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ETCV 512
Instructional Product
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I. Instructional Setting:
1. Course: This is a lower division, undergraduate, university level course fulfilling a 3- unit, first year, General Education requirement in Traditions and Cultures; it is taught fully online during a three-week Summer Session period.
2. Content: This is an Art History Survey course entitled *Art in Western Society*, covering Greek Art through Pop Art (800 BCE through the 1960's). The underlined instructional product is the *Art History Selfie: art where you live.* This is a digital self-portrait integrated with the visual and textual documentation and analysis of a work of art in the student's community.
3. Learning Objectives: The objectives are: to promote student engagement through the creation and sharing of a digital self-portrait (the Selfie) on the CMS (here, D2L); to demonstrate command of the vocabulary of formal analysis of works of art, architecture, and other media as exemplified in the text book and other course resources; to demonstrate knowledge of comparable works of art, architecture, and other media as presented in the textbook and other course resources; to develop the student's confidence in analyzing and discussing art, architecture, and other media encountered in the student's environment after the completion of the course; to enhance visual literacy in our contemporary image-saturated environment.
4. Intended Audience: The audience is first-year undergraduate students pursuing 4-year bachelors degrees in a variety of majors (excluding Art, Art History, and Art Education majors).
5. Learner characteristics: Many students will be taking this course as a General Education requirement and will not have had courses in Art History or related Humanities prior to enrolling in this course. Quite a few students are engineering or business majors and are not pursuing writing emphasis disciplines. A fair number of students will be taking the course off campus, some outside of the United States. For some students, English is not their first language. Summer Session students tend to be very organized and very task-oriented, driven to complete a required class even if it is not within their major field of study.
6. Planned Activities:

A model of the Art History Selfie and a detailed written guideline will be posted in the D2l content link. Because this involves capturing digital photographs and posting (very likely) to Tumblr, I will have contacted students about access to both a camera/smart phone, etc. and Tumblr account as well as permission to identify themselves in the photo.

Students will identify themselves to their classmates by selecting and digitally capturing an appropriate object/work of art located in their community; they will create a Selfie with that object and post it to the course Tumblr blog (or Pinterest or Wikispaces, depending on the size of the class) by the end of the first week of class. The "community" is wherever they are when they take the course. The appropriateness of the object will be assessed against criteria listed in the assignment guidelines posted to the D2l Content link. The object does not need to be a work of fine art; the goal is for students to look at the object with the rules, through the lense, Art History uses to analyze works of fine art.

Students will create at least 3 other views of the object (these don't have to be Selfies) that **visually** demonstrate their understanding of key concepts learned in the class (they will know these already from the first week's work and having reviewed the text sections on formal analysis): scale/dimensions, materials/colors/textures, location/environment, interaction/audience, etc. Students will post these digital captures to Tumblr (or similar) by the end of the second week. Criteria listed in the assignment guidelines will be used to assess the student command of these terms and concepts.

Students then will select and digitally capture an object from the textbook that is similar to the object in the Selfie, listing full identification, plate and page number, by the end of the third week. They will write 2-3 sentences explaining why and how this object makes a useful comparison to the object in their Selfie. The photo and text will be posted on Tumblr. Guidelines for assessment include: that the photo comes from the book, and use of appropriate art historical vocabulary in the written explanation.

Technologies: Tumblr (or similar, depending on class size), camera or smart phone, internet access. The Tumblr blog will be visible to all students. These are easily accessible to students. The class requires regular internet access as a condition of taking the course. Students will be advised of the assignment by email in advance of the course. From my prior experience, all students have had the capability to make digital captures. I would reshape the digital acquisition element for any student who did

not have access to phone or camera.

II. Rationale:

The activities and technology choices are designed specifically to engage the target audience of learners. These learners are tech savvy, and they are more image-savvy than they think. The Art History Selfie combines course content, creativity, and uses technology as a producer of meaning, not merely a medium. The Selfie is ubiquitous and arrives as an idea and practice to the students already meaningful to them. This assignment balances spontaneity with structure.

