

LSC Use Only Proposal No: \_\_\_\_\_ UWUCC Use Only Proposal No: 12-78a-  
 LSC Action-Date: AP-1/31/13 UWUCC Action-Date: App-3/5/13 Senate Action Date: App-3/26/13

Curriculum Proposal Cover Sheet - University-Wide Undergraduate Curriculum Committee

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Proposing Department/Unit Art	Phone 7-2536

Check all appropriate lines and complete all information. Use a separate cover sheet for each course proposal and/or program proposal.

1. Course Proposals (check all that apply)

New Course       Course Prefix Change       Course Deletion  
 Course Revision       Course Number and/or Title Change       Catalog Description Change

Current course prefix, number and full title: ART 425/525 Critical Practice

Proposed course prefix, number and full title, if changing:

2. Liberal Studies Course Designations, as appropriate  
 This course is also proposed as a Liberal Studies Course (please mark the appropriate categories below)

Learning Skills     Knowledge Area     Global and Multicultural Awareness     Writing Across the Curriculum (W Course)  
 Liberal Studies Elective (please mark the designation(s) that applies - must meet at least one)

Global Citizenship       Information Literacy       Oral Communication  
 Quantitative Reasoning       Scientific Literacy       Technological Literacy

3. Other Designations, as appropriate

Honors College Course       Other: (e.g. Women's Studies, Pan African)

4. Program Proposals

Catalog Description Change     Program Revision     Program Title Change     New Track  
 New Degree Program     New Minor Program     Liberal Studies Requirement Changes     Other

Current program name: \_\_\_\_\_

Proposed program name, if changing: \_\_\_\_\_

5. Approvals	Signature	Date
Department Curriculum Committee Chair(s)	<i>M. M. M.</i>	12/3/12
Department Chairperson(s)	<i>A. J. J.</i>	12/10/12
College Curriculum Committee Chair	<i>A. B. B.</i>	12/11/12
College Dean	<i>Richard Stone</i>	12/13/12
Director of Liberal Studies (as needed)	<i>D. H. H.</i>	3/6/13
Director of Honors College (as needed)		
Provost (as needed)		
Additional signature (with title) as appropriate		
UWUCC Co-Chairs	<i>Gail S. Schuist</i>	3/5/13

Received  
 FEB - 6 2013  
 Liberal Studies

Received  
 DEC 17 2012  
 Liberal Studies

Sent to Shari, Grad. School 3-12-13  
 Provost will sign after.

## Course Analysis Questionnaire

### *ART 425/525 Critical Practice*

#### **Section A: Details of the Course**

- A1. How does this course fit into the program of the department? For which students is the course designed? (majors, students in other majors, liberal studies.) Explain why this content cannot be incorporated into an existing course.**

ART 425/525 Critical Practice will be offered as a dual level elective course for advanced art majors in studio (BA, BFA) and Master of Arts in Studio (MA) students. Designed as an online offering, the course currently exists as a graduate level class, ART 630 Critical Practice, within the MA in Studio degree program. The ART 630 course number will change to ART 525 to reflect the blended graduate and undergraduate enrollment. The graduate level course focuses on the development of critical and analytical writing skills about art, including the student's own artwork, within the context of contemporary art theory and criticism. A similar course is lacking in the BA and BFA studio curriculums. Although writing about one's own or another's art is often a component within many individual studio courses, it is not the primary focus. Studio course content requires maximum effort be placed on development of specific studio techniques, and by their nature focus on applied learning through the development of a body of art works. Although the formative process of critique (an oral group discussion) develops a student's analytical skills in relation to criticism and analysis, little time is available to hone this skill through writing. A discipline centered course that uses writing as a means to analyze and reflect upon art content to develop a student's personal artistic concepts is needed within the BA-Studio and BFA curriculum. ART 425 will be offered as an elective course within the BA-Studio and BFA programs.

With a focus on writing, ART 425 Critical Practice will further seek a Liberal Studies Writing Intensive designation. No Writing Intensive courses currently exist with the ART prefix. Developing new ART W/ course offerings is a high priority within the Art Department.

ART 630 Critical Practice was originally designed to serve two graduate degree programs in Art: the MA in Studio and the proposed MS in Art Education. The department, however, has decided to place the MS in Art Education program proposal on hold at this time. Without the MS students, ART 630 Critical Practice, a required course in the MA in Studio, will not generate sufficient enrollment. Given that the course content fulfills an important need within the BA and BFA programs, it was decided that the course would be revised as a dual level.

**A2. Does this course require changes in content of existing courses or requirements for a program? If catalog descriptions of other courses or department programs must be changed as a result of the adoption of this course, please submit as separate proposals all the other changes in courses and/or program requirements.**

A course revision to ART 630 Critical Practice as a dual level course with a corresponding number change to ART 525, will follow to the UWGCC upon UWUCC approval of this proposal.

**A3. Has this course been offered at IUP on a trial basis (e.g. as a special topic). If so, explain the details of the offering (semester, year, and number of students.)**

This course has not been offered at the undergraduate level. ART 630 Critical Practice is currently being offered (Spring 2013) with enrollment of 6.

**A4. Is this course to be a dual-level course? If so, please note that the graduate approval occurs after the undergraduate.**

Yes, it will be dual-level.

