research fellowships. SC&A has been essential to the success of the Historic Preservation program’s major projects: Epsom Farm, the Vernon Goetz World War II Diary, and the Fleury Family Papers. The VMC intends to continue and build upon this highly-successful relationship which will be enriched with the addition of the resources of the Art and Artifacts Collection.

Once in place, the VMC program will work with the Library, the IT department, and the Art Collection Curator to develop opportunities for our students to document their projects through projects in digital humanities and e-portfolios. This initiative for digital scholarship is both innovative and important for student learning during their years at Goucher, and for honing their skills for a variety of careers that involve work with digital images and texts.

### **C. Quantifiable & reliable evidence and documentation of market supply & demand in the region and State:**

No undergraduate institution in the State of Maryland offers a program that brings together the history of art with historic preservation, combining these into an innovative visual and material culture curriculum for the 21<sup>st</sup> century study of images, artifacts, and the built environment.

Several Maryland and regional institutions offer courses or certificate programs in material culture, but only at the graduate level. The University of Maryland offers courses in material culture in the American Studies program, and a Certificate Program in Museum Scholarship and Material Culture at the graduate level. The University of Maryland – Baltimore County offers graduate courses that treat material and visual culture, but these are all at the graduate level. The Center for Art, Design, and Visual Culture at UMBC offers programming that fosters the study of visual culture, but there is no formal program or curriculum linked with the Center. Johns Hopkins University offers courses in visual and material culture within the Museums and Society minor. Students at Morgan State University School of Architecture can take courses that touch

on material culture and the visual dimensions of the built environment; however, no formal curriculum in visual or material culture is taught.

Of our private, liberal arts peers in Maryland, Washington College and St. Mary's College offer courses in material culture within their archaeology and anthropology programs, but there is no formal major curriculum that stands alone.

The Material Culture Program at the University of Delaware, which offers an interdisciplinary major at the undergraduate level in Material Culture Studies, most closely approximates the spirit of our proposed program at Goucher College (<http://www.materialculture.udel.edu/>). This program is closely connected with University of Delaware's graduate-level Winterthur program in American Material Culture. The Library Company of Philadelphia offers a Visual Culture Program for regional and international scholars.

As mentioned, this program builds upon aspects of the traditional Art History and Historic Preservation curricula. What sets our program apart from traditional Art History and Historic Preservation is its emphasis on hands-on learning through material objects, images, and the built environment; the close study of the interrelationship of texts with images, artifacts, and architecture (especially through the lens of primary documents); and cultural dimensions of images and the built environment; and the role of visual culture in the production of knowledge.

The VMC program prepares our students to continue their studies through graduate-level programs that offer visual and material culture courses or certificates at Maryland's institutions of higher education (e.g. University of Maryland, UMBC, Morgan State). The VMC also prepares students for closely related studies at the graduate level – and careers – in Historic Preservation, Urban Planning, Architecture and Design, Museum Studies, Information Technology, and Art History, as well as careers that require a critical eye for word and image, such as Marketing, Development, Public Relations, Advertising, Graphic Design, and Web Design.

#### **D. Reasonableness of program duplication**

The proposed Program in Visual and Material Culture does NOT duplicate any program in the State of Maryland.

To pursue this line of inquiry as a major, students would need to go much farther afield. Institutions offering a similar course of study at the undergraduate level include:

University of Delaware (B.A., Material Culture Studies)

University of Toronto (B.A., Material Culture)

University of Southern California (Visual Culture minor)

Duke University (B.A., Visual and Media Studies)

University of California at Berkeley (B.A., Visual Culture)

University of London (B.A., Material Culture)

Given Goucher College's emphasis on critical and analytical thinking and on innovative

pedagogy and the high-impact practice of experiential learning, the VMC program is timely for our students, who are growing up in a world filled with an expanding array of images and objects in print and on the internet. By learning to analyze the cultural dimensions of images and objects produced across time and in diverse World traditions, our students gain a more nuanced appreciation of how visual images and objects both reflected and shaped history. In so doing, they develop a critical eye for our visual world of the present, toward a more informed understanding of the power of images to communicate meaning. Given that we live in an increasingly visual world—particularly with the expansion of Internet technology—it is more essential than ever that our students learn to “read” critically the visual and material images both today and in the future.

#### **E. Relevance to high-demand programs at Historically Black Institutions (HBIs)**

The VMC program will develop courses that treat the History of Architecture, the American House, and the History of Cities. These courses complement Morgan State’s program in Urban Environment, but do not constitute a full major or minor program that would diminish Morgan State’s strength in this area. Instead, VMC studies are meant to enhance our students’ experience and critical perspective on the built environment. Indeed, we envision such experience as an asset for students who might consider pursuing graduate work in Morgan State’s School of Architecture and Planning.

#### **F. Relevance to the identity of Historically Black Institutions (HBIs)**

Given that the VMC program engages students in a diverse range of images and objects that do not fall within the traditional Western academic hierarchy of the “Fine Arts,” while exploring the diverse beholders who give and produce meaning, we believe that the VMC complements the identity of HBIs without replicating or assuming their identity. Rather, there are aspects of the VMC program that could give Goucher opportunities to partner with HBIs in Maryland (especially Morgan State University).

