

Inquiry Form

Department: Art and Art History Subject Arts Course Number 598 Credit Hours 4

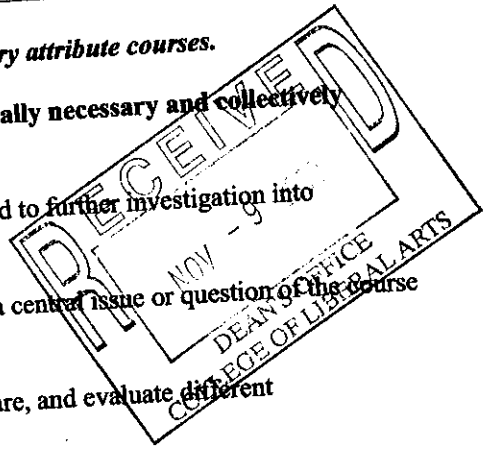
Course title Sophomore Seminar Discovery Category Inquiry attribute

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The Inquiry requirement can be met either with Inquiry 444 courses or with Inquiry attribute courses.

All Inquiry 444 courses or Inquiry attribute courses must contain four individually necessary and collectively sufficient features:

1. Inspire curiosity. An Inquiry student will compose open-ended questions that lead to further investigation into increasingly focused problems and issues
2. Develop understanding and perspective taking: An Inquiry student will explain a central issue or question of the course using at least two unique perspectives.
3. Clarify standards of thinking: An Inquiry student will be able to identify, compare, and evaluate different interpretations (hypotheses, explanations) of a given phenomenon.
4. Create effective communicators: An Inquiry student will present in clearly organized form the results of the investigation into questions or problems they have posed.



Please explain briefly how the assignments and activities in your syllabus meet the requirements of the four features listed above.

Please see attached form.

In addition:

- All designated Inquiry 444 course enrollments must be capped at 25.
- All designated Inquiry attribute courses must be capped at no higher than 25 or 35 students in a) total course enrollment, or b) weekly discussion sessions, labs, or other interactive contexts.
- All Inquiry attribute courses must be lower-division (i.e., 400- or 500-level) courses.
- Inquiry 444 and Inquiry attribute courses also may count for writing intensive and disciplinary breadth requirements.
- Academic departments can decide whether the Inquiry 444 and Inquiry attribute courses that they offer also can count toward course credits within their majors.

For more information about Inquiry, go to the UNH Discovery Program website.

Inquiry Form Continued:

Inquiry Attribute of Sophomore Seminar

Explanation of how the Sophomore Seminar meets the 4 Inquiry features:

1. Inspire curiosity. An Inquiry student will compose open-ended questions that lead to further investigation into increasingly focused problems and issues:

The purpose of the Sophomore Seminar is to help art students begin to develop their own identities as artists, as well as develop their ability to apply critical analysis to their own work and those of their peers. It is a reading, writing and discussion course whose very nature is to inspire curiosity and discuss open-ended questions in order to give insight and perspective into the complexities of art making. Some examples of the kind of question that would be typical are: What is the definition and role of beauty in art and in assessing the quality of a particular work of art? What is the role of the artist after a work of art is completed? What is the role of a critic? How does your work fit into the contemporary art world?

2. Develop understanding and perspective taking: An Inquiry student will explain a central issue or question of the course using at least two unique perspectives:

An underlying assumption of the seminar and of the studio program in general is that in order to make progress with your work, art students must acquire not only studio skills, but also the intellectual awareness necessary to apply skills in a meaningful way. The Sophomore Seminar presents both synchronic and diachronic analysis of art issues. Through reading art criticism, essays about contemporary art and culture, and biography, the student can begin the process of positioning their own identity in relation to the contemporary art world and to other artists outside of Academia. The Sophomore Seminar has students engage in such critical questions such as: what is the role of narrative, from the perspective of the artist, the critic and the viewer. This tripartite perspective is fundamental and inherent to the development of any serious student in studio arts. The students are asked to write from the perspective of an art critic and also from the perspective of a biographer in order to test their understanding of the points of views taken in the readings.

3. Clarify standards of thinking: An Inquiry student will be able to identify, compare, and evaluate different interpretations (hypotheses, explanations) of a given phenomenon.

An assertion of the Sophomore Seminar course is that an essential component of an artist's identity is their response to their contemporaries, current art world events and critical philosophies, as well as to the history of art. The students are challenged to step outside of themselves and to address competing interpretations of art that are not their own. This, by extension, informs their own work through the development of keener and clearer analytic capabilities. The ultimate intent of the course is to formally intensify the process of focusing one's ideas towards establishing a personal vision.

4. Create effective communicators: An Inquiry student will present in clearly organized form the results of the investigation into questions or problems they have posed.

Five important components of the course that require a considerable amount of outside work are:

1. Reading assignments
2. Writing Assignments
3. Mentor Projects
4. Fieldtrips
5. Participation in Class Discussions

All of these course activities are followed by discussion and many require a written response. This helps the students with their communication skills and helps them to develop verbal and written explanations and analysis of the visual world.

