

Course Change Request

New Course Proposal

Viewing: **ART 3322 : Themes in Modern and Contemporary Art**

Changes proposed by: amyers14

Original Proposal Friday, April 14, 2023
Date

Proposer(s)

Completed Workflow

1. 136-ART Curr Chair
2. 136-ART Chair
3. 48-CLA Curr Chair
4. 48-CLA Assoc Dean
5. GEGB Chair
6. ASCC Chair
7. Office of the Registrar
8. Curriculum Analyst
9. PeopleSoft

Approval Path

1. 05/22/23 9:32 pm
Laura Krifka
(lkrifka): Rollback to Initiator
2. 06/13/23 8:37 am
Laura Krifka
(lkrifka): Approved for 136-ART Curr Chair
3. 06/15/23 12:16 pm
James Werner
(jpwner): Approved for 136-ART Chair
4. 07/07/23 10:34 am
Christian Anderson
(cander55): Rollback to 136-ART Chair for 48-CLA Curr Chair
5. 07/07/23 2:16 pm
James Werner
(jpwner): Rollback to Initiator

6. 07/10/23 10:17 am
Laura Krifka
(lkrifka): Approved for 136-ART Curr Chair
7. 07/11/23 2:12 pm
James Werner
(jpwner): Approved for 136-ART Chair
8. 07/17/23 12:55 pm
Christian Anderson
(cander55): Approved for 48-CLA Curr Chair
9. 08/05/23 5:01 pm
Jennifer Teramoto Pedrotti (jpedrott): Approved for 48-CLA Assoc Dean
10. 02/13/24 9:05 am
Samuel Frame
(sframe): Approved for GEGB Chair
11. 05/28/24 1:28 pm
Gregory Bohr
(gbohr): Approved for ASCC Chair
12. 10/16/24 3:36 pm
Shayna Bailey
(sbaile03): Approved for Office of the Registrar
13. 10/02/25 10:53 am
Shayna Bailey
(sbaile03): Approved for Curriculum Analyst
14. 10/03/25 1:29 am
Approved for PeopleSoft

History

1. **Oct 3, 2025 by**

Allison Myers
(amyers14)

Name:	E-mail:	Phone:
Allison Myers	amyers14@calpoly.edu	5127791140

Subject Prefix ART Catalog Number 3322
Department Art and Design (136-ART)
College College of Liberal Arts

General Information

Requested Start Fall 2026
Term

Course Title
Themes in Modern and Contemporary Art

Short Course Title Modern and Contemporary Art
(displays in
transcripts and
the class
schedule)

Course
Description

Thematic study of global modern and contemporary art (1900-present) through topics that focus on the relationships between artistic movements and their social, cultural, and political contexts. The Class Schedule will list subtitle selected. Repeatable up to 9 units. Course may be offered classroom-based, online, or hybrid format. 3 lectures. Prerequisite: Junior standing; completion of GE Area 1 with grades of C- or better (GE Area A for the 2022-26 catalog); completion of GE Area 2 with a grade of C- or better (GE Area B4 for the 2022-26 catalog); and completion of GE Area 3A (GE Area C1 for the 2022-26 catalog). Fulfills GE Upper-Division 3 (GE Area Upper-Division C for students on the 2022-26 catalog).

Is the course No
crosslisted, or are
you adding a new
crosslisting?

Is this a No
replacement
course?

Will course be On Campus
taught on or off
campus?

Does the course No
have field trips?

Course Requirements

Course
Requisites

Type	Course	Justification
Prerequisite	Completion of GE Areas A1, A2, A3, B4 and C1	As required by CR1 for upper-division C.

Are there non-course requirements for enrollment?

Yes

Non-course requirements for enrollment

Junior Standing

Justification for non-course requirements
GE

Units per mode of instruction:

For the definition of a unit (credit hour) and amount of work associated with it, refer to the [CSU definition](#).

For more information on modes of instruction, click [here](#).

Lecture: 3 Laboratory: 0 Activity: 0 Seminar: 0 Supervision: 0 Discussion: 0

Total Units: 3

Grading Type Regular

Is course repeatable for multiple credit?

Yes

Maximum number of units 9

Is the course repeatable in same term? No

Is this course to be taught with specific subtitles?

Yes

List both the short and long subtitles.

