

Memo

OFFICE OF THE DEAN
COLLEGE OF THE ARTS
Kent State University
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TO: Dr. Donald Palmer, Chair, URCC

FROM: Ralph Lorenz, Associate Dean, College of the Arts

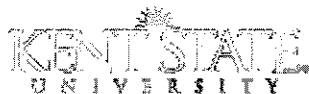
DATE: 30 October 2013

SUBJECT: WIC Proposal

The following curricular change was approved by the College of the Arts Curriculum Committee:

A. School of Art

1. Establish ART 40007 (Arts Engagement: Interpreting for a Community), writing-intensive course



Name: Ralph Lorenz

Submission Date: 10/30/2013

Organization: Dean-Arts

Course Catalog Update

<< Go back to Course Catalog Update form

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Course Catalog Update Information:

STU0004

Reference Number: CCU006172

Date: 22-SEP-13

Level: 2.00 of 3.00

Currently On The Worklist Of: Ralph Lorenz, rlorenz

Owner: Office of Curriculum Services, 330-672-8558 or 330-672-8559, curriculum@kent.edu

Basic Course Data		
Change type: Establish		
Faculty member submitting this proposal: Carey McDougall		
Requested Effective Term: 201480		
Campus: Kent		
College: CA-Arts, The		
Department: ART-Art		
Course Subject: ART-Art		
Course Number: 40007		
Course Title: Arts Engagement: Interpreting for a Community		
Title Abbreviation: Arts Engagement		
Slash Course and Cross-list Information:		
Credit Hours		
Minimum Credit/Maximum Credit: 3 to 3		
Contact Hours: Lecture - Minimum Hours/Maximum Hours:		
Contact Hours: Lab - Minimum Hours/Maximum Hours:		
Contact Hours: Other - Minimum Hours/Maximum Hours: 3 to 3		
Attributes		
Is this course part of the LER, WIC or Diversity requirements: Yes		
If yes, course attributes: 1. WIC-Writing-Intensive Course 2. 3.		
Can this course be repeated for credit: No Repeat	Course Limit:	OR Maximum Hours:
Course Level: Undergraduate	Grade Rule: B-Standard letter	
Rationale for an IP grade request for this course (if applicable):		
Schedule Type(s): 1. SEM-Seminar 2. 3.		
Credit by Exam: N-Credit by exam-not approved		
Prerequisites & Descriptions		
Current Prerequisite/Corequisite/Catalog Description:		
Catalog Description (edited): Development of a reflective and mindful approach to understanding and supporting the arts through articulating and communicating the experiences we have and meanings we construct from engaging with the arts.		
Prerequisites (edited): College of the Arts major, senior standing		
Corequisites (edited):		
Registration is by special approval only: No		
Content Information		
Content Outline:		

Content Hours per Course Topic	Topic Description
1	Introduction: Overview of course requirements and expectations
15	Engagement with various art forms (exhibitions, performances, etc..) via field trips and virtual viewing.
15	Discussions on selected exhibitions and performances (or other art forms) and readings.
7	Discussions, development, and revisions of writing assignments.
7	Presentation and critique of curatorial project.

Display/Hide Delimited Course Outline

Total Contact Hours: 45

Textbook(s) used in this course: Various readings will be selected by the professor to cover mindfulness or reflective practices, metaphor, phenomenology or other philosophical approaches to experiencing and understanding life, interpretation of art, and curating.

Writing Expectations: WIC requirements - specifically descriptions, analyses and interpretations of artworks through a series of revised short essays.

Instructor(s) expected to teach: Phillip Buntin, Carey McDougall, other studio and art history instructors

Instructor(s) contributing to content: Phillip Buntin, Carey McDougall, Janice Lessman-Moss, Navjotika Kumar

Proposal Summary

Explain the purpose for this proposal:

This course would fill the need for a WIC and capstone course for the BA in Fine Arts or Crafts. The current course that fills the WIC need for these degrees is PHIL 41080 Philosophy and Art in the Modern Age and it is rarely offered (every 2-3 years). Currently a less than suitable course (ART 40008 Professional Practices) is being substituted. (ART 40008 is geared toward those who want to become professional artists, a goal that is not necessarily true for BA in Fine Arts/Crafts majors.) There currently is no capstone course for the BA in Fine Arts or Crafts. Some students take ARTF 44099 Senior Project: Fine Arts or ARTC 45099 Senior Thesis Exhibition. The BA in Fine Arts or Craft majors offer students a more rounded approach to the visual arts, setting them up to be patrons and supporters of the arts versus studio artists, so a capstone course that explores that role is more suitable than an exhibition of their own work. The WIC requirements will be met in the following ways: Students' writings will be peer evaluated and evaluated through individual feedback and revisions from the instructor. The majority of the writing projects involve revisions before a final grade is earned. Students will be expected to respond to peer comments and key peer themes will be noted in the instructor's evaluations for students to follow up on in revisions and subsequent projects. Writing in this class is a process that includes a broad array of preparatory and substantive writing activities and the assignments build with intensity, culminating in the curating of an exhibition that includes an essay to articulate the exhibition's meaningfulness. Writing will be the central activity to express and articulate thoughts about interpreting art. This course is designated as a Writing-Intensive Course as it involves the following criteria and principles: -The course is upper-division, 40000 level. - The course is designed to help College of the Arts majors, specifically School of Arts BA in Fine Arts and Crafts majors, become effective writers in the larger field of the arts. -The course involves a substantial amount of writing and revisions, approximately 15 pages with the majority of the writing involving revisions. There is an emphasis on the quality of short essays as writing in the arts outside of academia is usually in short essay format (reviews, critiques, essays, etc,..). 1-3-page essays are representative of the style of writing that advocates, reviewers, curators, grant writers and administrators in the arts commonly engage in. The content of the writing (essays focused on reflection, interpretation, metaphor, cultural context, and narrative) is representative of the content that the above fields commonly engage in. -The course is focused on interpreting arts for a community and writing is the means to do that based on student engagement with readings and artworks. -The course serves as a capstone course for the BA in Fine Arts and Crafts and as an elective for other CoTa majors in that it teaches students to become community interpreters for the arts. -The course is capped at a maximum enrollment of 25. -The majority of the grade is based on writing assignments.

Explain how this proposal affects program requirements and students in your unit:

Adding this course to the slate of School of Art courses would only reduce the enrollment in ART 40008 by, at the most, 10 students each semester. Senior students from other CoTa majors could take the course as an elective. There are currently no other courses like this in the College of the Arts, so it would not duplicate an existing course in the College. Roadmaps will be adjusted for both degrees. The course will be offered once a year in the fall semester so that BA in Fine Arts or Crafts majors can meet the WIC requirement and receive a capstone experience.

Explain how this proposal affects courses, program requirements and student in other units:
This course does not overlap other courses, program requirements or students in other units. Any student in the College of the Arts who is a senior may take it as an elective, but the course content does not directly compete with any other course. The philosophy department supports our changing the suggestion on our BA in Crafts roadmap. Email confirmation is provided from the undergraduate coordinator, Gina Zavota, who also consulted with the director, David O'Dell Scott.
Explain how this proposal affects enrollment and staffing:
Associate Professor Phillip Buntin will immediately be teaching the course with Carey McDougall, and other School of Art faculty will also be available to teach it.
Units consulted (other departments, programs or campuses affected by the proposal):
Cynthia Stillings, the Director of the School of Theatre and Dance, strongly supports this course as it does not overlap any course in their department.

Comments (500 Character Maximum):

NOTE: Please do not use the following restricted characters: (~ * / \ --)

Comments:

Date	User	Comment
10/29/2013	Christine Havice	Returning with revisions as approved by FAC on 4 October, 2013.
10/28/2013	Carey E McDougall	
10/21/2013	Ralph Lorenz	CCC voted to approve this proposal pending some minor edits, so I am returning the workflow to Carey McDougall for those edits.
10/8/2013	Christine Havice	Revised per discussion prior to approval by FAC on 4.X.2013.
10/7/2013	Carey E McDougall	
10/4/2013	Christine Havice	FAC voted affirmatively to endorse this proposal with minor amendments, so I return this to Carey McDougall for those edits. ch
10/2/2013	Carey E McDougall	The School of Art FAC is going to vote on their support of this course on October 4, 2013. After that I may need to edit some of this workflow but I am going to submit the workflow now to begin the process.

