

COURSE CHANGE FORM

Complete 1a – 1f & 2a – 2c. Fill out the remainder of the form as applicable for items being changed.

1. General Information.

- a. Submitted by the College of: Fine Arts Today's Date: Feb. 5, 2011
- b. Department/Division: Art/Art History
- c. Is there a change in "ownership" of the course? YES NO
 If YES, what college/department will offer the course instead? _____
- d. What type of change is being proposed? Major Minor¹ (place cursor here for minor change definition)
- e. Contact Person Name: Jensen Email: Robert.Jensen@uky.edu Phone: 7-2336
- f. Requested Effective Date: Semester Following Approval Specific Term²: Fall 2011

Comment [OS1]: Excerpt from SR 3.3.0.G.2
Definition. A request may be considered a minor change if it meets one of the following criteria:
 a. change in number within the same hundred series*;
 b. editorial change in the course title or description which does not imply change in content or emphasis;
 c. a change in prerequisite(s) which does not imply change in content or emphasis, or which is made necessary by the elimination or significant alteration of the prerequisite(s);
 d. a cross-listing of a course under conditions set forth in SR 3.3.0.E;
 e. correction of typographical errors.

*...for the specific purposes of the minor exception rule, the 600-799 courses are the same "hundred series," as long as the other minor change requirements are complied with. [RC 1/15/09]

2. Designation and Description of Proposed Course.

- a. Current Prefix and Number: A-H 528 Proposed Prefix & Number: A--H 528
- b. Full Title: Topical Seminar in Art History (Subtitle required) Proposed Title: Topical Seminar in Art History & Visual Studies (Subtitle required)
- c. Current Transcript Title (if full title is more than 40 characters): Topical Seminar in Art History
- c. Proposed Transcript Title (if full title is more than 40 characters): Topical Seminar in A-H & Visual Studies
- d. Current Cross-listing: N/A OR Currently³ Cross-listed with (Prefix & Number): _____
 Proposed – ADD³ Cross-listing (Prefix & Number): _____
 Proposed – REMOVE^{3,4} Cross-listing (Prefix & Number): _____
- e. Courses must be described by **at least one** of the meeting patterns below. Include number of actual contact hours⁵ for each meeting pattern type.

Current: Lecture Laboratory⁵ Recitation Discussion Study Indep. Residency
 Colloquium Practicum

¹ See comment description regarding minor course change. *Minor changes are sent directly from dean's office to Senate Council Chair.* If Chair deems the change as "not minor," the form will be sent to appropriate academic Council for normal processing and contact person is informed.
² Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.
³ Signature of the chair of the cross-listing department is required on the Signature Routing Log.
⁴ Removing a cross-listing does not drop the other course – it merely unlinks the two courses.
⁵ Generally, undergrad courses are developed such that one semester hr of credit represents 1 hr of classroom meeting per wk for a semester, exclusive of any lab meeting. Lab meeting generally represents at least two hrs per wk for a semester for 1 credit hour. (See SR 5.2.1.)

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Clinical _____ Research _____
 3 Seminar _____ Studio _____ Other – Please explain: _____

Proposed : _____ Lecture _____ Laboratory _____ Recitation _____ Discussion _____ Indep. Study _____
 _____ Clinical _____ Colloquium _____ Practicum _____ Research _____ Residency _____
 3 Seminar _____ Studio _____ Other – Please explain: _____

f. **Current Grading System:** Letter (A, B, C, etc.) Pass/Fail

Proposed Grading System: Letter (A, B, C, etc.) Pass/Fail

g. **Current number of credit hours:** 3 **Proposed number of credit hours:** 3

h. **Currently, is this course repeatable for additional credit?** YES NO

Proposed to be repeatable for additional credit? YES NO

If YES: **Maximum number of credit hours:** _____ **May be repeated under a different subtitle to a maximum of six credits.**

If YES: **Will this course allow multiple registrations during the same semester?** YES NO

i. **Current Course Description for Bulletin:** In-depth study of a work of art, a particular artist, an artistic period, or an iconographic or thematic study. May be repeated up to six credits with different subtitles. Prereq: Junion standing

