

Is it time to revise your Course Outline of Record?

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Required elements in your Course Outline of Record

- Unit value
- The expected number of contact hours
- The expected number of outside of class hours
- The expected number of total student learning hours for the course as a whole
- Prerequisites, co-requisites or advisories on recommended preparation (if any) for the course
- Catalog description
- Objectives
- Content in terms of a specific body of knowledge
- Types or examples of required reading and writing assignments
- Types or examples of other outside-of-class assignments
- Types or examples of instructional methodology
- Types or examples of methods of evaluation

Recommended elements for the Course Outline of Record

- Course number and title
- Status (noncredit versus credit or others)
- Enrollment limitations (if any)
- Repeatability
- Content in terms of a specific body of knowledge
- Objectives
- Field Trips
- Student Learning Outcomes (required by ACCJC)
- Representative Textbook(s), including open educational resources that meet course standards)

First, look at the Title and Catalog Description

Keep in mind that changes to the face page of your Course Outline of Record (COR) will require e-submission to the Chancellor's office and may impact C-ID approval, General Education approval, and/or existing articulation agreements.

However if the course title and description need to be updated to reflect changes in the discipline or new approaches to pedagogy then it is appropriate to make those changes.

In most instances, these types of changes are not necessary for faculty to implement strategies discussed in this cultural curriculum audit.



Comparison of old and new catalog descriptions for "Masterpieces of Asian Literature (in English)"

OLD: This course is an introduction to Asian literature (in translation), with an emphasis on major literary works of India, China and Japan. The course is designed for students with a general interest in diverse literatures and for those who seek to understand the workings of the eastern mind in its unique historical, cultural and philosophical context.

NEW: This course is an introduction to Asian literature (in translation), with an emphasis on major literary works of India, China and Japan. The course is designed for students with a general interest in diverse literatures and their historical, cultural, and philosophical contexts.

Next, look at the Course Content



In some cases, there may be room to change or add content in order to make the course more culturally relevant to your students.

However, in many instances, the course content is prescribed by an outside entity (C-ID descriptor or articulation agreement) or is determined by the expectations of your discipline or department.

If content is described in a manner that allows for some flexibility, take advantage of the opportunity to present new material or different examples. There are often various approaches that will allow students to meet the outcomes and objectives of the course.

Content changes to PHIL 15: *Introduction to Political Philosophy* as a result of the Cultural Curriculum Audit

- OLD VERSION

- I. What Gives the State its Authority?

- A. The Ancient Greeks

- 1. Plato's Republic

- 2. Aristotle's Politics

- B. Classical Contract Theories

- 1. Thomas Hobbes

- 2. Jean-Jacques Rousseau

- 3. John Locke

- C. Contemporary Theories

- 1. Liberalism

- 2. Libertarianism

- 3. Communitarianism

- 4. Feminist and Post-modern Critiques

- REVISED VERSION

- A. The Ancient World

- 1. Plato

- 2. Aristotle

- 3. Confucius

- B. Contract Theories, Their Critics, and Who and What These Theories Neglect

- 1. Thomas Hobbes & Adam Smith

- 2. John Locke & Adam Smith

- 3. Jean-Jacques Rousseau & Mary Wollstonecraft

- 4. Elizabeth Cady Stanton

- 5. John Rawls & Susan Moller Okin

- 6. Virginia Held

- 7. Cornel West

- 8. bell hooks

- C. Contemporary Theories of the State

- 1. Anarchism – Emma Goldman

- 2. Fascism

- 3. Communitarianism

- 4. Conservatism

- 5. Liberalism

- 6. Libertarianism

- 7. Marxism

- 8. Socialism

- 9. Totalitarianism

Content changes to PHIL 15: *Introduction to Political Philosophy* as a result of the Cultural Curriculum Audit

- **OLD VERSION**

III. How Free Should We Be?

The theoretical approaches will be applied to two or more issues concerning individual rights and responsibilities, such as:

- A. Speech and Censorship
- B. Civil Disobedience
- C. Abortion and Reproduction Rights
- D. The Right to Die
- E. Gun Control
- F. Religious Freedom