Students in the Historic Preservation program have recently uncovered an eighteenth-century lime kiln on the college campus as part of a larger study of Epsom Farm, the farm that occupied the land upon which Goucher College is currently located. Research in nineteenth-century manuscripts related to the farm as well as slave narratives indicate that some lime kilns, and the Epsom Farm lime kiln in particular, were operated by African American workers, both free and enslaved, and that the lime kiln area served as a meeting ground for workers, both black and white, to exchange information and stories. Hopefully, the area can be someday designated an African American Heritage site. The work required to prepare a site for historic site designation may provide an outstanding opportunity for collaboration between students and faculty at Goucher and Morgan State University.

#### **G. Adequacy of curriculum design and delivery to related learning outcomes consistent with Regulation .10 of this chapter**

Summary of VMC Major:



All VMC students will be required to take two gate-way courses: one on the history of visual culture and the analysis of images and architecture, and the other a course on cultural preservation (VMC 103 and VMC 110). Both courses introduce students to terminology in the field, key monuments of world art, modes of analyzing images, and topics in preservation. Coursework at the intermediate, 200- level is topical and thematic, mixing lecture, discussion, experiential, and project-based learning. Students who take 300-level seminars integrate the concepts and methods that they have learned in introductory and intermediate courses, applying these to problems and projects in the field. The advanced courses at the 400-level require independent work (supervised by VMC faculty and in consultation with other faculty) toward completing projects that culminate in a senior capstone. For instance, these projects could involve cataloging and researching objects in the Art and Artifact Collection and assembling a website based on their findings, a research paper that delves into a concept or group of artifacts that the student has begun to explore in a 200- or 300-level course, or a mock-secondary school lesson plan for teaching and outreach focused on art or artifacts that the student has investigated in a past course.

All majors concentrating in VMC must complete the following required courses (36 credits). (300-level courses cannot be substituted for the additional required 200-level courses.) Courses must be passed with a grade of C- or better to count towards the major.

**VMC Major Requirements:**

<b><u>Course</u></b>	<b><u>Credit Hours</u></b>
<b>VMC 103. Introduction to Visual Culture</b>	4
<b>VMC 110 Preserving our Heritage</b>	4
<b>VMC 200-level course (*see list of courses below, both current and newly approved)</b>	4
<b>VMC 200-level course (*see list of courses below, both current and newly approved)</b>	4
<b>200- or 300- level course in the Humanities Center (LIT, HIS, or PHL), in consultation with your VMC advisor</b>	4
<b>COM 241 (American Cinema) <u>or</u> COM 242 (World Cinema) <u>or</u> a 100-level ART course</b>	4
<b>300-level course in VMC (*see list of courses below, both current and newly approved) (*may include 2 x 2-cr. VMC courses at the 300 level)</b>	4
<b>300-level course in VMC (*see list of courses below, both current and newly approved) (*may include 2 x 2-cr. VMC courses at the 300 level)</b>	4

<b>300-level course in VMC (*see list of courses below, both current and newly approved)</b> (*may include 2 x 2-cr. VMC courses at the 300 level)	4
<b>VMC 495 Capstone:Independent Study and Presentation</b> (2 cr. + 2 cr.) *completed over the course of 2 semesters	4

**Total Credits = 40**

**VMC Courses contributing to Goucher’s General Education curriculum:**

Degree plan: The Goucher general education curriculum mainly stands apart from our majors, as it no longer has specific courses from majors contributing to the general education requirements. Instead, for breadth of study, students take a list of Center Pair Exploration courses that do not contribute to any individual major. No individual major need contribute to CPE courses, though clusters of major programs, now “Center Pairs”, must contribute. All Students must take 3 CPE (Center Pair Exploration) courses in three areas outside of their major. There are a total of FOUR CPE areas that are each offered by 4 Center pairs:

Center Course Code Center Pairs

CPEA

- Center for Art and Media
- Center for Dance, Music, and Theatre

CPEB

- Center for Education, Business Professional Studies
- Center for People, Politics, and Markets

CPEC

- Center for Geographies of Justice and Cultures
- Center for Humanities

CPED

- Center for Natural Science
- Center for Psychology

\*Students majoring in VMC therefore need to take a CPEA, a CPEB, and a CPED.

The following VMC courses (under development) will contribute to Goucher College’s new General Education Curriculum, launched in Spring 2018, as Center Pair Exploration Courses (CPE-C):

- 1) "There's No Place like Home: The American House"
- 2) "Mining the Museum: Hands-on Explorations in Visual and Material Culture"
- 3) "Landscape and Memory: Painting, Maps, Green Space, and Garden Architecture"

\*Note that VMC majors may NOT take these courses in fulfillment of their VMC major.

We will also offer the following First Year Seminars (all students must take one FYS to fulfill Goucher's General Education Curriculum):

- 1) "The Dark Ages Illuminated: Wonder, Magic, and Memory in the Medieval Imagination"
- 2) "Stuff: The Art, Form, and Function of Design"

In addition to first year seminar and CPE courses in three areas outside of their major Center Pair area, Goucher students need to fulfill three proficiency areas: College Writing Proficiency (a 3 course sequence), Data Analytics (a two-course sequence, one course of which is designated as a "Data Analytics across the curriculum" course), and foreign language (10, 8, or 4 credits depending on placement). They must also take courses in Common Inquiry areas- Environmental Sustainability, Study Abroad, and Race, Power and Perspective. Finally, all students must complete a Capstone experience with a reflection portfolio.