Proposed Course Description for Bulletin: An in-depth study of works of art and visual culture, the study of a specific period, geographic location, medium, or theme, or the study of ideas and/or institutions related to the use of art and other forms of visual expression in society. May be repeated under a different subtitle to a maximum of six credits. Prereq: junior standing.

j. **Current Prerequisites, if any:** Junior standing

Proposed Prerequisites, if any: Junior standing

k. **Current Distance Learning(DL) Status:** N/A Already approved for DL* Please Add⁶ Please Drop

*If already approved for DL, the Distance Learning Form must also be submitted unless the department affirms (by checking this box) that the proposed changes do not affect DL delivery.

i. **Current Supplementary Teaching Component, if any:** Community-Based Experience Service Learning Both

Proposed Supplementary Teaching Component: Community-Based Experience Service Learning Both

⁶ You must also submit the Distance Learning Form in order for the course to be considered for DL delivery.

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3. **Currently, is this course taught off campus?** YES NO
Proposed to be taught off campus? YES NO
4. **Are significant changes in content/teaching objectives of the course being proposed?** YES NO
If YES, explain and offer brief rationale:
The current description is limited to art history; the proposed description allows for a more expansive and inclusive examination of visual studies, which is a trend in the discipline.
5. **Course Relationship to Program(s).**
- a. **Are there other depts and/or pgms that could be affected by the proposed change?** YES NO
If YES, identify the depts. and/or pgms: _____
- b. **Will modifying this course result in a new requirement⁷ for ANY program?** YES NO
If YES⁷, list the program(s) here: _____
6. **Information to be Placed on Syllabus.**
- a. Check box if changed to 400G or 500. If changed to 400G- or 500-level course you must send in a syllabus and you must include the *differentiation* between undergraduate and graduate students by: (i) requiring additional assignments by the graduate students; and/or (ii) establishing different grading criteria in the course for graduate students. (See SR 3.1.4.)

⁷ In order to change a program, a program change form must also be submitted.

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Signature Routing Log

General Information:

Course Prefix and Number: A-HH 528
 Proposal Contact Person Name: Jensen Phone: 7-2336 Email: Robert.Jensen@uky.edu

INSTRUCTIONS:

Identify the groups or individuals reviewing the proposal; note the date of approval; offer a contact person for each entry; and obtain signature of person authorized to report approval.

Internal College Approvals and Course Cross-listing Approvals:

| Reviewing Group | Date Approved | Contact Person (name/phone/email) | Signature |
|--|-----------------|--|---------------------|
| <i>APC Curriculum Comm. College of Fine Arts</i> | <i>2/4/2010</i> | <i>Ben Leffers 17-4031 ben.leffers@uky.edu</i> | <i>Ben Leffers</i> |
| | <i>4/6/11</i> | <i>Jane Johnson 7-11009 jhjohn@email.uky.edu</i> | <i>Jane Johnson</i> |
| | | <i>/ /</i> | |
| | | <i>/ /</i> | |
| | | <i>/ /</i> | |

External-to-College Approvals:

| Council | Date Approved | Signature | Approval of Revision ⁸ |
|------------------------------|---------------|----------------------------|-----------------------------------|
| Undergraduate Council | 10/25/2011 | Sharon Gill | |
| Graduate Council | | | |
| Health Care Colleges Council | | | |
| Senate Council Approval | | University Senate Approval | |

Comments:

⁸ Councils use this space to indicate approval of revisions made subsequent to that council's approval, if deemed necessary by the revising council.

**A-H 528.001 Topical Seminar in Art History & Visual Studies: Art Exhibitions:
History and Practice of Temporary Shows of Works of Art**

Fall 2010

Tuesdays 2:00-4:30 FA308A

Rob Jensen

Robert.Jensen@uky.edu

office hours: 1-3 Thursdays

or by appointment, 203 FA

Course Description

An in-depth study of works of art and visual culture, the study of a specific period, geographic location, medium, or theme, or the study of ideas and/or institutions related to the use of art and other forms of visual expression in society. *May be repeated under a different subtitle to a maximum of six credits.* Prereq: junior standing.