IV. Special Topics in Political Philosophy (one or more may be examined)

- A. Just War Theory
- B. Nuclear Deterrence
- C. Terrorism
- D. The Justification of Political Dishonesty
- E. The Welfare State
- F. Secrecy and the State
- G. Alexis de Tocqueville

- **REVISED VERSION**

A. Colonial states, anti-colonialist thought, and current conditions of indentured servitude

B. Anti-Colonialist Political Thought

C. Free Speech and Censorship

D. Civil Disobedience and Usurping the State

E. Female versus male reproductive freedom and control over one's body.

F. The Right to Die, Health Care Workers' Duty of Care, and speaking for those who cannot

G. Gun Rights & Gun Control

H. Religious Freedom & Religious Oppression – including the oppression of, and by, religious groups

I. Citizenship, Immigration, and the promise of the United States

J. Reparations

IV. Special Topics in Political Philosophy

At the instructor's discretion, one or more of the following special topics may also be examined.

A. Retributive Justice and the Prison Industrial Complex

B. Environmental Justice & Corporate Profits

C. Just War Theory, Nuclear Deterrence, and Pacifism

D. Law and Jurisprudence

E. Terrorism: State versus Community Members & Community Members versus State

F. The Justification of Political Dishonesty & The Rights of People; Secrecy and the State

G. The Welfare State – Corporate and Individual – Rich and Poor

H. Alexis de Tocqueville

Take a look at the Assignments and Methods of Evaluation



How specific are the assignment guidelines? Could they be revised to allow for flexibility?

Consider using “may” rather than “must” when revising the descriptions for assignments. In some cases, the parameters of the assignment are strict (e.g. 6000 words, research paper, critical analysis) but the potential subject matter could be expanded.

Review the evaluative methods to ensure that students have various ways to demonstrate skills and/or knowledge.