Short subtitle as it will appear in the Class Schedule (30 characters max)	Long subtitle as it will appear on the syllabus
Latin American Conceptualism	Latin American Conceptualism
Public Art and Community	Public Art and Community: Theory and Practice
Alternative Art Spaces	A History of Alternative Art Spaces
Art and Labor in the US	Art and Labor in the United States

Purpose of the Course

This is a required course No

This is an elective course Yes

Specify name(s) of major, concentration, minor, certificate, or graduate program:

BFA in Art & Design; Art history minor; Studio art minor

Attach memos of support from other departments adding the proposed course to their curriculum.

This course is used in the following credential program(s):

Briefly explain the need for this course:

This subtitled topics course will allow the Art & Design department to offer more robust elective options for the BFA program across all three concentrations (Studio Art, Photo/Video, and Graphic Design) as well as provide more substantial elective options for the art history and studio art minors. The department is also seeking to add a new tenure track position in non-western modern and contemporary art history, so this subtitle course will provide an easier pathway for this new hire to teach topic-specific classes in their field.

GE, USCP, GWR or SUSCAT Courses

Is this a General Education Course? Yes

Is this a United States Cultural Pluralism Course? No

Is this a Graduation Writing Requirement Course? No

Is this course being proposed for inclusion in the Sustainability Catalog (SUSCAT)? No

GE Course Information

GE Designation C Upper-division: Arts & Humanities (upper-division)

EDUCATIONAL OBJECTIVES

Use the corresponding fields to indicate how the educational objectives below will be met by students upon completion of the course. Note: For GE Areas 4A and 4B, proposals must meet at least five of the eight educational objectives. In addition, GE Area 3B courses in Languages Other Than English shall be at the mid to high intermediate level.

Students will be able to:

EO 1 Integrate factual and conceptual knowledge in the arts or the humanities to the advanced study of a subject or to new, but related, areas of inquiry;

Students will be able to integrate factual knowledge of a wide range of modern and contemporary artists and their techniques to larger key concepts, theories, and debates across the global art world from 1900 to today.

EO 2 Evaluate issues in the arts or the humanities, including issues of diversity and inclusion;

Students will be able to evaluate how artists from a wide range of backgrounds and identities use material, form, color, and other visual techniques to communicate culturally and socially specific meanings to viewers.

EO 3 Critically analyze a focused area of study in the arts or the humanities;

Through the various thematic subtitles under this course heading, students will become proficient in critically analyzing focused topics and debates in modern and contemporary art.

EO 4 Evaluate how relationships between different areas of study in the arts or the humanities provide additional perspectives on knowledge.

Students will be able to evaluate how modern and contemporary artists make use of theories and concepts from a wide range of fields, such as philosophy, sociology, ethnic studies, anthropology, and communication studies.

CRITERIA

Use the corresponding field to indicate how the below criteria will be met by the course.

CR 1 Enrollment prerequisites list completion of Areas A1 Oral Communication, A2 Written Communication, and A3 Critical Thinking, and B4 Mathematics/Quantitative Reasoning as pursuant to EO1100 Revised (section 2.2.3) and C1 or C2; some courses will require additional prerequisites as course content dictates;

Enrollment prerequisites list required GE areas

CR 2 Explore in depth a subject related to the disciplinary/interdisciplinary study of the arts and/or humanities;

Students will explore the field of modern and contemporary art in depth, as well as the ways artists from 1900 to today

engage with issues in philosophy, sociology, ethnic studies, anthropology, and communication studies.

CR 3 Demonstrate the subject's relationship to other cultural achievements and to relevant issues of diversity and inclusion;

CR 4 Instructional materials and course content (e.g., readings, examples used in class, course assignments) incorporate contributions made by individuals from diverse and/or underrepresented groups;

CR 5 As appropriate, address issues of sustainability;

CR 6 Meet all other criteria for GE writing-intensive courses (GE Writing Intensive Requirements).

Learning objectives focus on contextualizing modern and contemporary art in relation to relevant social, cultural, and political contexts from a global perspective.

This course heading prioritizes topics in global modern and contemporary art, and one of the course learning objectives specifically emphasizes the analysis of power structures in the art world and its impact on historically marginalized communities.

The Public Art and Alternative Art Spaces subtitles will include coverage of artists who address issues of ecology and climate change, such as Maya Lin's public installation "Ghost Forest" for the Public Art course, and Invisible 5's audio tour of ecological disasters along Interstate 5 for the Alternative Spaces course.

Students will be required to write over 3000 words for this course and 65% of their grade will be based on written work. The twice weekly reading responses will total an estimated 7800 words (300 words per response, twice a week, for 13 weeks). The final project also has a substantial writing component for both the exhibition option (2000 words) or the research paper (2500 words). The final project will also be done in stages, including an abstract, annotated bibliography, and peer-reviewed drafts.