Course Goals

Our modern conception of art is intimately tied to works of art made for exhibition. This seminar explores the complex relations between the production and the (temporary) display of works of art in the Western tradition since the end of the medieval period. We will survey the changing nature of exhibitions from their origin in the 16th century to contemporary practices. The seminar will also look at art exhibitions from theoretical and practical perspectives.

I am currently working on a book about how certain market practices, including exhibitions, have affected Western artists' behavior since the 15th century. While my interests in exhibitions primarily concern the formative period of the institution, this course will look at the phenomenon more broadly and concentrate primarily on 20th- and 21st-century exhibitions. Consequently, the course will be divided essentially into thirds. During the first third of the course we will meet in the art history seminar room and discuss some of the historical and theoretical aspects of exhibitions. These meetings will culminate in the first writing assignment. During the second third of the course the class will meet at various places, both here in Lexington and in Cincinnati. When we attend local sites, the meeting time can remain the same as the regularly scheduled seminar time. However, we will meet at least once in Cincinnati, which will have to be on a Saturday. I can transport multiple students in my van and others may make their own arrangements for transport. The final third of the course will be the presentation of student research. These presentations will again be held in FA308A.

With due diligence, upon completion of this course a student should be able to discuss in a general way the nature of exhibitions, their early history, more recent developments, and should be able to think and discuss critically the nature of all kinds of exhibitions, the art made for them, and the myriad issues associated with

them past and present. Students will have written two substantial essays on aspects of exhibitions and presented publicly the research of one of these pieces.

Learning Outcomes

1. Demonstrate the ability to research, write, and orally present a substantial research project in art history.
2. Demonstrate the ability to formulate sophisticated research questions.
3. Demonstrate the ability to organize a substantial body of research into effectively written and oral presentations.
4. Demonstrate the ability to analyze effectively advanced texts in art history and to arrive independently at critical understandings of the material presented in the course.

Course readings

I expect students to come to class each week prepared to discuss the assigned readings for the week. This means consulting the Blackboard shell for this course on a regular basis, reading the assigned readings posted there, and coming to class with prepared questions and comments that can be used during class discussions. All course readings will be provided as PDF files.

Course requirements

There are three basic components to this course: discussion of the readings, one mid-term essay (5-8 pages) on a question or questions I will give out in class early in the semester, and one longer research paper (10-12 pages), the principle aspects of which will be presented in class as a 20 minute talk.

Grading

The first essay represents 30% of the course grade; the second essay constitutes 40% of the course grade; and contributions to class discussions and the talk compose the remaining 30%. I expect all students without exception to participate in the class discussions. Students who remain silent throughout the course can expect no better than a "C" course grade, no matter how good their essays are.

For both graduate and undergraduates the essays' numeric grades = 100-90 A
89-80 B
79-70 C
for undergraduates* 69-60 D*
below 60 E*

for graduate students any score below 70 represents an "E".

Undergraduate students will be provided with a Midterm Evaluation (by the midterm date) of course performance based on criteria in the course syllabus.

About the research project

“Art Exhibitions” deals with issues and material that are ideally suited for independent, undergraduate research. For the research paper component students may choose to write about a contemporary exhibition, which could be local, regional, or national; or they may want to write about a type of exhibition; or students may choose to write about past exhibitions, about which there may already be significant secondary literature, with the ambition to add to or critique earlier scholarly approaches to discussing these exhibitions.

It is absolutely essential that students begin to think about and plan their research projects early in the semester. I do not want to reach the end of September without every student able to show evidence that they are substantially engaged in their research project. If, by October 5th I am not confident that a student has made sufficient progress in developing their research topic (supported by a significant bibliography) then I will ask that student to withdraw from the course or run the risk of getting an E for the final course grade.

Students have the option of working alone or in a group in developing their projects. Group projects would be graded both on the communal result and on the individual student’s contribution to the course. In mid-October students will submit a draft of their research essay for a blind reading and critique by another student in the class. With the aid of this critique students will develop their essays into a public presentation of their work. In November students will begin to give 20-minute talks on their project (40 minutes for group presentations). On the basis of the critiques following their presentation (and in consultation with me) students will then write up the final version of their paper, which will be due by email to Robert.Jensen@uky.edu no later than midnight Monday of finals week.