Changes to assignment description in BIO 2: *General Microbiology*

- Old version

Substantial college-level writing assignments

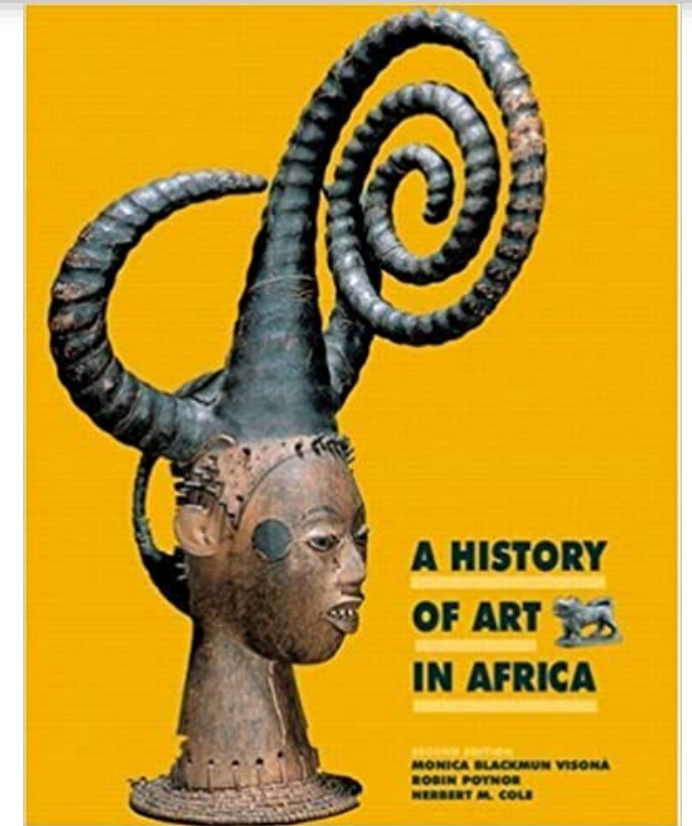
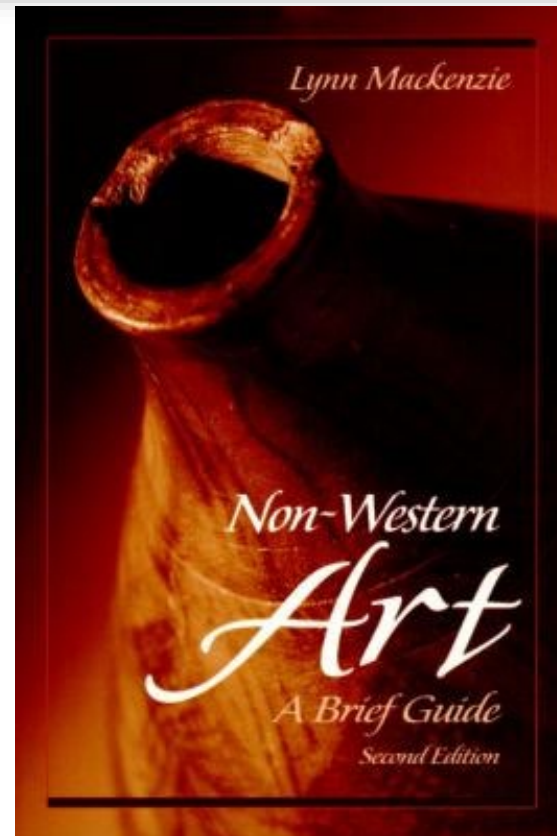
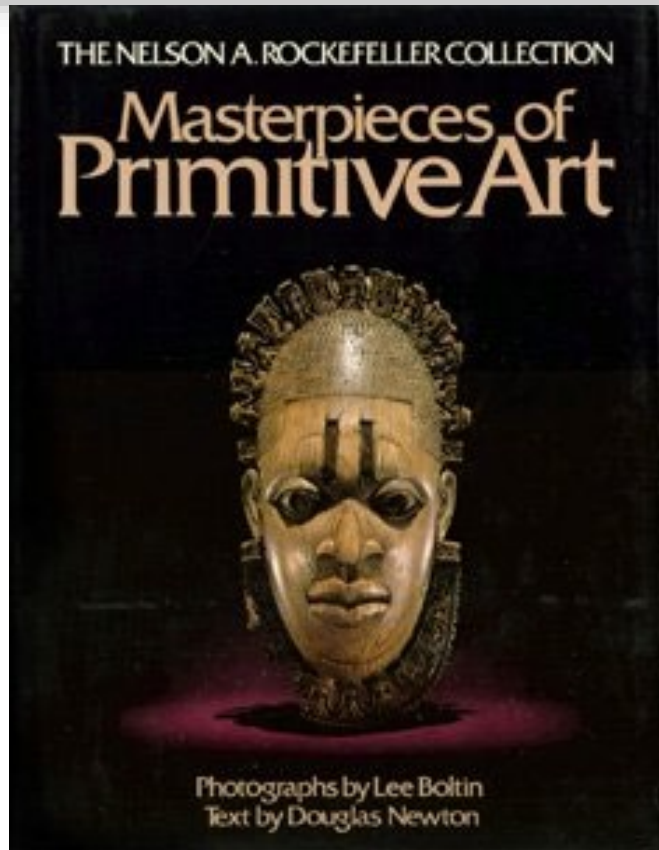
The students must answer essay questions, most of which involve critical thinking, in weekly quizzes.

- Revised version

Substantial college-level writing assignments

The students must answer essay questions, most of which involve critical thinking, in weekly quizzes. Many students are assigned written homework for both lecture and lab. Students are often assigned Study Outlines for the lecture content or review style questions on CANVAS. Both require students to write and/or draw out processes covered in the course. All of the Microbiology students are assigned homework questions for lab that cover each lab exercise. Students work on these review style questions both in and outside of lab. Students turn in this work individually or as a collective 'lab group'. Often the collection of all of the lab review questions are put together in a custom style "Lab Course Packet" so that students have the material for the entire semester in one packet.