The VMC will also contribute to the Environmental Studies Requirement of the Goucher Commons Curriculum with VMC 362, "Nature into Art"

In addition to the CPE courses, Goucher students must take the following as part of their General Education sequence

Credits of General Education (Goucher Commons Curriculum) required: 53-61 credits Total

(1 x 4cr First Year Seminar = 4)

(3 x 4 cr Center Pair Exploration courses = 12)

(1x 4 cr Race, Power, Perspective = 4)

(1 x 4 cr Environmental Studies = 4)

(2 x 4 cr Data Analytics (for MHEC math requirement) = 8)

(2 x 4 +2 cr Foreign Language = 10, 8 or 4 credits depending upon placement)

(3 x 4 Writing requirement = 12)

(Study Abroad = variable credits, minimum 3 credits)

(Capstone = variable credits, typically 2-4)

The entire Goucher degree is 120 credits. The VMC major is 40, General Education is at least 53, which leaves 27 elective credits.

### **VMC Courses & Descriptions:**

#### **VMC 103 "Introduction to Visual Culture" (4 cr.)**

Introduces the study of visual culture, its methods, terminology, and critical issues, including the problems of the Western art historical canon, aesthetics, chronology, and periodization. Students will explore images and objects produced at different moments and in a variety of geographic and cultural contents, considering throughout the ways in which images and buildings make meaning

through visual form, the ebb and flow of various stylistic trends, the use of symbolic images in the sacred and secular realms, the persistence of major visual motifs, the role of the spectator in shaping the meaning of images and objects, and the influence of political and economic conditions in the making of art. *Spring semester. Oettinger*

**VMC 110 “Introduction to Material Culture and Historic Preservation” (4 cr.)**

An introduction to the field of material culture and Historic Preservation, covering its development and its role in American society. Students will study American architectural history, and will explore the impact of the built environment on the quality of urban life. The role of historic preservation in the environmental sustainability movement will also be examined.. Fall semester. Sheller.

**VMC 213 “Historical Archaeology and Material Culture” (4 cr.)**

This course will examine the goals, methods, and contributions of archaeology to Historic Preservation and the historical record. It will also focus on understanding and interpreting the meaning of objects, artifacts, and cultural landscapes as historical evidence. Prerequisite: VMC110 or sophomore standing. *Offered Spring semester and every other year. Sheller.*

**VMC 230 “Understanding Historic Buildings” (4 cr.)**

Development of the vocabulary to describe buildings: elements of a building, traditional construction techniques and building materials, and preservation issues. Students will study the architectural heritage of Baltimore through field trips. *Variable semesters. Sheller.*

**VMC 266 “Visual Culture of the Middle Ages” (4 cr.)**

This course will survey major works of the Late Roman, Early Christian, Byzantine, Romanesque, and Gothic art produced between the 4<sup>th</sup> and 14<sup>th</sup> centuries in western Europe and the Byzantine east. We will consider images produced for sacred settings and for the domestic sphere, including ivories, mosaics, manuscripts, metalwork, and tapestries, as well as sculpture and architecture. Topics for discussion include the assimilation and transformation of classical forms and motifs in early Christian art, the art and ritual of the Christian pilgrimage, architecture and the construction of sacred space, the intersection of art and medieval literature, and the use of images to promote the ideals of power and authority. *Variable Semesters. Oettinger*

**VMC/AAC 272Y “The Arts of Amsterdam: Intensive Course Abroad in Arts Administration” (5)**

This three-week intensive blends Arts Administration-the business practices of arts and culture-with behind-the-scenes explorations of the performing and visual arts in Amsterdam, the Netherlands. Students attend performances and tour museums and alternative arts spaces not just experienced as an audience member or tourist, but as an active observer to examine how they are professionally managed and presented. Students will learn about the management and funding structures found in the Netherlands and will frequently meet with administrators, cultural leaders, practitioners, and other behind-the-scenes staff. We will also enjoy and explore the rich offerings of our host country's culture, history, and architecture, frequently traveling by bike for the

ultimate Dutch experience. This program is prioritized for Arts Administration Concentration students and students who are Arts Majors or Minors (Art History, Dance, Music, Studio Arts, and Theatre). A minimum cumulative GPA of 3.0 is required. *Offered every other spring/summer starting 2018. Lohr, Oettinger.*

**VMC 275 Renaissance Art & Visual Culture in Europe, 15<sup>th</sup>-16<sup>th</sup> Centuries (4 cr.)**

This course surveys painting, sculpture, and architecture in Europe from the 14th-17th centuries. We will consider northern and southern Renaissance artists from Giotto and Jan Van Eyck to Michelangelo and Durer in their cultural and social contexts. Topics for discussion include the rise of the Artist, the emergence of early modern art theory, the assimilation of antiquity, and the development of portraiture, landscape, and mythological subjects in the visual arts. Prerequisite: VMC 103, 110, or permission of the instructor. *Fall. Oettinger.*

