

COURSE IDENTIFICATION**Course Title:** Capstone: Contemporary Art Practices**Description and Prerequisites**

This course is the capstone for the BA degree in Art (concentrations in art studio, art history, and art education). Students will conduct research and write about art, and will prepare materials needed to pursue a professional career in the arts. The course aims to familiarize students with ongoing theoretical, methodological, and practical issues involved in art making and art historical scholarship.

Textbooks and Required Materials

Sarah Thornton, *Seven Days in the Art World*

Selections from Robert Nelson and Richard Shiff, *Critical Terms for Art History* Cynthia Freeland, *But Is It Art?: An Introduction to Art Theory*

Selections from James Cuno, *Who Owns Antiquity?: Museums and the Battle over Our Ancient Heritage*

These materials are available from various online sources, typically at a reduced cost than purchasing a new hardcover textbook.

COURSE OUTCOMES & OBJECTIVES

Outcomes	Objectives
Knowledge	
General knowledge of the monuments and principal artists of major art periods of the past	Students will engage in intensive reading and writing experience through course texts and journal entries featuring in-depth knowledge of the art marketplace and other Artworld contexts including granting/funding opportunities.
Broad understanding of the art of the twentieth century	Students' written work will demonstrate an understanding of cultural heritage issues, copyright/intellectual property concerns, and knowledge of the art market.
Acquaintance with the art history of non-Western cultures	
In-depth, precise study of several cultures and periods in the history of art to the advanced seminar level, including theory, analysis, and criticism	

Skill	
Knowledge of the tools and techniques of scholarship	Students will produce professional documents to assist in their job search, including CV/resume, cover letter, and appropriate professional statements
Analyze works of art/design perceptively and evaluate them critically using the common elements and vocabulary of art/design and understanding of the interaction of these elements	Students will engage in several modes of writing in order to interact with artworks as educational objects, subjects of critical discourse, and inspiration for extended creativity and imagination.
Place works of art/design in historical, cultural, and stylistic contexts	
Active research and writing of analytical and critical essays	Students will engage in active scholarship and investigations related to professional practice.

CLASS SCHEDULE

Week	Date	Topics and Assignments	Assessments <i>Note: readings are assigned the week before they will be discussed in class</i>
1		Course Introduction	Read: Thornton Ch. 1 and 2 Journal entry 1
2		Preparing materials for graduate study or a career in the arts. http://www.collegeart.org/guidelines/ http://www.craftcouncil.org/magazine/article/when-artists-write-about-their-work <ul style="list-style-type: none"> • CV/resume • Cover letter • Statements 	Read: Thornton Ch. 6 and Critical Terms, Ch. 25 Journal entry 2 Compose drafts of <ul style="list-style-type: none"> • CV/resume • Cover letter • Statements
3		Bring 3 copies of the documents you composed. Peer review of documents Discuss readings	Read: <ul style="list-style-type: none"> • Freeland, Ch. 6 • Critical Terms Ch. 7-9 • Thornton Ch. 5 Journal entry 3
4		Making meaning and interpreting art: different modes of writing	Final versions of CV/resume, cover letter, and statements due

5		<p>Modes of writing: educational labels, critical analysis, creative writing</p> <ul style="list-style-type: none"> • Visit to Visual Arts Gallery: presentation by gallery staff; selection of artworks for project topic • Review of Modes of Writing assignment directions 	<p>Read Freeland Ch. 1-2</p> <p>Journal entry 4</p>
6		<p>Peer review of Modes of Writing assignment</p> <p>Visit to commercial art gallery or museum</p>	<p>Read Thornton Ch. 3</p> <p>Journal entry 5</p>
7		<p>Grant Research and Writing</p> <ul style="list-style-type: none"> • Discussion of grant process • Discussion of readings • Discussion of potential granting agencies and applications 	<p>Modes of Writing assignment due</p> <p>Draft of grant project idea including at least 3 potential grant sources/agencies in your discipline/related to your creative work/research. (the draft is part of your grade on the final version of the assignment)</p> <p>Read Freeland Ch. 4 and Thornton Ch. 3</p> <p>Journal entry 6</p>
8		<p>Grant Research and Writing</p> <ul style="list-style-type: none"> • Visit to Library for research of grant databases 	<p>Read Critical terms Ch. 28</p> <p>Journal entry 7</p> <p>Begin writing grant proposal. Due Week 12.</p>
9		<p>Auction Records</p> <p>Visit to Museum of Art Library— presentation by museum staff about auction records research</p> <p>Review of Auction Records research paper requirements</p>	<p>Read Thornton Ch. 7, Critical terms Ch. 26</p> <p>Journal entry 8</p>
10		<p>The Art Market and the Commodification of art</p>	<p>Continue work on Auction Records research paper</p> <p>Read Critical Terms Ch. 10-11 and Freeland Ch. 7</p>