History:

Date	User	Status
10/29/2013	Christine Havice	Approved
10/28/2013	Carey E McDougall	Submitted
10/21/2013	Ralph Lorenz	Returned For Edit

10/8/2013	Christine Havice	Approved
10/7/2013	Carey E McDougall	Submitted
10/4/2013	Christine Havice	Returned For Edit
10/2/2013	Carey E McDougall	Submitted

Writing-Intensive Course (WIC) Information Form

Please consult the WIC Guidelines as you respond to each item on this form.

Effective Term: Fall 2014

Course Subject and Number: ART 40007 **Credit Hours:** 3

Course Title: Arts Engagement: Interpreting for a Community

YES **New Proposal**

Revised Proposal (If revised, attach copy of previous WIC Information Form.)

Complete a Course Catalog Update workflow. Separately, attach master syllabus for the course to this form before submitting. The *course objectives* section of the syllabus must include the *goals of the writing component*, and *grade percentages* on written assignments must be clearly stated on the syllabus.

1. Describe the *writing assignments* for this course, including the *nature* and *extent* of each assignment. (Guidelines: Items 2, 3, 5)

Week 1

Project I: Assessment of current engagement with the arts. (5 points)

Objective: to further develop reflective writing skills and identify baseline art experience

Students will write a 250-word personal assessment of their past and current practice of engagement with the arts, including what they find meaningful and rewarding in that engagement.

Week 2-3

Project II: Mindfulness – new experiences with the arts (peer evaluated) (1st Field Trip)(10 points)

Objective: to study and develop mindfulness practice through reading about it, through practicing mindfulness exercises, and then through applying mindfulness to the reading of a new arts experience

Students will read designated selections from *Fully Present: The Science, Art and Practice of Mindfulness* (Susan Smalley & Diana Winston, 2010) and practice the exercises given at the end of each reading. They then will apply the concepts of mindfulness as presented in the reading to an arts experience of their choice that they attend in person. Students will then write a 500-word paper that summarizes their experience, paying particular attention to how a mindfulness approach altered their engagement. This assignment will both be peer reviewed as a class for feedback and reflection and also be revised one time after the instructor gives feedback.

Week 4-5

Project III: Metaphor (peer evaluated) (10 points)

Objective: to recognize the importance and role of metaphor in understanding our experiences of the arts

Students will read designated selections from *Metaphors We Live By* (George Lakoff & Mark Johnson, 2003) and *I Is an Other: The Secret Life of Metaphor and How It Shapes the Way We See the World* (James Geary, 2012). They then will metaphorically analyze both a non-art and art event or thing and then compare the metaphorical content between the two. For example, students could metaphorically analyze the structure of a particular sport and then compare and metaphorically analyze an artist that uses sports as their subject matter. 750 words. This assignment will also be peer reviewed and revised after the instructor gives feedback.

Week 6-7

**Project IV: Personal Narrative
(peer evaluated) (2nd Field trip) (10 points)**

Objectives: to understand the limitations of language and writing in terms of constructing meaning and to demonstrate that writing is a practice that transforms our inchoate experiences into meaningful understandings

Students will read designated selections from *Researching Lived Experience* (Max Van Manen, 1990) and then write a lived-experience description of an arts experience that they attend in person. 500 words. This assignment will also be peer reviewed and revised after the instructor gives feedback.

Week 8-11

**Project V: Interpretation
(peer evaluated) (3rd and 4th Field Trips) (30 points)**

Objective: explore the overlaps, distinctions, and commonalities between personal narrative and interpretation, as well as the benefits and differences of interpreting for oneself or for others

Students will read sections from *Human Experience, Philosophy, Neurosis, and the Elements of Everyday Life* (John Russon, 2003) and *Interpreting Art: Reflecting, Wondering, and Responding* (Terry Barrett, 2002) and then apply Barrett's concepts to two additional visual arts experiences. They will then write two 500-word interpretive papers. Both papers will explain what they understand each artwork to mean for its respective intended audience.

