

California University of Pennsylvania
Guidelines for New Course Proposals
University Course Syllabus
Department of Communication, Design, and Culture
UCC Approval date: 6/26/2017

A. Protocol

Course Name: Art History: The Art World after Modernism
Course Number: ART 422
Credits: 3,
Prerequisites: ART 212, ART 214, ART 243
Maximum Class Size (face-to-face): 25
Maximum Class Size (online): N/A

B. Objectives of the Course:

1. Students will examine the theoretical concerns informing the visual arts from the end of modernism through the present time.
2. Students will deconstruct and scrutinize of critical literature addressing the artistic production of the mid-20th century through the present time.
3. Students will draw connections between and among influential modern, postmodern, and contemporary artists and the issues of aesthetics, theory and criticism which influence their work.
4. Students will define the shift from a modern to a postmodern critical perspective and identify the impact on current interpretations of the visual arts.
5. Students will analyze the theoretical concerns of the latter part of the 20th and the early 21st centuries and present their ideas in the form of class presentations.
6. Students will present ideas using clear written and oral exposition.

C. Catalog Description:

Seminar in Art Theory: The Art World after Modernism is a discussion-based course which considers the theoretical concerns informing and shaping artistic production and dialogue in the late 20th and 21st centuries. The study of primary sources in the form of critical writings addressing late modern, postmodern, and contemporary art provides students with a thorough grounding in the bases for the development of the historical movements and the distinctive approaches to artistic production of the period. The course affords students the opportunity to integrate the knowledge of art history gleaned in survey courses with an extensive examination of salient art criticism and theory.

D. Outline for the Course

1. How to read a critical text
2. Modernist Aesthetics
3. The Function of the Avant-Garde
4. Individualism and the Apotheosis of American Abstraction
5. Semiotics and Structuralism
6. 1960's Attitude to Mediation
7. 1960's Attitude to Form
8. The Impact of 1968 and the Rejection of the Object
9. Poststructuralism
10. Critique of the Author
11. Deconstruction
12. Feminist Perspective
13. Psychoanalytic Theory
14. Simulation

15. Marxist Perspective
16. The Impact of Postcolonial Discourse and Multicultural Debate
17. The Importance of Interdisciplinarity
18. Identity Politics
19. Institutional Critique
20. Globalization
21. Critique of Visuality
22. Spectatorship
23. Rethinking Aesthetics

E. Teaching Methodology:

Traditional Classroom Methodology

The course will be taught as an upper-division seminar. The instructor will lead the class discussions which will be facilitated by the examination of images of pertinent works of art. Students will have assigned readings for each class session and will discuss the art presented vis-à-vis the theoretical texts assigned. Class participation will constitute a significant portion of the student's grade in the course. The course also will require each student to take the initiative in the learning process by leading a class discussion on a particular theoretical framework or critical methodology.

F. Text

The required readings for the course are found in several art criticism and theory texts. Students will purchase a course packet which includes all essays discussed in class.

The readings for the course are found in the following sources:

Fernie, Eric, ed. *Art History and its Methods, A Critical Anthology*. London: Phaidon Press, 1995.

Foster, Hal, et al. *Art Since 1900: Modernism, Antimodernism, Postmodernism*, Vols. 1&2. New York: Thames & Hudson, 2004.

Gablik, Suzi. *The Reenchantment of Art*. New York: Thames & Hudson, 1991.

Harrison, Charles and Paul Wood, eds. *Art in Theory, 1900-2000: An Anthology of Changing Ideas*. Oxford and Cambridge: Blackwell Publishers, 2003.

Hertz, Richard. *Theories of Contemporary Art*. Englewood Cliffs, N.J.: Prentice-Hall, 1985.

Hickey, Dave. *The Invisible Dragon: Four Essays on Beauty*. Los Angeles, Art Issues Press, 1993.

Kocur, Zoya and Simon Leung, eds. *Theory in Contemporary Art since 1985*. Oxford and Cambridge: Blackwell Publishers, 2004.

Krauss, Rosalind E. *The Originality of the Avant-Garde and Other Modernist Myths*. Cambridge, MA: MIT Press, 1986.

Krauss, Rosalind E. *Passages in Modern Sculpture*. Cambridge, MA: MIT Press, 1986.

Kuspit, Donald. *The Cult of the Avant-Garde Artist*. Cambridge: Cambridge University Press, 1993.

Kuspit, Donald. *Idiosyncratic Identities*. Cambridge: Cambridge University Press, 1996.

Lucie-Smith, Edward. *Art Today*. London: Phaidon Press, 1995.

Stiles, Kristine and Peter Selz, eds. *Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings*. Berkeley and Los Angeles: University of California Press, 1996.

G. Assessment Activities:

Traditional Classroom Assessment

The Department of Art and Design proposes to designate this course as a Writing Intensive course for the majors pursuing degree programs in the Department. Therefore, the assessment activities for the course are designed to meet the University criteria for a Writing Intensive course.

