Global

Aesthetics

AEAH 4760.001 – Spring 2017

Wednesdays, 10:00 am – 12:50 pm, ART 219

Instructor – Lucy Bartholomee

Contact – [lucy.bartholomee@unt.edu](mailto:lucy.bartholomee@unt.edu)

Office Hours – Wednesdays 1:00-2:00pm & by appointment

Office - ART room 225

University of North Texas – College of Visual Art and Design

**AEAH 4760: Global Aesthetics**

**Course Description:**

AEAH 4760.001 Visual Arts Studies: A Global Examination of Aesthetics

A cross-cultural examination of philosophical aesthetic issues in art, focusing on the relationship of contemporary art to culture. (Required for art education majors.)

3 hours

Prerequisite(s): ART 2350, 2360, and AEAH 3753.

**Learning Outcomes:**

1. Graduates with a BFA in Visual Arts Studies will be able to demonstrate knowledge of art media, processes, and techniques.

Understanding and communicating with others about contemporary art is fundamental to art instruction as well as art making. Students in this course will analyze aesthetic principles of contemporary artwork, including media, processes, techniques, themes and functions in our increasingly global society.

2. Graduates with a BFA in Visual Arts Studies will be able to demonstrate proficiency in instructional practice, including assessment and curricular alignment.

Students in this course will evaluate and critique contemporary artwork and artmaking practices while developing methods for pedagogy and instructional practice (including assessment and curricular alignment) using the artwork and themes discussed in the class, assignments and readings, individual research and presentations.

3. Graduates with a BFA in Visual Art Studies will be able to plan and implement instruction that uses teaching and learning strategies that take into account student characteristics, age appropriateness, and facilitates student engagement.

Students will examine and apply aesthetic principles while developing teaching strategies that will take into account student characteristics and age appropriateness, and facilitate student engagement. Pedagogy is a persistent theme as we consider how to teach compelling artwork to different age groups, how to guide instruction and questioning, and ways to potentially utilize instructional practices in your future classrooms.

4. Graduates with a BFA in Visual Art Studies will be able to demonstrate an ability to act as professionals and engage students to appreciate and dialogue about art and visual experiences.

This course will also develop your professional skills presenting information about contemporary artists to a class (speaking to a group, using technology, and sharing information in a clear and thoughtful manner), learning to engage students and guide group discussion about art and visual experiences.

This is an academically rigorous course that will challenge you in ways of thinking about, viewing and interacting with art. To reap the greatest benefits from these experiences, plan to dedicated several hours each week for thorough reading, reflecting, sketching, research and writing.

**Required Texts**

Each student needs a medium sized sketchbook (no lines) that is dedicated to notes and activities for this course. Bring drawing pencils, pens and other dry media to class with you.

All reading assignments will be provided via Blackboard. You are expected to check the Blackboard site regularly (3+ times per week). Readings, assignments, rubrics, reminders and other information will be communicated through this system. Although “announcements” can be directly emailed, other information must be accessed through logging in to view/download. (<http://learn.unt.edu>)

**Class Syllabus and Schedule:** *This syllabus is a general guide and is subject to change*. Such adjustments will be kept to a minimum, such as for severe weather cancellations. You are responsible for completing assignments announced in class as well as those noted in the syllabus. If you miss a class, it is your responsibility to contact a classmate for information regarding missed work, class notes, and handouts.

**Assignments**

**Participation (20%)**

Full participation is required for the benefit of yourself and the community of our class. Your ideas, questions and dialogue are necessary to enrich our discussions, and your own diverse histories will add important thoughts at every class gathering.

Computer note taking or cell phone/twitter/blackberry devices are distractions to this rich dialogue, and therefore should not be out during class. *If I see you using these technologies inappropriately in class, I will deduct points from your participation grade equal to an absence.*

Because this course values participation, and because we only meet one time per week, students are allowed only one absence, excused or otherwise. *Your participation grade will be lowered one letter for each additional absence.*

More importantly, enjoyment of the visual arts requires looking at the object or image, contemplation and allowing the ideas to sink in and affect you. The more attention you give the ideas and artworks in this course, the greater your potential to be moved and uplifted.