End of week 8 first paper is due, end of week ten second paper is due. These assignments will also be peer reviewed and revised after the instructor gives feedback.

Week 12-15

Project VI: Curatorial Project (35 points)

Objective: Building upon your understanding of metaphorical meaning and interpretation, curate a related group of art works and non-art things that illustrate that meaning is situated within networks of relationships.

Students will read sections from *Everything You Always Wanted to Know About Curating but Were Afraid to Ask* (Hans Ulrich Obrist, 2007). Students' exhibitions will either explore the relationship within existing cultural practices or seek to illuminate the potential of meaning through the creation of new relationships. The exhibition they curate will be online and entail at least 10 items that they have chosen to make meaning from via their metaphorical, cultural and experiential potential.

Students' curatorial text will entail the following:

- label information (information about each item that they feel the audience needs to know)
- a 750-word curatorial essay that includes:

- an introduction to the exhibition outlining the relationships between different artistic interpretations of the items in the exhibition
- an exploration of cultural activities that deal with a trend, or social, historic, political, cultural issue or practice that the objects are relevant to
- a summary of how metaphor and interpretation, both personal and cultural, allow for meaning to be found in your exhibition
- examples of meanings that can be found in the exhibition

Exhibition examples:

Toppling Hussein: Sculpting War: this exhibition explores how people engaging with art in a war zone carries meaning. Toppling of Hussein statue, removal of historical artifacts,

Gardening at Night: this exhibition explores the different approaches to gardening cross-culturally as a reflection of attitudes on the relationship between humanity and nature.

Week 13 first essay is due for instructor feedback. The final revision must incorporate instructor feedback. The final paper and online exhibit are due week 15/finals week.

2. Explain how the writing assignments are *representative of writing in this discipline* and how writing assignments are *integrated into the course content*. (Guidelines: Item 2)

There is an emphasis on quality short essays as writing in the arts outside of academia is usually in short essay format (reviews, critiques, essays, etc.). 1-3-page essays are representative of the style of writing that advocates, reviewers, curators, grant writers and administrators in the arts engage in. The content of the writing (essays focused on reflection, interpretation, metaphor, cultural context, and narrative) is representative of the content that the above fields would engage in. Each essay builds upon and focuses on the development of students' ability to be able to interpret the arts for a given community.

3. In what ways does the course *provide instruction* on the elements of writing in the discipline (identified above in item two)? (Guidelines: Item 2)

The instructor will lead group peer review discussions on students' writing so that students are able to identify the strengths and weaknesses in their peer's writing in relation to basic elements including grammar, punctuation, and spelling, along with larger components including theme identification, development, and conclusion and references to and integration of and use of readings, artworks and cultural contexts. These peer reviews will be structured with clear goals and time limits so that students are focused on finding strengths and weaknesses in their peers' writing and then are able to share that feedback with each other. In doing so they are then able to apply this technique better to themselves having done it to each other and having received feedback from each other. Students will also receive instructor feedback on each assignment with the expectation of revisions for all but one essay. Feedback from the instructor will not only focus on content (narrative, interpretation, reflection, metaphor, cultural context) but also on the basic elements of writing mentioned above, and grading will include the need to integrate both types of feedback.

4. Which writing assignment(s) provide an opportunity for *revision prior to grading*?
(Guidelines: Item 4)

All but the first assignment. Projects 2, 3, 4, 5 and 6 include opportunities for revision prior to grading.

5. Describe the instructional methods that will be used to provide *guided revision* on the draft document(s) *prior to assigning a grade*. (Guidelines: Item 4)

Instructor will provide written comments on students' writing and ask student to address feedback in next revision. Grade will include the need to attend to feedback given by instructor.

6. What *elements of writing* are included in the *assessment* of the student's writing performance?
(Guidelines: Item 5)

Students will need to be able to meet the basic objectives of short essays, i.e., spelling, grammar, punctuation, and transitions between paragraphs, and larger components including theme identification, development, and conclusion and references to and integration of and use of readings, artworks and cultural contexts. This specific course also focuses on writing as a means to develop, explore and communicate narrative, reflection, interpretation and cultural context and metaphor.