ARTS 598 2009
Sophomore Seminar
Professor Jennifer Moses

The purpose of the Sophomore Seminar is to help art students begin to develop their own identities as artists, and the ability to apply critical analysis both verbally and in writing to their own work, the work of their peers and to the contemporary art world. An underlying assumption of the seminar is that in order to make progress with your work, art students must acquire not only studio skills, but also the intellectual awareness necessary to utilize their skills in a meaningful way. The sophomore seminar is intended to formally intensify the process of focusing one's ideas and begin to establish a personal vision.

Another assertion of this course is that one component of an artist's identity is their response to their contemporaries and contemporary events, as well as to art history. Through reading criticism and essays about contemporary art and culture, the student can begin the process of positioning their own identity in relation to current events and the contemporary art world.

In order to provoke thought and discussion, the Sophomore Seminar considers the works and writings of significant artists or those who have written about them. Texts have been chosen that address a variety of historical periods, including the present, with an emphasis on contemporary issues.

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1. Reading assignments
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5. Participation in Class Discussions

1. **Reading Assignments:** Students are responsible for reading texts in their entirety. You should plan ahead and budget your time in order to complete the reading assignments by the prescribed date. Class periods will focus on discussion of the readings. Students should take notes on the readings and come to class having formulated a basic response to the readings and be prepared to write these responses in class and answer specific questions about the texts in group discussions.

Required Texts:

Art and Fear David Bayles & Ted Orlando
Course Booklet

The required texts can be purchased at the UNH bookstore in the MUB.
The course booklet must be purchased at the copy center at the MUB.

2. **Writing Assignments:** The students will be required to complete a variety of short in-class responses to course topics or specific assigned readings. Several critical reviews about specific exhibitions will also be assigned. At Midterms one out-of-class written assignment will be due. For this assignment the student is required to answer a series of questions in essay form. The responses to the questions can range from one paragraph to one or two pages in length. The student will be asked to refer to and quote specific assigned readings in their responses.

3. **Mentor Projects:** Each student will give a 20 minute slide presentation or power point presentation on two artist who they have selected to be their "mentors." One artist must be a contemporary artists (last 10 years) and the other can be an artist from any other time period from ancient to the 1990s. Students should chose for their mentors artists whose work is of great importance to them. The student is required to become an expert on the artist that they have chosen. Slide presentations should address the affinity the student feels for the mentors and provide an understanding of how the student's work has or will be influenced by that of the mentor. Students should begin their research for this project in the library, the museum, or the gallery. A running list of new artists introduced in the course will be kept as a possible resource pool from which to begin your research. When selecting a mentor, it is important to check with the slide library to verify the availability of slides. Slides can be made from reproductions by the slide library but lead-time is required.

ATTENDANCE:

Students should not miss class. Students are also required to attend field trips, performances from the celebrity series, visiting artist lectures.

GRADING:

Students will be graded equally on their written assignments and quizzes, slide presentation (Mentor Project), class participation, and attendance.

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Sophomore Seminar 2009

Introduction:

The Snout, Loren Eiseley, 1957
The Little Church of Perry Mason /Air Guitar, Essays on Art and Democracy, Dave Hickey
The Michelangelo Mirror, The Boston Globe, James Carol
On Impact, The New Yorker Magazine, Stephen King

Process and On Being a Student:

In The Studio: The Artist At Work, Excerpts from the Grove Book of art Writing
Edited by Martin Gayford & Karen Wright, Grove Press NY 1998
How to do it: The Practical Aspects of Art, Excerpts from the Grove Book of art Writing
Edited by Martin Gayford & Karen Wright, Grove Press NY 1998
How Bloopers Become breakthroughs, ARTnews, Nov.2006, Deidre Stein Greben
The Novelist and the Nun, Mark Salzman finds an unlikely muse, Lawrence Weschler, New Yorker Magazine,
October 2, 2000
How To Succeed In Art, New York Times, 6/99
Making Art Making Artists, Art In America, January 1993, #1, Wade Saunders
Apartheid and Redemption, William Kentridge, In the Making, Linda Weintraub

Writing About Art: The Artist deconstructed; Influences and inspirations:

Inventing Peace, New Yorker Magazine, Lawrence Weschler
Titian and Marsyas, FMR vol. 4, 1984, Sydney Freedberg, Paulo Paruta
Selections from Phillip Guston's Late Work: A Memoir, William Corbett
Edouard Manet And The Pleasure Problematic, Jeremy Gilbert-Rolfe, Feb.1988
The Death of an Emperor, Art in America, January 2007, Raphael Rubenstein

The Art World and its Critics:

State of the Art, The New York Times, December 11,2005, Barry Gewen
A Quiet Crisis, Art in America, Raphael Rubenstein, March 2003
Modernist Painting, 1960, Clement Greenberg
Modern and Postmodern, 1979, Clement Greenberg
What is Modern Art, Anyway, New Republic, Jed Perl
Theorists and Appreciators, New Republic, Jed Perl
Speed & Fire: An Interview with Dave Hickey, Sculpture Magazine May/June 1996, Chris Scoates
Selected Articles about the Exhibition, SENSATION, Brooklyn Museum of Art
In the Realms of the Unreal, Modern Painters / Winter 1997, Jonathan Williams
Why Have There Been No Great Women Artists / Women, Art, and Power and Other Essays,
Linda Nochlin, 1988
Dealing / Air Guitar, Essays on Art and Democracy, Dave Hickey
Feminist Space: Reclaiming Territory / Pink Glass Swan, Selected Feminist Essays on Art, Lucy Lippard
Clash of '85, The Pink Glass Swan, Selected Feminist Essays on Art, Lucy Lippard
Post Modernism & the art of Identity, Christopher Reed
Concepts of modern Art, edited Nikos Sangos
Conceptual Art, Roberta Smith
Mozart Moves : Mark Morris at Lincoln Center, Joan Acocello, New Yorker Magazine
Objectivity and the Shrinking Self, Leo Steinberg, Other Criterion

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Artists First Person; Interviews and Artists' Writings:

Letter to Mr. Clifford, Henri Matisse February 14 1941

Quote from David Bomberg

Excerpt from a letter to Frank O'Hara, Robert Motherwell, 1965

Henri Matisse - Notes of a Painter, extracts from Notes d'un Peintre, La Grande Revue, Dec. 25, 1908

The Untroubled Mind, By Agnes Martin

Vital Signs: A Conversation with Louise Bourgeois, Jan Garden Castro

The Artist Interrogated: Interviews and other Inquisitions, Excerpts from the Grove Book of art Writing

Edited by Martin Gayford & Karen Wright, Grove Press NY 1998

Beyond Illusion, an Interview with Giacometti, Modern Painters, summer 2003, David Sylvester

Selections from: The Letters of Vincent Van Gogh, selected and edited by Ronald de Leeuw

Selections from, Letters on Cezanne, Rainer Maria Rilke

Contemporary Artists; Profiles, Reviews, Essays:

Man of Steel, Profiles The New Yorker August 2002, Calvin Tomkins

Irresistible: John Currin at the Whitney, The New Yorker, August 2002, Peter Schjeldahl

Imitation of Art, Harper's Magazine, Lance Esplund

Art Review: With Barbed Wit A Forethought, Michael Kimmelman

Girls, Girls, Girls; Lisa Yuskavage Raises Trashiness To High Art, The New Yorker, Jan. 2001, Peter Schjeldahl,

Her Secret Identities, Profiles The New Yorker May 2000, Calvin Tomkins

Life Goes On, Richard Billingham's Photographs, Modern Painters, Winter 1997, Nick Hornby

Elizabeth Murray, Deconstructing Our Interiors, Art Journal, Corinne Robins

Selections From Art On The Edge And Over, Linda Weintraub

Andres Serrano

Chuck Close

Sophie Calle

Rosmarie Trockel

David Hammons

Felix Gonzalez-Torres

David Salle

Gerhard Richter

Joseph Beuys

Barbara Kruger

True to Life: David Hockney's Photo collages, Lawrence Weschler

A Parkinsonian Passion: Ed Weinberger, Lawrence Weschler

Man & Beast, Walton Ford's Revisionist nature Paintings, The New Yorker Magazine, 1/26/2009 Calvin Tomkins,

The Work of the World, Charles Johnson on Peter Blume 1943

Interviews with American Artists, David Sylvester:

David Smith, 1960,

Louise Nevelson, 1963

Jasper Johns, 1965

Cy Twombly, 2000

Alex Katz, 1997

Richard Serra 1997-99

The Eye is a Part of the Mind, Leo Steinberg, Other Criterion
Looking at the Unbearable, Transforming Vision, Writers on Art
On Criticism: Thinking in Action : Evaluation, Problems and Prospects, Noel Carroll

On Beauty:

Real Beauty: The Body in Realism, Linda Nochlin

Beauty Contest: The perils of Pleasure, New Yorker Magazine, Peter Schjeldahl

Beauty Redefined from Ideal Form to Experiential Meaning, Richard Bolton, The New Art Examiner,
Nov 1993

Selected Essays From: Uncontrollable Beauty, Toward A New Aesthetics, Edited By Bill Beckley:

The Violet Hour: An Essay on Beauty, Carter Radcliff

Notes on Beauty, Peter Schjeldahl

Beauty is the Mystery of Life, Agnes Martin

Enter the Dragon: On the Vernacular of Beauty, Dave Hickey

Sunday Afternoons: A conversation and Remark on Beauty, Louise Bourgeois

Catalog description

ARTS 598 - Sophomore Seminar

Credits: 4.00

Encourages experimentation by integrating verbal and plastic understandings through readings, discussions, studio work. Field trips. Prereq: two art history courses and two studio arts courses.