**A5. If this course may be taken for variable credit, what criteria will be used to relate the credits to the learning experience of each student? Who will make this determination and by what procedures?**

n/a

**A6. Do other higher education institutions currently offer this course? If so, please list examples (institution, course title)**

Similar courses are offered at the following institutions:

**Kutztown University ARC 200VLWI - Visual Culture: Critical Theory (Writing Intensive)**

This course provides an introduction to those critical theories and practices that have framed 20th century understandings of visual art, design, and visual culture. Students will read a variety of texts, such as critical theories, biographies, historical essays, and case studies. Students will also interpret a variety of artifacts drawn from the visual arts. Ideas gained from these readings and interpretations will be applied to a wide range of 20th century images, objects, and performances. Students will become conversant with the critical theories and practices presented and will use this knowledge to develop informed opinions through their own writing about visual culture.

**Kutztown University: ARC 517: Art Criticism**

This course concerns the methods of argument and language analysis as they apply to reasoning about the visual arts. The students critically assess the writing of contemporary critics and examine the theories of art and criticism upon which such writing is based. Students also refine their verbal and written critical skills as they attend to original works of art.

**Chicago Art Institute: 5003 Visual Critical Studies: History/Theory Visual Studies**

This class offers a graduate-level introduction to the history of visual studies, from English cultural studies in the 1960s to the present. It also considers the deeper historical roots of the field, going back to late Renaissance hermeneutics and nineteenth-century German historical research. The class's second objective is an introduction to the theories currently prevalent in the field, including postcolonial theory, identity politics, and theories of high art and popular art. Readings include Spivak, Michaels, Eagleton, Crimp, Mirzoeff, Mitchell, and Benjamin. [This is a required course for first-year students in the MA in VCS program.]

**Chicago Art Institute 2001: Visual Critical Studies: Issues in Visual Critical Studies**

This course plunges first-year students into visual theory using texts and ideas that universities often leave until graduate school. We work through basic 'formal' subjects (lectures on Form, Color, Time) at the same time as we explore more 'advanced' subjects (lectures on Religion, Ideology, Visual Theory). The course is vocabulary-intensive and intended to give students the widest possible exposure to visual discourse in all cultures and disciplines (The Survey is meant to do the same for visual artifacts).

**Ohio State University: ART 122Y Commentary on Art.**

An introduction to verbal commentary, both oral and written, about art. The development of critical and expressive skills given emphasis.

**Ohio State University: ART 505 Graduate Seminar.**

Seminar covering special topics at the graduate level, emphasizing interdisciplinary discourse including criticism and review of graduate work.

- A7. Is the content, or are the skills, of the proposed course recommended or required by a professional society, accrediting authority, law or other external agency? If so, please provide documentation.**

This course will follow National Association for Schools of Art and Design (NASAD) guidelines. NASAD competency standards require students graduating with degrees in studio art have “The ability to think, speak, and write clearly and effectively, and to communicate with precision, cogency, and rhetorical force;...The capacity to explain and defend views effectively and rationally;...Be afforded opportunities to exhibit their work and to experience and participate in critiques and discussions of their work and the work of others;...Learn to analyze works of art/design perceptively and to evaluate them critically;... Develop an understanding of the common elements and vocabulary of art/design and of the interaction of these elements, and be able to employ this knowledge in analysis;...Acquire the ability to place works of art/design in historical, cultural, and stylistic contexts.” (NASAD *Handbook* 2009-10, pp. 80-84).

### **Section B: Interdisciplinary Implications**

- B1. Will this course be taught by instructors from more than one department or team taught within the department? If so, explain the teaching plan, its rationale, and how the team will adhere to the syllabi of record.**

No.

- B2. What is the relationship between the content of this course and the content of courses offered by other departments? Summarize your discussions (with other departments) concerning the proposed changes and indicate how any conflicts have been resolved. Please attach relevant memoranda from these departments that clarify their attitudes toward the proposed change(s).**

No other department teaches a similar course in that this course focuses on writing about and analyzing a student’s personal body of artwork within the context of contemporary fine arts. Students are also expected to create new art works in which to

write about for the course. Since no overlap is present with other department offerings, no discussions have taken place.

- B3. Will this course be cross-listed with other departments? If so, please summarize the department representatives' discussion concerning the course and indicate how consistency will be maintained across departments.**

n/a

- B4. Will seats in this course be made available to students in the School of Continuing Education?**

No.

### **Section III: Implementation**

- C1. Are faculty resources adequate? If you are not requesting or have not been authorized to hire additional faculty, demonstrate how this course will fit into the schedule(s) of current faculty. What will be taught less frequently or in few sections to make this possible? Please specify how preparation and equated workload will be assigned for this course.**

Dr. Richard Ciganko or other qualified faculty will be assigned this course every spring. ART 630 Critical Practice is already designated as part of Dr. Ciganko's regular workload, therefore, the dual-listing of this course will not require modification of faculty schedules or changes in program offerings. An assigned faculty member will receive 3.0 workload hours to teach this course.

- C2. What other resources will be needed to teach this course and how adequate are the current resources? If not adequate, what plans exist for achieving adequacy? Replay in terms of the following:**

**Space:** This is an online course. No classroom facilities are required.

**Equipment:** Students and faculty will need access to the internet, and must be proficient in online delivery tools.

**Laboratory Supplies and other consumable Goods:** Students will need access to studio materials and lab spaces appropriate to their media discipline (e.g. ceramics, painting, sculpture). Advanced studio majors will have access to studios for art production or may have home studios available to them for their ongoing creation of art. Art students are responsible for purchasing consumable materials (paint, clay, etc.)

for their art production, and advanced students will have already established appropriate resources.

