

**Instructor**

Karen McGarry, Adjunct

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**Office Location**

FA-2 / 203

**Class Time**

Tue: 4:00 – 6:45 PM

Room FA-2 / 202

**Office Hours**

Tues: 3:30 - 4:00 PM or by  
appointment



Argus, BSA, Bergen Street Art  
<http://bergenstreetart.com/2012/05/is-this-art/>

"I'm not ugly, but my beauty is a total creation."

G.W.F. Hegel, *Hegel's Philosophy of Mind*

**Course Description**

Past and current philosophical writings of aestheticians, critics, artists, and art educators will be investigated with theoretical, practical, and cross-cultural implications for the arts educator. (Catalogue description)

**Course Goals**

This course is designed to provide an educational platform from which art students can begin to build a workable understanding of philosophical aesthetics and art criticism. Students will continue to make associations between the past and present theories of art including cross-cultural connections and explore current authors who write about philosophical aesthetics and art criticism within the context of arts education. Several thinking tactics will be approached in this course.

Specific goal statements for this course are: *Students will...*

1. Increase their knowledge about the beginnings of philosophical aesthetics, theories of art and models of art criticism.
2. Understand some premises of various philosophical schools of thought from early Greek to feminist perspectives and current theories as well as some of the basics of early Eastern philosophy to current practices of a few contemporary artists.
3. Investigate a number of other non-Western cultures and how the topic of aesthetics can or cannot relate in the discussions about artifacts and artwork.
4. Be introduced to contemporary aestheticians, critics, historians, artists, and art educators who are writing about philosophical aesthetics and art criticism within the context of education including multicultural approaches.
5. Explore their own understanding within the realm of an expanded philosophical awareness and then work through implications of theory to practice in the roles of artist, teacher.

6. Utilize particular thinking tactics and teaching strategies in order to experience both logical reasoning and meta-cognition, and have the opportunity to apply these kinds of thinking in learning experiences for others.
7. Extend their awareness about interdisciplinary multiple aesthetic perspectives and cross cultural views including gender and other cultural factors, as well as the environment in order to refine their personal teaching philosophy.

**Required Readings:** Art 412 – Electronic Readings - CSULB Library System

**Required readings:** E-Reserve (COAST-CSULB Library System)

**Recommended Textbooks**

Calliope's Sisters - Anderson, Richard, Prentice Hall

**Course Structure**

This course follows a seminar structure combined with art projects, presentations, and written assignments. Several instructional strategies - deductive reasoning, inquiry and group discussions, role-play, cooperative problem solving, and games -will be utilized and analyzed.

**Tentative Course Requirements and Grading Policy**

Classroom Presentation on Selected Topic (G)	10%
One Lesson Plan on Aesthetics and Art Criticism (Current Technology / Youth / Popular / Media-based Art/Video Art/Manga/Anime)	20%
Stages of Visual Literacy Project (I) (5 pages minimum)	15%
Video Project – Motion Poetry (Three Class Periods)	15%
Philosopher Role Play	10%
Art Theory Paper (I) (7 pages minimum)	15%
Overall Class Participation and Summary on Assigned Readings (I)	15%

<b>Grade Scale:</b>	95 -100 = A	80 - 84 = B	65 – 69 = D
	90- 94 = A-	75 - 79 = C	54 – 64 = D-
	85- 89 =13	70 - 74 = C	0 – 53 = F

A = Excellent            B = Good            C = Average            D = Poor F = Fail

**Absences:** Unexcused absences will have a decisive impact upon grades received in this course. **Two such absences will result in a one letter grade reduction** from your final grade. A third absence will further reduce the course grade by another letter.

**Tardies:** You must be on time for class. You will be working in cooperative learning groups and your tardiness will affect the performance of your partners. I will be rigorous concerning this matter. **Your lack of punctuality will drastically affect your final grade** (Participation in Class 20% of final grade). Furthermore, **three tardies (5 - 15 minutes) will constitute one absence. If you are late 30 minutes, this will count as an absence.**

## **Tentative Course Requirements**

### **Classroom Presentation on Selected Topic – Group Presentation**

Select a topic based on the proposed topics (TBD) and work as a group to present the material in an engaging and interactive format. Power Points and Prezi are acceptable as presentation aids. Other visual materials will also be considered and encouraged; guidelines and suggestions to be discussed in class.

### **One Lesson Plan on Aesthetics and Art Criticism**

(Current Technology / Youth / Popular / Media-based Art/Video Art/Manga/Anime)

Devise a lesson plan to “teach” to a class of high school students. Connect the aesthetic concerns and dialogue to an art making project that connects to the topic under consideration. Follow the lesson plan format provided. Include links and visuals in your completed assignment submission.

### **Stages of Visual Literacy Project**

(5 pages minimum) Consider the stages of visual literacy and artistic development. Interview 10 people and determine where they fall on the scale of the visually literate or in the realm of artistic development. Select one participant and explain in greater detail the implications and aesthetic affects that exposure to visual literacy can have on a person's creative development. Citations required.

### **Video Project – Motion Poetry**

Create a visual document that exemplifies an aesthetic experience supported by the course reading. Project should be no more than 3 minutes with sound and image emphasized over spoken or written text to describe the ideas and experiences being portrayed. Remember you are creating a visual narrative, not writing a paper or a novel. Brevity and clarity are encouraged.

### **Philosopher Role Play**

This is an opportunity for play and a chance to assume the stance of a favorite/non-favorite theorist encountered during course content readings and discussions. For this presentation, students select a philosopher to emulate and present material for the class in the form of a role play debate/discussion. Details to be discussed as the presentation date approaches.

### **Art Theory Paper**

Students select a particular theory in aesthetics to investigate in greater detail and write an in depth paper responding to the resource material selected. The paper states reasoning for selection including how the topic impacts art educational practice and its relation to other ideas discussed throughout the term as supportive elements. In addition, students reflect on how the topic impacts individual aesthetic pursuits and includes visual examples that illustrate and support the theory premise. In your written reflection, you must include reference citations from reputable sources within your area of concentration. (APA Format required – Consult the Purdue Online Writing Lab – OWL - for assistance in writing your citations, <https://owl.english.purdue.edu/>)

### **Summary of Assigned Readings**

The readings you encounter in this course may be unfamiliar and provide a challenging learning encounter. Please read texts carefully and plan on reading articles/texts more than once to fully comprehend and be able to discuss ideas and concepts presented in the readings during our class meetings. Consider stages of reading: 1. a quick read to become familiar with the tone of the reading assigned; 2. a deep read where you search for intent/meaning and analysis.

Consider these pointers for the Analytic approach to reading assignments:

- What major claims does the reading support/promote?
- What evidence is given to support these claims?

- What explicit (openly stated) assumptions support the reading?
- What implicit (unstated) assumptions support the reading?
- Does the author sufficiently support his/her claims in the reading?
- What evidence might lie in opposition to the author's claims?
- How can the claims be applied to arts practice? Should they be applied?
- How would you assess the reading?

You will be expected to use critical thinking skills and writing skills that reflect the professional nature of your position in university. The following attributes will be considered in grading your written reflections:

- Quality and content of written submission;
- Tone/manner of writing;
- Grammar and mechanics;
- Supported writing with appropriate citations;
- Plagiarism.

Written reflections based on assigned readings will be submitted for credit via Beachboard through the Turnitin submission platform. Specifics to be discussed in class.