### Course Change Proposal Form A

<table>
<thead>
<tr>
<th>Academic Group (College): Arts &amp; Letters</th>
<th>Academic Organization (Department): Art</th>
<th>Date: February 4, 2011</th>
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<tbody>
<tr>
<td>Type of Course Proposal:</td>
<td>Department Chair: Dan Frye</td>
<td>Submitted by: Elaine O'Brien</td>
</tr>
<tr>
<td>New ___ Change ___ Deletion ___</td>
<td>For Catalog Copy: Yes ___ No ___</td>
<td>Semester Effective:</td>
</tr>
<tr>
<td>Does this course fulfill a requirement for single-subject or multiple subject credential students? Yes ___ No ___</td>
<td>CCE (Extension): Yes ___ No ___</td>
<td>Fall ___ Spring ___ 2011 ___</td>
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This course replaces experimental course Subject Area (prefix) and Catalog Nbr (course number): N/A

If changing an existing course, should new version be considered a repeat of the original version? If so, the same Course ID will be maintained. If not, a new Course ID will be assigned. Note: In PeopleSoft terminology, the Course ID is the unique system identifier, not the Catalog Nbr.

Yes ___ No ___

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<tr>
<th>Change from:</th>
<th>Subject Area (prefix) &amp; Catalog Nbr (course no.):</th>
<th>Title: Art Theory and Criticism</th>
<th>Units: 3</th>
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**JUSTIFICATION:**

This graduate seminar, Art 206 (Theory and Criticism), has already been approved as a Graduate Writing Intensive (GWI) course. It now needs to go through the curriculum committee review processes to institutionalize its new status.

**NEW COURSE DESCRIPTION:** (Not to exceed 80 words, and language should conform to catalog copy. See http://www.csus.edu/um/academic/acad.html - Guidelines for Catalog Course Description)

No changes. Needs to be identified in the catalog as a GWI course.

### Prerequisite:
Enforced at Registration: Yes ___ No ___

### Corequisite:
Enforced at Registration: Yes ___ No ___

### Graded:
Letter ___ Credit/No Credit ___

### Instructor Approval Required?:
Yes ___ No ___

### Course Classification:
- Lecture: ___
- Lab: ___
- Seminar: ___
- Discussion: ___

Title for CMS (not more than 30 characters)

Art Theory and Criticism

### Cross Listed?
Yes ___ No ___

If yes, do they meet together and fulfill the same requirement, and what is the other course.

### How Many Times Can This Course be Taken for Credit?
1 ___

Can the course be taken for credit more than once during the same term? Yes ___ No ___

**FOR NEW COURSE PROPOSALS OR SUBSTANTIVE CHANGES ONLY:**

**Description of the Expected Learning Outcomes:** Describe outcomes using the following format: "Students will be able to: 1), 2), etc." See the example at http://www.csus.edu/academic/example.html

No changes. See attached syllabus

**Attach a list of the required/recommended course readings and activities [Note: it is understood that these are updated and modified as needed by the instructor(s).]** This attachment should be forwarded only to your Dean's office, not Academic Affairs.
Assessment Strategies: A description of the assessment strategies (e.g., portfolios, examinations, performances, pre-and post-tests, conferences with students, student papers) which will be used by the instructor to determine the extent to which students have achieved the learning outcomes noted above.

No changes. See attached syllabus.

For whom is this course being developed? N/A - This course is already instituted.

Majors in the Dept X  Majors of other Depts  Minors in the Dept  General Education  Other  

Is this course required in a degree program (major, minor, graduate degree, certificate)? Yes X  No  

If yes, identify program(s): The course is required in MA in Studio Art  

Does the proposed change or addition cause a significant increase in the use of College or University resources (lab room, computer facilities, faculty, etc.)? Yes  No X  

If yes, attach a description of resources needed and verify that resources are available.

Indicate which department or programs will be affected by the proposed course (if any).

The Department Chair's signature below indicates that affected programs have been sent a copy of this proposal form.

Accessibility: Following course approval, and prior to the start of the semester in which the new or revised course will be taught for the first time, an accessibility checklist [available at http://www.csus.edu/accessibility/checklist.html] shall be completed and submitted to the appropriate Dean's office. An accessible syllabus shall also be made available online, preferably prior to the start of that semester's open registration period.

Approvals: If proposed change, new course or deletion is approved, sign and date below. If not approved, forward without signing to the next reviewing authority, and attach an explanatory memorandum to the original copy.