**Library Materials:** The library offers numerous on-line databases that provide full-text peer reviewed articles, periodicals, indexes, abstracts, films, e-books, and images for research in the Visual Arts. Some examples include Academic Onefile, Academic Search Complete, JSTOR Journal Collections, Project MUSE, Oxford Art Online, Art Abstracts, ARTstor, Films on Demand (with 674 titles for Art and Architecture, and ebrary. More on distance education resources and information as well as instruction for use can be found at: <http://www.iup.edu/page.aspx?id=77153>

**Travel Funds:** n/a

- C3. Are any of the resources for this course funded by a grant? If so, what provisions have been made to continue support for this course once the grant has expired?**

n/a

- C4. How frequently do you expect this course to be offered? Is this course particularly designed for or restricted to certain seasonal semesters?**

This course will be offered every Spring term.

- C5. How many sections of this course do you anticipate offering in any single semester?**

One

- C6. How many students do you plan to accommodate in a section of this course? What is the justification for this planned number of students?**

ART 525 will accommodate MA students, with the majority of students expected to be graduate. ART 425 will enroll the remaining seats, but not to exceed 24 to facilitate thorough feedback of student writing.

- C7. Does any professional society recommend enrollment limits or parameters for a course of this nature? If they do, please quote the appropriate documents.**

n/a

- C8. If this course is a distance education course, see the Implementation of Distance Education Agreement and Undergraduate Education Review Form in Appendix D and respond to the questions listed.**

See attached online course proposal and questionnaire.

**Section D: Miscellaneous**

**Include any additional information valuable to those reviewing this new course proposal.**

n/a



## **Syllabus of Record**

Author of Syllabus: Dr. Richard A. Ciganko

### **I. Catalog Description**

#### **ART 425/525 Critical Practice**

Prerequisites: Junior, Senior or Graduate Status. Art Majors only

3c-01-3cr

Assists advanced students to acquire art criticism concepts and skills. Through written discourse, students will engage in both the discourse of art making and contemporary theories.

### **II. Course Outcomes**

At the conclusion of the course students will be able to:

1. Analyze selected art-works by applying multiple styles of critical concepts.
2. Demonstrate how to structure critical dialog using classic models of art criticism.
3. Evaluate art-works from theoretical points of view
4. Apply critical ideas to works of art using art criticism methodologies of description, interpretation and judgment
5. Define personal artistic goals in a statement that contextualizes their formal, theoretical, historical and stylistic foundations.
6. Discuss the above objectives through improved writing skills.
7. Formulate personal artistic goals into an artistic research project and develop a researchable statement for continued inquiry that will lead to their MA Project Proposal. (GRADUATE)

### **III. Detailed Course Outline:**

Critical Process is best described through a sequence of topics rather than a weekly description of offerings. Because critical discourse is a contextually bound creative process it does not lend itself to linear approaches for teaching or learning. Tacit knowledge, rather than explicit knowledge is the legitimate key to learning the skills of practicing art criticism. What is most significant to be learned in art criticism is not what can be known before the process begins, but only after the process is completed. The units are focused on essential aspects required for engaging in the critical process.

#### **Topic One: Research Sources for Critical Talk about Art. (7 hours)**

The unit focus is on identifying relevant art criticism literature. Students will identify and report on artists, critics, and art theorists who explore the potential content and structure of critical discourse. Resources will include student selected books, periodicals, and online sources. The instructor will identify classic models of art criticism (for example, the Feldman method or Broudy's aesthetic scanning method). Contemporary art critics will be read and their writings will be analyzed. Questions will be posed for students to explore in forums. Group discussion will investigate the strength and weakness of methods particularly as a way to understand their own art work. At the close of the unit, students will construct and submit as a project a bibliography of both classic and contemporary resources as a summary of the topic. Each student will have

read: Feldman, Edmund B. (1994). Practical art criticism. Englewood Cliffs, NJ: Prentice Hall. Students will begin a critique of in process art work.

### **Topic Two: Criticism as a Means for Understanding Art: Writing Art Criticism: Application (8 hours)**

The unit examines more closely the language and structure of art criticism. Students are introduced to the process and goals of writing about art. Students will read and discuss the content presented in <http://www.writingaboutart.org/pages/ekphrasis.html> and have an understanding of ekphrasis, formal analysis, personal style, period style, biography, and iconographic analysis. Using the resources uncovered in the first nine hours, students will conduct a meta-criticism of a selection of that material by using the lens of ekphrasis, formal analysis etc. Throughout the eight hour unit, students will compose one essay to demonstrate their ability to critically write about art. These essays are the summary of the topic.

### **Topic Three: Modern and Post Modern Art Critics and Artists (9 hours)**

The unit examines the major issues and questions underpinning Modern and Post-Modern art objects and events. A review of artists and their work that gave structure to the art world during the 20<sup>th</sup> Century is examined along with documents written by artists, critics, and aestheticians. The challenge of Post-Modern work is examined in the same way. Questions about how these artists may lay the groundwork for the students own production are raised and examined. Selected readings from required texts are discussed as applied to the student's own visual investigation. Issues such as symbolism, transformation, freedom, social responsibility, institutions, and creativity form the structure of investigation and discussion. A paper summarizing the topic is developed by the end of the ninth hour. Art work completed or in process is presented to the class for critique by posting to the online discussion board.

### **Topic Four: Talking About Art in the Studio: Application (9 hours)**

The unit engages the student in defining the purpose and various processes professional critics and artists employ for talking to others about art. Identification of how the technical, subject matter, and context interact is to be explored by conducting an interview and being interviewed. The readings are the art work produced by themselves and others in the class. An interview and art criticism is done by each student of two student artists. A formal art criticism is written, submitted for peer review, and a final criticism is submitted at or before the end of the semester. A summary of the topic is completed by the end of the nine hours.

