

Critical Issues in Art – ART 3085
Spring 2017 MW 2-4:45p KVA 150

Instructor: Paul Crow Email: paulcrow@weber.edu
Office hrs: TTh 11:30a – 12:30p or by appointment

This course will introduce students to the history of ideas in art from the ancient Greeks to contemporary currents, with a focus on Modernism and Post-Modernism. The goal of this course is the creation of a critical and theoretical foundation that will allow students to locate

submissions will be entered into the Canvas course site, with each week's submission receiving from one to five points toward your final grade. Your groups' questions will be compiled on a discussion page and distributed to the entire class for discussion. Again, they should address key points from the readings, issues you want to discuss and terminology and concepts you want to further explore in class.

Lively and engaged class participation is crucial for this course to be a success. We will learn from and with each other. It is therefore essential that you read all assignments thoroughly so you can contribute to the class discussions.

For the final project, each student must curate a group show plus write a "catalog entry" and present this in class. The exhibition must include yourself* plus three other artists of your choice (they do not have to be contemporary or even modern artists). In presenting yourself and the other artists, you must apply the critical, evaluative and theoretical approaches that you have studied during the semester. The "catalog entry" accompanying the exhibition should be 2-3 pages, must be written in the third person and should explain the affinity of the featured artists (including yourself) to your chosen 'ideologies'. It should also include captioned images from each artist in the imaginary show.

(*If you are not an art major, you will substitute for "yourself" a contemporary artist of your choice.)

Reading responses	60%
Participation / discussion / presentation	25%
Final Project	15%

This rubric will allow for steady feedback throughout the semester, and the scores will be posted in the Canvas grade book, creating an average for the semester, based on the grading scale below. Please be aware that a grade of C- or below is necessary for any art major to receive credit for a course in the Department of Visual Arts toward his or her major. In other words, a grade of C- or below will not count as credit towards a degree in any art major.

Each student is responsible for completing all readings, presentations and the final project fully

A-	90-92	C-	70-72
B+	87-89	D+	67-69
B	83-86	D	63-66
B-	80-82	D-	60-62
C+	77-79	E	0-59

Harrison, Charles and Wood, Paul J.,
(2nd edition). West Sussex: Blackwell Publishing 2002

Additional readings not covered in the above text will be posted on Canvas.

Much of this writing will include new terms, historical references, and figurative language complicating the task of reading and comprehension. Take notes, highlight passages, and write down questions in order to help absorb these texts. Plan on reading them more than once in order to fully understand them, and take the initiative to learn unfamiliar terms, concepts and people.

Other kinds of resources, including image presentations, links, and video lectures on important topics, will be provided in Canvas. I will let you know which of these are required, and which are recommended. However, it is strongly recommended that you use all resources provided, as they can help with a foundation of knowledge of all of the ideas under discussion.

Because of the reading load and emphasis on discussion, attendance at all class meetings is very important. It is your responsibility to manage your schedule and obligations in order to devote the appropriate amount of time to your studies, and to attend class regularly. Each absence after the first two will result in a reduction of points from yourake t d Tm

progress, and is subject to change. I will keep everyone informed as to our plans at least a week in advance. Please make sure you check the next week's Canvas calendar at the end of each week, so that you know what we will be covering in class and what is expected of you.

In the event of an extended campus closure, I will use Canvas to provide class instruction. Text-based mini-lectures will be provided each week and I will expect you to login to the system on a regular basis to keep up with coursework. Assignments will be provided through the online system with clear due dates and expectations. If you should need to communicate with me, please use my regular (Weber) e-mail.

This course may deal with material that may conflict with your core beliefs. It is my judgment that this material is relevant to the discipline I am teaching and has a reasonable relationship to my pedagogical goals. If you do not feel you can continue in this course, please drop it within the designated time frame to do so without penalty. Alternative assignments to the material in the syllabus will not be made.

outlines the procedure for students to follow:

Determine before the last day to drop courses without penalty, when course requirements conflict with the student's core beliefs. If there is such a conflict, the student should consider dropping the class. A student who finds this solution impracticable may request a resolution from the instructor. This policy does not oblige the instructor to grant the request, except in those cases when a denial would be arbitrary and capricious or illegal. This request must be made to the instructor in writing and the student must deliver a copy of the request to the office of the department head. The student's request must articulate the burden the requirement would place on the student's beliefs.

As specified in _____, cheating and plagiarism violate the Student Code. Plagiarism

Discuss readings (group 1)

Jurgen Habermas, (1123)
Jean-Francois Lyotard, (1122)
Jean-Francois Lyotard, (1131)

Discuss readings (group 3)
Read: Jean Baudrillard, (1018) and
Craig Owens from (1025)
Rosalind Krauss, from (1032)
Michel Foucault, (949)
Roland Barthes, (on Canvas)
Peter Halley, (1042)
Sherrie Levine (1038)

Discuss readings (group 4)
Read: Edward Said, from (1005)
Frantz Fanon, (710)
Gayatri Spivak, (1092)
Raymond Williams, (1085)

Gerhard Richter, from (1147) and (1157)
Mike Kelley, (1099)

Discuss Richter and Kelley readings (everyone)
Final Projects Presented