**Reading Responses (15%)**

5 times during the semester you will submit a 2 page reflection (essay style) on the reading assigned for that day. This must be uploaded onto Turnitin.com before class begins that day. Other weeks you will be required to submit a cell phone photo of your visual/graphic note taking from the assigned reading. (The body of readings assigned for this course reflect all four Learning Outcomes described above.)

**Class Visual Journal (5%)**

Aesthetic experiences are all around us. As a class, we will take turns completing visual journal/sketchbook pages. To achieve this, we may have to organize passing the sketchbook between you during the week. By the end of the semester, everyone will have added at least one entry to the book, which will be shared for all of us to learn from. Themes for these entries will be discussed in class. (Learning Outcome #1, particularly processes and themes in contemporary art)

**Big Research Paper (25%)**

A research paper (5-7 pages) on a topic connected to this class is the major project for the course. The paper will include a full aesthetic analysis of the topic (artist, artwork, media, theme) and a thorough description of pedagogical practice (how to teach this topic in a K-12 setting). A timeline for the work is included in the course schedule. The research will be completed outside of class but should be informed by the topics and issues discussed in class. Further information can be found on the rubric for the paper. (Learning Outcomes #1, 2, 3)

**Aesthetic Encounter (5%)**

This assignment is designed to stimulate an aesthetic creative interaction with a selected artwork that is on display at a museum in the DFW area. Visit this artwork in person and plan to spend at least an hour with this work. (You may want to select a piece that is connected to your research.) While with the artwork, create an artifact that expresses some idea or image inspired by the work. These artifacts could include, but are not limited to: poetry, song lyrics (with or without music), a paragraph of prose writing, a short story, a sketch or artwork inspired by (but not duplicating) the original work. In class, each person will display the selected artwork on screen and share their artifact.

This assignment reflects activities that K-12 students often experience when visiting museums for school tours and common instructional practice in school art classrooms. (Learning Outcomes #2, 3)

**Artist Presentations (10%)**

Each class meeting has a theme or region of the world. All students will sign up for one of these themes, then gather information about an artist (or major artistic movement or media) from that area. Presentations should be 10 minutes and include visual images of the artworks. Preparation and evaluation will include guidance regarding professional manners and methods of presentation. Further information can be found on the rubric for the presentation. (Learning Outcome #4)

**Final Presentation on your research (20%)**

Your final exam is a presentation of the research you developed for your big paper. This assignment is designed to help you learn to turn knowledge that you possess into a lesson for a class. Plan to prepare a power point with impactful visuals that also clearly convey information. Presentations will be 10-15 minutes, similar to the time/content you would prepare for an advanced high school art class. Further information can be found on the rubric for the presentation. (Learning Outcomes #3, 4)

**Grading:**

All assignments are due on the dates stated on the schedule (see below) or announced in class.

The following scale will be applied for final grades:

A=100-90, B= 89-80, C=79-70, D= 69-60, F=59-0.

**APA Style Citations Required**

Please reference the APA 6th edition writing guide for formatting expectations. Please see the UNT statement about academic integrity below.

### Late Work Policy:

### Late work will not be accepted unless there are severe and extenuating circumstances conveyed to the professor in advance of the due date. All assignments are due by midnight on the dates outlined on the course schedule (see below) except for the class reading reflections. The student is responsible for technological obstacles. Thus, it is recommended that work due to Turnitin be submitted before the last moments, and emailing a back up to the professor is a good idea. Emails with assignments attached that do not arrive will simply get a zero.