**VMC 279 17<sup>th</sup> and 18<sup>th</sup> Century Art & Visual Culture in Europe and the Americas (4 cr.)**

This course surveys the painting, sculpture, and architecture of 17th- and 18th- century Europe. We will study masterpieces by artists including Bernini, Caravaggio, Rubens, Rembrandt, Vermeer, Tiepolo, Fragonard, and Hogarth in their social and cultural contexts. Topics for consideration include the development of art theory and art market, the emergence of genres and specialized subject matter, the history of collecting, and the politics of art patronage. Prerequisite: ART 103 or permission of the instructor. Prerequisite: VMC 103, 110, or permission of the instructor. *Spring. Variable semesters. Oettinger.*

**VMC 281 Modern and Contemporary Visual Culture (4 cr.)**

Painting and sculpture in European and Contemporary World culture. Emphasis on the development and exploration of a modern vision from the late-19th through 21st centuries. *Spring semester. VMC Faculty.*

**VMC/ARH 285 History of Photography (4 cr.)**

The history of photography from the earliest manifestations to the present. Prerequisite: VMC 103, 281, or permission of instructor. *Fall. Variable semesters. Burns.*

**VMC 288 Topics in the History of World Art (4 cr.)**

A course devoted to a variety of changing topics in non-Western art history. May be repeated for credit with different topic. Prerequisite: VMC 103, 110, or permission of the instructor. *Spring semester. VMC Faculty.*

**VMC 311 Art in Focus (2 cr.)**

This intense 7-week course explores a masterpiece of art or primary text (related to the history of art) in context and from different methodological perspectives. Prerequisite: VMC 103, 110, or permission from the instructor. *Fall. Oettinger.*

**VMC/HIS 311 "Public History: Theory and Practice" (4 cr.)**

This course examines popular history and the practice of history outside of the university. Topics include: public memory, historians and the public, the role of historians in museums and at historic sites, in documentary filmmaking, in oral history, in historic preservation and in

historical archaeology. Prerequisite: Two 200-level VMC courses or permission of the instructor. *Offered 2018 and every other year. Sheller.*

**VMC 330 “American Sacred Space (4 cr.)**

This course examines the role of the built environment and natural spaces in American religious experience and practice. Through attention to methodological, theoretical and primary sources, we will examine how Americans have defined and designated spaces as sacred and thereby separate from the profane world. The class will take a field trip to a variety of "sacred spaces" in the Baltimore and/or Washington, D.C. area. Prerequisite: At least one course in Religion or Visual and Material Culture, or permission of instructor. *Fall semester. Offered 2018 and every other year. Duncan.*

**VMC 363 Nature into Art: The Cultural Dimensions of Landscape (4 cr.)**

This course explores the cultural dimensions of environmental sustainability, the complex relationship between humans and nature, and the historical roots of our ecological crisis through the lens of landscapes and gardenscapes in the visual arts over time and across cultures. Through landscape painting, gardens, and earthworks, we will address the 'legibility' and cultural construction of landscape imagery by exploring how artists have shaped, processed, and transformed nature, how humans have projected their identity, values, politics, and myths onto the land, and how visual constructions of landscapes shaped discussions and debates about the past, the present, and the future of the environment. Prerequisite: VMC 103, 110 or sophomore standing, or permission of instructor. *Spring. Variable semesters. Oettinger*

**VMC/BKS 382 The Art and History of the Book (4 cr.)**

This course surveys the history of the book and book illustration in the West, with emphasis on the art and poetics of word and image from ancient scrolls and the medieval codex to the printed and hypertext page. We will meet at Goucher's Special Collections and Archives, which will provide a unique, hands-on opportunity to explore the art and history of the book through our "home" collection. Our visits to several area collections of books and meet with conservators, collectors, book artists, and booksellers will also comprise a major part of the course. As we travel through a wide range of books from a variety of genres, we will consider the many ways that books make meaning, physical aspects of books and their production, the evolution of writing (and type), illustration processes and styles, page design, and the artful ways that word and image embellish one another to communicate meaning. We will also touch on broader questions including the place of books in history, the role of the book in society, the history of reading, manuscript and print culture, and the transformation of illustrated books in the digital age. Prerequisite: Sophomore standing or permission of instructor. *Fall 2018 and alternate years. Oettinger.*

**VMC 349 History and Methods of Art History (2 cr.)**

This course explores the history of art history from its earliest writings to the formation of the contemporary discipline. Emphasis will be given to modes of interpreting the art object, including feminist, Marxist, and structuralist methodologies, as well as different forms of analysis, including stylistic, iconographic, and contextual. Students will also learn methods of scholarly research appropriate to the discipline, including finding, evaluating, analyzing, and

synthesizing primary and secondary visual and textual sources. Prerequisite: VMC 103, 110, or permission of instructor. *Spring semester. Oettinger.*

**VMC 497A, 497B Capstone and Presentation I & II (2 + 2 credits, taught over 2 semesters in the Junior and/or Senior years which need not be consecutive semesters)**

A two-semester course in which students explore topics in-depth and undertake an original research project. In the first semester, students identify and research their project in collaboration with a VMC faculty advisor. In the second semester, the student refines their research and prepares a paper or a website for public presentation. *Spring and fall semesters. Oettinger, Sheller.*

**Newly Approved Courses (\*still to be developed)**

**VMC 2XX Internship (2 - 4 cr.)**

Students identify and apply for internships in museums, preservation organizations, historical societies, and at historic sites to gain practical experience. Internships are an important part of the VMC program, and all students are strongly recommended to secure at least one of these pre-professional experiences.