1. Précis: Students will write three précis on the assigned essays and articles in the course. (10-12 pages)
2. Presentation of a Reading: Each student will present a synopsis of the content of one of the required readings and lead a class discussion on the issues raised by the author.
3. Essay Examinations: Students must complete a midterm essay exam and a final essay exam in the course. (8-10 pages)
4. Theoretical Analysis of a Work of Art: Students will employ one of the critical approaches studied in class to a work of art produced during the past fifty years. Students are required to view the work in person, to formulate a written paper proposal, and to discuss the proposal with the instructor at an individually-scheduled meeting. Students will be required to submit thesis statements, paper outlines, and full-length drafts of the analysis essays prior to formulating their final papers. At each stage of the writing process, the students will receive feedback from the instructor and they will have the opportunity to revise their work. (12-15 pages)

H. Accommodations for Students with Disabilities:

OSD

Revised June 2015

STUDENTS WITH DISABILITIES

Students reserve the right to decide when to self-identify and when to request accommodations. Students requesting approval for reasonable accommodations should contact the Office for Students with Disabilities (OSD). Students are expected to adhere to OSD procedures for self-identifying, providing documentation and requesting accommodations in a timely manner.

Students will present the OSD Accommodation Approval Notice to faculty when requesting accommodations that involve the faculty.

Contact Information:

- Location: Carter Hall - G-35
- Phone: (724) 938-5781
- Fax: (724) 938-4599
- Email: osdmail@calu.edu
- Web Site: <http://www.calu.edu/osd>

I. Title IX Syllabus Addendum

California University of Pennsylvania
Reporting Obligations of Faculty Members under Title IX
of the Education Amendments of 1972, 20 U.S.C. §1681, et seq.

California University of Pennsylvania and its faculty are committed to assuring a safe and productive educational environment for all students. In order to meet this commitment and to comply with the Title IX of the Education Amendments of 1972 and guidance from the Office of Civil Rights, the University requires faculty members to

report incidents of sexual violence shared by students to the University's Title IX Coordinator, Dr. John A. Burnett, Special Assistant to the President for EEEEO, Office of Social Equity, South Hall 112, Burnett@calu.edu, 724-938-4014. The only exceptions to the faculty member's reporting obligation are when incidents of sexual violence are communicated by a student during a classroom discussion, in a writing assignment for a class, or as part of a University-approved research project. Faculty members are obligated to report sexual violence or any other abuse of a student who was, or is, a child (person under 18 years of age) when the abuse allegedly occurred to the person designated in the University protection of minors policy.

The University's information regarding the reporting of sexual violence and the resources that are available to victims of sexual violence is set forth at:

- **Office of Social Equity**, South Hall 112, 724-938-4014
 - Social Equity Home Page www.calu.edu/SocialEquity
 - Social Equity Policies www.calu.edu/SEpolicies
 - Social Equity Complaint Form www.calu.edu/SEcomplaint
- **Counseling Center**, Carter Hall G53, 724-938-4056
- **End Violence Center**, Carter Hall G94, 724-938-5707
- **Student Affairs**, Natali Student Center 311, 724-938-4439
- **Wellness Center**, Carter Hall G53, 724-938-4232
- **Women's Center**, Natali Student Center 117, 724-938-5857
- **Threat Response Assessment and Intervention Team (T.R.A.I.T.) & Dept. of Public Safety & University Police**, Pollock Maintenance Building, 724-938-4299
 - **EMERGENCY:** From any on-campus phone & Dial **H-E-L-P** or go to any public pay phone & Dial ***1**. (*Identify the situation as an emergency and an officer will be dispatched immediately.)

J. Supportive Instructional Materials, e.g. library materials, web sites, etc.

The Manderino Library provides access to ArtNews, Art in America, Art Bulletin, Art Journal, Art History and the Journal of Aesthetics and Art Criticism in print form or through an electronic database. The acquisition of Art Papers, Art on Paper, Artforum (after 1998) and New Art Examiner (issues dated through 2006) is recommended.

The Library's video collection has been expanded recently to include several films on contemporary artists and artistic production, including the series Art 21: Art in the 21st Century.

Additional Information for Course Proposals

K. Proposed Instructors:

Any qualified instructor in the Department of Communication, Design, and Culture

L. Rationale for the Course:

This course provides our students a culminating experience in art theory. Recognizing that contemporary art making is often theory-driven, we believe that acquainting students with recent and current issues of art theory, criticism and aesthetics will serve them well as future artists, scholars, and educators.

M. Specialized Equipment or Supplies Needed:

None

N. Answer the following questions using complete sentences:

1) Does the course require additional human resources? (Please explain)

No

2) Does the course require additional physical resources? (Please explain)

No, but the course must be taught in a Smart Classroom.

3) Does the course change the requirements in any particular major? (Please explain)

Yes

This course is required by three majors—Art, BFA and Graphic Design.

4) Does the course replace an existing course in your program? (If so, list the course)

Yes

ART 422 Art History: The Art World after Modernism

5) How often will the course be taught?

Each year

6) Does the course duplicate an existing course in another Department or College? (If the possibility exists, indicate course discipline, number, and name)

No

O. If the proposed course includes substantial material that is traditionally taught in another discipline, you must request a statement of support from the department chair that houses that discipline.

N/A

P. Please identify if you are proposing to have this course considered as a menu course for General Education. The General Education Committee must consider and approve the course proposal before consideration by the UCC.

Yes. Upper Division Writing Course

Q. Approval Form

Provide the Approval Form (Signature Page) with the signatures of your department Chair AND college Dean (electronically).