<table>
<thead>
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<th>Signatures:</th>
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<tbody>
<tr>
<td>Department Chair:</td>
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</tr>
<tr>
<td>College Dean or Associate Dean:</td>
<td>3/14/11</td>
</tr>
<tr>
<td>CPSP (for school personnel courses ONLY)</td>
<td>3/16/11</td>
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<tr>
<td>Associate Vice President</td>
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<td>and Dean for Academic Programs</td>
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Distribution: Academic Affairs (original), Department Chair and College Dean. Dean's office to send original after approval to Academic Affairs, at mail zip 6016. An electronic copy must also be sent.
ART THEORY AND CRITICISM

The humanity of art lies in the artist and not simply in what he represents...his power of impressing a work with feeling and the qualities of thought...and this humanity may be realized with an unlimited range of themes or elements of form.

Meyer Schapiro

Art 206
Room: TBA
Elaine O’Brien Ph.D.
Office: Kadema 190
Office Hours:
Email: eobrien@csus.edu
Website: http://www.csus.edu/indiv/o/obrien/

Description and Objectives:

This seminar in critical art theory is designed specifically for Sac State graduate students in art practice. It consists of readings, discussions, and projects. Many of the readings are authored by artists past and present. You will see how rich your professional heritage is in words as well as artworks. Artists' writings will also give you many fine examples of how to write the language of your discipline in the major formats, genres, and styles. Because this seminar satisfies Graduate Writing Intensive requirements, an important goal is to help you bring your own writing and critical thinking up to the level of the artists you will read. Other texts are by art critics and theorists. Overall, you will become familiar with some - a small sample - of the best that has been thought and written about art from various perspectives: most of it recent, all of it relevant to what you are setting out to do. You can expect your ability to articulate concepts of form, content, and practice to strengthen, depending on how well you exercise your mental muscles. Another central aim of the seminar is for you to see with greater clarity the already existing uniqueness of your own mind and spirit. The hope is that you will apply that awareness to your work, begin to see how your intentions are (and are not yet) conveyed in your work, and why what you offer your audience would matter to them.

NOTE: This seminar satisfies Sacramento State University GWI requirements. By the end of the semester, you will achieve the following Graduate Writing Intensive general learning goals:

1. Understand the major research and/or professional conventions, practices, and methods of inquiry of the discipline;
2. Understand the major formats, genres, and styles of writing used in the discipline;
3. Practice reading and writing within the discipline;
4. Practice reading and writing as a learning process that involves peer and instructor feedback, revision, critical reflection, and self-editing.

NOTE: Schedule at least 10 hours per week outside of class to prepare for this seminar. If your English is poor, or if you have not studied modern and contemporary art in college and/or independently, you will need more time than that.
Required Texts:

- NOTE: Always bring the assigned reading to class, marked for discussion.
- NOTE: To become more familiar with the professional conversation around art today, subscribe to international contemporary art periodicals like *Artforum*, or read them in the library - third floor current periodicals. Subscribe to contemporary art e-feeds, like http://www.e-artnow.org/index.php?id=75.

Requirements and Grade Basis:

20%: Participation:
- *Attitude*: The success of the seminar for each individual depends on team work. You must be prepared, show engaged listening and responding, respect the opinions of fellow students, and ask them questions that might help them clarify their thinking. You are expected to ask frank questions, showing an effort to understand and learn from the views of others. Do not waste class time complaining about the readings. Don't monopolize class discussion, but contribute as often as you can. Make eye contact with everyone when you speak. Good participation could raise your course grade by as much as a whole letter; poor participation can lower it as much.

*NOTE: Attendance policy:* Each unexcused absence will reduce your grade by half a letter grade. Three unexcused absences result in failure. Work, transportation problems, and any scheduled appointment, no matter how important, are not excused. Repeated lateness and/or leaving early can reduce your grade by as much as a whole letter. Illness and family emergencies are excused if you tell me in person what happened within a week of your absence, not later. No matter how valid your reasons for missing class, however, after four absences, excused or unexcused, you will be asked to withdraw from the course.

40%: Question sheets and response papers

*NOTE on reading theoretical texts:* Theoretical essays can't be read like a novel; they must be studied, read slowly and reread at least one more time. Look up unfamiliar words. Don't be discouraged if you don't understand something. That's normal. Underline passages and make marginal notes. Marking by hand on hard copy aids comprehension and will help you locate significant passages for class discussion. Because you must develop confidence in your own ability to interpret, and because you will find and create your own meanings, I will rarely "explain." We will tease out our meanings together.
• **Question sheets** (typed, 12 font, single space). These are the basis for class discussion; turn them in at the end of class. I’ll mark them with a grade of 1-10 (based on how complete they are and evidence of your engagement) and return them to you. Obviously, they must be on time for the seminar to function. Late question sheets are NOT accepted.
  
  **Directions:**
  
  1. Write your name, course title, and the date on top of page one.
  2. Identify the author and title of each of the week’s readings above the questions you derive from that specific text.
  3. For the first two assignments, formulate one question for each *paragraph* of each reading assigned. (Do *not* answer the questions. Use as many pages as necessary.)
  4. For all subsequent reading assignments, formulate one or two questions for each *page* of reading assigned.
  5. 150-word summary of all readings, noting which two reading were most valuable/relevant to your art making and why.