**VMC 2XX Independent Study (2 - 4 cr.)**

Research or study of a narrowly limited topic in visual culture, material culture, or historic preservation, preferably one initiated in a course taken earlier. Prerequisites: VMC 103, 110, and at least one 200- or 300- level VMC course, and permission of the instructor;. *Fall semester, repeated spring semester. VMC faculty.*

**VMC 2XX Museum Studies: The History and Art of Designing and Mounting Exhibits (team taught) (4 cr.)**

What is a museum? How does it work? Who are the people that make the magic happen? This course will examine the changing role of museums in contemporary society and the various challenges they face. It will also look at three of the major focuses of a museum: Collection Management, Conservation, and Exhibition. Finally, in the 21st century, Education and the Visitor Experience have become two more major areas of focus for all types of museums; how and why did that happen? Course includes one to two mandatory field trips to local museums. Additional visits to museums will be asked of the students in their own time. Sophomore standing required and priority will go to seniors first. Prerequisite courses are VMC 103, 110, BUS/AAC 170, or permission of the instructor. *Fall semester. VMC faculty.*

**VMC 2XX History of Architecture (4 cr.)**

This course surveys the painting, sculpture, and architecture of Europe and the Americas from ancient times through the present day. Prerequisite: ART 103 or permission of the instructor. Prerequisite: VMC 103, 110, or permission of the instructor. *Spring. Variable semesters. VMC faculty.*

**VMC 3XX Metropolitan Visions: Urban Spaces and City Planning in History (4 cr.)**

In the course of the 19th century, most western societies witnessed an unprecedented shift from rural to urban living. Major cities, affected by the forces of industrial, political and social revolution, experienced dramatic transformations in the shape and use of public space, in the design and construction of new buildings and building types, and in the variety of unfamiliar people and visual spectacle encountered on the streets. Using specific cities as case studies, this course will examine such urban transformations from the beginning of the 19th into the 21st centuries, with particular emphasis on how the modern city--its physical, social and psychological aspects--has been explored and expressed in popular visual culture as well as architecture and fine art. Particular attention will be paid to London in the first half of the 19th century, Paris in the late 19th century, and New York in the early 20th century. In semester-long group projects, culminating in papers and presentations, students will investigate world cities such as Mexico City, Mumbai, Beijing, Tokyo, Lagos, and Dubai. Prerequisite: sophomore standing or permission of instructor. *Variable semesters. VMC faculty.*

### **VMC 3XX Special Topics in Visual and Material Culture (4 cr.)**

A seminar devoted to different aspects of visual and material culture. Examination of a variety of methodologies and critical approaches. Prerequisite: one 200-level VMC course, sophomore standing, or permission of the instructor. *Fall and spring semesters. VMC faculty.*

### **VMC 3XX Documentary Editing and Archival Preservation (4 cr.)**

In this course, students will learn the fundamentals of transcription, annotation and, editing through a project working with original manuscripts. Students will also learn the principles of archival preservation and processing. Prerequisite: sophomore standing or permission of the instructor. *Variable semesters. Sheller.*

### **General Education Courses in the VMC Program to be Developed:**

Center Pair Exploration Courses:

“There’s No Place like Home: The American House”

"Mining the Museum: Hands-on Explorations in Visual and Material Culture"

First Year Seminar Courses:

“The Dark Ages Illuminated: Wonder, Magic, and Memory in the Medieval Imagination”

“Stuff: The Art, Form, and Function of Design”

### **VMC Mission & Student Learning Objectives for the VMC Major:**

#### Mission

We live in a world saturated by images – from Emojis and Snapchat to Instagram and the Internet. Because our modern world is very much a visual world, where visual means of communication dominate many aspects of our daily lives (e.g. news, advertising, entertainment, social media, YouTube, etc.), it is essential that today’s students think critically about the many ways in which images across time and cultures have been – and are still – constructed to make meaning. Goucher’s proposed Visual and Material Culture program introduces students to the interdisciplinary study of images, artifacts, and the built environment, connecting the history of



visual culture with broader streams of inquiry across the College, and engaging students in asking how the history of images relates the visual world of the 21st century.

