



**ROCHESTER INSTITUTE OF TECHNOLOGY
COURSE OUTLINE FORM**

COLLEGE OF IMAGING ARTS AND SCIENCES

Art History

REVISED COURSE: CIAS-ARTH-392-TheoryAndCriticism20thCArt
 10/15 prerequisite chg ARTH-136 corrected course title

1.0 Course Designations and Approvals

Required course approvals:	Approval request date:	Approval granted date:
Academic Unit Curriculum Committee	December 1, 2010	December 1, 2010
College Curriculum Committee	February 11, 2011	February 11, 2011

Optional designations:	Is designation desired?		*Approval request date:	**Approval granted date:
General Education:	Yes			
Writing Intensive:		No		
Honors		No		

2.0 Course information:

Course title:	Theory And Criticism of 20 th Century Art
Credit hours:	3.0
Prerequisite(s):	ARTH-136 History of Western Art: Renaissance to Modern and either ARTH-368 20 th Century Art 1900-1950 or ARTH-369 20 th Century Art Since 1950
Co-requisite(s):	None
Course proposed by:	Clarence Burton Sheffield, Jr.
Effective date:	Fall 2013

	Contact hours	Maximum students/section
Classroom	3	20
Lab		
Studio		
Other (specify)		

2.a Course Conversion Designation

√	Semester Equivalent (SE) Please indicate which quarter course it is equivalent to: 2039-395 Theory & Criticism of 20 th C. Art
	Semester Replacement (SR) Please indicate the quarter course(s) this course is replacing:
	New

2.b Semester(s) offered

Fall	Spring √	Summer	Other
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2.c Student Requirements

Students required to take this course: (by program and year, as appropriate)

None

Students who might elect to take the course:

This course is open to all undergraduate students who have fulfilled the necessary prerequisites or by permission of instructor.

3.0 Goals of the course:

3.1 To provide students with an in-depth knowledge of the key theoretical and philosophical foundations of twentieth century art

3.2 To strengthen and stimulate critical reflection about their implications.

4.0 Course description

Course number: ARTH-392

Long Course title: Theory And Criticism of 20th C. Art

Short Course title: Theory and Criticism 20thC Art

Prerequisites: ARTH-136 History of Western Art:Renaissance to Modernand either ARTH-368 20th Century Art 1900-1950 or ARTH-369 20th Century Art Since 1950

Class 3, Credit 3 (S)

A critical study of some of the major theoretical and philosophical texts that ground twentieth century art as well as their impact on artists and art historians/critics. Taken together they constitute what is presently called “critical theory” across a wide range of the humanities and social sciences, as well as the emergence of an alleged “postmodernism.” Major issues include: the theory of autonomy and self-reflexivity, the structuralist paradigm, post-structuralist and Marxist critiques of modernism, feminist approaches to spectacle, semiotics, and the theory of the sign, spectatorship, and commodity fetishism, the relation of vision to constructions of identity and power. Key authors to be discussed include: Lessing, Kant, Greenberg, Foucault, Barthes, Benjamin, Saussure, Pierce, Levi-Strauss, Lacan, Lyotard, Bataille, Debord Baudrillard, and Rancière.

5.0 Possible resources (texts, references, computer packages, etc.)

Required Texts

- 5.1 Gotthold Ephraim Lessing, Laocoon (NY: Dover, 2005).
- 5.2 Clive Cazeaux, ed., The Continental Aesthetics Reader (NY: Routledge, 2000).
- 5.3 Jae Emerling, Theory for Art History (NY: Routledge, 2005).
- 5.4 Hal Foster, et.al., eds. Art Since 1900 Vol. 2 (New York: Thames and Hudson, 2004). [
- 5.5 Michel Foucault, Discipline and Punish (NY: Vintage, 1979).
- 5.6 Francis Francina, ed., Pollock and After-The Critical Debate 2nd ed., (NY: Routledge, 2000).
- 5.7 Guy Debord, Society of the Spectacle (Detroit: Red and Black Press, 1983).
- 5.8 Charles Harrison and Paul Wood, eds., Art in Theory 1900-2000 New Edition (Blackwell, 2003).
- 5.9 Jacques Rancière, The Emancipated Spectator (NY: Verso, 2009).

These will be supplemented by readings on course reserve at Wallace library and daily class handouts.

Also Highly Recommended

- 5.10 H.H. Arnason and Marla F. Prather, History of Modern Art, 4th ed. (New York: Prentice Hall, Abrams, 1998).
- 5.11 Jonathan Fineberg, Art Since 1940: Strategies of Being, 2nd ed., (New York: Prentice Hall, 2000).
- 5.12 Francis Francina and Charles Harrison, eds., Modern Art and Modernism: A Critical Anthology (New York: Harper and Row, 1982).
- 5.13 Richard Hertz, ed., Twentieth Century Art Theory: Urbanism, Politics, and Mass Culture (Englewood Cliffs, NJ: Prentice Hall, 1990).
- 5.14 Richard Hertz, ed., Theories of Contemporary Art (Englewood Cliffs, NJ: Prentice Hall, 1985).
- 5.15 Thierry de Duve, Look: 100 Years of Contemporary Art, translated by Simon Pleasance and Fronza Woods (Ghent-Amsterdam: Ludion, 2001).
- 5.16 Brian Wallis, ed., Art after Modernism: Rethinking Representation (New York, The New Museum of Contemporary Art, 1984).