7. What *percentage of the final course grade* is based on *each individual writing assignment* and what is the *total percentage of the final course grade* that is based on writing? If the final grade percentage is below 50 percent, what efforts have been made to meet this standard? Why should an exception be approved for this course? (Guidelines: Item 5)

Grading is as follows with 180/265 (=67%) possible points earned for writing assignments and an additional 25 possible points for peer review of writing projects participation.

Grading

Project	Possible Points
Engagement 250-word essay	10
Mindfulness 500-word essay	20
Metaphor 750-word essay	30
Personal Narrative 500-word essay	20
Interpretation 500-word essay	20
Interpretation 500-word essay	20
Curatorial 750-word essay	60
(Writing total)	(180)
Exhibition	30
Participation in 5 peer reviews (5x5)	25
Participation in seminar discussions	30
TOTAL	265

- 8. What is the expected class size? *If expected class size will be above 25, what efforts have been made to meet this standard? In what ways will the writing-intensive nature of the course be maintained with the larger class size? (Guidelines: Item 4)*

The expected size of the class is 15 but we are capping it at 25 in case there is more need. With a class size of 25 the intensive nature of the writing is manageable by the instructor.

- 9. In what ways will your unit communicate expectations described in this proposal to faculty who will be teaching this course? In what ways will your unit maintain standards across multiple sections and over time as instructors change?

The School of Art works diligently to maintain curricular standards across sections of the same course and campuses. As Phillip Buntin will be the first instructor to teach this course, he will be able to share the details of the course along with the workflow and this form to future instructors to ensure that the WIC requirements are being followed. Since he has helped design the course from its inception, he is already aware and invested in the WIC requirements. It is common for our faculty to mentor new instructors when taking on courses for the first time. So course materials will be shared to ensure continuity and standards. Professor Buntin will also post these and further class materials on a Blackboard site so that there is a bank of materials for future instructors to reference. Through strong mentoring and sharing of materials, there will be continuity and standards will be maintained.

URCC Use Only

Date Received by URCC _____ *Date Approved by EPC* _____

Date Approved by URCC _____ *Date Removed as WIC* _____

Subject: Re: PHIL 41080
Date: Sunday, October 27, 2013 11:25:58 AM Eastern Daylight Time
From: ZAVOTA, GINA
To: MCDOUGALL, CAREY

Hi Carey,

This e-mail is to confirm the Department of Philosophy's acceptance of the change of suggested WIC course for the BA in Crafts or Fine Arts away from PHIL 41080 Philosophy and Art in the Modern Age.

Best,
Gina

Gina Zavota, PhD
Associate Professor
Undergraduate Coordinator
Department of Philosophy
Kent State University
320 Bowman Hall
Kent, OH 44242 USA

Tel: +1 330 672 0266
<http://philosophy.kent.edu/>

From: <MCDOUGALL>, CAREY <cmcdoug2@kent.edu>
Date: Friday, October 25, 2013 2:45 PM
To: Gina <gzavota@kent.edu>
Cc: "HAVICE, CHRISTINE" <chavice@kent.edu>, "MERCER, SEAN" <msmerce1@kent.edu>, "FARNSWORTH, ISABEL" <ifarnswo@kent.edu>
Subject: Re: PHIL 41080

Hi Gina,

Currently the phil art course is only suggested for one degree (the BA in crafts). We are planning to change that suggestion to our new WIC capstone course.

As you can see in the majors below from the last time you offered the class only one student was a BA major in crafts/fine arts. The BA in Crafts or Fine Arts are the only degrees that we are suggesting the new course for although other students may take it as an elective. So I don't think that us not suggesting the Philosophy and Art (PHIL 41080) course on our roadmaps as the WIC course would have much impact on enrollment for you as the data shows that our other majors are taking more advantage of it and those two degrees (BA in crafts/fine arts) we are suggesting it for don't heavily impact your enrollment the last time you offered it. (At this point we are suggesting it on our roadmaps as the capstone and WIC.)

Feel free to remove the WIC aspect of the phil/art course as none of our other degrees depend on that course although some students may choose to use it for that. They have other choices so removing it will not

leave them with no WIC choices.