### Student Learning Objectives

1. Analyze new visual experiences into the context of historical styles, cultural traditions, and key works of art, architecture, and design. (**Analyze**)

- Employ a vocabulary of both general and specialized words appropriate to art and art historical discourse in both speaking and writing. (100, 200, 300 [level courses])
- Demonstrate knowledge of selected objects within their cultural and historical contexts (100, 200, 300)
- Recognize cultural and historical references in the contemporary visual environment (100, 200)

2. Demonstrate critical thinking and persuasive written exposition, particularly in relation to images, artifacts, and the built environment. (**Analyze**)

- Explain the defining formal, stylistic, and technical characteristics of images, objects, and architecture using appropriate specialized terminology (100, 200, 300)
- Recognize and employ different methodologies (such as formalist, Marxist, socio-historical, feminist) in analyzing specific images and objects (200, 300)
- Write cogently on selected aspects of art studied, evaluating diverse opinions and conflicting accounts (200, 300)
- Analyze primary texts (literature and writings about art over the centuries) in relation to selected images, artifacts, and buildings (200, 300)

3. Explain the appearance, production, and use of visual images and artifacts in contemporary and historical visual culture. (**Connect**)

- Identify and characterize the artists and audiences of relevant images and objects (100, 200, 300, 400)
- Discuss the cultural and/or physical contexts for the original production, appearance, and use of works of art in the western and non-western traditions (100, 200, 300, 400)
- Develop an original thesis derived from engaging in independent research (300, 400)

4. Recognize and employ methodological approaches current in the inquiry of Visual and Material Culture. (**Connect**)

- Show critical awareness of one or more current methodological approaches (200, 300, 400)
- Analyze and compare expositions of theory and criticism relevant to the field (300, 400)
- Analyze literary texts and historical documents as examples of interpretive method, assessing the value of the methodology for the topic and the quality of the author's use of the method (200, 300, 400)

5. Demonstrate research skills for analyzing images, issues associated with visual and material culture and problems in analysis. (**Contribute**)

- Use effectively the printed, electronic, and human resources of libraries, museums, and galleries to locate primary and secondary sources on a given topic (100, 200, 300, 400)
- Use primary sources effectively in pursuing research (100, 200, 300, 400)
- Demonstrate advanced research skills to carry out a research project (200, 300, 400)
- Present cogent accounts of research in progress to others engaged in the same process, and respond to their criticisms in the eventual product (200, 300, 400)

## H. Adequacy of articulation

N/A

## I. Adequacy of faculty resources

Currently, 3 FT faculty, 1 HT faculty, and 2 PT faculty contribute to the VMC curriculum. We note that Professor Tina Sheller could possibly be moved to FT status, as a Professor of Practice within the next three years. However, as the program stands now, April Oettinger and Tina Sheller teach all required courses and electives, on rotations (listed above) at their current rank. Contributing faculty add to the curriculum but are not essential to maintaining the curriculum as articulated above. Current staffing levels are used for section L.

1. *April Oettinger*, Ph.D. (Art History, University of Virginia), Full Professor (FT)

Courses Taught:

VMC 103, VMC 266, VMC 272, VMC 275, VMC 279, VMC 311, VMC 363, VMC 382, VMC 349, VMC 497)

2. *Tina Sheller*, Ph.D. (History, University of Maryland), Assistant Professor (HT):

Courses Taught:

VMC 110, VMC 213, VMC 230, VMC 270, VMC/HIS 312, VMC 497A, 497B

3. *Ann Duncan*, Ph.D. (Religion, University of Virginia), Associate Professor (FT)

Courses Taught:

VMC/RLG 330

4. *Laura Burns*, M.F.A. (Studio Art, Yale University), Professor of Practice (FT)

Courses Taught:

VMC/ART 295

5. *Katherine Fernstrom*, Ph.D. (Art History, Southern Illinois University-Carbondale), Lecturer (PT)

Courses Taught:

VMC 288, VMC 382

6. *Jennifer Hylton*, Ph.D. (Art History, University of Texas-Austin), Lecturer (PT)

Courses Taught:

VMC 281, VMC 382

**The following courses will be taught in rotation by any member of the VMC faculty:**

VMC 2XX Internship (2 - 4 cr.)

VMC 2XX Independent Study (2 - 4 cr.)

VMC 2XX Museum Studies: The History and Art of Designing and Mounting Exhibits (team taught) (4 cr.)

VMC 2XX History of Architecture (4 cr.)

VMC 3XX Metropolitan Visions: Urban Spaces and City Planning in History (4 cr.)

VMC 3XX Special Topics in Visual and Material Culture (4 cr.)

VMC 3XX Practicum (2 cr.)

VMC 3XX Documentary Editing and Archival Preservation (4 cr.)

## **J. Adequacy of library resources**

Because of its emphasis on images, artifacts, and object-centered learning, the VMC Program will depend heavily on a strong working partnership with the Special Collections and Archives Department of the Library. For the last six years, the Special Collections and Archives Department (SC &A) has provided staff expertise and instruction along with lab space, equipment, exhibit supplies, and funding for exhibits and student and faculty research fellowships. SC&A has been essential to the success of the Historic Preservation program's major projects: Epsom Farm, the Vernon Goetz World War II Diary, and the Fleury Family Papers. The VMC intends to continue and build upon this highly-successful relationship which will be enriched with the addition of the resources of the Art and Artifacts Collection.

## **College Library**

The library is the anchor of the award-winning, LEED-certified Goucher Athenaeum, which opened in 2009. The library's resources include 96,000 electronic journals; 59,000 media materials and streaming files; 140 research databases; 199,000 print titles; and 240,000 eBooks. Most of these are accessible on the library's website along with many research and

subject guides and tools to support students. Additional resources include the Digital Library and eScholarship@goucher, the college's institutional repository, which together have a combined total of over 10,000 digital items. Individual research assistance and information literacy instruction and programs are also part of the library's services.

