

ART 425/525

12-78b.
UWUCC - App 3/5/13
Senate Info - 3/26/13

Undergraduate Distance Education Review Form

(Required for all courses taught by distance education for more than one-third of teaching contact hours.)

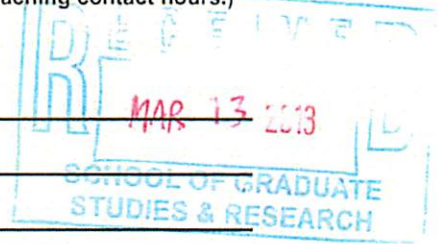
Existing and Special Topics Course

Course: ART 425 Critical Practice

Instructor(s) of Record: Dr. Richard Ciganko

Phone: 72530

Email: rciganko@iup.edu



Step Two: Departmental/Dean Approval

Recommendation: Positive (The objectives of this course can be met via distance education)

Negative

[Signature] 12/10/12
Signature of Department Designee Date

Endorsed: [Signature] 12/13/12
Signature of College Dean Date

Forward form and supporting materials to Liberal Studies Office for consideration by the University-wide Undergraduate Curriculum Committee. Dual-level courses also require review by the University-wide Graduate Committee for graduate-level section.

Step Three: University-wide Undergraduate Curriculum Committee Approval

Recommendation: Positive (The objectives of this course can be met via distance education)

Negative

[Signature] 3/5/13
Signature of Committee Co-Chair Date

Forward form and supporting materials to the Provost within 30 calendar days after received by committee.

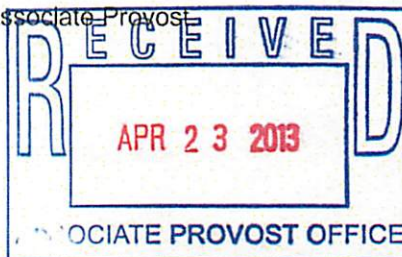
Step Four: Provost Approval

Approved as distance education course

Rejected as distance education course

[Signature] 4/25/13
Signature of Provost Date

Forward form and supporting materials to Associate Provost



Received
DEC 17 2012
Liberal Studies

Course: ART 425/525 Critical Practice
Instructor(s) of Record: Richard A. Ciganko
Email: rciganko@iup.edu

Step One: Proposer

A. Provide a brief narrative rationale for each of the items, A1- A5.

1. How is/are the instructor(s) qualified in the distance education delivery method as well as the discipline?

Dr. Ciganko received advanced degrees in both Art Education (ED.D.) and Studio Art (M.A.). Dr. Ciganko taught graduate courses (M.A.) in Art Criticism at the State University of New York: New Paltz and originated and teaches the undergraduate Art Criticism course at IUP. While teaching at The Ohio State University, Terry Barrett published a book on teaching art criticism and included Dr. Ciganko’s work in that volume. The proposed Critical Practice course requires both an understanding of art criticism and its practice within the field, but it also requires understanding the studio artist. While teaching at Ohio State, he developed and taught a PH.D. level course to critically examine the broad array of disciplines within the field of art that explored how studio artists work and comprehend their working process, regardless of discipline. As a studio artist in painting, he has exhibited work throughout his career. Clearly, he has expertise in both critical practices and the art studio.

Dr. Ciganko will be teaching ART 630 Critical Practice fully online Spring 2013. Dr. Ciganko has also successfully offered online components of the course “Issues in Art Education” utilizing Desire2Learn and is familiar with issues and problems associated with online instruction. He has prepared himself by taking all the training classes offered by IUP to instruct online using the MOODLE system but due to the uncertain future of MOODLE, he has chosen to switch to D2L. In addition, the Manager of Technology for the College of Fine Art provided a workshop taken by Dr. Ciganko to teach using a synchronous component for distance teaching. Dr. Ciganko is committed to the range of possibilities to deliver content through the new delivery methods for distance education. For eight years he was chairperson of the Department of Art at IUP and led the development of an online MS in Art Education Degree (proposal currently on hold.)