Take a long look at textbooks/required course materials



Demographic information about the student population at Long Beach City College

Academic Year 2019-20 Race/Ethnicity Demographics

Race/Ethnicity	Total
Students of Color	82%
Hispanic/Latino	54%
Asian & Filipino	12%
Black/African-American	14%
Pacific Islander	1%
Native American	1%
White	17%
Unknown	1%
TOTAL	100%

Academic Year 2019-20 Race/Ethnicity by Economic Status

Race/Ethnicity	Economically Advantaged	Economically Disadvantaged
Students of Color	29%	71%
Hispanic/Latino	28%	72%
Asian & Filipino	42%	58%
Black/African-American	22%	78%
Pacific Islander	32%	68%
Native American	34%	66%
White	52%	48%
Unknown	31%	69%
TOTAL	33%	67%

Academic Year 2019-20 Latino Students by Ethnicity

Latino Ethnic Groups	% of Latino Students
Mexican	75%
Other	19%
Central American	14%
South American	4%
Hispanic - Black	0%

Academic Year 2019-20 Asian Students by Ethnicity

Asian & Filipino Ethnic Groups	% of Asian Students
Filipino	38%
Cambodian	26%
Chinese	13%
Other	11%
Vietnamese	9%
Japanese	8%
Korean	6%
Indian	5%
Laotian	2%

Why was our Pre-Columbian art history course getting cancelled due to low enrollment?

“**Pre-Columbian**” refers to the period in the Americas before the arrival of Columbus. However, students may not have understood what the course was about and, likely would be interested in learning about art from later historical periods as well.

The term **pre-Columbian** is complicated. For one thing, although it refers to the indigenous peoples of the Americas, the phrase does not directly reference any of the many sophisticated cultures that flourished in the Americas (think of the **Aztec**, **Inka**, or **Maya**, to name only a few) and instead invokes a European explorer. For this reason and because indigenous peoples flourished before and after the arrival of the Europeans, the term is often seen as flawed.

ART 11: Pre-Columbian Art Long Beach City College

AN EXAMPLE OF COURSE OUTLINE REVISION



Side by side comparison of Old vs. Revised Titles and Descriptions

- **PRECOLUMBIAN ART**

- PRE-COLUMBIAN ART FROM MEXICO, CENTRAL AND SOUTH AMERICA WILL BE EXPLORED THROUGH THE STUDY OF MAJOR MONUMENTS OF SCULPTURE, ARCHITECTURE, CERAMICS, TEXTILES AND PAINTING. THE SLIDE-LECTURE FORMAT WILL BE COMPLEMENTED BY MUSIC, FILMS AND ARTIFACTS. INCLUDES INFLUENCES OF PRE-COLUMBIAN ART ON MODERN AND CONTEMPORARY ARTISTS. FOR MAJORS AND NON-ART MAJORS.

- **LATIN AMERICAN ART AND ARCHITECTURE**

- AN INTRODUCTORY HISTORICAL SURVEY OF THE VISUAL ART AND ARCHITECTURE OF MEXICO, CENTRAL AMERICA, SOUTH AMERICA AND PARTS OF THE CARIBBEAN **FROM 1500 BCE TO THE LATE 20TH CENTURY.** MAJOR ARTWORKS, MONUMENTS AND THEMES WILL BE EXAMINED AND INTERPRETED USING VARIOUS ANALYTICAL AND CONTEXTUAL PERSPECTIVES (FORMAL, FUNCTIONAL, ICONOGRAPHIC, SOCIOLOGICAL, POLITICAL AND RELIGIOUS) IN ORDER TO PROVIDE AN UNDERSTANDING OF THE WORKS IN CULTURAL CONTEXT. THE COURSE IS APPROPRIATE FOR ART AND NON-ART MAJORS.