The library awards various prizes and fellowships to support student research. Library events and activities include the bi-annual Applestein-Sweren Book Collecting Prize for personal collections of books and ephemera; the Athenaeum Library Speakers Series; the annual Julia Rogers Research Prize; Friends of the Goucher College Library programs; the annual Edible Book Fest; special exhibitions; and the Alberta and Henry Burke Jane Austen Scholar-in-Residence Program, a competition to bring senior scholars to campus for research in our world class Jane Austen collection.

### **Special Collections and Archives**

Special Collections & Archives (SC&A) is a unique research center located within the Goucher College Library. The collection includes over 15,000 rare and unique books, 800 linear feet of manuscripts, and over 1,000 linear feet of college archives. These materials support primary research in many subjects including art history, dance, dance history, English, history, historic preservation, material culture, peace studies, theatre, and women's studies.

The collection is strong in early English print books especially English and European literature, Anglo-Saxon culture and history, and English philology. A world class collection on Jane Austen, including the English Georgian and Regency periods, features extensive translations, as well as, an outstanding collection of colour-plate illustrated books. The Dance Sheet Music Collection features important 19th- and early 20th-century sheet music for social and theatrical dance that supports dance reconstruction and cultural studies.

The college archives also document the history of women's higher education, American Methodism, early physical education for women, and 19th- and 20th-century American architecture. Because the college campus is located on the grounds of a former 19th-century farm, it serves as a living classroom for students of history, historic preservation, material culture, and archaeology. Hundreds of historical objects have been excavated from the grounds and there are four extant structures dating back to the early 19th century.

The **Brooke and Carol Peirce Center for Undergraduate Research** is a program of the SC&A that funds fellowships for undergraduate students to conduct original and creative research using our collections, and focuses on hands-on experience with primary source materials.

### **K. Adequacy of physical facilities, infrastructure and instructional equipment**

The VMC program has access to classrooms in the Van Meter Academic Building, the Special Collections and Archives Classroom and Conservation Lab, and the Art and Artifact Collection Conservatory. Each of these classrooms is equipped with computers and overhead projection.

**L. Adequacy of financial resources with documentation**

<b>TABLE 1: PROGRAM RESOURCES</b>					
<b>Resource Categories</b>	<b>Year 1</b>	<b>Year 2</b>	<b>Year 3</b>	<b>Year 4</b>	<b>Year 5</b>
1. Reallocated Funds	23083	23545	24016	24496	24986
2. Tuition/Fee Revenue (c + g below)	132900	265800	531600	886000	886000
a. Number of F/T Students	3	6	12	20	20
b. Annual Tuition/Fee Rate	44300	44300	44300	44300	44300
c. Total F/T Revenue (a x b)	132900	265800	531600	886000	886000
d. Number of P/T Students	0	0	0	0	0
e. Credit Hour Rate	1448	1448	1448	1448	1448
f. Annual Credit Hour Rate	0	0	0	0	0
g. Total P/T Revenue (d x e x f)	0	0	0	0	0
3. Grants, Contracts & Other External Sources	0	0	0	0	0
4. Other Sources	0	0	0	0	0
<b>TOTAL (Add 1 – 4)</b>	<b>244583</b>	<b>466545</b>	<b>688516</b>	<b>910496</b>	<b>910496</b>

**Tabl 1** Shows the program resources. This program will use existing resources for faculty as well as existing yearly budget from the Art History program at Goucher. If student enrollment increases beyond projection, increased faculty FTE could be added to support the program. The current yearly departmental budget is used for running all aspects of the program and is listed with a 2% per year increase. Projections for student enrollment are modest (3 initial students)

and are based on a current rate of 0.6% of incoming enrolled students who express an interest in Art History. It is presumed that the new major will be more popular and will grow over time to a stable number of 20 incoming students per year.

<b>TABLE 2: PROGRAM EXPENDITURES:</b>					
<b>Expenditure Categories</b>	<b>Year 1</b>	<b>Year 2</b>	<b>Year 3</b>	<b>Year 4</b>	<b>Year 5</b>
1. Faculty (b + c below)	0	0	0	0	0
a. Number of FTE	0	0	0	0	0
b. Total Salary	0	0	0	0	0
c. Total Benefits	0	0	0	0	0
2. Admin. Staff (b + c below)	0	0	0	0	0
a. Number of FTE	0	0	0	0	0
b. Total Salary	0	0	0	0	0
c. Total Benefits	0	0	0	0	0
3. Support Staff (b + c below)	0	0	0	0	0
a. Number of FTE	0	0	0	0	0
b. Total Salary	0	0	0	0	0
c. Total Benefits	0	0	0	0	0
4. Technical Support and Equipment	0	0	0	0	0
5. Library	0	0	0	0	0
6. New or Renovated Space	0	0	0	0	0
7. Other Expenses	23083	23545	24016	24496	24986
<b>TOTAL (Add 1 – 7)</b>	<b>23083</b>	<b>23545</b>	<b>24016</b>	<b>24496</b>	<b>24986</b>

Table 2 shows program expenditures. These are funds from an existing budget line for the Art History major that is used to fund programming and events. Examples include field trips to Washington, DC and Baltimore museums, conversations with professionals in the fields, honoraria, books, etc.