I have also attached the two roadmaps for the degrees we have designed the course for. You can see that they can easily take the course and have it count toward their General Electives (upper-division) requirements of which they need 15 credits. And of course are other majors are free to take the course for the same reason.

So I think that this all points to this change not impacting your enrollment by any significance. I am in my office for the rest of the afternoon 53354. Let me know if you would like to discuss it more. If not, an email from you supporting our change of suggestion for the WIC course would be most appreciated.

Best,
Carey

Britenbucher Art History major with a m phil and studio art
Conger- VCD with minor in media literature
Delaney history with art history as minor
Drenski gen studies in A& S with minor in phil
Krizo-art history with minor in ancient med ren studies
Lewis no major, post undergrad non-degree
McCausland- phil with minor wmst
Parsons- philosophy
Raftovich-public health
Ramos political science with concent of public policy with min on phil
Ryan-conservation and bio sciences with writing minor
Stadtler BA in crafts - ceramics
Stephenson-theatre studies with conc in design techno
Swilik- art history
Volz art history w minor in phil
Woodburn - phil

From: <ZAVOTA>, GINA <gzavota@kent.edu>
Date: Thursday, October 24, 2013 9:30 AM
To: Carey McDougall <cmcdoug2@kent.edu>
Subject: RE: PHIL 41080

Hi Carey,

Here's the list of undergraduate students who took Philosophy and Art when it was offered in Spring 2010:

Britenbucher, Natalie
Conger, Kelly
Delaney, Sean
Drenski, Zachary
Krizo, Jessica

Lewis, Linda
McCausland, Katherine
Parsons, James
Raftovich, Tara
Ramos, Natalie
Ryan, Elizabeth
Stadtler, Rachel
Stephenson, Zachary
Swilik, Chelsey
Volz, Scott
Woodburn, Daniel

I remember that Dan Woodburn was a Philosophy BA student, but I'm not sure about any of the others. Let me know how many of these were your students; this will be really helpful, since we'll be able to look at actual numbers for this incarnation of the course and figure out where to go from here.

Thanks a lot,
Gina

From: ZAVOTA, GINA
Sent: Thursday, October 24, 2013 9:07 AM
To: MCDUGALL, CAREY
Subject: PHIL 41080

Hi Carey,

I'm the Undergraduate Coordinator for Philosophy, and David asked me to get in touch with you regarding your proposal for the new capstone/WIC course. I wanted to ask for some clarification of what's being proposed: are you requesting to remove Philosophy and Art (PHIL 41080) from your list of acceptable WIC courses, or just to supplement it with your capstone course? Would it help if we were to make a commitment to offering Philosophy and Art more frequently, say once a year? I just want to get a sense of what the situation is, since this is the first that I've heard about it in any detail.

Thanks a lot,
Gina

Gina Zavota, PhD

Associate Professor
Undergraduate Coordinator
Department of Philosophy
Kent State University
320 Bowman Hall
Kent, OH 44242 USA

Tel: +1 330 672 0266
<http://philosophy.kent.edu/>

ART 40007 (Sample Syllabus)

Arts Engagement: Interpreting for a Community

3 credits

Pre-requisites: Crafts (CRFT) or Fine Arts (ARTS) major and senior standing; or by permission

Using writing as the primary means to articulate and communicate the experiences we have and meanings we construct from engaging with the arts, students taking this course will develop a reflective and mindful approach to understanding and supporting the arts.

This course may be used to satisfy the Writing Intensive Course (WIC) requirement. The purpose of a writing-intensive course is to assist students in becoming effective writers within their major discipline. A WIC requires a substantial amount of writing, provides opportunities for guided revision, and focuses on writing forms and standards used in the professional life of the discipline.

The course specifically focuses on the visual arts but also touches on the other arts such as dance, theatre, film, music, architecture and design. As a capstone course for the BA in Fine Arts and Crafts, the course's writing assignments, field trips, and seminar discussions build up to a final capstone project. In this, students will demonstrate the ability to curate an online exhibition of art and non-art objects or images that, through their juxtaposition, present an understanding of relational meaning for a given community.

