

Eastern Illinois University
NEW/REVISED COURSE PROPOSAL FORMAT
(Approved by CAA on 9/29/11 and CGS on 10/18/11, Effective Fall 2011)

This format is to be used for all courses submitted to the Council on Academic Affairs and/or the Council on Graduate Studies.

Please check one: ☒ New course ☐ Revised course

PART I: CATALOG DESCRIPTION

1. **Course prefix and number, such as ART 1000:** Art 5920
2. **Title (may not exceed 30 characters, including spaces):** M. A. in Art Colloquium
3. **Long title, if any (may not exceed 100 characters, including spaces):** Master of Arts in Art Colloquium
4. **Class hours per week, lab hours per week, and credit [e.g., (3-0-3)]:** 3-0-3
5. **Term(s) to be offered:** ☒ Fall ☐ Spring ☐ Summer ☐ On demand
6. **Initial term of offering:** ☒ Fall ☐ Spring ☐ Summer **Year:** 2014
7. **Course description:** Students receive an introduction to issues and discourses within the art world relevant to their graduate study and professional practice to strengthen their skills in scholarly and creative research, critical thinking, writing, and public speaking.

8. Registration restrictions:

a. Equivalent Courses

- **Identify any equivalent courses** (e.g., cross-listed course, non-honors version of an honors course).

There are no equivalent courses.

- Indicate whether coding should be added to Banner to restrict students from registering for the equivalent course(s) of this course. ☐ Yes ☒ No

b. Prerequisite(s)

- **Identify the prerequisite(s)**, including required test scores, courses, grades in courses, and technical skills. Indicate whether any prerequisite course(s) MAY be taken concurrently with the proposed/revised course.

Admission to the Master of Arts in Art degree program.

- Indicate whether coding should be added to Banner to prevent students from registering for this course if they haven't successfully completed the prerequisite course(s). ☐ Yes ☐ No

If yes, identify the minimum grade requirement and any equivalent courses for each prerequisite course:

c. Who can waive the prerequisite(s)?

☐ No one ☒ Chair ☐ Instructor ☐ Advisor ☐ Other (Please specify)

d. Co-requisites (course(s) which MUST be taken concurrently with this one):

e. Repeat status: ☒ Course may not be repeated.

☐ Course may be repeated once with credit.

Please also specify the limit (if any) on hours which may be applied to a major or minor.

f. Degree, college, major(s), level, or class to which registration in the course is restricted, if any:

Master of Arts in Art

g. Degree, college, major(s), level, or class to be excluded from the course, if any:

9. Special course attributes [cultural diversity, general education (indicate component), honors, remedial, writing centered or writing intensive]

10. Grading methods (check all that apply): ☒ Standard letter ☐ CR/NC ☐ Audit ☐ ABC/NC
("Standard letter"—i.e., ABCDF—is assumed to be the default grading method unless the course description indicates otherwise.)

Please check any special grading provision that applies to this course:

☐ The grade for this course will not count in a student's grade point average.

☐ The credit for this course will not count in hours towards graduation.

If the student already has credit for or is registered in an equivalent or mutually exclusive course, check any that apply:

☐ The grade for this course will be removed from the student's grade point average if he/she already has credit for or is registered in _____ (insert course prefix and number).

☐ Credit hours for this course will be removed from a student's hours towards graduation if he/she already has credit for or is registered in _____ (insert course prefix and number).

11. Instructional delivery method: (Check all that apply.)

☒ lecture ☐ lab ☐ lecture/lab combined ☐ independent study/research
☐ internship ☐ performance ☐ practicum or clinical ☐ study abroad
☐ Internet ☐ hybrid ☐ other (Please specify)

PART II: ASSURANCE OF STUDENT LEARNING

1. List the student learning objectives of this course: At the successful completion of this course, students should be able to:

- 1) Identify research source materials located in museums, galleries, libraries, or online.
- 2) Appraise the quality and usefulness of research sources needed for both creative projects and personal writings ranging

from artist statements to academic papers.