**Art Department Special Events**

Extra Credit options

AEAH Lecture Series Spring 2017

February 2 - Conversations: Art, Politics and North Texas

Sara-Jayne Parsons, TCU Art Galleries & Giovanni Valderas, Kirk Hopper Fine Art

6-7:30pm, Art 101

February 6 - D. Jack Davis Endowed Lecture in Art Education

Kevin Tavin, Aalto University, Finland

6-7:30pm, Art 223 March 2

March 2 - Conversations: Art, Politics and North Texas

Darryl Ratcliff, Ash Studios and Michelada Think Tank

6-7:30pm, Art 101

March 9 - Jobs in the Visual Arts and Design:

Panels and Workshops 3:30-8:30pm, Art 101 and Art 223

March 23 - The ‘Desire of Deeds’: Sensual Documents and the Affective Performance of the Medieval Archive

Carol Symes, University of Illinois at Urbana-Champaign 5pm, Art 223

March 24 - AVISTA North Texas Medieval Graduate Student Symposium

8am-5pm, Art 101

April 6 - Sumerian Art in the Modernist Avant-Garde

Zimab Bahrani, Columbia University 5pm, Art 223

**Other Extra Credit Opportunities**

UNT Studio Art guest speakers, visiting artists

Museum Education events

Docent and other Tours at area museums

See museum websites for tour times, costs (most are free) and special kid-friendly events

To receive extra credit for these events, please write one full page reflection about your observations, especially focusing on how children or other (non-art-world) visitors interact and experience the art. What is their aesthetic experience as compared to yours? Two points will be added to your final average for these extra credit events. In most cases, there is a limit of 3 extra credit events per person.

**Legal Matters:**

**Required Statements**

1. **Academic Integrity Standards and Consequences.**

According to UNT Policy 18.1.16, Student Academic Integrity, academic dishonesty occurs when students engage in behaviors including, but not limited to cheating, fabrication, facilitating academic dishonesty, forgery, plagiarism, and sabotage. A finding of academic dishonesty may result in a range of academic penalties or sanctions ranging from admonition to expulsion from the University. [Insert specific sanction or academic penalty for specific academic integrity violation].

1. **ADA Accommodation Statement.**

UNT makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide a student with an accommodation letter to be delivered to faculty to begin a private discussion regarding one’s specific course needs. Students may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the ODA website at disability.unt.edu.

1. **Course Safety Procedures (for Laboratory Courses).**

Students enrolled in [AEAH 4760 Global Aesthetics] are required to use proper safety procedures and guidelines as outlined in UNT Policy 15.2.4 Safety in Instructional Activities. While working in laboratory sessions, students are expected and required to identify and use proper safety guidelines in all activities requiring lifting, climbing, walking on slippery surfaces, using equipment and tools, handling chemical solutions and hot and cold products. Students should be aware that the UNT is not liable for injuries incurred while students are participating in class activities. All students are encouraged to secure adequate insurance coverage in the event of accidental injury. Students who do not have insurance coverage should consider Standard Syllabus Statements Related Policy XXX – Course Syllabi Requirements obtaining Student Health Insurance. Brochures for student insurance are available in the UNT Student Health and Wellness Center. Students who are injured during class activities may seek medical attention at the Student Health and Wellness Center at rates that are reduced compared to other medical facilities. If students have an insurance plan other than Student Health Insurance at UNT, they should be sure that the plan covers treatment at this facility. If students choose not to go to the UNT Student Health and Wellness Center, they may be transported to an emergency room at a local hospital. Students are responsible for expenses incurred there.

1. **Emergency Notification & Procedures.**

UNT uses a system called Eagle Alert to quickly notify students with critical information in the event of an emergency (i.e., severe weather, campus closing, and health and public safety emergencies like chemical spills, fires, or violence). In the event of a university closure, please refer to Blackboard for contingency plans for covering course materials

1. **Acceptable Student Behavior.**

Student behavior that interferes with an instructor’s ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Dean of Students to consider whether the student's conduct violated the Code of Student Conduct. The University's expectations for student conduct apply to all instructional forums, including University and electronic classroom, labs, discussion groups, field trips, etc. The Code of Student Conduct can be found at deanofstudents.unt.edu/conduct.

1. **SEXUAL DISCRIMINATION, HARRASSMENT, & ASSAULT**

UNT is committed to providing an environment free of all forms of discrimination and sexual harassment, including sexual assault, domestic violence, dating violence, and stalking. If you (or someone you know) has experienced or experiences any of these acts of aggression, please know that you are not alone. The federal Title IX law makes it clear that violence and harassment based on sex and gender are Civil Rights offenses. UNT has staff members trained to support you in navigating campus life, accessing health and counseling services, providing academic and housing accommodations, helping with legal protective orders, and more.