• **Response Papers** (done in each class, handwritten)
  
  1. **Presentation responses:** Take notes during the student collaborative presentations of readings (see below). Write one informed question for the presenters and be ready to ask it.
  2. **Reading/discussion ungraded quiz:** At the end of each class you will write a 5-10 minute paper on 1) *what impressed you the most* from the week’s readings and 2) *why*, and 3) *what seems relevant* to your work and 4) *concrete example of how*.

  Turn in **response papers** and **question sheets** at the end of the class. I will mark them on a scale of 1-10 (based on evidence of active engagement) and return them to you. A=9&10; B=8; C=7; D=6; F=5

15%: **Two collaborative presentations of readings**

  Reading presentation groups will be selected on the first day of class. Get together outside of class with your group, discuss the readings you are to present and prepare a written text and PowerPoint presentation.

  **Format for text:** For each of the week’s readings, look up each author (why is s/he credible?), the thesis question, the thesis, key points of the argument, key terms (defined). Conclude with the questions you think the seminar should discuss.

  **PowerPoint:** practice it until it’s about 15 minutes long. Show examples of art that can be interpreted from the perspective under consideration, including at least one artwork that was NOT reproduced with the reading.

20%: **Artist Statement** (12 font, double space, 1300 words) for an imagined group exhibition titled *What I Try to Say*, describe intended MEANING (feeling, idea, insight, question...) of your current work. What do you hope your *audience* will get from your work, and WHY do you think it would matter to them? Who is your intended audience? NOTE: A helpful online guideline is “Writing an Artist's Statement” by Nita Leland [http://www.nitaleland.com/articles/statement.htm](http://www.nitaleland.com/articles/statement.htm)

• **First Draft due November 18**
• **Peer Review draft due December 2**
• **Final Draft due December 16**
Format:
- Title page (Chicago style)
- Write an introduction that gives a general statement of what you try to communicate in your current work.
- For each of the artworks selected for the imaginary exhibition and illustrated in your text, give the title, date, materials, dimensions and address the following questions:
  - What is the theme – subject and content?
  - What attitude (point of view) does the work take towards experience, whether it is subjective experience or objective experience?
  - How are subject, content, and attitude manifested (made apparent to the viewer) in your choices of media and elements of art (e.g. scale, color, value)?
  - Write a conclusion that describes the role of thinking (any type: poetic, political, rational, irrational...) in your creative process – before, during, and after.
Grading for the artist statement is based on how thoroughly the questions above are addressed (50%), how close the relationship is between written claims and visual evidence is (25%), quality of writing (15%), format and presentation (10%).

Schedule of assignments (subject to changes announced in class)
General notes:
- Unless otherwise indicated, assignments are due the following week for discussion.
- Schedule is subject to changes announced in class
- Due to unprecedented budget reductions imposed upon the CSU, the faculty agreed to take 18 furlough days this fiscal year (2009-2010). For the Art 206 seminar, I am only taking one day off - the final exam day.

Sept 2: Introductory. Discuss the introductions to Themes, Beech, and Johnstone)
Assignment: (read first) Paulo Freire, “The Act of Study,” available (as a read-only PDF) on the course website under Art 206 “Readings”; Chapter 1 Themes: “The Art World Expands”; Brilliant Words, “In the Studio: the Artist At Work”

Sept 9: Assignment: Chapter 2 Themes: “Identity”; Roland Barthes, "Death of the Author," Michel Foucault, "What is an Author?" available on course website under Art 206 “Readings”


Sept 23: Assignment: Chapter 4 Themes: “Time”

Oct 7: Assignment: Beauty: Beech: "The Revival of Beauty" (Hickey, Higgins, Scarry, Steiner, Danto)


Oct 28: Assignment: Beauty: Beech: "Positions" (Krauss, Smithson, Warhol, Araeen, Richter, Currin, Steiner, Acconci)


Nov. 11: No Class (Veteran’s Day)


Nov 25: Assignment: The Everyday: Johnstone: "Documentary Style and Ethnography" (Messager, DeRoo, Molesworth, Kosuth, Hiller, Calle, Auster and Calle, Solomon-Godeau, Wentworth, Dyer, Rosler). Google the guest artist and come prepared to ask him or her questions about his or her work including aspects of it that relate to course readings.

Dec 2: Peer-Reviewed draft of Artist Statement due / Guest artist

Dec 9: Assignment: Collect and review all the papers you have written. Select the three readings in the course that were most valuable to you. In 500 words explain what their value was for you, using quotes from the readings that impressed you most.

Dec 16: Artist Statement due / Final discussion. Bring everything you have written for the class, course books, and 500-word response paper. We will share and discuss your statements and review the course.