- 3) Evaluate the content of critical discourses about contemporary art, and situate them in the appropriate historical/theoretical context.
- 4) Write and speak coherently and persuasively about their own art, and art made by others.
- 5) Apply appropriate terminology and concepts in both written and oral evaluation of their own art, and art made by others.
- 6) Comprehend and practice professional standards and ethics.

a. If this is a general education course, indicate which objectives are designed to help students achieve one or more of the following goals of general education and university-wide assessment:

- **EIU graduates will write and speak effectively.**
- **EIU graduates will think critically.**
- **EIU graduates will function as responsible citizens.**

b. If this is a graduate-level course, indicate which objectives are designed to help students achieve established goals for learning at the graduate level:

- **Depth of content knowledge** 2, 3
- **Effective critical thinking and problem solving** 1, 2, 3, 6,
- **Effective oral and written communication** 4, 5
- **Advanced scholarship through research or creative activity** 1, 2, 3, 4, 5

2. Identify the assignments/activities the instructor will use to determine how well students attained the learning objectives:

| | Weekly Participation 35% | Response Papers 25% | Research Proposal & Bibliography 5% | 10th Week Research Progress Check 5% | Final Research Paper 25% | Oral Presentation of Research/Discussion Leader 5% |
|---|-----------------------------|------------------------|-------------------------------------|--------------------------------------|--------------------------|--|
| 1. Locate and secure access to research source materials. | | | ✓ | ✓ | ✓ | |
| 2. Appraise the quality and usefulness of research sources. | | | ✓ | ✓ | ✓ | ✓ |
| 3. Evaluate the content of critical discourses about contemporary art and situate them in the appropriate historical/theoretical context. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 4. Write and speak more coherently and persuasively about their own art, and art made by others. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 5. Apply appropriate terminology and concepts in both written and oral evaluation of their own art, and art made by others. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| 6. Comprehend and practice professional standards and ethics. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |

3. Explain how the instructor will determine students' grades for the course: The following is based on the assignments and assessment method used for Art 4576 (Special Topics II): M.A. in Studio Art Colloquium.

Weekly Participation (35%)

Response Papers (25%)

Research Proposal & Bibliography (5%)

10th Week Research Progress Check/Paragraph Outline (5%)

Final Research Paper (25%)

Oral Presentation of Research/Discussion Leader (5%)

4. For technology-delivered and other nontraditional-delivered courses/sections, address the following:
- Describe how the format/technology will be used to support and assess students' achievement of the specified learning objectives:
 - Describe how the integrity of student work will be assured:
 - Describe provisions for and requirements of instructor-student and student-student interaction, including the kinds of technologies that will be used to support the interaction (e.g., e-mail, web-based discussions, computer conferences, etc.):

N/A

5. For courses numbered 4750-4999, specify additional or more stringent requirements for students enrolling for graduate credit. These include:

- course objectives;
- projects that require application and analysis of the course content; and
- separate methods of evaluation for undergraduate and graduate students.

N/A

6. If applicable, indicate whether this course is writing-active, writing-intensive, or writing-centered, and describe how the course satisfies the criteria for the type of writing course identified. (See Appendix *.)

N/A

PART III: OUTLINE OF THE COURSE

Provide a week-by-week outline of the course's content. Specify units of time (e.g., for a 3-0-3 course, 45 fifty-minute class periods over 15 weeks) for each major topic in the outline. Provide clear and sufficient details about content and procedures so that possible questions of overlap with other courses can be addressed. For technology-delivered or other nontraditional-delivered courses/sections, explain how the course content "units" are sufficiently equivalent to the traditional on-campus semester hour units of time described above.

The following is based on the weekly schedule of topics used for Art 4576 (Special Topics II): M.A. in Studio Art Colloquium. It met twice weekly for 75-minutes per class session. The proposed course could also be taught once a week for 150-minutes.

Week 1 Getting Started

Day 1: Introduction to the Course: Structure/Content/Assignments/Expectations

Day 2: Students meet with faculty to discuss examples of their undergraduate artwork and their goals while at EIU.

Week 2 Studio Art in the University and the Importance of Research

Day 1: The M.F.A. v. the Ph.D. as the terminal degree for studio artists, debates about the state of undergraduate and graduate art instruction, and how to search for M.F.A. programs.

Day 2: The role academic research plays in creative activity, as well as an explanation of how to define a research topic plus locate and secure access to research source materials housed in museums, galleries, libraries, or online.

Week 3 The Mental and Physical Spaces of Creativity

Day 1: Mental blocks to creative activity, time management, and handling rejection.

Day 2: The artist's studio or workspace, the difficulties of working independently, and how to form support networks.

Week 4 Talking About Art: The Critique

Day 1: The structure and purpose of various types of critiques, the artist gallery talk, and public speaking tips for artists.

Day 2: Student and faculty roundtable on critiques.

** Research Proposal & Bibliography*

Week 5 Art Theory since 1960

Day 1: Clement Greenberg: Formalist art criticism and its impact on art writing since 1960.

Day 2: Walter Benjamin and John Berger ("The Work of Art in the Age of Mechanical Reproduction" and *Ways of Seeing*).

