



**ROCHESTER INSTITUTE OF TECHNOLOGY  
COURSE OUTLINE FORM**

**COLLEGE OF IMAGING ARTS AND SCIENCES**

**Art Design Graduate Studies**

**REVISED COURSE:** CIAS-ARTH-601-FormsOfInquiry

**1.0 Course Designations and Approvals**

<b>Required course approvals:</b>	<b>Approval request date:</b>	<b>Approval granted date:</b>
Academic Unit Curriculum Committee	11/29/10	11/29/10
College Curriculum Committee	3/28/11	4/12/11

<b>Optional designations:</b>	<b>Is designation desired?</b>	<b>*Approval request date:</b>	<b>**Approval granted date:</b>
General Education:	No		
Writing Intensive:	No		
Honors	No		

**2.0 Course information:**

<b>Course title:</b>	Forms of Inquiry
<b>Credit hours:</b>	3
<b>Prerequisite(s):</b>	None
<b>Co-requisite(s):</b>	None
<b>Course proposed by:</b>	Clarence Burton Sheffield, Jr.
<b>Effective date:</b>	Fall 2013

	<b>Contact hours</b>	<b>Maximum students/section</b>
Classroom	3	25
Lab		
Studio		
Other (specify)		

**2.a Course Conversion Designation**

X	Semester Equivalent (SE) Please indicate which quarter course it is equivalent to: 2037-785 Forms of Inquiry
	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)

Required for all first year Craft and Fine Art graduate students.

**Students who might elect to take the course:**

CIAS graduate students

## 3.0 Goals of the course:

- 3.1 To introduce students to theories, issues, artists and writers deemed important to students' work.
- 3.2 To develop and refine their analytical language (both written and spoken) through discussion, reflection and critical thought.
- 3.3 To explore and recognize the critical impulse for artistic practice within academia, the institutionalized "art world," and in a broader cultural, social and trans-historical context.
- 3.4 To develop the ability to make conceptual and practical connections and to grasp their significance within multiple and often conflicting contexts.
- 3.5 To explore issues related to the successful articulation, implementation, defense, and completion of an MFA thesis.

## 4.0 Course description

**Course number:** ARTH-601

**Course Title:** Forms of Inquiry

**Short Title:** Forms of Inquiry

**Pre- or Co- requisites:** None

**Class 3, Credit 3 (F, S)**

Forms of Inquiry aims to expose students to a broad range of critical issues related to conception and production, to inspire and provoke critical reflection, and to facilitate the development of a preliminary thesis topic. Presentations, discussions, and written assignments will examine concerns from aesthetics, psychology, anthropology, philosophy, and critical theory as they relate to contemporary art, crafts, design and image making.

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

Required Texts:

- 5.1 Howard Risatti, A Theory of Craft: Function and Aesthetic Expression (Chapel Hill: University of North Carolina Press, 2007).
- 5.2 Glenn Adamson, Thinking through Craft (NY: Berg-Macmillan, 2007).
- 5.3 Clive Cazeaux, ed., The Continental Aesthetics Reader (New York: Routledge, 2000).
- 5.4 Henri Focillon, The Life of Forms in Art (NY: Zone Books, 1992).
- 5.5 A.C. Grayling, The Form of Things: Essays on Life, Ideas and Liberty in the 21<sup>st</sup>

- Century (London: Orion Books, 2006).
- 5.6 Richard Hugo, The Triggering Town: Lectures and Essays on Poetry and Writing (NY: Norton, 1992).
- 5.7 George Kubler, The Shape of Time: Remarks on the History of Things (New Haven: Yale University Press, 2008).
- 5.8 John Dewey, Art as Experience (NY: Penguin, 1934).

Also of Interest:

- 5.9 Richard Sennett, The Craftsman (New Haven: Yale University Press, 2008).
- 5.10 David Bayles and Ted Orland, Art and Fear (Santa Cruz, CA: Image Continuum Press, 2001).
- 5.11 Susan Stewart, The Open Studio-Essays on Art and Aesthetics (Chicago: University of Chicago Press, 2005).

On Reserve

- 5.12 Howard Risatti, A Theory of Craft (Chapel Hill: University of North Carolina Press, 2007).

These will be supplemented by a course reserve, weekly handouts, and an extensive bibliography.

**6.0 Topics (outline):**

- 6.1 Introduction and Overview: Clifford Geertz on “Art and Culture”
- 6.2 Personal Expression/Self Discovery/Autobiography
- 6.3 The Concept of Style
- 6.4 Creativity: Sources of Inspiration
- 6.5 Making/Facture/Process
- 6.6 The Hand of the Artist/Craftsman
- 6.7 The World of Forms and Formalism (Focillon and Fry)
- 6.8 Creativity/The Origins of the Work of Art
- 6.9 A Theory of Craft
- 6.10 Beauty and the Sublime/Art and Morality
- 6.11 Semiotics and Signs: The Cultural Turn
- 6.12 Ecology and Sustainability within (the Aesthetic Realm of) Art and Design
- 6.13 The Commodity – Utility – The Modern System of the Arts
- 6.14 Myth/Mythology
- 6.15 A Sense of Place: Genius Loci and the Studio
- 6.16 Poetics/Marvel/Wonderment/Pleasure
- 6.17 Global Perspectives: Empire and Commonwealth and the Postcolonial (Hybridization, Resistance and Trans-nationalism)

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

Course Learning Outcome	Assessment Method
7.1 Demonstrate awareness and familiarity with key issues from the history of aesthetics and their importance for their own work.	Brief critical response papers

<p><b>7.2</b> Develop a critical language for analyzing current work, as well as for describing individual work.</p> <p><b>7.3</b> Identify at least five key triggers that inspire individual studio practice and important sources.</p> <p><b>7.4</b> Write a critical analysis of the work of an artist from a current international biennial or exhibition.</p> <p><b>7.5</b> Recognize one’s own studio practice within a broader historical context.</p>	<p>Group projects and class discussions</p> <p>Project</p> <p>Brief critical response papers</p> <p>Brief critical response papers</p>
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**8.0 Program outcomes and/or goals supported by this course**

<p><b>8.1</b> Enable students to understand the global implications of their own work and studio activities as they relate to the practice of art in the 21<sup>st</sup> century.</p> <p><b>8.2</b> Assist students in developing critical thinking, writing, and research skills.</p> <p><b>8.3</b> Enable students to develop a broad familiarity with contemporary visual culture and the necessary critical skills to evaluate it and their practice as a studio practitioner.</p> <p><b>8.4</b> This course supports and aims to enrich the strong emphasis on studio practice in CIAS by developing a deeper and more nuanced link between the act of making, and the critical reflection upon that act, namely, to encourage “thinking about making.”</p>
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**9.0**

	<b>General Education Learning Outcome Supported by the Course, if appropriate</b>	<b>Assessment Method</b>
N/A		

**10.0 Other relevant information**

<b>10.1</b> Classroom with DVD, VCR, and equipped for Powerpoint projection via laptop
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