

AR 385W Critical and Applied Art Theory, 3 credit hours

Fall 2012

Section 13512-01

Tuesday and Thursday, 8-9:15 AM

VA 121

Dr. Lisa Kirch

VA 123

765-5031

mhkirch@una.edu and on Angel

Tuesday and Thursday 10:00-1:30 PM and by appointment

What is this course?

This is a discussion- and writing-based introduction to art theory from the ancient world to today. It includes philosophical theories about images, image-making, and how viewers approach images, as well as theories developed for practical use by artists. With the guidance of another faculty member in the Art Department, you will also complete an exhibition-ready project related to art theory. This assignment requires you to present the project to the class and to accompany it with a written statement.

What will this course do for you?

Weekly discussion will make you conversant with major theorists, while weekly writing will help you feel more comfortable with art's intellectual aspects. Your project will introduce you to the creation of your own professional art theory.

Art Education majors: This course fulfills **COE CF6; Alabama Standard/Rule 290-3-3-.31 Visual Arts (2)(a)2.**

Standard	Assessment
290-3-3-.31(2)(a)2. Ability to analyze works of art/design perceptively and to evaluate them critically.	Students write weekly essays on art theory as it relates to the work of a particular artist. Students research and complete a project on theory. This project results in a visual object or series of objects, as well as a research paper.

What book do you need?

With two exceptions, noted below, your readings are in *Art and Its Significance: AN Anthology of Aesthetic Theory*, ed. Stephen David Ross, THIRD EDITION, Albany: SUNY Press, 1994, ISBN 978-0-7914-1852-9. You cannot pass this course without the book. The course schedule gives you the title of each work in the book that you should read for the week in question.

How will I grade you?

Class Participation (25%): This score includes those for your initial artist's statement (due 23 August) and its revision (due 4 December). You will complete readings in advance of the first meeting. You will complete each reading because you cannot otherwise take part in the discussion, which will take place on each Tuesday. You will receive class participation credit for contributing to the discussion, 1+ for each day. If you serve as discussion leader, you will receive 2+; if you volunteer to lead but are absent or do not carry out the assignment, you will receive 2-. You may not volunteer to lead the discussion more than twice. You will receive no class participation credit for sitting in silence. You will, however, also receive class participation credit for entries on the class blog (Angel; 1+ for each substantive entry). You will receive further credit for taking part in course assessments at the beginning and end of the semester. This is the scoring system:

35+=100 points

30+=90

25+=80

20+=70

10+=60

Writing (25%): You will write an essay responding to a question about the reading every Thursday. You will have the entire class period to write, and you will not be able to make up a missed essay. You may use your textbook and your notes to write the weekly essay. Each essay is worth up to 7 points. You will receive no points for the first essay that is plagiarized or copied from another student. You will fail the course for more than one episode of plagiarism or copying.

Semester Project (25%): This involves your creative application of our course material in a medium and technique of your choice. You will create an object/series of objects based on the concepts we are working on. Your research for this project will include an independent investigation of theoretical concepts that may extend, for example, to perspective systems; color theory; systems of proportion; feminism; etc. I URGE YOU TO TALK TO ME ABOUT WHAT AREA MIGHT INTEREST YOU. Alternatively, you may design an exhibition around such concepts. This project must be supervised by me and by another faculty member in the department. You must also complete the project according to the highest professional standards, and you will receive a low grade for a project that is sloppily executed. You will submit each part of the project on the due date. These parts include a SIGNED agreement from your outside advisor (due 13 September; -5 if late), a project proposal (due 18 October; -5 if late), and the project itself (due 11 December; 0 points if not submitted on time). The project will include a statement of two to three pages in length (12-point, standard font; double spacing; black ink on white paper; 1-inch margins; footnotes and bibliography in Chicago Style) that discusses your project in relation to art theory. This theory may include any of the readings in your book, as well as those available as PDFs, from hyperlinks on the Angel page, or readings you have chosen after discussion with me and your outside advisor. This project is worth 100 points, 80 for the object and 20 for the statement.