### **Topic Five: Describe, Interpret, and Judge: Approaches and Application to Critique (9 hours)**

The unit engages students in the underlying processes of art criticism and critique commonly identified as description, interpretation and judgment. Students will engage each other in dialogue about common works presented to the class. Comparison of critical approaches found in the writing of artists and the work they make are examined in view of their own productions. The focus is on challenging assumptions and moving students towards a conceptual foundation for understanding their own work. The texts that are read are the art works produced. A body of work produced during the semester must demonstrate a critical understanding of the conceptual foundation of the work in progress.

## **Culminating Activity: Synthesize Critical Practice: Apply to Personal Research**

*Undergraduate:* An artist statement that concisely contextualizes the students artistic intention reflected in his or body of work will be submitted as a final. *Graduate:* A proposal for a thesis topic is presented as a final. A summary topic paper is completed by the conclusion of the ninth hour.

### **IV. Evaluation Methods**

Students will be evaluated through the following methods:

1. **Portfolio of Writings:** Each student will submit an ongoing portfolio of written performance. At the conclusion of the course the portfolio will contain the following:
  - a. five 500 word summaries of each topic (2500 words total)
  - b. two artist interviews (750-1000 words each)
  - c. one formal art criticism paper (750-1000 words each)  
(GRADUATES submit TWO, 1000-1500 words each)
  - d. Artist Statement (500-750 words) (UNDERGRADUATE)
  - e. Thesis/research Proposal (500-1000 words) (GRADUATE)
2. **Studio Portfolio:** In addition, the student is required to continue producing art work throughout the semester as a basis for discussion and analysis. Evidence will be presented through the studio portfolio submission.
3. **Discussion Board Discourse:** The ability to conduct critical dialog and form ideas, apply critical ideas, and criticize work from various theoretical viewpoints that are linked to a range of art work will be assessed through the students class participation in various forms of online interaction. The ability to critically interact will be demonstrated through communal discussion boards and participation in chat events. Posts are expected for this purpose and the minimum required number of posts shall be one post for each hour of class time.

#### **Graded Material: Undergraduate**

<b>Topic Summaries (10 points each)</b>	<b>50 POINTS</b>
<b>Artist Interviews (50 points each)</b>	<b>100 POINTS</b>
<b>Criticism Paper (100 points )</b>	<b>100 POINTS</b>
<b>Artist Statement (50 points)</b>	<b>50 POINTS</b>
<b>Discussion Board Participation</b>	<b>100 POINTS</b>
<b>Studio Portfolio</b>	<b>100 POINTS</b>

#### **Graded Material: Graduate**

*ART 525/425 Critical Practice (Dual Level)*  
*New Course Proposal UWUCC*  
*Major Course Revision UWGCC*

<b>Topic Summaries (10 points each)</b>	<b>50 POINTS</b>
<b>Artist Interviews (50 points each)</b>	<b>100 POINTS</b>
<b>Criticism Papers (100 points each )</b>	<b>200 POINTS</b>
<b>Thesis/Research Proposal (50 points)</b>	<b>50 POINTS</b>
<b>Discussion Board Participation</b>	<b>100 POINTS</b>
<b>Studio Portfolio</b>	<b>100 POINTS</b>

## Grading Criteria

<p><b>Grade of A:</b> The student demonstrates excellence in achieving the stated objectives determined through a critical analysis of student writing and art work and discussion participation. In addition to the points described in the Discussion Grading Rubric evidence of outstanding performance includes the following:</p> <ul style="list-style-type: none"> <li>• The student is consistently strong in properly using aesthetic ideas to clarify a critical argument</li> <li>• The student consistently constructs insightful criticism</li> <li>• The student participates in criticism and consistently brings valuable insights into the process</li> <li>• The student writes a cohesive, coherent, and well articulated thesis proposal.</li> <li>• The student has an outstanding body of work that demonstrates a clear set of artistic goals throughout the studio portfolio.</li> </ul>
<p><b>Grade of B:</b> The student achieves the stated objectives determined through a critical analysis of student writing and art work. The work is sometimes judged as excellent but at other times as very good or average. At times the student achieves excellence as noted in (a) through (c) above at least 50% of the time. In addition to the Discussion Grading Rubric evidence for less than excellent work would include the following:</p> <ul style="list-style-type: none"> <li>• The student shows a tendency towards a narrow perspective or lack of openness to new ideas when engaged in criticism.</li> <li>• The student participates in criticism frequently and sometimes brings insight into the process</li> <li>• The student writes an acceptable thesis proposal that requires additional clarification or elaboration</li> <li>• The student shows a high level of growth but shows a body of work that is vague and/or the artistic goals are underdeveloped</li> </ul>
<p><b>Grade of C:</b> The student achieves the stated objectives to be determined from a critical analysis of student writing and art work presented at a level that is not judged excellent on any occasion but the work performed ranges between average and very good. In addition to the points described in the Discussion Grading Rubric evidence for the grade of "C" would include the following:</p> <ul style="list-style-type: none"> <li>• The student's ability to write or speak about aesthetic ideas is inconsistent and often confused showing little understanding of how aesthetic ideas and making art influence each other</li> <li>• The student shows an overall inability to move beyond the obvious in framing a descriptive or interpretive argument when doing criticism.</li> <li>• The student rarely participates in criticism and generally lacks clarity or understanding of the issues.</li> <li>• The student completes a thesis proposal that requires major revisions and a rewrite.</li> <li>• The student shows limited growth and lacks a consistent body of work and/or little understanding of how to articulate artistic goals</li> </ul>
<p><b>Grade of D:</b> (Undergraduates only may earn a letter grade of D. A "D" is not assigned at the graduate level. Graduate work at submitted at D quality will be assigned an "F".) the student shows a lack of achievement in more than 75% of the seven objectives determined through a critical analysis of student writing, oral presentation, and art work. The work presented is never judged as very good and ranges between poor and average. Evidence of a grade of "D" would include the following:</p> <ul style="list-style-type: none"> <li>• The student's writing is incoherent, unfocused, or generally demonstrates a lack of aesthetic ideas or how they relate to making art.</li> <li>• The student remains stagnant providing psychological reports rather than an aesthetic judgments, and</li> </ul>