Old vs. New COURSE OBJECTIVES

- 1. BE SENSITIVE TO AND AWARE OF THE VARIETY, RICHNESS AND DIVERSITY OF THE CONTRIBUTIONS OF THE MINORITY CULTURES WHICH HAVE BROUGHT A DEPTH OF EXPRESSION TO AMERICAN SOCIETY.
- 2. BE FAMILIAR WITH AND ACHIEVE GREATER APPRECIATION FOR THE SIGNIFICANT ARTISTIC CONTRIBUTIONS OF CULTURES OUTSIDE THE WESTERN ART TRADITION.
- 3. BECOME AWARE OF THE IMPORTANCE OF INSIGHTS PROVIDED BY ETHNIC STUDIES FOR ACHIEVING GREATER INTEGRATION AND UNITY AMONG AMERICANS.
- 4. ACCURATELY DESCRIBE AND ANALYZE A WORK OF ART BY RECOGNIZING BOTH SPECIFIC AND INTUITIVE ELEMENTS OF FORM.
- **THE MINORITY STUDENT WILL ALSO:**
- 1. FIND WITHIN THE VISUAL FORMS AN AVENUE TOWARDS PERSONAL GROWTH, SELF-REALIZATION AND MATURITY.
- 2. DEVELOP AN UNDERSTANDING OF PRIDE IN THE ARTISTIC HERITAGE OF HIS OR HER PEOPLE.
- 1. RECOGNIZE AND DIFFERENTIATE BETWEEN MAJOR STYLES IN MESOAMERICAN ART FROM OLMEC TO AZTEC AND IN ANDEAN ART FROM CHAVIN DE HUANTAR TO THE INCA.
- 2. EXAMINE AND DISCUSS THE ART AND ARCHITECTURE OF LATIN AMERICA DURING THE COLONIAL ERA, POST-INDEPENDENCE AND IN RELATION TO MAJOR REVOLUTIONS (MEXICO, CUBA, NICARAGUA).
- 3. IDENTIFY AND DESCRIBE THE ART ELEMENTS AND DESIGN PRINCIPLES IN A WORK OF ART.
- 4. DISTINGUISH AND CLASSIFY DIFFERENT MEDIA AND TECHNIQUES EMPLOYED IN THE MAKING OF ART.
- 5. LIST AND DESCRIBE DATES, EVENTS AND MAJOR CHARACTERISTICS OF ART AND ARCHITECTURE ASSOCIATED WITH THE OLMEC, TEOTIHUACAN, MONTE ALBAN, MAYA, AZTECS, CHAVIN, MOCHE AND INCA.
- 6. DESCRIBE AND INTERPRET THE RELATIONSHIP BETWEEN FORM, CONTENT AND CULTURAL CONTEXT IN THE GENESIS OF AN ARTWORK.
- 7. EXAMINE THE ROLE OF PATRONAGE IN THE CREATION OF THE ARTWORK.
- 8. COMPARE AND CONTRAST ART MOVEMENTS ACROSS CULTURES AND TIME PERIODS.
- 9. ASSESS THE PHILOSOPHICAL MOVEMENTS, RELIGIOUS CONCEPTS, HISTORICAL FIGURES, PLACES AND EVENTS WHICH INFLUENCE WORKS OF ART.
- 10. ANALYZE THE INFLUENCE OF EARLIER ART ON LATER TRADITIONS.
- 11. ASSEMBLE AND SYNTHESIZE SOLID EVIDENCE IN SUPPORT OF PERSONAL AND CULTURAL INTERPRETATIONS.
- 12. ARTICULATE AND EXPLAIN ONE'S OWN IDEAS AND SIGNIFICANT CONCEPTS ABOUT ART AND ITS HISTORY IN WRITTEN ASSIGNMENTS.

Old vs. Revised CONTENT CHANGES

- PREHISTORIC AND PRECLASSIC CULTURES (OLMEC)
 - CLASSIC CULTURES: TEOTIHUACAN, MONTE ALBAN
 - POSTCLASSIC: TOLTECS, MIXTECS, AZTECS
 - MAYA
 - INTERMEDIATE CULTURES: COSTA RICA, NICARAGUA, PANAMA, COLOMBIA, SOUTH AMERICA
 - PRE-INCAN CULTURES: CHAVIN, PARACAS, MOCHICA, NAZCA
 - CITY BUILDERS: CHIMU, CHANCAY VALLEY
 - INCA
- PRE-CLASSIC CULTURES, OLMEC
 - CLASSIC CULTURES: MONTE ALBAN, WEST MEXICO, TEOTIHUACAN
 - MAYA
 - TOLTECS, MIXTECS, AZTECS
 - ART OF THE ANDES: CHAVIN DE HUANTAR, PARACAS, NAZCA, MOCHE, TEWANAKU, WARI, INKA
 - COLONIAL PERIOD TO 19TH CENTURY INDEPENDENCE MOVEMENTS
 - ART AND REVOLUTION IN 20TH CENTURY: MEXICO, CUBA, NICARAGUA
 - GROUP PRESENTATIONS ON CONTEMPORARY ARTISTS

