New Course Request

Check Appropriate Boxes: Undergraduate credit [x] Graduate credit [ ] Professional credit [ ]

Indiana University

1. School/Division: [Racine School of the Arts-Visual Arts]
   Academic Subject Code: FINA

2. Course Number: A-400 (cannot be cleared with University Enrollment Services)

3. Instructor: Nilsen

4. Course Title: Capstone Course
   Recommended Abbreviation (Optional): (Limited to 32 Characters including spaces)

5. First time this course is to be offered (Semester/Year): Fall 2006

6. Credit Hours: Fixed at 3 or Variable from _______ to _______

7. Is this course to be graded S-F (only)? Yes [x] No [ ]

8. Is variable title approval being requested? Yes [x] No [ ]

9. Course description (not to exceed 50 words) for Bulletin publication:
   The Capstone focuses the critical and analytical skills applied to visual knowledge during the student's academic career to provide a culmination and assessment of these skills. Visual Arts seniors investigate ideas about art and artists in preparation for the BFA Exhibit and to refine the intellectual tools of independent exploration.

10. Lecture Contact Hours: Fixed at 2.5 or Variable from _______ to _______

11. Non-Lecture Contact Hours: Fixed at 0 or Variable from _______ to _______

12. Estimated enrollment: 15-20 of which ______ percent are expected to be graduate students.

13. Frequency of scheduling: _______ Will this course be required for majors? Yes [x] No [ ]

14. Justification for new course: _______

15. Are the necessary reading materials currently available in the appropriate library? Yes [x] No [ ]

16. Please append a complete outline of the proposed course, and indicate instructor (if known), textbooks, and other materials.

17. If this course overlaps with existing courses, please explain with which courses it overlaps and whether this overlap is necessary, desirable, or unimportant.

18. A copy of every new course proposal must be submitted to departments, schools, or divisions in which there may be overlap of the new course with existing courses or areas of strong concern, with instructions that they send comments directly to the originating Curriculum Committee. Please append a list of departments, schools, or divisions thus consulted.

Submitted by:

Karen Avroff
Department Chairman/Division Director

Date 11/8/05

Dean

Approved by:

Janet Hill
Dean

Date 2/10/06

Chancellor/Vice-President

Date

University Enrollment Services

Dean of Graduate School (when required)

Date

After School/Division approval, forward the last copy (without attachments) to University Enrollment Services for initial processing, and the remaining four copies and attachments to the Campus Chancellor or Vice-President.
FINA-A400 level – Visual Arts Capstone

The Capstone focuses the critical and analytical skills applied to visual knowledge during the student’s academic career to provide a culmination and assessment of these skills. Visual Arts seniors use the skills acquired during their undergraduate career to investigate ideas about art and artists in preparation for the BFA Exhibit and to refine the intellectual tools needed for further independent exploration after completion of their studies.

The course relies on the foundations laid in the fundamental literacies courses and the more focused visual training of studio disciplines and art history. The specific topics investigated may vary but the focus remains on the investigations of artists’ engagement with ideas about art to encourage preparation for the senior thesis and to equip students with the critical tools needed for further individual investigation. Topics may include: "Art Criticism", "Art Theory", "Artists Writing About Art". Assignments will combine critical reading, writing in varied formats for different audiences, formal public presentations and leading group discussions. In so far as these assignments provide intellectual challenge, they contribute to the students’ continued growth. They also provide preparation for the professional world where clearly written proposals appropriately tailored to the target audience, effective formal presentations and persuasive discussion of ideas are a strong asset.

The attached syllabus reflects the first incarnation for this course. It dovetails with the student’s option to enroll in the business of art in the spring semester, in that it encourages examination of the intellectual content and historical development of critical response as well as triggers awareness of the importance of critical exposure for the reception of artistic production.
Art 490 – Problems in Art History. Capstone Course: Art Criticism
MW 7-8:15 PM - NS 106

Professor Nilsen
Office: FA 112
Phone: 574-520-4527
E-mail: mnilsen@iusb.edu
Office hours: Wednesdays 5-7, Thursdays 11:30-1:00, or by appointment.

Course Description. This course is an introduction to art criticism from Diderot and La Font de Saint-Yenne in the 18thc, Baudelaire and others in the 19thc to important figures such as Sadakichi Hartmann and his role on the definition of pictorial photography, through to Greenberg and Rosenberg, an introduction to the Structuralists the Post-Structuralists and Post-Modernists, on to the current return to a more diverse and object-driven form of criticism.
In addition to criticism, the course will also examine the different forms of art writing and encourage the student to practice their writing skills.