<b>generally demonstrates only rudimentary skill in describing or interpreting art.</b>
<ul style="list-style-type: none"> <li>• The student does not engage in critical dialog and disregards the issues being discussed</li> <li>• The student does not complete assignments or does not produce acceptable ones.</li> <li>• The student shows very limited growth, demonstrates little understanding of how to achieve a body of work, and/or has little understanding of how to articulate artistic goals.</li> </ul>
<b>Grade of F:</b> the student shows a lack of achievement in more than 60% of the seven objectives determined through a critical analysis of student writing, oral presentation, and art work. The work presented is never judged as very good and ranges consistently as poor. Evidence of a grade of "F" would include the following:
<ul style="list-style-type: none"> <li>• The student's writing is incoherent, unfocused, or generally demonstrates a lack of aesthetic ideas or how they relate to making art.</li> <li>• The student remains stagnant providing psychological reports rather than an aesthetic judgments, and generally demonstrates only rudimentary skill in describing or interpreting art</li> <li>• The student does not engage in critical dialog and disregards the issues being discussed</li> <li>• The student shows no growth, demonstrates no understanding of how to achieve a body of work, and/or has no understanding of how to articulate artistic goals.</li> <li>• The student does not complete final paper or does not produce an acceptable one.</li> </ul>

**Final Letter Grade Distribution: Undergraduate**

90-100%	450-500 POINTS	A
80-89%	400-449 POINTS	B
70-79%	350-399 POINTS	C
60-69%	300-349	D
BELOW 60%	0-299 POINTS	F

**Final Letter Grade Distribution: Graduate**

90-100%	540-600 POINTS	A
80-89%	480-539 POINTS	B
70-79%	420-479 POINTS	C
BELOW 70%	0-419 POINTS	F

**V. Example Grading Scale: Discussion Board Rubric**

<b>0-1 POINTS</b>	<b>3-4 POINTS</b>	<b>5-8 POINTS</b>	<b>9-10 POINTS</b>
Fewer than 2 postings with incorrect or misapplied critical concepts or aesthetic ideas.	3-4 postings with little understanding of the topic's critical concepts or aesthetic ideas.	Participation in 5 postings with clear evidence of the topic's critical concepts and/or aesthetic ideas.	Participation in 5 postings with significant understanding of the topic's critical concepts and/or aesthetic ideas.
Little to minimal evidence of	Minimal to moderate evidence of	Moderate to high integration of course	Consistent integration of course material

<b>integration of course material.</b>	<b>integration of course material.</b>	<b>material.</b>	<b>throughout all postings.</b>
Contributions to the discussion are vague or not helpful in carrying the discussion forward.	Contributions to the discussion are sporadic and/or frequently off topic.	The student participates in all discussion boards and consistently helps move the discussion forward.	The student participates in all discussion boards and is integral to the dialog.
Little or minimal response to the questions or issues posed.	Understanding of the questions or issues posed is minimal to moderate.	The student demonstrates moderate and sometimes high levels of understanding all questions or issues posed.	The student consistently demonstrates a high level of understanding of all questions and issues posed.

**VI. Undergraduate Attendance Policy**

Instructor will develop an attendance policy that complies with the University Attendance policy.

**VII. Required Text, Supplemental Books and Readings:**

Houston, K. (Eds.. (2012). *An Introduction to Art Criticism: Histories, Strategies, Voices.* Pearson Publishing, ( ISBN-10: 0205835945).

Robertson, J. & McDaniel, C. (2012). *Themes of Contemporary Art: Visual Art after 1980.* 3<sup>rd</sup> Ed. USA: Oxford University Press. (ISBN-10: 0199797072)

**VIII. Special Resource Requirements**

The students must have access to a computer and the Internet. It is highly recommended that students have earphones and a camera in order to participate in synchronous activities for doing art criticism.

Other: The student needs the resources, facilities, and equipment required to continue developing a body of art work throughout the course.

**IX. Bibliography**

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### REQUEST FOR APPROVAL TO USE W-DESIGNATION

LSC # \_\_\_\_\_  
Action \_\_\_\_\_

COVER SHEET: Request for Approval to Use W-Designation

#### TYPE I. PROFESSOR COMMITMENT

- Professor \_\_\_\_\_
- Phone \_\_\_\_\_ Email \_\_\_\_\_
- Writing Workshop? (If not at IUP, where? when? \_\_\_\_\_)
- Proposal for one W-course (see instructions below)
- Agree to forward syllabi for subsequently offered W-courses?