As a model for engaging with life, this course asks students to engage with the arts as a way of finding, making and identifying meaning and as a practice that is culturally situated. Students will also expand their arts engagement by experiencing the arts outside of their regular sphere of engagement and actively interpret those experiences. In other words, if you tend to go to concerts and sculpture exhibitions, this class will require you to go study an actual architect's building, see a play or dance performance, or watch an art film or something else that is outside of your usual arts viewing practice. Students will be expected to travel during the semester to specific exhibitions/viewings/performances (*these events that require travel will be noted in as far as advance as possible if not noted in Banner so that when students sign up for the course they are aware of the travel commitment needed*) as well as others of your choosing.

Learning Outcomes

Upon successful completion, the following outcomes will have been met:

- Students will better be able to fully describe artworks through intelligent and coherent short essays.
- Students will better be able to formally analyze artworks in short essay format both in relation to audience and cultural context.
- Students will have a heightened ability to interpret artworks through writing for personal meaning.

- Students will be able to situate artwork in cultural contexts through writing and curating their own exhibition.
- Students will be able to interpret artworks through writing for a specific audience identifying the benefit of art for a given community.
- Students will understand the role of mindfulness when interacting with art.
- Students will understand how writing is a means to developing awareness of and reflecting upon what we experience in the arts.
- Students will be able to use and develop writing as a means to investigate and articulate experiences.
- Students will be able to curate and present an exhibit that creates meaning with imagery and text through a network of art and non-art objects and images.
- Students will be able to recognize the benefits of engaging with the arts as an analogue to engaging with life.

Writing

Students' writings will be peer evaluated via online discussion boards and evaluated through individual feedback and revisions from the instructor. All but the first paper will involve revisions. Projects I-V will be peer reviewed in addition to being evaluated by the instructor. Peer reviewing will involve posting your work online so that other students can respond and share their comments and thoughts. Students will be expected to respond to peer comments and key peer themes will be noted in the instructor's evaluations for students to follow up on in revisions and subsequent projects. Writing in this class is a process that includes a broad array of preparatory and substantive writing activities and the assignments build with intensity, culminating in the curating of an exhibition that includes an essay to articulate the exhibition's meaningfulness. Writing will be our central activity to express and articulate our thoughts about interpreting art.

This course is designated as a Writing-Intensive Course as it involves the following criteria and principles:

- The course is upper division, 40000 level.
- The course is designed to help College of the Arts majors, specifically School of Arts BA in Fine Arts/Crafts majors, become effective writers in the larger field of the arts.
- The course involves a substantial amount of writing and revisions -- approximately 15 pages with 14 of those pages involving revisions. There is an emphasis on the quality of short essays as writing in the arts outside of academia is usually in short essay format (reviews, critiques, essays, etc.). 1-3-page essays are representative of the style of writing that advocates, reviewers, curators, grant writers and administrators in the arts engage in. The content of the writing (essays focused on reflection, interpretation, metaphor, cultural context, and narrative) is representative of the content that the above fields would engage in.
- The course is focused on interpreting arts for a community, and writing is the means to do that based on student engagement with readings and artworks.
- The course serves as a capstone course for the BA in Fine Arts/Crafts and as an elective for other CotA majors in that it teaches students to become community interpreters for the arts but also meets the WIC requirements.

- The course is capped at a maximum enrollment of 25.
- The majority (180/265) of the grade is based on writing assignments.

Field Trips

Students will be required to attend at least four art events of their choice such as performances, exhibitions, and concerts that both enlarge and revisit their current engagement with the arts. Two of these events must be outside of their normal arts engagement habits. A list of regional events will be shared with the class at the beginning of the semester so that students may choose what works with their schedules. Students may request approval to attend events not listed.

Week 1

Project I: Assessment of current engagement with the arts. (5 points)

Objective: to further develop your reflective writing skills and identify your baseline art experience

Write a 250-word personal assessment of your past and current practice of engagement with the arts, including what you find meaningful and rewarding in that engagement.