Course Delivery and Resources

Estimated number of students in one section of this course:

Lecture/Seminar: 30

Lab/Activity:

Estimated number of Lecture/Seminar sections to be offered:

Fall:	1	Spring:	1	Summer:	Total:	2
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What is the primary modality in which the course is intended to be taught:

Face-to-Face, Traditional (FT)

Indicate other modalities in which the course is intended to be taught:

Hybrid Course (HY)

Remote Course, Online (RO)

Please answer the following questions about direct instruction and out-of-class work for EACH of the modalities selected above (or its equivalent for online). For each modality listed above please include the hours estimate on a weekly basis. For example FT: x hours, FO: y hours, etc.

Hours of face-to-face or synchronous instruction (may include instruction through web-conferencing software such as Zoom, Skype, Microsoft Teams, or its equivalent):

FT: 3

HY: 2

RO: 0

Briefly describe planned methods of direct instruction face-to-face or synchronous (e.g., lecture, discussion, small group problem-solving, videos, demonstrations, etc.):

FT: Lecture, discussion, small group activities

HY: Discussion, small group activities

RO: N/A

Hours of direct instruction online (asynchronous):

FT: 0

HY: 1

RO: 3

Briefly describe planned methods of direct instruction online (e.g., text-based learning modules, screencast lectures, lecture transcripts, recorded podcasts, assigned videos, faculty-mediated discussions, quizzes/exams, etc.):

FT: Canvas modules for readings and turning in assignments

HY: Recorded lectures; Canvas modules for readings and turning in assignments

RO: Recorded lectures; faculty-mediated discussions; canvas modules for readings and turning in assignments

Hours of out-of-class work or its equivalent:

FT: 6

HY: 6

RO: 6

Briefly describe planned methods for engaging students in out-of-class work or its equivalent for online (e.g., assigned reading, homework problems, non-faculty mediated discussion board posts, individual/group projects, papers,

service-learning, etc.):

FT: assigned readings, twice weekly reading responses, research project

HY: assigned readings, twice weekly reading responses, research project

RO: assigned readings, online discussion board posts, twice weekly reading responses, research project

Enrollment capacity by modality. (Faculty may not be required to teach more students in an online modality than they would be assigned to teach in a face-to-face modality.)

FT: 30

HY: 30

RO: 30

Indicate the names of faculty members who will initially teach the course, and if one (or more) of the online modalities (FO, RO, LO & HY) are being proposed, please briefly provide their prior online experience and/or training:

Allison Myers. Experience teaching online from 2020-2021. Training in online teaching through the CTLT's Introduction to Online Teaching and Learning program (summer 2020) as well as the year-long ACUE course Effective Online Teaching Practices (2020-2021).

Does this course require new equipment? No

Does this course require new supplies? No

Indicate type of teaching environment needed: Lecture

Will staff resources be required to support the course? No

Does this course require new computer facilities and/or software? No

Program Learning Objectives

Select a program to display program learning objectives supported by this course.

(ART-BFA) BFA Art and Design

PLO 1: Produce a strong body of work and/or professional portfolio.

PLO 2: Apply comparative reasoning in evaluating works of art and design.

PLO 3: Use verbal, visual, and technical vocabulary related to art and design that demonstrates cultural competency and a world view informed by issues of diversity, inequality, and power.

PLO 4: Effectively and professionally work in teams and participate in interdisciplinary, collaborative endeavors with people who have beliefs, attitudes, and behaviors that are different from their own.

PLO 5: Critically examine the role that visual language plays in global culture through research, innovative thinking, writing, and creative expression.

PLO 6: Demonstrate integrity and make ethical decisions in professional practice and/or creative expression

PLO 7: Establish and maintain a rigorous creative practice that is productive and professional.

PLO 8: Demonstrate a commitment to learning, inquiry, and discovery.

Course Learning Objectives and Assessment Methods

Complete the Course Learning Objectives and Assessment Methods if proposing a new course, proposing a new modality for an existing course, changing the mode of an existing course, OR reducing the contact hours of an existing course.

List the learning objectives for this course (e.g. what should students know or be able to do after taking this course), the assessment method that will be used to collect direct evidence of student achievement of each learning objective, and map the program learning objective(s) to each of the CLOs. Consult the Associate Dean in your college about assessment resources.