#### TYPE II. DEPARTMENT COURSE

- Department Contact Person Susan Palmisano
- Phone 7-2536 Email palmisan@iup.edu
- Course Number/Title ART 425 Critical Practice
- Statement concerning departmental responsibility
- Proposal for this W-course (see instructions below)

#### TYPE III. SPECIFIC COURSE AND SPECIFIC PROFESSOR(S)

- Professor(s) \_\_\_\_\_
- Phone \_\_\_\_\_ Email \_\_\_\_\_
- Course Number/Title \_\_\_\_\_
- Proposal for this W-course (see instructions below)

#### SIGNATURES:

Professor(s) Susan M Palmisano

Department Chairperson John Steen

College Dean Richard G. Rose

Director of Liberal Studies D. J. H. [Signature]

#### COMPONENTS OF A PROPOSAL FOR A WRITING-INTENSIVE COURSE:

- I. "Writing Summary"--one or two pages explaining how writing is used in the course. First, explain any distinctive characteristics of the content or students which would help the Liberal Studies Committee understand your summary. Second, list and explain the types of writing activities; be especially careful to explain (1) what each writing activity is intended to accomplish as well as the (2) amount of writing, (3) frequency and number of assignments, and (4) whether there are opportunities for revision. If the activity is to be graded, indicate (5) evaluation standards and (6) percentage contribution to the student's final grade. (See Summary Chart of Writing Assignments.)
- II. Copy of the course syllabus.
- III. Provide samples of writing assignments that are given to students that include instructions and evaluation criteria. (Single copies of longer items, if essential to the proposal, may be submitted to be passed among LSC members and returned to you.)

**Please number all pages.** Provide one copy to Liberal Studies Committee.

**Before you submit:** Have you double-checked your proposal against "The Liberal Studies Committee's Most Frequently Asked Questions"?

**Received**

DEC 17 2012

**Liberal Studies**

## CHECK LIST FOR WRITING-INTENSIVE PROPOSALS

The Liberal Studies Committee's Most Frequently Asked Questions,  
Based on the Senate Criteria for Writing-Intensive Courses

### For All Writing-Intensive Courses:

- Are the writing assignments integral parts of the course, rather than exercises that seem tacked on artificially? Are they assignments that promise to enhance student learning?
- Have you considered various forms of writing such as case studies, laboratory reports, journals, letters, memos, formal essays, research articles, project or grant proposals, and so forth?
- Does one of your course objectives explicitly mention the improvement of writing?
- Will you distribute written instructions, including criteria for evaluation, for major assignments?
- Will students receive guidance in conceiving, organizing, and presenting written material in ways appropriate to the subject being studied?
- Will students produce at least 5000 words (15-20 typed pages) of writing that you evaluate? Have you clarified this by giving us the minimum number of pages that you expect for each writing assignment?
- Are there at least two, and preferably more, different writing assignments?
- Will students revise at least one assignment after receiving your review comments?
- Does at least one assignment require students to produce finished, edited prose (as differentiated from whatever informal or draft writing you have included)?
- Are written assignments (in-class; out-of-class) worth at least 50% of the course grade?

### For Type I (Professor Commitment) Writing-Intensive Courses:

- Have you attended a writing workshop either at IUP or elsewhere? [If not, have you indicated at least equivalent preparation based on such things as graduate education, teaching experience in writing courses, publications, conference attendance, or other professional activities?]

### For Type II (Departmental) Writing-Intensive Courses:

- Does your "statement of departmental responsibility" explain how the department will ensure that the writing component is present regardless of who is teaching? Does it identify the specific department group or individual who is responsible for ensuring this?

### **Statement of Departmental Responsibility**

*ART 425 Critical Practice* is designed to develop a student's artistic conceptual development using contemporary critical practice through writing. As an online course, the primary method of learning will be exercised through the writing process. Although the course will be assigned to Dr. Ciganko whenever possible, course content falls within the expertise of a number of faculty within the Department of Art. If necessary, the department will assign the course to other appropriate faculty. The syllabus of record with core writing assignments will guide each faculty member who teaches the course.

Respectfully Submitted,



Andrew Gillham, Chair  
Department of Art

**Request for Approval of Liberal Studies Writing-Intensive Designation:  
Type II Department Course Designation**

**Writing Summary**

Critical Practice is developed to assist advanced students to acquire art criticism concepts and skills. Through written discourse, students will deepen their understanding of their personal artistic process and its context within contemporary art practice. Students will increase their understanding and ability to engage in the critical process.

Critical discourse is a contextually bound creative process that does not lend itself to linear approaches for teaching or learning. Tacit knowledge, rather than explicit knowledge is the legitimate key to learning the skills of practicing art criticism. What is most significant to be learned in art criticism is not what can be known before the process begins, but only after the process is completed. The units are focused on essential aspects required for engaging in the critical process and to guide the student through discovery, understanding, contextualizing and clarifying their own and other's artistic practice.

Specific objectives for each writing assignment are summarized below.

- 1. Topic Summary Papers.** Critical Process is best described through a sequence of topics rather than a weekly description of offerings. Students will complete certain assignments as a means to summarize, understand and apply the unit's main concepts. The assignments will include: constructing a bibliography of both classic and contemporary resources; conducting a meta-criticism of a selection of art work by using certain modes of critical analysis; summarizing the major issues and questions underpinning modernism and post modernism; defining the purpose and various processes professional critics and artists employ for talking to others about art; and applying the underlying processes of art criticism and critique commonly identified as description, interpretation and judgment to their own work.
- 2. Artist Interviews.** The interviews will engage the student in defining the purpose and various processes professional critics and artists employ for talking to others about art. Identification of how the technical, subject matter, subject, and context interact is to be explored by conducting an interview and being interviewed. Through peer interviews, students will learn to structure critical dialogue and apply critical concepts to their own and other artist's art work. Students will learn how to structure and pose interview questions that apply critical ideas from class as a means to extract and develop a meaningful discourse with their subject.
- 3. Criticism Papers.** Students will deepen their understanding of the subject by contextualizing the art-work of the peer artist interviewed within the broader spectrum of contemporary art and theory. The student will apply current critical thought and knowledge of contemporary art practice to analyze, interpret and judge the art-work. Students will submit papers for peer-review, have an opportunity to revise the paper prior to final submission
- 4. Artist's Statement.** Students will write a one to two page concise summary of their personal art-work production and artistic intention. Comparison of critical

approaches found in the writing of artists and the work they make are examined in view of their own productions. The focus is on challenging assumptions and moving students towards a conceptual foundation for understanding their own work. Students will submit a draft to the faculty member for comments, then have the opportunity to revise the statement prior to final submission.