Attendance is required. Every two unexcused absences will result in a lower grade (f.i. A- to B+). Attendance will be taken according to a random schedule: please sign the attendance sheet legibly.

Cell Phones are to be turned off during class (If this constitutes an occasional hardship, please speak to the instructor before the start of class). Use of a cell phone during examinations results in a failing grade for the exam.

Grades will be based on:

<table>
<thead>
<tr>
<th>Component</th>
<th>Weight</th>
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</thead>
<tbody>
<tr>
<td>Writing assignments (5@10 points each)</td>
<td>50%</td>
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<tr>
<td>Lecture Reports</td>
<td>20%</td>
</tr>
<tr>
<td>Final exam</td>
<td>20%</td>
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<tr>
<td>Attendance and participation</td>
<td>10%</td>
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<tr>
<td>Critique of classmate's writings</td>
<td>10%</td>
</tr>
<tr>
<td>Total</td>
<td>100%</td>
</tr>
</tbody>
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Textbooks:
- Required:


  Additional discussion readings will be placed on electronic reserve.
Academic Integrity:
In your written and oral work, everything that is not strictly common knowledge must be credited to its original author. You may elect the style you use (Chicago/Turabian, MLA, APA, etc.), but you must remain consistent and use the selected style correctly. Endnotes or footnotes are both acceptable but only one form must be used in each project. If you do not have a preferred style, Chicago/Turabian is recommended for art history. Violations of the code of academic integrity will be referred to the appropriate academic authorities for due process. No exceptions. Write in your own words, don't copy and paste from the web, this results in uneven language, which is detectable.

Disability
Any student who feels that an accommodation may be needed based on the impact of a disability should contact Disabled Student Services at 520-4135 in office 148 of the Administration Building. Staff will work to coordinate reasonable accommodations for students with documented disabilities.

Lectures and Reading Assignments

Course Schedule

August 29  Introduction. Course Objectives. Different forms of art writing.
August 31  18th century critics.
            Reading: D’Alleva. Ch 1 “Thinking about Theory.”
September 5  NO CLASS.
September 7  Baudelaire and Salons
September 12 Exhibition Review.
            Reading: D’Alleva. Ch 2 “The Analysis of Form, Symbol and Sign.”
September 14 Gontours and Zola.
September 19 Socially engaged writing
            Reading: D’Alleva. Ch 3. “Art’s Contexts.”
September 21 Pictorialism
September 26 Aesthetic criticism
            Reading. D’Alleva. Ch. 4 “Psychology and Perception in Art.”
September 28 Greenberg & Rosenberg
October 3  Engaged criticism
October 5    Structuralism

October 10  Michael Freed
Reading. D'Alleva. "Writing with Theory."

October 12  Post Structuralism, Post Modernism.

October 17  Scholarly writing
Reading. To be assigned.

October 19  OBOC lecture. Write report for student paper (1)

October 24  Inclusive art culture (gender, ethnic diversity)

October 26  The People's Magazine of the arts
Reading. Scan art magazines. Copy and bring typical articles

October 31  Local sources of art writing: newspaper, student publications, etc.
Strategies to be informed.
Reading: Hudson, pp. 1-17

November 2   Museum catalogs
Reading: Hudson, pp. 30-50.

November 7   Catalog entries: exhibition catalogs and auction catalogs.
Bring exhibition catalog to class.

November 9   Artist writing on art and artist's statements. Start preparing statement (3)
Reading: to be assigned, selected artists' writings.

November 14  ND Snite lecture. Another art: architecture. Write report for scholarly journal (2).

November 16  Expository Essay.
Reading. Hudson, pp. 51-85

November 21  Argumentative Essay
Reading. Hudson, pp. 87-104.

November 23  No Class. Go to Snite and write critique of exhibit (4) and catalog entry for one object of your choice (5). Use reading to compose your assignment.
Reading: Hudson, pp. 115-142. Assignment due November 28, includes preparation for discussion.
November 28  Discuss exhibits and strategy for report.
    Hand in artist’s statements.

November 30  Discuss artists’ statements.
    Hand in writings for discussions. Select two for general discussion to be
    shared by the class.

December 5  Writing criticism.

December 7  Writing criticism.

December 14  Final Examination – 7.00 PM
    - Respond to one of three short texts.
    - Establish what type of writing it is and comment on the text’s effectiveness.
    - Suggest the best critical approach for two selected works out of six shown
    at the exam.