Include assessment methods designed to measure attainment of course learning objectives by the other modalities chosen above.

If the course is being proposed for General Education, indicate the GE educational objectives and criteria supported by the course (e.g. GE C3 EO 1, 2, 3, 6 and CR 2, 5). If the course is being proposed for U.S. Cultural Pluralism, indicate the USCP criteria and educational objectives supported in the Program Learning Objective field.

Course Learning Objectives and Assessment Methods

	Course Learning Objective	Modality Assessment Method(s)	Program Learning Objective(s)
1	Identify key concepts, techniques, and debates that have shaped the global art world from 1900 to today.	Class discussion; reading responses	PLO 3, 8 EO 1 CR 2
2	Analyze how artworks communicate by connecting their material and technical features to their subject matter and socio-cultural contexts.	Class discussion; reading responses; research project	PLO 2, 5 EO 2, 3 CR 3, 5
3	Formulate nuanced interpretations of artworks that take into consideration both subjective and	Class discussion; reading responses;	PLO 2, 4 EO 1, 2

	Course Learning Objective	Modality Assessment Method(s)	Program Learning Objective(s)
	objective perspectives.	research project	CR 2
4	Evaluate the impact of social and political power structures on the development of artistic practice across different communities, especially those that have been historically marginalized.	Class discussion; reading responses	PLO 2, 3, 5 EO 2, 3 CR 3, 4, 5
5	Distinguish and interpret a wide range of primary source materials and their role in crafting historically sound arguments.	Class discussion; reading responses; research project	PLO 3, 6 EO 3, 4 CR 2

Please include a list of measures that will be employed to ensure academic integrity in the assessment of students' attainment of the CLOs:

Assessments in this class are focused on in-class student discussion (both full class and small group formats), weekly reading responses, a research-based final project. To ensure academic integrity in the research assignments, the course will include a workshop on plagiarism and research best practices early in the semester.

Expanded Course Content

List textbooks, materials, and/or other resources for the course.

Textbooks, materials, and/or other resources

Readings will be a mix of primary and secondary sources uploaded to Canvas in text-recognized, accessible PDFs.

Provide a detailed outline of the content for this course:

Week	Readings	Topics of Discussion	Labs, Activities, Assignments
1	Benjamin Buchloh, "Conceptual Art, 1962-69: From the Aesthetics of Administration to the Critique of Institutions," <i>October</i> 55 (1990): 105-143. Alexander Alberro, "Institutions, Critique, and Institutional Critique," <i>Institutional Critique: An Anthology of Artists Writings</i> (2009): 2-19.	Defining Conceptual Art and Institutional Critique	Reading responses due before each class; small group activities in discussion

Week	Readings	Topics of Discussion	Labs, Activities, Assignments
2	<p>Mari Carmen Ramirez, "Tactics for Thriving on Adversity: Conceptualism in Latin America, 1960-1980), Global Conceptualism: Points of Origin (1999), 53-71.</p> <p>Alexander Alberro, "Reconsidering Conceptual Art, 1966-1977," Conceptual Art: A Critical Anthology (1999): xvi-xxxvii.</p>	<p>Historiography of Conceptual Art. Canonical narratives are rooted in NYC and London. What place has Latin American conceptualism been assigned in this narrative?</p>	<p>Reading responses due before each class; small group activities in discussion</p>
3	<p>Excerpts from Olivier Debroise, The Age of Discrepancies: Art and Visual Culture in Mexico, 1968-1997 (2007).</p> <p>Josh MacPhee, et al, Mexico 68: The Graphic Production of a Movement, Signal (2010).</p>	<p>Conceptual Practices in Mexico: '68 Graphics, Los Grupos, and the Art of Making Books.</p>	<p>Reading responses due before each class; small group activities in discussion</p>
4	<p>Chon Noriega, "Early ASCO: 'Your Art Disgusts Me,' Afterall (2008).</p> <p>Excerpts from Max Benavidez, Gronk, UCLA Chicano Studies Research Center, 2007.</p> <p>Tomas Ybarra-Frausto, "Rasquachismo: A Chicano Sensibility," CARA: Chicano Art Resistance & Affirmation, 1965-1985 (1986): 155-163</p>	<p>ASCO, Los Angeles, and the Chicano art movement</p>	<p>Reading responses due before each class; small group activities in discussion; research project proposal</p>
5	<p>Amalia Mesa-Bains, "El Mundo Feminino: Chicana Artists of the Movement—A Commentary on Development and Production, San Antonio Museum of Art (1993): 131-40.</p> <p>Juan A Martinez, Yolanda M. López. UCLA Chicano Studies Research Center Press (2008).</p> <p>Roberto Tejada, Celia Alvarez Muñoz, UCLA Chicano Studies Research Center Press (2009).</p>	<p>Chicano women artists: Yolanda Lopez, Celia Alvarez Muñoz, and Amalia Mesa-Bains.</p>	<p>Reading responses due before each class; small group activities in discussion</p>
6	<p>Excerpts from Listen Here Now! Argentine Art of the 1960s:</p>	<p>Conceptual Art and Media in Argentina – Instituto di Tella.</p>	<p>Reading responses due before each class; small group</p>