Week 6 Art Theory since 1960

Day 1: Roland Barthes: Structuralism and its impact on art writing since 1960.

Day 2: Michel Foucault: Post-Structuralism and its impact on art writing since 1960.

Week 7 Art Theory since 1960

Day 1: Jean Baudrillard and Postmodernism

Day 2: Arthur Danto and the Institutional Theory of Art (*Beyond the Brillo Box* and *After the End of Art*).

Week 8 Art Criticism & Art Writing

Day 1: The current state of art criticism in the age of the Internet and social media: Dave Hickey and Jerry Saltz.

Day 2: The origins and purpose of the artist statement.

Week 9 The Art Market

Day 1: The commercial value of art in the primary and secondary market and the roles played by influential art dealers, art consultants, and auction houses.

Day 2: Theoretical explanations of why collectors collect art, selling and collecting art on the Internet.

Week 10 Contemporary Artists, their Communities, and Professionalization

Day 1: The artist's assistant, ways of building a reputation, and what it means to be a professional artist.

Day 2: The relationship of studio craft to contemporary art in today's art market and the emergence of alternative craft communities.

**10th Week Research Progress Check/Paragraph Outline*

Week 11 Artists, Money, and the DIY Ethos

Day 1: The history of not-for-profit exhibition venues and alternative gallery spaces since 1960.

Day 2: Artist residency programs, funding available through private foundations and the government, and alternative means of funding artistic work.

Week 12

Day 1: Two research presentations (30-minutes apiece)

Day 2: Two research presentations (30-minutes apiece)

Week 13

Day 1: Two research presentations (30-minutes apiece)

Day 2: Two research presentations (30-minutes apiece)

Week 14

Day 1: Two research presentations (30-minutes apiece)

Day 2: Two research presentations (30-minutes apiece)

Week 15 Thanksgiving Break

Week 16

Day 1: Two research presentations (30-minutes apiece)

Day 2: Concluding discussion.

** Final research paper due*

PART IV: PURPOSE AND NEED

1. Explain the department's rationale for developing and proposing the course.

Art 5920 would replace Art 4765 (Twentieth Century American Painting and Sculpture) as one of two required art history courses for the M.A. in Art program. The existing course, Art 4765, is problematic for two reasons. First, it is a lecture course replicating some of the content of Art 4775 (Seminar in Twentieth Century Art History and Criticism), which is a required course taught in the spring semester. Second, M.A. students who received their B.F.A. degrees from EIU have often already taken Art 4765 and have instead enrolled in 3 credit hours of Independent Study. The new course, Art 5920, ensures that all M.A. students are enrolled in a common course their first semester of graduate study, thus creating a more cohesive student cohort. As a reading intensive and discussion driven course, it is more commensurate with the expectations of graduate level study. Because the purpose of the course is specifically to strengthen their skills in the areas of scholarly and creative research, critical thinking, writing, and public speaking, Art 5920 will help prepare students for both Art 4775 and for such degree requirements as both group and thesis committee critiques, and the writing of an artist statement to accompany their thesis exhibitions.

- a. If this is a general education course, you also must indicate the segment of the general education program into which it will be placed, and describe how the course meets the requirements of that segment.**
- b. If the course or some sections of the course may be technology delivered, explain why.**

N/A

2. Justify the level of the course and any course prerequisites, co-requisites, or registration restrictions.

A recurring problem has been that M.A. students who earned their B.F.A. degrees from EIU have often already taken Art 4765. Consequently, they enroll in three credit hours of Independent Study their first semester of graduate school. Selecting a 5000-level designation ensures that B.F.A. students cannot enroll in this course.

3. If the course is similar to an existing course or courses, justify its development and offering.

Art 5920 is not similar to any other course.

- a. If the contents substantially duplicate those of an existing course, the new proposal should be discussed with the appropriate chairpersons, deans, or curriculum committees and their responses noted in the proposal.**
- b. Cite course(s) to be deleted if the new course is approved. If no deletions are planned, note the exceptional need to be met or the curricular gap to be filled.**

4. Impact on Program(s):

- a. **For undergraduate programs, specify whether this course will be required for a major or minor or used as an approved elective.**
- b. **For graduate programs, specify whether this course will be a core requirement for all candidates in a degree or certificate program or an approved elective.**

Art 5920 is one of two art history courses required for completion of the Master of Arts in Art degree.

If the proposed course changes a major, minor, or certificate program in or outside of the department, you must submit a separate proposal requesting that change along with the course proposal. Provide a copy of the existing program in the current catalog with the requested changes noted.

