I. General Education Review – Upper-Division Writing Requirement

<table>
<thead>
<tr>
<th>Dept/Program Subject</th>
<th>School of Art</th>
<th>Course # (i.e. ENEX 200)</th>
<th>350</th>
</tr>
</thead>
<tbody>
<tr>
<td>Course Title</td>
<td>Contemporary Art and Art Criticism</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

II. Endorsement/Approvals

Complete the form and obtain signatures before submitting to Faculty Senate Office.

<table>
<thead>
<tr>
<th>Please type / print name</th>
<th>Signature</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Instructor</td>
<td>Valerie Hedquist</td>
<td>9/9/2013</td>
</tr>
<tr>
<td>Phone / Email</td>
<td><a href="mailto:Valerie.hedquist@umontana.edu">Valerie.hedquist@umontana.edu</a></td>
<td></td>
</tr>
<tr>
<td>Program Chair</td>
<td>Julia Galloway</td>
<td></td>
</tr>
<tr>
<td>Dean</td>
<td>Stephen Kalm</td>
<td></td>
</tr>
</tbody>
</table>

III. Type of request

<table>
<thead>
<tr>
<th>New</th>
<th>One-time Only</th>
<th>Change</th>
<th>Renew</th>
<th>Remove</th>
</tr>
</thead>
</table>

Reason for new course, change or deletion

IV. Overview of the Course Purpose/Description:

Provide an introduction to the subject matter and course content.

Survey of artists, art works, critics and theories from 1970’s to the present. Introduction to major art movements and ideas of the Post-Modern era. Special emphasis given to firsthand experiences with art at local venues and direct engagement with contemporary art criticism published in newspapers, journals, magazines, and other media.

V. Learning Outcomes:

Explain how each of the following learning outcomes will be achieved.

<table>
<thead>
<tr>
<th>Student learning outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Use writing to learn and synthesize new concepts</td>
</tr>
<tr>
<td>Formulate and express written opinions and ideas that are developed, logical, and organized</td>
</tr>
<tr>
<td>Compose written documents that are appropriate for a given audience, purpose and context</td>
</tr>
<tr>
<td>Revise written work based on constructive comments from the instructor</td>
</tr>
<tr>
<td>Find, evaluate, and use information effectively and ethically (see <a href="http://www.lib.umt.edu/informationliteracy/">http://www.lib.umt.edu/informationliteracy/</a>)</td>
</tr>
<tr>
<td>Begin to use discipline-specific writing conventions</td>
</tr>
<tr>
<td>Demonstrate appropriate English language usage</td>
</tr>
</tbody>
</table>

Students write three comparison essays in which they consider an early contemporary work (1960s) to a current contemporary work and relate content and form over time.

Students write three comparison essays that must connect an object from the 1960s to an object from 2013. The student develops a logical, well organized connection between the two art works in terms of content and form.

Students write three comparison essays that incorporate the issues relevant to the discipline of art criticism.

The three comparison essays are peer-reviewed and revised based comments and recommendations provided on assignment-specific rubric.

Students are reminded of the utilization of scholarly databases and the differences among peer-reviewed research, edited documents, primary sources and secondary sources, and Wikipedia!

Students develop writing style that parallels what they read in contemporary art criticism.

Well, they write in English.

VI. Writing Course Requirements

Enrollment is capped at 25 students. Yes.
If not, list maximum course enrollment. Explain how outcomes will be adequately met for this number of students. Justify the request for variance.

What instructional methods will be used to teach students to write for specific audiences, purposes, and genres?

Lecture, discussion, writing in and out of classroom, visits to museums and galleries, firsthand viewing of art, demonstrations of technique, guest lectures

Which written assignments will include revision in response to instructor’s feedback?

Three comparison essays.

VII. Writing Assignments: Please describe course assignments. Students should be required to individually compose at least 16 pages of writing for assessment. At least 50% of the course grade should be based on students’ performance on writing assignments. Clear expression, quality, and accuracy of content are considered an integral part of the grade on any writing assignment.

Formal Graded Assignments

Three Comparison Essays, with required revisions, 100 points each/300 points total
Three Examinations: 100 points each/300 points total

Informal Ungraded Assignments

In-class participation and informal writing responses to imagery.