Attendance (25%): Our discussions of the readings make regular attendance especially important, and I expect you to be in class on time for every meeting. No absence will be excused unless it is in connection with a University-scheduled event. This is the attendance scoring system:

0 absences=110 points

1-2 absences=100 points

3 absences=90 points

4 absences=70 points

5 absences=60 points

6 and more absences=0 points

I will note every tardy arrival and every time you check your phone during class. I will subtract points as following from your attendance score:

1-2=2 points each

2-5=4 points each

6 and more=5 points each

Study and Comprehension Aids:

You may not use translation devices without my permission.

You may not use dictionaries without my permission.

You may not record course discussions or photograph the essay slides.

Student Disability Statement: It is the policy of the University to afford equal opportunity in education to qualified students. If you have a disability that will prevent you from meeting the course requirements, contact the instructor within the **first three class sessions** to file a **Student Disability Statement** and to develop an **accommodation plan**. Course requirements will not be waived, but accommodation will be made to allow you to meet requirements, provided that you are timely in working with the instructor to develop a plan. For further information, contact the Developmental Services Office (GUC, Ste. 111, 765-4214).

Academic Honesty: You will receive on warning for academic dishonesty, which includes cheating, plagiarism, and collusion (working with another person on an assignment). On the second occasion, you will **fail the course**. I will report all such activity to the Art Department, and it may be reported to higher levels of the administration.

Changes to the Course: Should I need to make any changes to the course content, I will advise you in class and in writing on Angel.

Course Schedule

Week One

23 August

ARTIST'S STATEMENT DUE

Assessment

Review of course requirements

Week Two: Plato, *The Republic*, Book X

28 August

DISCUSSION LEADER A

DISCUSSION LEADER B

30 August

Week Three: Aristotle, *Poetics*

4 September

DISCUSSION LEADER A

DISCUSSION LEADER B

6 September

Week Four: Leon Battista Alberti, *On Painting*<http://www.noteaccess.com/Texts/Alberti/>

11 September

DISCUSSION LEADER A

DISCUSSION LEADER B

13 September

SIGNED AGREEMENT FROM OUTSIDE ADVISOR DUE (see last page)**Week Five:** David Hume, *Of the Standard of Taste*

18 September

DISCUSSION LEADER A

DISCUSSION LEADER B

20 September

Week Six: Edmund Burke, *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful* this is on the ANGEL page under Lessons

25 September

DISCUSSION LEADER A

DISCUSSION LEADER B

27 September

Week Seven: Immanuel Kant, *Critique of Judgment*

2 October

DISCUSSION LEADER A

DISCUSSION LEADER B

4 October

Week Eight: Hans-Georg Gadamer, *Truth and Method*

9 October

DISCUSSION LEADER A

DISCUSSION LEADER B

11 October

Week Nine: Edward Bullough, "Psychical Distance"

16 October

DISCUSSION LEADER A

DISCUSSION LEADER B

18 October

PROJECT PROPOSAL DUE**Week Ten:** F. T. Marinetti, *Futurist Painting: Technical Manifesto*; Kasimir Malevich, *Suprematism*

23 October

DISCUSSION LEADER A

DISCUSSION LEADER B

25 October

Week Eleven: R. G. Collingwood, *Principles of Art*

30 October

DISCUSSION LEADER A

DISCUSSION LEADER B

1 November

Week Twelve: Walter Benjamin, *Work of Art in the Age of Mechanical Reproduction*

6 November

DISCUSSION LEADER A

DISCUSSION LEADER B

8 November

Week Thirteen: Arthur Danto, "The Artworld"

13 November

DISCUSSION LEADER A

DISCUSSION LEADER B

15 November

Week Fourteen: Luce Irigaray, "Any Theory of the 'Subject' Has Always Been Appropriated by the 'Masculine'"

20 November

DISCUSSION LEADER A

DISCUSSION LEADER B

22 November

HOLIDAY

Week Fifteen: Trinh T. Minh-Ha, *Woman, Native, Other*

27 November

DISCUSSION LEADER A

DISCUSSION LEADER B

29 November

Week Sixteen:

4 December

REVISED ARTIST'S STATEMENT DUE

Assessment

Instructor Evaluation

6 December

Study Day; class does not meet

Week Seventeen: Final Examination

Tuesday, 11 December

8-9:45 AM

SEMESTER PROJECT DUE

OUTSIDE ADVISOR

**Professor _____ has agreed to
serve as the outside advisor on my theory research project.**

Student Signature _____

Outside Advisor Signature _____

Date _____ (must be signed by 13 September)