2. How will each objective in the course be met using distance education technologies?

COURSE OBJECTIVES	HOW THEY ARE MET	ASSESSMENT TECHNIQUE
Analyze selected art-works by applying multiple styles of critical concepts.	Reading from text will provide content. Power Points will address the content and pose problems or questions. Students will interact through Forum	Online assignments and postings. Art criticism papers.

	discussions.	
Demonstrate how to structure critical dialog using classic models of art criticism	Readings and Power Points will present the various approaches to conducting critical dialog. Dialog will occur during forum assignments.	Online assignments and Discussion Board responses to posed questions. Art criticism papers. Interviews/criticism of fellow student art work.
Evaluate art work from theoretical points of view	Readings, podcasts and Power Point presentations will build on Objective 1 and be applied in Objective 2.	Art criticism paper. Discussion Board responses to posed questions.
Apply critical ideas to works of art using art criticism methodologies of description, interpretation and judgment	Viewing a variety of work in different media. Discussion board responses to the work. Specific topics for forum interaction.	Online assignments and Discussion Board interaction.
Define personal artistic goals in a statement that contextualizes their formal, theoretical, historical and stylistic foundations.	Topics, readings, and student interaction through discussion boards, interviews and criticism papers provide critical thinking to formulate artistic context.	Artist Statement Paper (undergraduate) Thesis Research Proposal (Graduate)
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)	Topics, readings, and student interaction through discussion boards, interviews and criticism papers provide critical thinking to formulate artistic context.	MA project (thesis) research Proposal (Graduate)
Discuss the above objectives through improved writing skills	Peer review of formal criticism papers, topic summary papers. Draft revisions of Artist Statements or Thesis Research Proposals.	Portfolio of Writing including formal Art Criticism Papers, Topic Summary Papers, Artist statements or Thesis Research Proposals

3. How will instructor-student and student-student, if applicable, interaction take place?

The student and instructor, as well as student-to-student interaction, will take place through Discussion Board dialog. A general discussion board will be available for students to raise question about the course content. E-mail will also provide the student with an opportunity to engage the instructor. Live chat opportunity will also be provided during office hours. Students will interact with each other through the various forum assignments as well as shared email. Postings are required for dialog to occur.

4. How will student achievement be evaluated?

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 produce art work. Evidence will be presented through the studio portfolio submission. Portfolio of work will be submitted electronically in pdf. format or as a PowerPoint Presentation.
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. Content from readings and specific issues, problems, and questions will be raised for students in an interactive format. Each topic set of postings will be assessed at the conclusion of the topic lesson.

Graded Material: Undergraduate

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

Graded Material: Graduate

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

Studio Portfolio	100 POINTS
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Grading Criteria

<p>Grade of A: 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"> • The student is consistently strong in properly using aesthetic ideas to clarify a critical argument
<ul style="list-style-type: none"> • The student consistently constructs insightful criticism
<ul style="list-style-type: none"> • The student participates in criticism and consistently brings valuable insights into the process
<ul style="list-style-type: none"> • The student writes a cohesive, coherent, and well articulated thesis proposal.
<ul style="list-style-type: none"> • The student has an outstanding body of work that demonstrates a clear set of artistic goals throughout the studio portfolio.
<p>Grade of 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"> • The student shows a tendency towards a narrow perspective or lack of openness to new ideas when engaged in criticism.
<ul style="list-style-type: none"> • The student participates in criticism frequently and sometimes brings insight into the process
<ul style="list-style-type: none"> • The student writes an acceptable thesis proposal that requires additional clarification or elaboration
<ul style="list-style-type: none"> • The student shows a high level of growth but shows a body of work that is vague and/or the artistic goals are underdeveloped
<p>Grade of C: 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"> • 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
<ul style="list-style-type: none"> • The student shows an overall inability to move beyond the obvious in framing a descriptive or interpretive argument when doing criticism.
<ul style="list-style-type: none"> • The student rarely participates in criticism and generally lacks clarity or understanding of the issues.
<ul style="list-style-type: none"> • The student completes a thesis proposal that requires major revisions and a rewrite.
<ul style="list-style-type: none"> • The student shows limited growth and lacks a consistent body of work and/or little understanding of how to articulate artistic goals
<p>Grade of D: (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</p>