Week 2-3

Project II: Mindfulness - new experiences with the arts (peer evaluated) (1st Field Trip)(10 points)

Objective: to study and develop mindfulness practice through reading about it, through practicing mindfulness exercises, and then through applying mindfulness to the reading of a new arts experience

Read designated selections from *Fully Present: The Science, Art and Practice of Mindfulness* (Susan Smalley & Diana Winston, 2010) and practice the exercises given at the end of each reading. Apply the concepts of mindfulness as presented in the reading to an arts experience of your choice that you attend in person. Write a 500-word paper that summarizes your experience, paying particular attention to how a mindfulness approach altered your engagement.

Week 4-5

Project III: Metaphor (peer evaluated) (10 points)

Objective: to recognize the importance and role of metaphor in understanding our experiences of the arts

Read designated selections from *Metaphors We Live By* (George Lakoff & Mark Johnson, 2003) and *I Is an Other: The Secret Life of Metaphor and How It Shapes the Way We See the World* (James Geary, 2012). Metaphorically analyze both a non-art and art event or thing. Compare the metaphorical content between the two. For example, you could metaphorically analyze the structure of a particular sport and then compare and metaphorically analyze an artist that uses sports as their subject matter. 750 words.

Week 6-7

**Project IV: Personal Narrative
(peer evaluated)(2nd Field trip) (10 points)**

Objectives: to understand the limitations of language and writing in terms of constructing meaning and to demonstrate that writing is a practice that transforms our inchoate experiences into meaningful understandings

Read designated selections from *Researching Lived Experience* (Max Van Manen, 1990). Write a lived-experience description of an arts experience that you attend in person. 500 words

Week 8-11

**Project V: Interpretation
(3rd and 4th Field Trips) (30 points)**

Objective: explore the overlaps, distinctions, and commonalities between personal narrative and interpretation, as well as the benefits and differences of interpreting for oneself or for others

Read sections from *Human Experience, Philosophy, Neurosis, and the Elements of Everyday Life* (John Russon, 2003) and *Interpreting Art: Reflecting, Wondering, and Responding* (Terry Barrett, 2002). Then apply Barrett's concepts to two additional visual arts experiences. Write two 500-word interpretive papers. Both papers should explain what you understand each art work to mean for its respective intended audience.

End of week 8 first paper is due, end of week ten second paper is due.

Week 12-15

Project VI: Curatorial Project (35 points)

Read sections from *Everything You Always Wanted to Know About Curating but Were Afraid to Ask* (Hans Ulrich Obrist, 2007).

Objective: Building upon your understanding of metaphorical meaning and interpretation, curate a related group of art works and non-art things that illustrate that meaning is situated within networks of relationships.

Your exhibition will either explore the relationship within existing cultural practices or seek to illuminate the potential of meaning through the creation of new relationships.

The exhibition you curate will be online and entail at least 10 items that you have chosen to make meaning from via their metaphorical, cultural and experiential potential.

Your curatorial text will entail the following:

- label information (information about each item that you feel the audience needs to know)

- a 750-word curatorial essay that includes:

 - an introduction to the exhibition outlining the relationships between different artistic interpretations of the items in the exhibition

 - an exploration of cultural activities that deal with a trend, or social, historic, political, cultural issue or practice that the objects are relevant to

 - a summary of how metaphor and interpretation, both personal and cultural allow for meaning to be found in your exhibition

 - examples of meanings that can be found in the exhibition

Exhibition examples:

Toppling Hussein: Sculpting War: this exhibition explores how people engaging with art in a war zone make meaning. Toppling of Hussein statue, removal of historical artifacts,

Gardening at Night: this exhibition explores the different approaches to gardening cross-culturally as a reflection of attitudes on the relationship between humanity and nature.

Week 13 first essay is due for instructor feedback. The final revision must incorporate instructor feedback. The final paper and online exhibit are due week 15/finals week.

Grading Project	Possible Points
Engagement 250-word essay	10
Mindfulness 500-word essay	20
Metaphor 750-word essay	30
Personal Narrative 500-word essay	20
Interpretation 500-word essay	20
Interpretation 500-word essay	20
Curatorial 750-word essay	60
(Writing total)	(180)
Exhibition	30
Participation in 5 peer reviews (5x5)	25
Participation in seminar discussions	30
TOTAL	265