6.0 Topics (outline):

- 6.1 Introduction and Visual Overview
- 6.2 Lessing/W.J.T. Mitchell, and the Word/Image Debate
- 6.3 Mechanical Reproduction: Walter Benjamin and the Aura
- 6.4 The Kantian Inheritance; Greenbergian Modernism and the Autonomy Thesis
- 6.5 The Kantian Inheritance: Continued—The Romantic Sublime
- 6.6 The Gaze: Part I, Panopticism, Vision and Power (Foucault)
- 6.7 The Gaze: Part II, Psychoanalysis and Anti-Vision (Lacan and Bataille)
- 6.8 Primitivism and the Anti-Modern Impulse
- 6.9 Saussure, Pierce, and the Semiotic Turn
- 6.10 Structuralism: Levi-Strauss on Myth
- 6.11 Symbol, Allegory and Postmodernism

6.12 Steinberg’s “Other Criteria” and the Flat Bed Picture Plane
6.13 Situationism (Guy Debord)
6.14 The Death of the Author/Birth of the Viewer
6.15 Postmodernism: The Simulated the Real, and the Hyperreal
6.16 The (Post) Postmodern: Some Contemporary Reflections

7.0 Intended course learning outcomes and associated assessment methods of those outcomes

Course Learning Outcome	Assessment Method
7.1 Identify, differentiate, and evaluate the main theoretical impulses of the art of the 20 th century as well as the key artists associated with this period.	Critical response papers
7.2 Write a coherent visual analysis of the work of a key twentieth century artist, and a critical précis of a theorist whose ideas ground this work of art.	Homework/projects
7.3 Describe and summarize the broad trajectory of art historical change and development within the scope of the 20th century.	Exams/quizzes
7.4 Place the art of the 20 th century within its broader intellectual and historical context, and critically discuss some of its ideological implications.	Exams/quizzes
7.5 Evaluate and assess the future direction of art and the critical issues that it might address.	Exams/quizzes

8.0 Program outcomes and/or goals supported by this course

8.1 Enable students to understand the form, function and meaning of key works of art, architecture and design from the last decade, their historical context, and the ideological issues that they address.
8.2 Stimulate and reinforce critical thinking, reading, writing, speaking and research skills that may be applied to the contextual analysis of works of art, architecture and design and, in fact, the entire world of objects and images. Such skills will be of capital importance in whatever field the student should chose to work in.
8.3 Enable students to develop a broad familiarity with modern visual culture and the necessary skills to evaluate it, and to question its significance.

9.0

	General Education Learning Outcome Supported by the Course, if appropriate	Assessment Method
<i>Communication</i>		
√	Express themselves effectively in common college-level written forms using standard American English	Critical response papers
√	Revise and improve written and visual content	Critical response papers
√	Express themselves effectively in presentations, either in spoken standard American English or sign language (American Sign Language or English-based Signing)	Brief individual and group presentations
√	Comprehend information accessed through reading and discussion	Critical response papers and written exams
<i>Intellectual Inquiry</i>		
√	Review, assess, and draw conclusions about hypotheses and theories	Critical response papers and written exams
√	Analyze arguments, in relation to their premises, assumptions, contexts, and conclusions	Critical response papers and written exams
√	Construct logical and reasonable arguments that include anticipation of counterarguments	Critical response papers and written exams
√	Use relevant evidence gathered through accepted scholarly methods and properly acknowledge sources of information	Critical response papers and written exams
<i>Ethical, Social and Global Awareness</i>		
	Analyze similarities and differences in human experiences and consequent perspectives	
	Examine connections among the world's populations	
	Identify contemporary ethical questions and relevant stakeholder positions	
<i>Scientific, Mathematical and Technological Literacy</i>		
	Explain basic principles and concepts of one of the natural sciences	
	Apply methods of scientific inquiry and problem solving to contemporary issues	
	Comprehend and evaluate mathematical and statistical information	
	Perform college-level mathematical operations on quantitative	

	data	
	Describe the potential and the limitations of technology	
	Use appropriate technology to achieve desired outcomes	
<i>Creativity, Innovation and Artistic Literacy</i>		
√	Demonstrate creative/innovative approaches to course-based assignments or projects	Critical response papers and written exams
√	Interpret and evaluate artistic expression considering the cultural context in which it was created	Critical response papers, written exams, brief in-class quizzes

10.0 Other relevant information

10.1 Classroom with DVD, VCR, and equipped for Powerpoint projection via laptop.