Grading for Graduate students enrolled in A-H 528. The course requirements differ for graduate students. The first mid-term essay will be longer than the undergraduate requirement (7-10 pages) as well as the longer research paper (12-14 pages). Graduate students won’t be permitted to present a group project for their research paper and presentation. I will also hold graduate students to a higher standard of quality in their written work and expect prominent contributions to class discussions.

Course policies:

Classroom behavior

Laptops are permitted for the purpose of note taking. Students may also bring voice recorders to class. No other electronic device may be used during class lectures. Students found using their laptops for non-course related activities (email,

Facebook, etc.) will be asked to leave the class and will lose their laptop privileges. I have little tolerance for late arrivals because they are so disruptive to the other students. Please avoid disruptive behavior during class, including talking, reading the newspaper, or sleeping. I will ask students to leave class if I observe any of these activities.

This course follows University rules in regard to academic integrity, including cheating on exams and plagiarism on paper assignments. For more information see University Senate Rules 6.4 – Academic Offenses

Academic accommodations due to disability

If you have a documented disability that requires academic accommodations, please see me as soon as possible after class or during scheduled office hours. In order to receive accommodations in this course, you must provide me with a Letter of Accommodation from the Disability Resource Center (Room 2, Alumni Gym, 7-2754, email address: jkarnes@email.uky.edu) for coordination of campus disability services available to students with disabilities.

Attendance and submission of late work

Missing more than one seminar meeting without an acceptable excuse will result in the lowering of the final grade by a full letter grade. Please arrange any planned absences, such as participation in sports competitions or family emergencies in advance of missing a class. I am fairly lenient about giving out excuses in advance of lectures and sections as long as I am given a reasonable explanation. After a missed class, however, I will only accept a formal medical excuse.

I will expect students to be ready to share drafts of their papers, give their talks, and hand in their final essay all on time. But if for any reason one is late fulfilling any of these requirements, students are still expected to fulfill all of them in order to receive a passing grade for this course. Circumstances will dictate whether I will penalize a student for any late completions.

Tentative course outline

For a general overview of issues encountered especially in museum exhibitions read: Janet Berlo, et al. "The Problematics of Collecting and Display, Part I"

Week one: The Old Master Exhibition

Read: Francis Haskell, *The Ephemeral Museum*, chapters 1-4.

Week two: The Contemporary Exhibition (precursors)

Read: Andrew McClellan, *Gersaint and the Marketing of Art in 18th-Century Paris*; Andrew Hemingway, "Art Exhibitions as Leisure-Class Rituals in Early Nineteenth-Century London," in *Towards a Modern Art World*; David Curry, "Total Control:

Whistler at an Exhibition"; E. B. and S. Pennell, "Whistler as decorator"; and Martha Ward, "Impressionist Installations and Private Exhibitions"

Week three: The Contemporary Exhibition (today)

Read: Brian O'Doherty, *Inside the White Cube*; Walter Grasskamp, "To be continued: periodic exhibitions (*documenta*, for example); Douglas Crimp, "The Art of Exhibition"; Frazer Ward, "The Haunted Museum: Institutional Critique and Publicity"; and Guy Brett, "Elasticity of Exhibition"

Week four: Spatial rhetoric

Read: Charlotte Klonk, "Introduction" and "Exteriority and Exhibition Spaces in Weimar Germany," from *Spaces of Experience*; Louise Lawler, "Arrangement of Pictures"

Week five: Rhetoric of context

Read: Victoria Newhouse, "Introduction" and "Art or Archaeology" from *Art and the Power of Placement*; Arthur Danto, "Artifact and Art"; Anna Jones, "Exploding Canons: The Anthropology of Museums"; Martha Buskirk, "Context as Subject" from *The Contingent Object of Contemporary Art*

Weeks six-ten: Exhibition visits

Weeks eleven-fourteen: Student presentations