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Fu Jen Catholic University

ARTH 320 Introduction to Art Theory

Summer 2019

Class hours: Monday through Thursday, 2 hours each day

Review and Discussion: Friday, 2 hours

Office hours: Thursday/Friday, 1 hour or by appointment

Field trip: According to Professors' teaching plan

Credit: 3

Total contact hours: 54 hours

Instructor: Joshua Tonies

Course Description

How do images and objects function? How do they mediate what we see and experience? Theories of art are central to debates in the humanities. Interdisciplinary approaches to art have prompted reconsiderations of representation and reality, changing the parameters of our objects of study. This has resulted in new relationships of words to images and objects, as well as innovative conceptual tools available to interpret all three. In this course we will examine the phenomena of cultural production and consumption of a range of media. Through shared readings, student presentations, and written projects, we will consider issues of form, representation, and knowledge, and the politics of ascribing meaning and value.

Readings

Art in Theory: 1815-1900 An Anthology of Changing Ideas - Charles Harrison

Theories of Modern Art: A Source Book by Artists and Critics - Herschel Chipp

Introduction to Art Criticism, An: Histories, Strategies, Voices - Kerr Houston

Reading Assignments:

Additional articles, handouts and other assigned class materials will be made available on Course Management System. In addition, each week you will respond to in class prompts, site visits and films screened in class. Keeping up with the reading is essential as ideas build off one another and assist in your agency in responding to critical questions, offering commentary and expanding dialogue about the screenings and readings.

Student Learning Outcomes/Learning Objectives

To become an actively engaged in visual culture, developing one's own informed perspective through personal engagement with art using analytical tools and Techniques.



Understand and appreciate the rich history of art criticism as a field. Be able to analyze the "voice" of critics. Understand and frame critique through divergent approaches to art history and its canon, matters of style, iconography, semiology and visual interpretation, gender, value and taste.

Course Requirements

Introduction to Art Theory is a participatory lecture format, which means we will have active in-class discussions with contributions by everyone! A combination of tasks designed to explore various aspects of theory include: in-class production labs, site visits, in class group activities, creative work, student lead presentations, facilitated discussion, and writing exercises. You are expected to complete weekly course readings, attend and arrive to class meetings prepared for discussion, in class activities, and challenge yourself to think critically and creatively.

Grading Scale:

Grade	Percent	GPA
80 to 100	A	4
70 to 79	B	3
60 to 69	C	2
50 to 59	D	1
49 and below	E	0

Class attendance and class discussions: 10 %

Mid-term and final exam: 25 % each, total 50%

Critical Writing Paper: 15 % each, total 30 %

Research Presentation: 10 %

Total: 100 %

Assignments described:

Students will be responsible for two critical writing papers and two exams. Each assignment will be discussed more fully in class. As far as late assignments go, I accept them up until the next class meets ONLY. All late assignments in that time frame will receive one grade deduction.

Below is an overview of assignments:

Exams:

Two exams are designed to assess your understanding and application of key course concepts. Test questions can come in a variety of forms, including: Multiple choice, True/False, fill-in-the-blank, short answers, essays, etc.



To prepare for each test, review the chapters and articles you've read, class discussion notes, and class activities. Think about the big concepts explored in class and practice articulating them in meaningful ways. Try to think about what questions will be on the test!

Critical Writing Papers:

In order to synthesize your understanding of the various approaches to art theory, you will write papers during the course based on readings, fieldtrips and content presented in class. Papers must be typed and emailed to professor before class. Turn in a paper copy at the beginning of class on the DUE date. Use conventional guidelines: your name, the assignment's name, the class, and the date at the top. Use 12-point type, double spaced, all margins 1.25, number pages, indent with no quotation marks around passages of 40 or more words. When you email it to professor, be sure to SAVE THE FILE in a way professor can tell it from others. So, put your First initial, Last Name, an Abbreviated Name of Assignment, and save as a word file. You may REWRITE one of the two papers to improve your grade.