include the following:
<ul style="list-style-type: none"> The student's writing is incoherent, unfocused, or generally demonstrates a lack of aesthetic ideas or how they relate to making art.
<ul style="list-style-type: none"> The student remains stagnant providing psychological reports rather than an aesthetic judgments, and generally demonstrates only rudimentary skill in describing or interpreting art.
<ul style="list-style-type: none"> The student does not engage in critical dialog and disregards the issues being discussed
<ul style="list-style-type: none"> The student does not complete assignments or does not produce acceptable ones.
<ul style="list-style-type: none"> 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.
<p>Grade of F: 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"> The student's writing is incoherent, unfocused, or generally demonstrates a lack of aesthetic ideas or how they relate to making art.
<ul style="list-style-type: none"> The student remains stagnant providing psychological reports rather than an aesthetic judgments, and generally demonstrates only rudimentary skill in describing or interpreting art
<ul style="list-style-type: none"> The student does not engage in critical dialog and disregards the issues being discussed
<ul style="list-style-type: none"> 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.
<ul style="list-style-type: none"> The student does not complete final paper or does not produce an acceptable one.

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

0-1 POINTS	3-4 POINTS	5-8 POINTS	9-10 POINTS
Fewer than 2 postings with incorrect or	3-4 postings with little understanding of the topic's critical	Participation in 5 postings with clear evidence of the	Participation in 5 postings with significant

misapplied critical concepts or aesthetic ideas.	concepts or aesthetic ideas.	topic's critical concepts and/or aesthetic ideas.	understanding of the topic's critical concepts and/or aesthetic ideas.
Little to minimal evidence of integration of course material.	Minimal to moderate evidence of integration of course material.	Moderate to high integration of course material.	Consistent integration of course material throughout all postings.
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.

5. How will academic honesty for tests and assignments be addressed?

The nature of the questions and issues addressed in the course require students to create their own interpretation and application of course content. Thoughtful and informed response to all inquiry is focused on contextual issues and problems that cannot generally be obtained from outside sources. The instructor will review for authenticity and grade assignments.

B. Submit to the department or its curriculum committee the responses to items A1-A5, the current official syllabus of record, along with the instructor developed online version of the syllabus, and the sample lesson. This lesson should clearly demonstrate how the distance education instructional format adequately assists students to meet a course objective(s) using online or distance technology. It should relate to one concrete topic area indicated on the syllabus.

ONLINE SYLLABUS: ART 425/525 Critical Practice

INDIANA UNIVERSITY OF PA

3 CREDIT HOURS

Professor: Dr. Richard A. Ciganko
Office: Sprowls Hall
Email: rciganko@iup.edu (this is the best way to contact me)
Phone: (724)357-2530 (the department secretary will inform me)
(724)357-2142 (answered only if in my office)

CATALOG DESCRIPTION

ART 425 Critical Practice

Prerequisite: Junior or Senior standing. Art majors only.

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.

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)

COURSE TOPICS

Topic 1: Research Sources for Critical Talk about Art: Reading Art Criticism

Topic 2: Criticism as a Means for Understanding Art: Writing Art Criticism

Topic 3: Modern and Post Modern Art Criticism and Artists

Topic 4: Talking About Art in the Studio: Application

Topic 5: Describe, Interpret, and Judge: Approaches and Application to Critique

Culminating Activity: Synthesize Critical Practice: Apply to Personal Research

STUDENTS WITH DISABILITIES

If you have a documented disability and need special accommodations we will work with you to provide reasonable services to ensure you have a fair opportunity to perform the work required in this course. Please advise the professor immediately regarding your disability and the desired accommodations.

TEACHING AND LEARNING PHILOSOPHY

Teaching and learning is a collaborative endeavor. The instructor of this course is responsible for introducing students to new content and to help students understand as well as synthesize that content. My mission is to help you become informed artists, thinkers, and human beings. Students must become active participants. Asking questions, having an inquiring attitude, becoming a risk taker, exploring new ideas and joyfully suffering the pangs of learning are part of the learning process. As artists you know that the path to success is focused work. This is the path that must be taken during the Critical Process course.

POLICY REGARDING LATE SUBMISSIONS

Advanced students are expected to be disciplined enough to meet required deadlines. Every assignment will have a stipulated date and time for submissions. Late submission will affect the grade. When the regular submission deadline passes the student has 24 hours to hand in the assigned work as a “late submission.” The late submission is assessed 10% penalty. Assignments will not be accepted after the 24 hour grace period passes for late submissions and the recorded grade becomes a zero.