			Journal entry 9
11		<p>Originality and Appropriation</p> <ul style="list-style-type: none"> • Fair Use Doctrine • Intellectual Property and Creative Copyright/Identity • Discuss copyright cases • Discuss proposals for copyright/intellectual property papers (you will write either about this topic or Provenance [weeks 13-14 topic] for your final paper) 	<p>Read Freeland Ch. 3 and 5 Critical Terms Ch. 24</p> <p>Journal entry 10</p> <p>Auction Records research paper due.</p>
12		<p>Art and the Other: Racial, Gender, and Cultural Crossings</p> <p>Studio Visit/Artist’s talk (TBA) or Visit to Museum of Art—talk by museum professionals</p>	<p>Read Critical Terms Ch. 15 and 20 Journal entry 11</p> <p>Read Critical Terms Ch. 27 and Cuno Preface (journal entry not required)</p> <p>Grant Proposal/Application due</p>
13		<p>Cultural Heritage: the Politics of Provenance and Ownership</p> <p>Discuss readings</p>	<p>Read Cuno Ch.1-3 Read selected articles on web (see Web Links section of syllabus)</p> <p>Journal entry 12</p>
14		<p>Cultural Heritage: the Politics of Provenance and Ownership</p> <p>Guest speaker: Senior Curator, Museum of Art</p>	<p>Write Copyright or Provenance paper</p>
15		<p>Final Discussion/Wrap-Up of course</p>	<p>Copyright or Provenance paper due</p>

ASSIGNMENT & ASSESSMENTS	
Assessment	Weight
Journal	20
Professional Materials: CV/resume, cover letter, statement of purpose/artist's statement	20
Three modes of writing	10
Grant Proposal	20
Auction Records Research Paper	10
Copyright/Provenance/Repatriation Paper	15
Class Participation	5
Total	100 points

Attachments-1

Written directions for assignments

Additional assignment specifications will be provided by the instructor at the time each assignment is presented in class.

General Directions

Assignments may be submitted to the instructor as hard copies or posted to the class site on Canvas. Email submission of work is not acceptable.

Journal

Students will complete a critical response to the weekly readings (at least 300 words per journal entry) and post this entry to Canvas.

Professional Documents

Students will develop materials to be used in their job search, including:

- Resume/CV
- Cover Letter
- Artist Statement
- Personal Statement/Statement of Purpose

3 Different Modes of Writing

Using the same art object from the Visual Arts Gallery, you will write:

- Educational Object label: 150 words
- Visual/Critical Analysis of Object: 400-500 words
- Creative writing about object: 150-250 words

Grant Proposal including budget

- Research possible grants for artists or research projects in the arts
- Develop a written grant proposal
- Develop a budget for the grant
- Complete the grant application

Auction Records Research Project

- Research will be completed at the library of the Museum of Art (for online access to auction records).
- Student will choose 1 artist and will trace the value of this artist's work through auction records over a period of time. Or they will use an actual object/artwork and research comparable prices (i.e. *The Antiques Road Show* appraisal process).
- The paper will consist of explaining and analyzing the conditions of the marketplace and state of the art world as related to the artist's or artwork's differing values over time.

Copyright/Intellectual Property Project

- This will consist of a paper outlining current regulations regarding such issues as creative

copyright, images/artworks in the public domain, citations/plagiarism.

- Students will choose 1 issue based on their discipline (art studio, art history, art education) and will research and analyze the issue.
- You may not choose Shepard Fairey or Jeff Koons.

Or

Provenance/Looting/Repatriation paper

- Write a paper responding to James Cuno's arguments in *Who Owns Antiquity?*
- You should base your argument on information from the course readings and Cuno's book.
 - What is Cuno's main argument? Explain.
 - Do you agree with Cuno? Why or why not?
 - Make sure to support your argument with specific examples.