References and Cross References.

UNT Policy 10.10, Records Management and Retention UNT Policy 15.2.20, Academic Freedom & Academic Responsibility UNT Policy 15.2.4, Safety in Instructional Activities UNT Policy 15.2.5, Student Attendance and Authorized Absences UNT Policy 18.1.16, Student Academic Integrity UNT Policy 18.1.14, Disability in the Classroom

**Schedule**

Week 1 - January 18

**Region/Theme:** What is Art?

Review syllabus

Introduce the class sketchbook, visual note taking

Video: The case for Abstraction (overview of 20th century art forms)

<http://www.pbs.org/video/2365862230/>

Week 2 - January 25

**Region/Theme:** Art, Beauty & Aesthetics

Reading: ++All reading assignments should be completed prior to the start of class.

Barrett, T. (2011). Artworlds and definitions: How that became art. In T. Barrett, *Why is That Art: Aesthetics and Criticism of Contemporary Art* (2nd ed) (pp. 3-15). New York: Oxford. [Posted on Blackboard.]

Winterson, J. (1995). *Art objects: Essays on ecstasy and effrontery.* New York, NY: Random House.

Title essay, “Art Objects,” pages 3-21, found at this link: <http://www.olinda.com/Art/artobjects.htm>

Due: Reading reflection uploaded to Turnitin.com prior to the start of class.

Sign up for global artists presentations.

Week 3 - February 1

**Region/Theme:** Feminism, Gender in Art & Aesthetics

Reading:

Nochlin, L. (2003). Why are there no great women artists? In K. M. Higgins (Ed.), *Aesthetics in Perspective* (pp. 539-552). Independence, KY: Cengage Learning.

Anderson, T., & Milbrandt, M. K. (2002). Chapter 5: Aesthetics. In *Art for life: Authentic instruction in art* (pp. 81-96). New York, NY: McGraw Hill.

[Both posted on Blackboard.]

The original article, “Men explain things to me” by Rebecca Solnit.

<https://www.guernicamag.com/rebecca-solnit-men-explain-things-to-me/>

Also investigate these sites. We will use them for an in-class activity.

**Stanford Encyclopedia of Philosophy: Feminist Aesthetics**

<http://plato.stanford.edu/entries/feminism-aesthetics/>

The Guerrilla Girl’s Site: <http://www.guerrillagirls.com>

Due: Reading reflection uploaded to Turnitin.com prior to the start of class.

Teacher presentation - Developing the skills to use a theoretical lens to analyze art

Global Artists Presentations

Week 4 February 8

**Field Trip:** Museum visit to the Fort Worth Modern

Reading: "The Artist's Reality" by Mark Rothko

<https://www.scribd.com/document/255036857/Rothko-Mark-The-Artist-s-Reality-Philosophies-of-Art> Skim the introduction and scroll down to the actual work by Rothko, pages 1-21 in the physical book (or 42-62 in the digital screen).

Due: Send me a photo of your reading/viewing notes using visual/graphic design strategies.

Week 5 February 15

**Region/Theme:** Latin America (Central, South, and North American artists)

Reading:

Lai, A. (2012). Culturally responsive: Art education in a global era. *Art Education, 65*(5), 18-23.

Choose one of the two below:

Ellsworth, E. (2005). Media, architecture, and the moving subject of pedagogy. In *Places of learning*. New York, NY: Routledge.

Irwin, R. & O’Donaghue, D. (2012). Encountering pedagogy through relational art practices. *iJade (31)*3, 221-236.

Due: Reading reflection uploaded to Turnitin.com prior to the start of class.

Global Artists Presentations

Week 6 February 22

**Region/Theme:** China/Japan/Pacific region

Reading:

Delacruz, Elizabeth. M (2009). Art Education Aims in the Age of New Media: Moving Toward Global Civil Society, *Art Education*, 62 (5), 13-17.