5. **Discussion Board Posts.** Questions will be posed for students to explore on forums. Group discussion will investigate the breadth of the various topics particularly as a way to understand their own art-work. Forums will engage students in a meaningful dialogue about the course content to deepen understanding and develop critical thinking skills. The ability to conduct critical dialog and form ideas, apply critical ideas, and criticize work from various theoretical viewpoints that are linked to a range of art-work will be assessed through the students class participation in various forms of online interaction. The ability to critically interact will be demonstrated through communal discussion boards and participation in chat events.

### Evaluation Methods and Standards

#### Final Letter Grade Distribution

90-100%	450-500 POINTS	A
80-89%	400-449 POINTS	B
70-79%	350-399 POINTS	C
60-69%	300-349	D
BELOW 60%	0-299 POINTS	F

#### Grading Criteria for Final Grade

<p><b>Grade of A:</b> The student demonstrates excellence in achieving the stated objectives determined through a critical analysis of student writing and art work and discussion participation. In addition to the points described in the Discussion Grading Rubric evidence of outstanding performance includes the following:</p> <ul style="list-style-type: none"> <li>• The student is consistently strong in properly using aesthetic ideas to clarify a critical argument</li> <li>• The student consistently constructs insightful criticism</li> <li>• The student participates in criticism and consistently brings valuable insights into the process</li> <li>• The student writes a cohesive, coherent, and well articulated thesis proposal.</li> <li>• The student has an outstanding body of work that demonstrates a clear set of artistic goals throughout the studio portfolio.</li> </ul>
<p><b>Grade of B:</b> The student achieves the stated objectives determined through a critical analysis of student writing and art work. The work is sometimes judged as excellent but at other times as very good or average. At times the student achieves excellence as noted in (a) through (c) above at least 50% of the time. In addition to the Discussion Grading Rubric evidence for less than excellent work would include the following:</p> <ul style="list-style-type: none"> <li>• The student shows a tendency towards a narrow perspective or lack of openness to new ideas when engaged in criticism.</li> <li>• The student participates in criticism frequently and sometimes brings insight into the process</li> </ul>

<ul style="list-style-type: none"> <li>• The student writes an acceptable thesis proposal that requires additional clarification or elaboration</li> </ul>
<ul style="list-style-type: none"> <li>• The student shows a high level of growth but shows a body of work that is vague and/or the artistic goals are underdeveloped</li> </ul>
<p><b>Grade of C:</b> The student achieves the stated objectives to be determined from a critical analysis of student writing and art work presented at a level that is not judged excellent on any occasion but the work performed ranges between average and very good. In addition to the points described in the Discussion Grading Rubric evidence for the grade of “C” would include the following:</p>
<ul style="list-style-type: none"> <li>• The student’s ability to write or speak about aesthetic ideas is inconsistent and often confused showing little understanding of how aesthetic ideas and making art influence each other</li> </ul>
<ul style="list-style-type: none"> <li>• The student shows an overall inability to move beyond the obvious in framing a descriptive or interpretive argument when doing criticism.</li> </ul>
<ul style="list-style-type: none"> <li>• The student rarely participates in criticism and generally lacks clarity or understanding of the issues.</li> </ul>
<ul style="list-style-type: none"> <li>• The student completes a thesis proposal that requires major revisions and a rewrite.</li> </ul>
<ul style="list-style-type: none"> <li>• The student shows limited growth and lacks a consistent body of work and/or little understanding of how to articulate artistic goals</li> </ul>
<p><b>Grade of D:</b> (Undergraduates only may earn a letter grade of D. A “D” is not assigned at the graduate level. Graduate work at submitted at D quality will be assigned an “F”.) the student shows a lack of achievement in more than 75% of the seven objectives determined through a critical analysis of student writing, oral presentation, and art work. The work presented is never judged as very good and ranges between poor and average. Evidence of a grade of “D” would include the following:</p>
<ul style="list-style-type: none"> <li>• The student’s writing is incoherent, unfocused, or generally demonstrates a lack of aesthetic ideas or how they relate to making art.</li> </ul>
<ul style="list-style-type: none"> <li>• The student remains stagnant providing psychological reports rather than an aesthetic judgments, and generally demonstrates only rudimentary skill in describing or interpreting art.</li> </ul>
<ul style="list-style-type: none"> <li>• The student does not engage in critical dialog and disregards the issues being discussed</li> </ul>
<ul style="list-style-type: none"> <li>• The student does not complete assignments or does not produce acceptable ones.</li> </ul>
<ul style="list-style-type: none"> <li>• The student shows very limited growth, demonstrates little understanding of how to achieve a body of work, and/or has little understanding of how to articulate artistic goals.</li> </ul>
<p><b>Grade of F:</b> the student shows a lack of achievement in more than 60% of the seven objectives determined through a critical analysis of student writing, oral presentation, and art work. The work presented is never judged as very good and ranges consistently as poor. Evidence of a grade of “F” would include the following:</p>
<ul style="list-style-type: none"> <li>• The student’s writing is incoherent, unfocused, or generally demonstrates a lack of aesthetic ideas or how they relate to making art.</li> </ul>
<ul style="list-style-type: none"> <li>• The student remains stagnant providing psychological reports rather than an aesthetic judgments, and generally demonstrates only rudimentary skill in describing or interpreting art</li> </ul>
<ul style="list-style-type: none"> <li>• The student does not engage in critical dialog and disregards the issues being discussed</li> </ul>
<ul style="list-style-type: none"> <li>• The student shows no growth, demonstrates no understanding of how to achieve a body of work, and/or has no understanding of how to articulate artistic goals.</li> </ul>
<ul style="list-style-type: none"> <li>• The student does not complete final paper or does not produce an acceptable one.</li> </ul>