**M. Adequacy of provisions for evaluation of program**

**Explain a measurable SLO (See SLOs in section G)**

The VMC program will measure SLOs by comparing exam and quiz assessments and written work at the introductory (100) level with exam assessments and research projects at the advanced

(300, 400) level. Specifically, these evaluations will address the following SLOs: “Analyze,” “Connect,” and “Contribute” through assessments and written work completed in VMC 103/VMC 110 (“Introduction to Visual Culture”; “Preserving our Heritage”) and VMC 382 (Special Topics in Visual and Material Culture), will be compared with capstone projects from VMC 497A/VMC 497B.

### VMC 103/VMC 110:

#### *Exam evaluations*

This course includes three exams that test students on basic terminology, identification and discussion of images in light of their formal, iconographical, and contextual aspects, and an essay comparison of two images. Over the course of the semester, faculty monitor students’ facility with terminology and their ability to write about and integrate their expanding knowledge gained from lecture, readings, and class discussion. (**Analyze**)

#### *Formal Analysis*

Students are required to visit a museum and analyze an image or object in a museum (**Analyze**). The assignment guidelines are as follow:

The goal of this paper is for you to look closely at and analyze a work of art from a local museum. For your paper, which will be 5 pages in length (typed, 12-point font, double-spaced), you will write about a *painting* or *sculpture* from the Walters Art Museum, the Baltimore Museum of Art, the Philadelphia Museum of Art, the National Gallery of Art, or the Metropolitan Museum of Art (other more distant museums are also acceptable; just be sure to run them by me first).

- 1) Be sure to select an image that was made during the time period (Prehistoric-1800) and the geographic parameters covered in this course. After you have spent some time looking at your painting or sculpture, make an annotated study sketch of that work. In other words, create a rough study of that work in PENCIL or CHARCOAL, and on the same piece of paper, label your study with observations about its formal elements, iconography, function, and any other cultural contexts that shaped it. These notes will be important as you write your paper at home.
- 2) Also take notes on ONE of the objects to the immediate left or right of the work you have chosen. Record in your notes the relationship of that object to the work you have selected. Why do you think the two works were hung/placed side by side? Is it because they were similar in style? Subject matter?
- 3) Next, go home and write a close analysis of the object you have selected, placing it in its visual, iconographic, and cultural contexts through a comparison with the work that was placed beside it in the museum, as well as ONE MORE similar image/object we have covered this semester. In the final product, your paper will focus on three images: your selected work, the image hanging beside it in the museum and another image that we have studied in the course of the semester.

\*When you turn in your paper, include your annotated sketch that you made of your image while at the museum.

\*\*Please note that the annotated sketch component of your paper will be graded **not** on the quality of your drawing, but on the thoroughness of your observations.

\*\*\*As with all papers, if you use any outside sources for your paper, you need to cite these in the appropriate manner.

### VMC 382 (“Special Topics in Visual and Material Culture”)

VMC 382 treats a specialized topic or theme. In the past, these have included The Poetry of Venetian Art, The Cultural History of Landscape, and the Art and History of the Book.

**(Connect)**

#### *Exam evaluations*

Exams at the 300-level require students to integrate terminology gained at the introductory and intermediate levels into comparative and thematic essays. Exams also test students on a more specialized range of thematic topics and images, and to integrate these themes and images with their own experiences in the 21<sup>st</sup> century and across cultures (Connect).

#### *Research Project*

Research projects for 382 might include a research paper, a website, or an exhibition. Students are asked to draw on their experience and knowledge gained from introductory and intermediate courses (Analyze) and to apply and integrate (Connect) this knowledge in a final product that not only requires them to reflect on their experience (Reflect), but also contribute to our knowledge of the image by offering a fresh perspective. (Contribute). Seminars such as the Landscape course also ask students to reflect on power difference in their relationship of humans and nature.

### VMC 497A/VMC 497B

For the capstone experience, students work closely with their faculty advisor, as well as several other faculty with expertise in related disciplines, to develop and produce a substantial piece of written work in the form of a website or research paper. **(Contribute)**

### **Plan for Assessment**

There will be three rubrics (in preparation) to measure each of the following learning goals corresponding to one of the VMC courses: “Analyze” (VMC 103, VMC 110), “Connect” (VMC 382), and “Contribute” (VMC 495)

Faculty who teach VMC 103/VMC 110, ARH 382, and ARH 495 are required to collect and assess assignments according to each of the two rubric. They will also need to comment on the overall progress of the course in prose narrative. The faculty will meet each year to review these assessments and compose a written summary of each SLO and the degree to which the said SLO for each course was reached.



### **Accessibility of SLOs**

VMC Student Learning outcomes (listed above) will appear on the website page for the program. All course syllabi will list the relevant SLOs (and sub-SLOs), as appropriate to the introductory, intermediate, and advanced courses.

### **N. Consistency with the State's minority student achievement goals**

Goucher College's commitment to inclusion and diversity aligns with the mission of the VMC program, which give all students access to the collections of Goucher College and offers numerous opportunities to explore issues of social justice and power difference in relation to design and the history of images, artifacts, and the built environment. Every VMC engages racial, gender, cultural, and religious diversity.

### **O. Relationship to low productivity programs identified by the Commission**

N/A