Attendance /Participation:

Everyone is expected to actively participate in class! In any classroom situation that includes discussion and critical thinking, there are bound to be many differing viewpoints. Students may not only disagree with each other at times, but the student and instructor may also find that they have disparate views on sensitive and volatile topics. It is the college's hope that these differences will enhance the class and create an atmosphere where students and instructors alike will be encouraged to think and learn. Therefore, be assured that your grade will not be adversely affected by any beliefs or ideas expressed in class or assignments. Rather, we will respect the views of others when expressed appropriately in classroom discussions.

Students may miss two classes with no penalty. A third absence results in the automatic loss of one letter grade and so on. Students who miss 5 classes will be asked to drop the class. Excused absences require outside verification, e.g., a doctor's note. It is your responsibility to officially drop the class if necessary. If you do not attend the class the entire term, you will receive a failing grade.

Grading Policy

Assignment scores and final course grades are at the discretion of the professor and are non-negotiable. If you have concerns about your progress in the class, please make an appointment early in the semester with the instructor for support and assistance.



Attendance/Class Participation

Regular and punctual class and laboratory attendance is expected of all students. If attendance or compliance with other course policies is unsatisfactory, the instructor may withdraw students from the class.

Statement on Scholastic Dishonesty

Students have the responsibility to submit coursework that is the result of their own thought, research, or self-expression. Students must follow all instructions given by faculty or designated college representatives when taking examinations, placement assessments, tests, quizzes, and evaluations. Actions constituting scholastic dishonesty include, but are not limited to, plagiarism, cheating, fabrication, collusion, and falsifying documents. Penalties for scholastic dishonesty will depend upon the nature of the violation and may range from lowering a grade on one assignment to an “F” in the course and/or expulsion from the college.

Course Subjects

Tentative Weekly Schedule

WEEK 1: Introductions + History of Art Criticism

Reading: Houston, Chapter 1 pages 23 - 77

Lecture Material for week 1: History of Art Criticism?, What is Art Practice?, Traditional Vs. Contemporary Materials + Subject Matter

Assignment: Criticism Presentation (Student selects artist from list of 100 contemporary artists) Develop 10 minute / 10 Slide presentation identifying artist approach to practice, subject matter, and research critical writing about a body of work produced by artist.

WEEK 2: Description, Style, Iconography + Iconology

Reading: Houston, Chapter 2 pages 82 - 109

Lecture Material for week 2: Context and Method, The Work of Art in the Age of Mechanical Reproduction, Studio Practice and Subjectivity, Traditional Vs. Contemporary Materials + Subject Matter

Assignment: Field Trip to Museum/Students visit either local exhibition at Taipei Fine Arts Museum / Taipei Contemporary Museum of Art or Propose and select a site to visit independently, and write formal response based on observation, identify artist use of material, subject and context.

WEEK 3: Interpretation + Analysis

Reading: Houston, Chapter 3 pages 113 - 146

Lecture Material for week 3: Context and Method, The Work of Art in the Age of Mechanical Reproduction, Studio Practice and Subjectivity, Traditional Vs. Contemporary Materials + Subject Matter

Assignment: In Class assignment, Students explore interpretation and analysis through Art Practice and Critique

Class time will be reserved for study and practice for Midterm Exams

No Homework this weekend (relax)

Course Subjects Tentative Weekly Schedule Continued

WEEK 4: Judgement and Evaluation

Reading: Houston, Chapter 4, 152- 182

Lecture Material for week 4: How is Art Valued?, Confronting the canon of Art History, Methods of Judgment and Evaluation, The notion of the Outsider, New institutions.

Assignment: Research Paper: Using any of the Artists introduced in lecture, discussion or films presented, students present an argument defining the status of their chosen artist as an "outsider" and/or "insider".

WEEK 5: Tone + Voice

Reading: Houston, Chapter 5 pages 188 - 215

Lecture Material for week 5: Art as experience, Performance, Social Practice and Relational Aesthetics

Assignment: In Class assignment, Students explore subjectivity and voice through in class prompts where they are responsible for producing improvised works and discussing and writing in response using prompts.

Class time will be reserved for study and practice for Final Exams

Good Luck! Have a great Summer