The Selfie assignment, with its multiple parts, is designed to engage through theories of **modeling** (following the example), **experience** (observing and creating in their community), **and social presence** (posting their work on line for the class to see). Additionally, the assignment incorporates **Bloom's taxonomy** for: remembering and understanding (what did you learn from the course materials); applying (to the object they choose in the community); analyzing and evaluating (for the comparator in the textbook) and creating (this is really something that applies to their digital image captures in steps 1 and 2 in particular). For part one, students choose an object and create their self-portrait with their name that will be posted for the class to see on Tumblr. I will provide several model Selfies that will exemplify a range of objects from which a student might choose (for example, a statue in a park or civic building, or graffiti on an abandoned building, or architectural decoration on the façade of a building or any work from a museum or gallery). The **models** I provide in advance are designed to help students overcome self-consciousness about engaging with a work of art, or assuming a position of authority (or, of intellectual comfort) with regard to a work of art ("I'm in engineering what do I know about art? or "Is that even art?"). The posting and viewing of the Art History Selfie is also designed to create a **social presenc**e, through the viewing of images in social media to which students are well accustomed. Views of posts can be tracked in Tumblr blogs.

The model and written directions will open the field for students to look twice, to re-see, the presence and operation of images and **experience** them in their own environment. If students are provided with a framework --- an opening door --- they can interact more sensitively within the visual realm in their own communities. Presence in the community, as opposed to a museum website or just a textbook, changes the relationship between student and object. Website and textbook tend to foster data collection, rather than experience with it, most especially at the introductory, general education ("gotta take this required class") level. This activity also encourages concentration and contemplation. If snapping a Selfie is almost instantaneous, finding the object and examining it from multiple angles is not. Instead of imagining scale or approximating the feel of a surface, or seeing a color somewhere in the range of the real thing, this assignment asks students to confront these aspects and articulate what they see. Perhaps most available for students to see in the community is the relationship between the object and the space in which it is located as well as who looks at it the object (or, maybe, doesn't look). Print images and even digital images tend to level out the sensory experience and do not engage the public as part of the work and its meaning.

This assignment assumes an interactive relationship between **technology** and acquisition of disciplinary content and practices appropriate to the target audience. The tension between the "real thing" and its "picture" is a very important idea in the realm of the multiple digital spaces in which students today see images. (The realm of augmented reality will soon have to find its place in assignments liked this.) In the same way that the Selfie and other digital representations often communicate without words — they are just sent and received with the assumption that the receiver will "get it" --- the second part of the assignment, i.e., the 3 digital images that will show an understanding of key terms and concepts, is designed to work without words — to make the image demonstrate the operations in play. This encourages a creative and articulate presentation of fundamental art historical vocabulary and analysis. The result belongs both to the student and to the discipline.

In part three of the assignment, selecting an appropriate comparator from the textbook and very briefly summarizing its relevance, reverses the process of seeing the textbook as the only authority. Instead of selecting an image and describing and analyzing it first, students have to demonstrate what they have learned and bring it back to the textbook. Students can demonstrate the appropriateness of their comparator by arguing for the period-specific characteristics. For example, if they have chosen a glass and steel skyscraper, they could choose an International Style building from the section on 20th century architecture. They could also choose a Roman portrait bust to compare with any portrait they might have observed, or, they could compare wrought iron work on a gate to medieval tracery, and so on. Students go into the

community armed with content and questions founded in what they have learned from textbook, objective exams, and instructor presentations, they then go back to the textbook armed with their observation and analysis of the object they have chosen in their community.

I would use indicators of student engagement data to adjust due dates of the assignment and to refine the types of questions and concepts students apply to their object for the following course offering. In this iteration, I am breaking the assignment into 3 parts spread over the course. This adjustment was based on some last minute flurries of postings that were not as well organized as I would have liked in the Winter 2013 trial run. In that trial run, the entire assignment was due at the end of the third week of class, so they had no opportunity to revise their responses. It would be difficult in a 3-week class to adjust the entire assignment during the session, but I would respond to individual issues as needed.