Watch: Art 21 (all segments on this page) Hiroshi Sugimoto

<http://www.art21.org/artists/hiroshi-sugimoto?expand=1>

Due: Send me a photo of your reading/viewing notes using visual/graphic design strategies.

Global Artists Presentations

Week 7 March 1 NAEA conference; Class will not meet

Independent Museum Visit and Aesthetic Encounter

Extra Credit: Attend the Art Education Lecture on March 2

Week 8 March 8

**Region/Theme:** Visual Culture in School Art Education

Reading:

Duncum, P. (2010). Seven principles for visual culture education. *Art Education (63)*1, 6-10.

Gude, O. (2007). Principles of possibility: Considerations for a 21st Century art and culture curriculum. *Art Education (60)*1, 6-17.

Tavin, K. (2007). Eyes wide shut: Use and uselessness of discourse of aesthetics in art education. *Art Education (60)* 2, 40-45.

Due: Reading reflection uploaded to Turnitin.com prior to the start of class.

Present Aesthetic Encounters

In Class: Bring your rough drafts and outlines for small group analysis and feedback of your BIG PAPER.

Week 9 March 15 Spring Break! No Class

Week 10 March 22

**Region/Theme:** Arica and the African Diaspora

Reading:

Venet, C. (2002). Welcoming African American and Cambodian Art into the Classroom. *Art Education (55)*2, 46-61.

Desai, D. (2000). Imaging difference: The politics of representation in multicultural art education. *Studies in Art Education (41)*2, 114-129.

Due: Reading reflection uploaded to Turnitin.com prior to the start of class.

Submit rough drafts of your Big Paper to me via email if you want feedback prior to the due date.

Global Artists Presentations

Week 11 March 29

**Region/Theme:** Israel/Middle East/Global Islamic artists

Reading:

Aduddell, N. & Sarvestani, N. (2009). My camera was my power: A conversation with Nahid Persson Sarvestani. *World Literature Today (83)*6, 57-59.

Due: Send me a photo of your reading notes using visual/graphic design strategies.

Global Artists Presentations

Week 12 April 5

**Region/Theme:** Review of topics and themes

Reading: None

Due: THE BIG PAPER

In Class: Film screening, discussion and critique; popcorn recommended.

Week 13 April 12

**Region/Theme**: Refugee Art, Global and Local

Reading:

Robertson, C. & King, J. (2007). Boŋ Feerey: A teaching and learning methodology for healing the wounds of distance, displacement, and loss caused by Hurricane Katrina. *Journal of Black Studies (37)* 4, 469-481.

Due: Send me a photo of your reading notes using visual/graphic design strategies.

Global Artists Presentations

Week 14 April 19

**Region/Theme:** Authorship and Authenticity; the role of copying and copyright in the K-12 classroom

Reading:

Gradle, S. (2006). Developing artistry in teaching: Ritual art and human concerns. *Art Education 59*(2), 12-19.

Due: Send me a photo of your reading notes using visual/graphic design strategies.

Student Final Presentations

Week 15 April 26

**Region/Theme:** Censorship, imprisonment, and the role of governments in artistic expression and social justice.

Watch:

Ai Weiwei TED talk

<https://www.youtube.com/watch?v=MVnH8ou3Kd4>

Art 21, Ai Weiwei

<http://www.art21.org/videos/segment-ai-weiwei-in-change>

Due: Send me a photo of your viewing notes using visual/graphic design strategies.

Student Final Presentations

Week 16 May 3

**Region/Theme:** Looking ahead: the future of aesthetics, globalization, and art education.

Reading:

Tuazon, L. (2011). What is in it for me? Radical common sense in art and education. In Joo, E., Keehn, J. & Ham-Roberts, J. (Eds.), *Rethinking contemporary art and multicultural education*, (p. 27-35). New York: Routledge.

Ganesh, C. (2011). Futures for the American classroom. In Joo, E., Keehn, J. & Ham-Roberts, J. (Eds.), *Rethinking contemporary art and multicultural education*, (p. 17- 26). New York: Routledge.

Due: Send me a photo of your reading notes using visual/graphic design strategies.

Student Final Presentations

Final Exam May 10

If Needed: Student Final Presentations