Week	Readings	Topics of Discussion	Labs, Activities, Assignments
	<p>Writings of the Avant-Garde, MoMA (2004).</p> <p>Ines Katzenstein, "David Lamelas: A Situational Aesthetics," in David Lamelas: Extranjero, Foreigner, Étranger, Ausländer. MALBA (2006): 76-91.</p>	Oscar Masotta, David Lamelas, Roberto Jacoby, Marta Minujín.	activities in discussion
7	<p>Andrea Giunta, "The Avant-Garde Between Art and Politics," Argentine Art in the Sixties, Duke UP, 243-279.</p> <p>Maria José Herrera, Tucumán Arde: documento 1999 / idea original. (videorecording)</p> <p>Luis Camnitzer, "The Aftermath of Tucumán Arde," Conceptualism in Latin American Art (2007): 73-92.</p>	Conceptual Art and Politics in Argentina – Rosario and Tucumán Arde	Reading responses due before each class; small group activities in discussion;
8	<p>Luis Camnitzer, "From Politics to Identity," Conceptualism in Latin American Art, UT Press (2007): 214-222.</p> <p>Excerpts from Cildo Meireles, NY: DAP, 2008.</p>	Installation, Identity, and Symbolism in Brazilian Conceptualism.	Reading responses due before each class; small group activities in discussion
9	<p>Excerpts from Embodied Absence: Chilean Art of the 1970s Now, Harvard (2016).</p> <p>Excerpts from Nelly Richard, Margins and Institutions: Art in Chile since 1973 (1986).</p> <p>Robert Neustadt, "Diamela Eltit: Performing Action in Dictatorial Chile," Holy Terrors: Latin American Women Perform (2003): 117-134.</p>	Conceptual Performance and Action in Chile: Nelly Richard, Diamela Eltit, Cecilia Vicuña.	Reading responses due before each class; small group activities in discussion; research project annotated bibliography and final abstract
10	<p>Excerpts from Gina Tarver, Intrepid Iconoclasts and Ambitious Institutions: Early Colombian Conceptual Art (UT Austin, 2008).</p> <p>Excerpts from Doris Salcedo, Phaidon, 2000.</p>	Conceptual Practices in Colombia: Oscar Muñoz, Doris Salcedo, Antonio Caro.	Reading responses due before each class; small group activities in discussion

Week	Readings	Topics of Discussion	Labs, Activities, Assignments
	Excerpts from Oscar Muñoz, Museo de Arte Moderno de Bogotá (1996).		
11	Gustavo Buntix, "The Power and the Illusion: Aura, Lost and Restored in the 'Peruvian Weimar Republic,'" Beyond the Fantastic: 299-326 Excerpts from Heike Munder, Teresa Burga: Aleatory Structures (2018).	Conceptual Sculpture in Peru: Teresa Burga and others.	Reading responses due before each class; small group activities in discussion
12	Gabriel Perez-Barreiro, et al, The New York Graphic Workshop, 1964-1970, Blanton Museum of Art, 2009. Information, Exhibition catalogue, MoMA, 1970. Floencia Bazzano-Nelson, Liliana Porter and the Art of Simulation, Ashgate, 2008.	Latin American Conceptualism in NYC: The New York Graphic Workshop, Liliana Porter, and Information at MoMA	Reading responses due before each class; small group activities in discussion
13	WJT Mitchell, "How to Make Art with a Jackhammer: A Conversation with Tania Bruguera," Afterall (2016): 48-59 Excerpts from Cuauhtémoc Medina, Francis Alÿs, Phaidon, 2007. Julia Banwell, "Agency and Otherness in Teresa Margolles' Aesthetic of Death," Altre Modernità (2010): 45-54.	Contemporary Neo-Conceptual artists: Tania Bruguera, Francis Alÿs, and Teresa Margolles	Reading responses due before each class; small group activities in discussion
14	NA	Final Project work days	In-class work days for research projects with one-on-one meetings, workshop on citation formats, and time to peer-review essay drafts.
15	NA	Final Project Presentations	Student presentations on research projects
16	NA	Final Project Presentations	Student presentations on research projects