ASYNCHRONOUS ACTIVITIES

The Critical Practice course requires extensive reading, writing, and participation in forums. Grades are determined by the performance in these activities. No synchronous activities will be conducted, other than student-to-student interviews. Phone or Skype meetings are encouraged to conduct these interviews.

1. **Topic Summary Papers:** A 500 word paper summarizing each topic will be submitted. The work will be assessed on the basis of a ten point scale. The total points possible for the summary papers is 50.
2. **Artist Interviews/Criticism Papers:** Each student will interview two classmates and provide a critique of their art-work (750-1000 words each). The interviewer will write a formal art criticism paper based on the interview (Undergraduate: One criticism paper, 750-1000; Graduate: Two criticism papers, 1000-1500 words each.) Students will submit the formal paper(s) for peer review prior to final submission. The final copy will be given to the student interviewed. The paper will be evaluated based on the criteria identified below. It is not required but highly recommended that the Interviews be conducted live between the two candidates via Skype, phone or Facetime. Each interview paper will be evaluated on a fifty point scale for a total of 100 points. The Art Criticism paper(s) will be evaluated on a 100 point scale.
3. **Artist Statement (Undergraduate):** Based upon the course readings, ideas discussed, interviews, and issues raised each student will submit a formal statement that summarizes their personal artistic direction. The proposal is evaluated on the basis of clarity, cohesiveness as well as the quality of the problem and solution proposed. The proposal is graded on a scale of 0-50.
4. **Discussion Board Participation and Studio Portfolio:** A range of concepts and processes derived from lectures and reading assignments will be applied to selected works from the student art portfolio or from other artistic work. Each student is required to post at least one question based on the lectures and readings in relation to the selected art work. In addition the student must post one response to someone else's question. Questions and responses are to be completed during each of the five sessions. Forum participation is assessed based on the criteria listed below. Each forum will be evaluated on a ten point scale. The total points possible is 100.
5. **PowerPoint Presentations:** Lectures will be provided via PowerPoint. Students will be expected to review the PowerPoint prior to participating in Discussion Board forums.

REQUIRED TEXTS:

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*. 3rd Ed. USA: Oxford University Press. (ISBN-10: 0199797072)

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:
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 - 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. 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

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

Graded Material: Graduate

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

Grading Criteria

<p>Grade of A: 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"> • The student is consistently strong in properly using aesthetic ideas to clarify a critical argument • The student consistently constructs insightful criticism • The student participates in criticism and consistently brings valuable insights into the process • The student writes a cohesive, coherent, and well articulated thesis proposal. • The student has an outstanding body of work that demonstrates a clear set of artistic goals throughout the studio portfolio.
<p>Grade of 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"> • The student shows a tendency towards a narrow perspective or lack of openness to new ideas when engaged in criticism. • The student participates in criticism frequently and sometimes brings insight into the process • The student writes an acceptable thesis proposal that requires additional clarification or elaboration • The student shows a high level of growth but shows a body of work that is vague and/or the artistic goals are underdeveloped
<p>Grade of C: 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"> • 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 • The student shows an overall inability to move beyond the obvious in framing a descriptive or interpretive argument when doing criticism. • The student rarely participates in criticism and generally lacks clarity or understanding of the issues.

<ul style="list-style-type: none"> • The student completes a thesis proposal that requires major revisions and a rewrite.
<ul style="list-style-type: none"> • The student shows limited growth and lacks a consistent body of work and/or little understanding of how to articulate artistic goals
<p>Grade of D: (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”.)</p> <p>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"> • The student’s writing is incoherent, unfocused, or generally demonstrates a lack of aesthetic ideas or how they relate to making art.
<ul style="list-style-type: none"> • The student remains stagnant providing psychological reports rather than an aesthetic judgments, and generally demonstrates only rudimentary skill in describing or interpreting art.
<ul style="list-style-type: none"> • The student does not engage in critical dialog and disregards the issues being discussed
<ul style="list-style-type: none"> • The student does not complete assignments or does not produce acceptable ones.
<ul style="list-style-type: none"> • 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.
<p>Grade of F: 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"> • The student’s writing is incoherent, unfocused, or generally demonstrates a lack of aesthetic ideas or how they relate to making art.
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<ul style="list-style-type: none"> • The student does not complete final paper or does not produce an acceptable one.