### Summary Chart For Writing Assignments

Writing Assignments	# of Assignments	# of total pages	Graded (Yes/No)	Opportunity for Revision (Yes/No)	% of final grade
Topic Summary Papers	5	4-5	Yes	No	10%
Artist Interviews	2	3-4	Yes	No	20%
Criticism Paper	1	2	Yes	Yes	20%
Artist Statement	1	1-2	Yes	Yes	10%
Discussion Board Posts	+/- 42	15-20 (approximate)	Yes	No	20%
<b>Total</b>	<b>51</b>	<b>25-33</b>	<b>NA</b>	<b>NA</b>	<b>80%</b>

<b>B. Examinations (Complete only if you intend to use essay exams/short answers as part of the required number of pages of writing.)</b>			
Exams	Approx.% of exam that is essay or short answer	Anticipated # of pages for essay or short answer, or approx. word count	Exam constitutes what % of final course grade
1.			
2.			
3.			
<b>Totals</b>			

*\*Total writing assignments should contain at least 5000 words (approximately 15-20 typed pages) in two or more separate assignments; written assignments should be a major part of the final grade—at least 50% or more*



## Writing Intensive-Sample Lesson.

### Topic Summary Paper

#### Overview:

The goal of this lesson is to help students read and analyze important contemporary critics of art. To achieve this, students will read Chapter 1, of Terry Barrett's Criticizing Art. In addition, students will select one or more critical essays by each of the three assigned authors. These writings can be selected from online sites, from original sources, or from various anthologies of art criticism readily available. The end product from the student will be a minimum of 500-750 word essay that examines four specific questions related to the practice of art criticism. Assessment will depend upon the quality of answers provided to those questions and the coherence of the student's writing.

#### Instructions:

Compose a 500-750 word essay that compares and contrasts the critical writing of Clement Greenberg, Lawrence Alloway, and Lucy Lippard. Upload your paper on D2L. Attended the following:

1. As you consider Greenberg's formalism describe how he championed Expressionist artists.
2. What is the connection between Clement Greenberg's writings and the claim that he was the "Moses" of the art world?
3. As you read, Lawrence Alloway what is a major theoretical difference between his writings and Clement Greenberg's?
4. Lucy Lippard is a Feminist critic. Provide evidence from her writing that would support that claim.

Assessment: Graded on a 10 point scale

<b>10 points: exceeds all criteria for excellence demonstrated in critical analysis (Grade of A+)</b>
• 1-4 listed above is accurately analyzed. <u>And</u>
• The essay is a coherent statement based on description and interpretation. <u>And</u>
• The essay is a convincing analysis as it answers 1-4. That is, it is compelling, original, and insightful. <u>And</u>
• The essay exceeds scope of assignment by making additional insights and interpretation for greater depth and breadth
<b>9 points: meets all criteria for excellence (Grade of A)</b>
• 1-4 listed above is accurately analyzed. <u>And</u>
• The essay is a coherent statement based on description and interpretation. <u>And</u>
• The essay is a convincing analysis as it answers 1-4. That is, it is compelling, original, and insightful. <u>And</u>

<b>8 points: excellence of a critical analysis is not attained (Grade of B)</b>
<ul style="list-style-type: none"> <li>• 1-4 above is partially presented accurately <u>or</u></li> <li>• The essay is mostly coherent, but contains some content that fragments the statement <u>or</u></li> <li>• At least three quarters of the essay is convincing in answering 1-4. The writing is not totally compelling, original, or insightful.</li> </ul>
<b>7 Points: adequate critical analysis is attained (Grade of C)</b>
<ul style="list-style-type: none"> <li>• Some parts of 1-4 are interpreted inaccurately or only partially <u>and/or</u></li> <li>• More than two parts of the essay are incoherent. <u>and/or</u></li> <li>• Less than two thirds of the essay is convincing in answering 1-4. The writing is less than compelling, original, or insightful.</li> </ul>
<b>6 Points: critical analysis is less than adequate in two or more criteria below (Grade of D)</b>
<ul style="list-style-type: none"> <li>• Majority of 1-4 is inaccurate <u>and/or</u></li> <li>• Three parts of the essay are incoherent. <u>and/or</u></li> <li>• More than ¾ of the essay is unconvincing in attempting to answer 1-4. The writing is less than compelling, original, or insightful.</li> </ul>
<b>5 Points: critical analysis is not adequate in two or more criteria listed below (Grade of F):</b>
<ul style="list-style-type: none"> <li>• There's little or no understanding presented <u>and/or</u></li> <li>• Three or more parts of the essay are incoherent. <u>And/or</u></li> <li>• The essay is unconvincing as it attempts to answer 1-4. The writing is not compelling, original, nor insightful.</li> </ul>
<b>0 Points: critical analysis is not adequate in one or more of the following criteria (Grade of F)</b>
<ul style="list-style-type: none"> <li>• No assignment was submitted by due date</li> <li>• The essay did not address the topic</li> </ul>