MAKING ASSIGNMENTS CULTURALLY RELEVANT

ART 1: ART AND CIVILIZATION *(PALEOLITHIC TO GOTHIC ERA)*

Assignment description in course outline

Several short writing assignments are required covering the relationship between form and content during historical periods. An in-depth analysis paper is required for students to demonstrate their ability to visually analyze a work of art in terms of form and content as well as to examine the connections between the artistic and the historical, social, religious, and political developments of its time. In written assignments students will formulate art historical judgments, arguments, and syntheses that express ideas with clarity and coherence.

An example of a revised assignment

FOR MANY YEARS, ONE OF THE GROUP ASSIGNMENTS IN ART 1 WAS AN IN-CLASS DEBATE ABOUT THE **REPATRIATION OF THE PARTHENON (ELGIN) MARBLES.**

GREECE HAS REQUESTED THE RETURN OF MARBLE STATUES AND METOPES THAT WERE TAKEN (ARGUABLY LEGALLY) FROM THE ACROPOLIS IN ATHENS IN THE EARLY 19TH CENTURY BY THOMAS BRUCE, LORD ELGIN. GREECE WAS THEN PART OF THE OTTOMAN EMPIRE.

THE MARBLES HAVE BEEN OWNED BY THE BRITISH GOVERNMENT AND HOUSED IN THE BRITISH MUSEUM SINCE 1816.

THE DEBATE WAS A GOOD METHOD TO ENCOURAGE COLLABORATION AND CLASS PARTICIPATION BUT I FEARED THAT THE TOPIC DID NOT HIT HOME FOR MANY STUDENTS.



REPATRIATION

- MUSEUMS ARE HOME TO MILLIONS OF ARTWORKS AND CULTURAL ARTIFACTS. THE METROPOLITAN MUSEUM OF ART ALONE HOLDS TWO MILLION OBJECTS. THE HERMITAGE HAS THREE MILLION. THE BRITISH MUSEUM, EIGHT MILLION.
- SOME OF THESE OBJECTS HAVE MADE THEIR WAY TO THESE INSTITUTIONS THROUGH UNJUST MEANS. SOME WERE STOLEN OR PLUNDERED, OTHERS ACQUIRED THROUGH COERCED OR EXPLOITATIVE TRANSACTIONS. SHOULD THESE INJUSTICES BE RECTIFIED, AND IF SO, HOW? SOME ARGUE THAT THERE ARE OBJECTS IN MUSEUM COLLECTIONS THAT SHOULD BE REPATRIATED, RETURNED TO THEIR COUNTRY, CULTURE, OR OWNER OF ORIGIN.
- *ERICH HATALA MATTHES, REPATRIATION AND THE RADICAL REDISTRIBUTION OF ART*



SINCE THERE ARE MANY EXAMPLES OF NATIONS OR PEOPLES REQUESTING THE RETURN OF WORKS OF CULTURAL HERITAGE, WHY NOT OPEN UP THE ASSIGNMENT TO ALLOW STUDENTS TO SELECT THEIR OWN TOPIC?

THEY ARE STILL LEARNING ABOUT THE CONCEPT OF REPATRIATION AND THEY ALSO HAVE THE OPTION TO INVESTIGATE AN EXAMPLE RELATED TO THEIR OWN HERITAGE OR THEIR OWN ARTISTIC INTERESTS.

SAMPLE OF TOPICS CHOSEN BY STUDENTS AS A
RESULT OF THE MODIFICATION OF THE REPATRIATION
ASSIGNMENT IN ART 1 HONORS
FALL 2019 and FALL 2020

REQUEST FOR THE REPATRIATION OF THE FAMOUS BUST OF NEFERTITI.