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
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EXAMPLE GRADING SCALE: DISCUSSION BOARD RUBRIC

0-1 POINTS	3-4 POINTS	5-8 POINTS	9-10 POINTS
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 integration of course material.	Minimal to moderate evidence of integration of course material.	Moderate to high integration of course material.	Consistent integration of course material throughout all postings.
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.

Dear Distance Education Student:

Welcome to ART 425/525: Critical Practice. This online course begins on XXXXXX and I look forward to a stimulating and shared online learning experience. Please consult <http://www.iup.edu/distance> for information about distance education. Click on Student Resources for help in answering most questions pertaining to online instruction or technical assistance.

To prepare for the course you need the following:

- **Email:** Your IUP e-mail account is the official electronic means of communication at the university. The university will send information to you via this email address. Personal communication from me is also through this account. Please make sure the email account is operational before the class is scheduled to begin.
- Textbooks should be purchased as soon as possible. The IUP bookstore has copies for purchase. The textbooks for this course include Houston, K. (Eds.. (2012). *An Introduction to Art Criticism: Histories, Strategies, Voices*. Pearson Publishing, (ISBN-10: 0205835945), and Robertson, J. & McDaniel, C. (2012). *Themes of Contemporary Art: Visual Art after 1980*. 3rd Ed. USA: Oxford University Press. (ISBN-10: 0199797072)
- To order the books from the IUP Bookstore call 800-357-7916 and select option 2 in order for the book to be mailed to you. You may go to <http://iupstore.iup.edu> and select ADVANTEXT for online book orders. Additional reading from online sources will be assigned as the course progresses.
- **Desire2Learn (D2L):** The management system for this online course is called Desire2Learn. The above web address will lead you to answers for most of your questions. If additional assistance is required contact the IT Support Center at it-support-center@iup.edu or call 724-357-4000 from 8:00 – 5:30 PM, M-F.
- ART 425/525: The course will be available on D2L one week prior to the first day of class. Please read the syllabus before the course begins!
- The D2L course site needs to be accessed frequently since it is your “life line” for all activities associated with the course.

First Time Online: If you have never enrolled in an online course anticipate that the experience will be different than in a face-to-face course. All assignments are posted on the Desire2Learn site as are requirements for Forums, asynchronous activities, and due dates for papers. Participation in all Forum discussions is required. Computers sometimes break down or don't respond properly. Please have a backup plan so that you can participate in all assigned activities. (Perhaps a local library) If you have technical problems contact the IT Support Center Monday through Friday 8:00a.m.-5:30 p.m. at 724-357-4000 or it-support-center@iup.edu. Remember computers are your friend.

I look forward to an invigorating semester.

Regards,

Dr. Richard A. Ciganko

Criticism as a Means for Understanding Art

Writing Art Criticism

Critical Practice: ART425

Topic 2/Lesson 1

Criticism as a means for Understanding Art: Writing Art Criticism

Lesson Title: Ekphrasis and Critical Writing

Objective of the Lesson:

- Upon completion of the lesson students will be able to interpret the critical writing tool of “ekphrasis” by providing examples of its use in art historical and/or critical literature.
- Upon completion of the lesson the students will be able to write a critical statement in the “ekphrasis” form of writing.

Content: Topic 2/Lesson 1:

A major concept for critical description is how critics write to vividly recreate an experience for the reader. One art critic, John Ruskin, is a writer capable of making art work come alive through his writing.

Introductory Activities:

- **Podcast Assignment:** Listen to the Podcast at <http://www.merriam-webster.com/word-of-the-day/2010/12/21/>. The podcast defines the term Ekphrasis which is the subject of this lesson.
- Students will read the passage from John Ruskin, *Modern Painters* in *The Complete Works of John Ruskin* (Library Edition), eds. E.T. Cook and Alexander Wedderburn (London: George Allen, 1903-1912), 3:571-2. The passage is one of the finest examples of an Ekphrasis description found in the art critical literature. Ruskin describes the *The Slave Ship* by J.M.W. Turner.
- After reading the passage and listening to the Podcast an **online forum question will be posted requiring a response from each student**. The question will help the instructor determine how well students understand how the descriptive process of Ekphrasis can be used to find a “lived” experience with the painting. (*The question: “How does Ruskin use various critical techniques to help the reader experience the painting as if they were “in the painting?”*)
- Following the above forum discussion each student will be assigned to **read one of the following examples of Ekphrasis criticism. Students will be paired to different Chat Rooms to discuss their understanding** of the way Ekphrasis is demonstrated in their assigned reading, its relationship to Ruskin, and whether this descriptive process is valuable for describing contemporary art.
- Examine one of the following sources of Ekphrasis:
 - William Hazlitt, *Critical Papers in Art*
 - Homer’s description of Achilles Shield in Book 18 of the *Illiad*.
 - Keat’s poem, *Ode on a Grecian Urn*

Asynchronous Activities:

Forums/Discussion Boards is integral to learning and practicing the skills of art criticism. This lesson engages students to discuss questions or scenarios that extend the content examined in the text and class lectures into new contexts. These questions or scenarios require creative application of the concepts and skills acquired. **Post at least one question and one response to each of the following:**

- Page 63 of *Making Art* shows the 1999 oil painting by Lorraine Shemesh entitled, [Link](#). Write and post one paragraph demonstrating the use of “ekphrasis” in criticizing this work.
- Select one of your own works and post an image of it for criticism. Select one of the images posted and write a critical statement that recreates your experience for the reader.

- On the **open forum** students will discuss the relevance for “ekphrasis” as a model for talking about art. Discuss what you judge to be the strong points of “ekphrasis” as well as its problems. Do this from the perspective of a writer, reader, and artist.

Critical Practice: ART425

Topic 2/Lesson 2

Criticism as a means for Understanding Art: Writing Art Criticism

Lesson Title: Ekphrasis and Making Art

Objective of the Lesson:

- Upon completion of the lesson the students will identify or create at least one visual art object that vivifies the experience of art work formed in second visual medium/form. (Any number of possibilities is available, (e.g. the drawing to the painting.)
- Upon completion of the lesson the students will compare two works from different media/form and describe how the work in one medium/form explores the idea of “ekphrasis.”
- Upon completion of the lesson students will appraise the process of “ekphrasis” as a device for making contemporary art.

The rhetorical means of “ekphrasis” is used to vividly describe a work of art. Some visual artists may have used one media/form to dramatically describe work in another media. The question for consideration is whether doing this is a legitimate approach to making art in the Twenty- First Century?

Activities

- Read <http://www.writingaboutart.org/pages/ekphrasis.html> concerning ekphrasis. Deeper study can be read in Steven Cheeke’s book: *Writing for Art: The Aesthetics of Ekphrasis*. Manchester: Manchester UP, 2008.
- Listen to the Podcast Alayna Munce on Giuseppe Penone at <http://artmatters.ca/wp/category/podcasts/page/2/>
- Examine the web site: <http://sites.google.com/site/manlyingonawall/bibliography-1>
- Read about “ekphrasis” and music for comparative purposes in the following web site: <http://www-personal.umich.edu/~siglind/ekphr2.htm>

- Read about contemporary photographer Cindy Sherman, "Untitled Film Stills":
<http://www.webexhibits.org/colorart/sherman.html>
- Read about Walker Evans and Sherrie Levine. Is this a type of ekphrasis or not?
Read about the delacour image as well.
<http://weblog.delacour.net/photography/appropriation-art-and-walker-evans/>

Asynchronous Activities:

- Describe in the **forum post** for the week how the concept "growth" is described by Alanya Munce. Specifically answer "How effective is Munce's poetic description of Penone's sculpture as an example of Ekphrasis? (Giuseppe Penone. Cedro di Versailles, 2002-2003. Cedar wood, 600 x 170 cm. On Loan from Private Collect)
- Research to find evidence of another artist using Ekphrasis to explore or expand on the meaning of a work in another medium and **post the example with a brief explanation** of how the work demonstrates Ekphrasis.
- **Post an image of two works** that may be at least partly viewed as using "ekphrasis" as an art making approach. Describe how one work captures the "essence" of meaning in another work.
- **Post a discussion around the issue** of "ekphrasis" as a legitimate contemporary approach in creating art. How is it similar/dissimilar to "appropriation" in art?