VIII. Syllabus: Paste syllabus below or attach and send digital copy with form. For assistance on syllabus preparation see: http://teaching.berkeley.edu/bgd/syllabus.html

The syllabus must include the following:
1. Writing outcomes
2. Information literacy expectations
3. Detailed requirements for all writing assignments or append writing assignment instructions

School of Art
ARTH 350 (Contemporary Art and Art Criticism, 3 credits)
TTH 2:10-3:30, Fall Semester 2013, Fine Arts 302

Associate Professor Valerie Hedquist, 305A Fine Arts Building
E-mail: valerie.hedquist@umontana.edu
Office hours: Tuesday 3:30-4:30 p.m. and Wednesday 9:00-10:00 a.m.

Course description: Survey of artists, art works, critics and theories from 1970’s to the present. Introduction to major art movements and ideas of the Post-Modern era. Special emphasis given to firsthand experiences with art at local venues and direct engagement with contemporary art criticism published in newspapers, journals, magazines, and other media.


Recommended Resources: Additional books, catalogues, and articles will be available through Course Reserves at Mansfield Library or at the Art Resource Center in the Fine Arts Building. Articles and websites will be available through Moodle Learning Management System.

Learning Objectives:
- Develop improved observation and analysis of contemporary art
- Comprehend various interpretive perspectives and the complexities of categorization
- Develop aesthetic evaluative criteria and apply them to contemporary art
- Become familiar with contemporary artists and art works through first-hand viewing and careful reading of art criticism
Requirements for Course: You are expected to attend class and participate in discussion. All assigned course work must be completed in order to earn credit for the class. Students are expected to keep copies of all assigned work. Students will utilize Moodle at http://umonline.umt.edu/ for course syllabi, other course materials, announcements, and grades. Grades will be calculated as follows:

Three Comparison Essays, with required revisions, 100 points each/300 points total
Three Examinations: 100 points each/300 points total

Grading: 600-540 = A; 539-480 = B; 479-420 = C; 419-360 = D; 359 or less = F

Students with disabilities or special needs should see the instructor.

Academic Misconduct and the Student Conduct Code: All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or disciplinary sanction by the University. All students need to be familiar with the Student Conduct Code. The Code is available for review online at www.umt.edu/SA/VPSA/Index.cfm/page/1321.

Week 1, 27 and 29 August
Introduction and What came before the postmodern?
Taylor, Alternatives to Modernism, Chapter 1

Week 2, 3 and 5 September
Post-Minimalism

Week 3, 10 and 12 September
Art c. 1968: Joseph Beuys and Arte Povera

Week 4 17 and 19 September
First-Generation Feminist Art/Pattern and Decoration
Taylor, Victory and Decline, the 1970s, Chapter 2

Week 5, 24 and 26 September
Marina Abramović, The Artist Is Present
Examination 1

Week 6, 1 and 3 October
Architectural Sculpture and New Image Painting

Week 7, 8 and 10 October
Art World of the 1970s: American Neoexpressionism, Italian Transavantguardia and German Neoexpressionism
Taylor, The Politics of Painting, 1972-1990, Chapter 3

Week 8, 15 and 17 October
Media Art and PoMo Art Theory, Consumer Society and Deconstruction Art

Week 9, 22 and 24 October
Art World of the 1980s: East Village Art, Commodity Art and NeoGeo
Taylor, Images and Things: the 1980s, Chapter 4

Week 10, 29 and 31 October
Gerhard Richter, Painting
Examination 2

Week 11, 5 and 7 November
Art World of the 1990s
Taylor, In and Beyond the Museum: 1984-1998, Chapter 5

Week 12, 12 and 14 November
The ‘Other’
Taylor, Marks of Identity: 1985-2000, Chapter 6

Week 13, 19 and 21 November
Art of the 21st century
Taylor, A New Complexity: 1999-2004, Chapter 8

Week 14, 26 November
Venice Biennale 2011 and 2013
Thanksgiving Break
Week 15, 3 and 5 December
Artists of Africa and Asia
Taylor, Other Territories: 1992-2002, Chapter 7
Examination 3