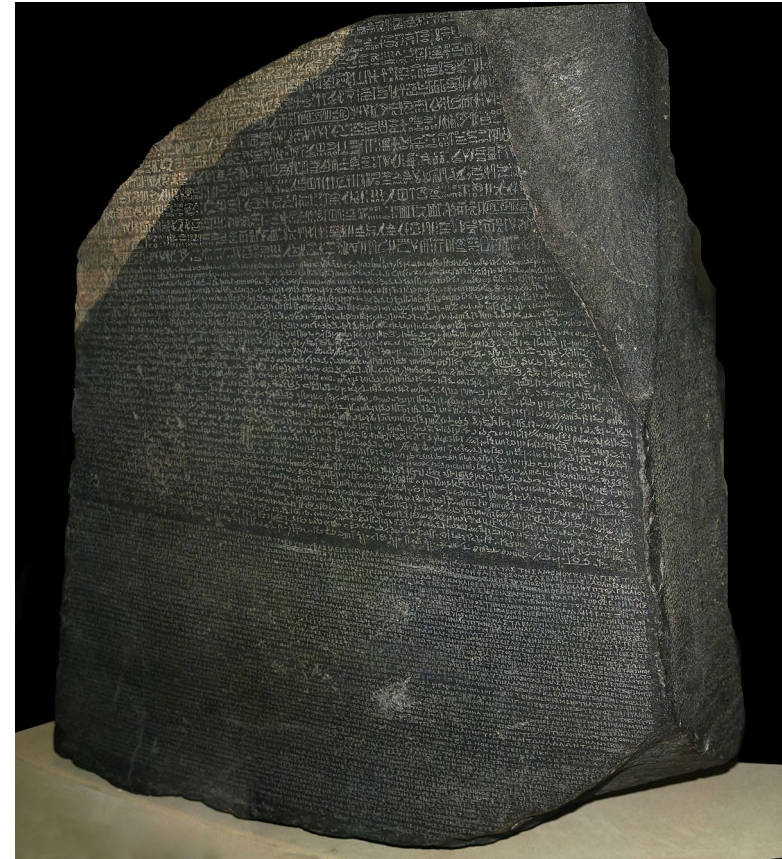
The bust is on display at the Neues Museum in Berlin, which recently reopened after 70 years. Zahi Hawass, head of Egypt's Supreme Council of Antiquities, says Berlin should give it back.



REQUEST FOR THE REPATRIATION OF THE ROSETTA STONE.

THE ROSETTA STONE features a decree written in three types of script (Ancient Greek, demotic, and hieroglyphics). This object was the key to deciphering hieroglyphics. The stone was discovered by soldiers during Napoleon Bonaparte's campaign in Egypt but it became the property of the British, following Napoleon's defeat, under the terms of the Treaty of Alexandria (1801). It has been in the British Museum in London since 1802.

In 2003, The Supreme Council of Antiquities in Cairo began a campaign for the return of the Rosetta Stone to Egypt. They assert that the French acquired the stone in an act of war and therefore it was not their property.





REQUEST FOR THE RETURN OF HOA HAKANANAI'A
TAKEN FROM EASTER ISLAND (RAPA NUI) BY COMMODORE RICHARD POWELL IN 1868, GIFTED TO QUEEN
VICTORIA IN 1869 AND NOW HELD BY THE BRITISH MUSEUM



REQUEST FROM NIGERIA FOR THE RETURN OF BENIN BRONZES EXHIBITED IN THE BRITISH MUSEUM.

THE ART HISTORICAL TREASURES FROM THE FORMER KINGDOM OF BENIN (MODERN-DAY SOUTHERN NIGERIA) WERE PLUNDERED BY THE BRITISH IN 1897 DURING A PUNITIVE EXPEDITION. IN TOTAL, SOME 4,000 OF INTRICATE SCULPTURES WERE REMOVED FROM THE OBA'S (KING'S) PALACE, GIFTED AND SOLD, AND MANY ENDED UP IN MUSEUMS IN BRITAIN, GERMANY, AND THE US.