

HNRC 102: Honors Core C - Spring 2013

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DESCRIPTION OF COURSE: Students will explore the question “How do we understand art, and what therefore do we do?” through a variety of relevant, challenging readings, drawing primarily from 19th and 20th century writings in Art, Philosophy, and Cultural Studies. An analysis of these writings will provide a context that will allow students to better understand how various theories have formed dominant notions of artistic production and reception. In the process, students will become more critical and analytical in their reading and response, and will be able to synthesize information based on their previous readings and learning experiences.

COURSE OBJECTIVES:

1. You will be introduced to and evaluate the ideas of selected historical and contemporary philosophers, artists, authors, musicians, and theorists.
2. You will become familiar with some of the more compelling problems and questions in the field (e.g., What is a theory of art? What role do intention, symbolism, metaphor and/or expression play? How do we evaluate art?)
3. You will improve your competence in critical thinking through the development of the skills of inquiry, abstract logical reasoning, critical analysis and evaluation through the vehicle of writing.
4. You will come to see the contemporary philosophy of art within a historical philosophical tradition.
5. You should also be able to
 - a. relate artists/musicians/authors/philosophers to their ideas accurately
 - b. define key ideas
 - c. state a philosophical position, give reasons for that position, and criticize it or show its vulnerable points
 - d. answer the "so what" question; i.e., "why is this important?"
 - e. increase your proficiency in reading primary-source material and in writing about it.

Required Readings (available via Moodle)

Roland Barthes	“Death of the Author”
Walter Benjamin	“The Work of Art in the Age of Mechanical Reproduction”
Thierry de Duve	“Enunciative Mayonnaise”
Paul D. Miller	“ Rhythm Science”
Laura Mulvey	“ Visual Pleasure and Narrative Cinema”

GRADING:

1. Critical essay (45%): Your essay will be based primarily on course readings; you should also incorporate additional sources of your choice. A journal on the question or issue you

want to investigate in this essay will be due on Monday 2/24. Copies of a FULL draft of your essay are due in class for the paper swap on Thursday 2/27; missing or incomplete drafts will result in a grade of F for the essay.

2. Peer editing (10%)

3. Journals (30%): You will do two kinds of writing in this unit: (a) 6 journals and (b) 4 *NYT* journals.

(a) The regular journals on the unit readings will in fact be short essays that show thought and revision. Each topic will be discussed prior to the due date. To succeed, these will be focused, organized, well-supported, AND proofread. "Well-supported" means that your conclusions are based on good evidence, including specific quotations from the text, and perhaps specific examples from your own experience, or specific beliefs and assumptions that affect your reasoning. If you're not getting high grades on all your writing, get help during office hours, and use the Writing Center in Eicher Hall: some of the best writers in the HC have used this service and found it very helpful

(b) Each *NYT* journal should be on an article or review from the Arts section of the paper OR on a news article related to the Core question. In these journals, focus on the main issue or question about art or a particular artist. I expect you to use at least the basic terminology and thinking methods of ARQ, such as what the issue is, what conclusions are drawn about the issue by EITHER the reviewer in a review OR the people whose opinions are being reported in an article, the reasons given for the conclusions, the assumptions behind them, and what kind of evidence is included -- but also to use connected knowing. Your journal should summarize the *NYT* piece and then express your personal ideas or reactions.

4. Participation (15%): This includes class discussion and assignments, work on the presentation, attendance at others' presentations and any talks in the Great Hall. You must sign in with me for any scheduled talk or event in the Great Hall during class time. Your participation in the form of trying out ideas, deepening your understanding, practicing public conversation is important, but it's also important for the learning and thinking of others in the class. Therefore, I expect you to contribute to discussion, and will call on you if you don't volunteer. Please remember that the most helpful contribution you can make to the class is often to ask a question or to describe a problem you are having with one of the readings.

COURSE REQUIREMENTS:

1. Fine Arts Reviews: fine art critiques as a 5% bonus to your Unit A grade rather than a penalty. To earn this bonus you must attend six events, two of which will be specified. Written critiques should be in the hands of your Unit C professor within two weeks of events attended.
2. Attendance: please see the general 102 syllabus. As noted above, you must be on time, and have the relevant texts or assignments. All texts on Moodle should be printed and brought to class; you may choose to bring your laptop if you have one, as Whitmyre is WiFi equipped.

3. Courtesy: our work can't go well unless we all listen attentively to teach other, are willing to really consider different opinions, and address each other with respect and courtesy, whether in class discussions or in peer edit comments.
4. Plagiarism: be sure that you're familiar with the sections on "Format" and "The Problem of Plagiarism" on your general HC 101 syllabus. Properly acknowledging ideas that you got from others (whether or not you are quoting directly) earns you credit for pursuing knowledge and may strengthen your argument. Not properly acknowledging sources of ideas can result in failure for the assignment, unit, or even course. If you're not sure whether you're plagiarizing, Ask me or a Writing Center tutor.

Course Outline (subject to change)

MONDAY	TUESDAY	THURSDAY	FRIDAY
	1/21 Intro to Unit C in Great Hall	1/23 Introduction Discuss de Duve (<i>Enunciation</i>)	1/24 Week One Review
1/27 Group One Intro: Barthes De Duve Journal (1) due	1/28 Object Lesson(s)	1/30 Complete Object Lesson(s) NYT Journal 1 due	1/31 Week Two Review
2/3 Group Two Intro: Benjamin Barthes Journal (2) due	2/4 Discuss reproduction (Levine, Mandiberg)	2/6 Propaganda and/as Art NYT Journal 2 due	2/7 Week Three Review
2/10 Group Three Intro: Mulvey Benjamin Journal (3) due	2/11 watch <i>A Perverts Guide to Cinema</i>	2/13 finish <i>Perverts Guide</i> NYT Journal 3 due	2/14 Week Four Review
2/17 Group Four Intro: Miller Mulvey Journal (4) due	2/18 discuss Miller	2/20 remix activity NYT Journal 4 due	2/21 Week Five Review
2/24 Discuss essay ideas Miller Journal (5) due	2/25 Essay Journal (6) due	2/27 NO CLASS Museum Visit (?) PAPER SWAP	2/28 Peer Edit
3/3 PAPERS DUE Presentations	3/4 Presentations	3/6 Conferences	3/7 Conferences
3/10 Unit D – Meet in Great Hall	3/11 Unit D Day One	3/13 Unit D Day Two	3/14 Unit C thesis paper rewrites (conference version attached) due.