Week	Readings	Topics of Discussion	Labs, Activities, Assignments
			Final Projects Due

Final Assessment

Final assessments for 1-unit courses, labs, and activities occur during the regularly designated meeting time in the last week of instruction. Final assessments for all lecture and seminar courses (other than 1-unit courses) occur during the scheduled final assessment period ('finals week').

What will be the method for final assessment for this course?

Substantial research project in which students can choose to develop an exhibition or write a research paper in response to a specific issue, artist, or movement from the class. Grade includes an in-class project presentation to develop oral communication skills, as well as multiple stages of research development (proposal, annotated bibliography, peer-reviewed drafts). Presentations (which are not the final), will occur weeks 15 and 16, with the final projects due for all during the scheduled final assessment period.

UD GE writing requirement will be met through the twice weekly reading responses (~7800 words total) and through the writing portion of the research project (exhibition: 2000 words; research paper: 2500 words).

Participation 30%

Reading Responses 30%

Final Project 40%

Will the final assessment occur during the designated time period? Yes

Consultation

List all courses that already cover any significant part of the planned content/learning objectives of this course either within the department or from other departments. Explain why duplication of subject matter is necessary. Please talk with any other department with which there will be significant duplication.

Courses with possible duplication of content ART 4484 - Advanced Sculpture

Please explain the duplication in subject matter and why it is necessary:

This course is sometimes taught with the subtitle "Alternative Art Distribution Systems," which covers some of the history of alternative art spaces. 4484, however, is a studio art lec/lab course, while 3322 is an art history lecture course. The 3322 subtitle will give a broad historical analysis of the subject, which students can then use to support their work in 4484.

Use the [memo template](#) for consultation with other departments offering any of the above listed courses. Attach signed memos to the proposal.

Instructional Materials and Information Technology Accessibility

"It is the policy of the CSU to make information technology resources and services accessible to all CSU students, faculty, staff and the general public regardless of disability." (EO 1111)

The [CSU Accessible Technology Initiative](#) requires that new course content, including instructional materials and websites, be designed and authored to be accessible to all students.

Please review the [Accessible Instructional Materials Checklist for Cal Poly Faculty](#) and related links to understand what this means as you develop your course content.

Take advantage of the [Center of Teaching, Learning and Technology](#) support tutorials, workshops and other services the [CSU Professional Development for Accessible Technology](#) resources.

I have reviewed the information and understand what is expected.

If you still have questions or need any assistance, email the [Information and Communication Technology \(ICT\) Campus Compliance Officer](#) or telephone 805-756-5538.

Supporting
Documents

[ART 3322_DLO-COURSE-SUPPLEMENTAL-FORM.pdf](#)

Reviewer
Comments

Laura Krifka (lkrifka) (05/22/23 9:32 pm): Rollback: Thank you for submitting your proposal. The Committee suggests the following changes. 1) Include Lec/Lab breakdown in course description. 2) Needs week 16. 3) We recommend mapping CR 4 with ecology and sustainability-based art. 4) Alternative Art Spaces subtitle conflicts with Art 448 subtitle Alternative Art Distribution Systems (need memo from EF)

Christian Anderson (cander55) (07/07/23 10:34 am): Rollback: Please revise and resubmit before July 21st, addressing the following items: 1. Please remove pre-req ART 2212 or provide justification in appropriate section, including explanation of why non-ART majors do not need this pre-req; 2. add junior standing to pre-reqs;

James Werner (jpwner) (07/07/23 2:16 pm): Rollback: Revise based on comments from curriculum chair.

Jennifer Teramoto Pedrotti (jpedrott) (07/17/23 3:45 pm): Caps adjusted in alignment with available resources after consultation with chair.

Elaine Thurmond (emlawson) (08/16/23 12:08 pm): Updated course description to meet the Office of the Registrar catalog conventions.

Gregory Bohr (gbohr) (05/28/24 1:27 pm): Edited title after consult with proposer.

Elaine Thurmond (emlawson) (09/10/24 4:15 pm): Added Cal-GETC requisites and GE fulfills language to the course description to meet the Office of the Registrar catalog standards.