PART V: IMPLEMENTATION

1. Faculty member(s) to whom the course may be assigned:

If this is a graduate course and the department does not currently offer a graduate program, it must document that it employs faculty qualified to teach graduate courses.

Dr. Mary Caroline Simpson or other qualified graduate art history faculty.

2. Additional costs to students:

Include those for supplemental packets, hardware/software, or any other additional instructional, technical, or technological requirements. (Course fees must be approved by the President's Council.)

Students will not incur any additional costs from taking this course.

- 3. Text and supplementary materials to be used (Include publication dates):** Reading materials will be accessible through the course management system and will consist of readings drawn from major newspapers and art periodicals, websites and blogs maintained by professional organizations like the College Art Association, on-line and print materials published by museums and galleries, scholarly journals, monographs, anthologies, and exhibition catalogues. Readings will offer a variety of perspectives and content (art historical, theoretical, topical, and practical).

Barrett, Terry. *Why Is That Art? Aesthetics and Criticism of Contemporary Art* (Oxford University Press, 2008).

Battenfield, Jackie. *The Artist's Guide: How to Make a Living Doing What You Love* (De Capo, 2009).

Bayles, David and Ted Orland. *Art and Fear: Observations on the Perils (and Rewards) of Artmaking* (The Image Continuum, 1993).

Daichendt, G. James. *Artist Scholar: Reflections on Writing and Research* (University of Chicago Press, 2012).

Elkins, James. *Art critiques: a guide* (New Academia Publishing, 2012).

Elkins, James. *What Happened to Art Criticism?* (Prickly Paradigm Press, 2003).

Elkins, James. *Why art cannot be taught: a handbook for art students* (University of Illinois Press, 2001).

Findley, Michael. *The Value of Art: Money, Power, Beauty* (Prestel, 2012).

Freeland, Cynthia. *Art theory: a very short introduction* (Oxford University Press, 2003).

Harrison, Charles and Paul J. Wood. *Art in Theory 1900-2000: An Anthology of Changing Ideas* (Blackwell Publishing, 2002).

Jacob, Mary Jane and Michelle Grabner. *The Studio Reader: On the Space of Artists* (University of Chicago Press, 2010).

Lindemann, Adam. *Collecting contemporary art* (Taschen, 2010).

O'Doherty, Brian. *Inside the White Cube: The Ideology of the Gallery Space* (University of California Press, 2000).

Robertson, Jean. *Themes of Contemporary Art: Visual Arts after 1980* (Oxford University Press, 2013).

Stanfield, Alyson B. *I'd rather be in the studio!: the artist's no-excuse guide to self-promotion* (Pentas Press, 2011).

Stiles, Kristin. *Theories and Documents of Contemporary Art: Artists' Writings* (University of California Press, 2012).

Thompson, Don. *The \$12 Million Stuffed Shark: The Curious Economics of Contemporary Art* (Palgrave Macmillan, 2010).

PART VI: COMMUNITY COLLEGE TRANSFER

If the proposed course is a 1000- or 2000-level course, state either, "A community college course may be judged equivalent to this course" OR "A community college course will not be judged equivalent to this course." A community college course will not be judged equivalent to a 3000- or 4000-level course but may be accepted as a substitute; however, upper-division credit will not be awarded.

PART VII: APPROVALS

Date approved by the department or school:

Date approved by the college curriculum committee:

Date approved by the Honors Council (*if this is an honors course*):

Date approved by CAA: CGS:

***In writing-active courses**, frequent, brief writing activities and assignments are required. Such activities -- some of which are to be graded -- might include five-minute in-class writing assignments, journal keeping, lab reports, essay examinations, short papers, longer papers, or a variety of other writing-to-learn activities of the instructor's invention. Writing assignments and activities in writing-active courses are designed primarily to assist students in mastering course content, secondarily to strengthen students' writing skills. In **writing-intensive courses**, several writing assignments and writing activities are required. These assignments and activities, which are to be spread over the course of the semester, serve the dual purpose of strengthening writing skills and deepening understanding of course content. At least one writing assignment is to be revised by the student after it has been read and commented on by the instructor. In writing-intensive courses, students' writing should constitute no less than 35% of the final course grade. In **writing-centered courses** (English 1001G, English 1002G, and their honors equivalents), students learn the principles and the process of writing in all of its stages, from inception to completion. The quality of students' writing is the principal determinant of the course grade. The minimum writing requirement is 20 pages (5,000 words).

Student
Success
Center

<http://www.eiu.edu/~success/>



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