

**The Ohio State University
First-Year Seminar Program
Course Proposal**

Course Information

1. Attach a sample syllabus that includes the following. (Sample syllabi can be found at <http://firstyourseminars.osu.edu>).

- the course goals
- a brief description of the content
- the distribution of meeting times
- a weekly topical outline
- a listing of assignments
- grade assessment information (A-E or S/U)
- required textbooks and/or reading list
- the academic misconduct and disability services statements (sample statements can be found at <http://ascas.osu.edu/curriculum/asc-syllabus-elements>)

2. Attach a brief biographical paragraph that includes the current research interests, teaching awards and honors, and undergraduate courses taught by the participating instructor(s). The paragraph will be included in materials for first-year students.

Scot Kaplan Department of Art

Proposer's Name and Primary Academic Unit (please print)

Mightier Than The Sword: visual art as a force for social and cultural change.

Proposer's Title

Kaplan.96

917 304 6174

Proposer's e-mail Address

Contact Phone Number

March 5, 2018

Submission Date

Michael Mercil, Interim Chair, Department of Art

Approval of Department Chair of Academic Unit (please print)

This form and any attachments should be mailed to First-Year Seminar Program, 100 Denney Hall, 164 Annie & John Glenn Avenue, ATTN: Todd Bitters or e-mailed to bitters.4@osu.edu.

Mightier Than The Sword: visual art as a force for social and cultural change.

Associate Professor Scot Kaplan
kaplan.96@osu.edu
Department of Art
Office Hours TBA

First-Year Seminar:
Course number: TBA
Course Credit: 1
T/TH: TBA (sometime between 9:45-11:30)
Place: TBA

Course Description:

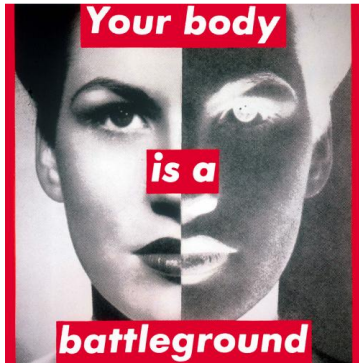
This course will examine the impact of visual art, as a tool of intentional or unintentional, social and cultural change, on American society, throughout the twentieth century and into the present. From Propaganda to Pop, from Modernism to Feminism, Art has played a role in giving form to the ideas that resonate through culture. While developments within the artworld most commonly are contained within their specific sphere of investigation, occasionally, the impact of artistic creation changes the way we live, enhances our awareness and acceptability of differing social standards, and expands our ideas of our world, and ourselves.

The course begins with a brief overview of some of the major visual art movements of the twentieth century including but not limited to, Cubism, Constructivism, Surrealism, Dada, Social Realism, Modernism, Conceptual Art, Abstract Expressionism, Pop-Art, and Performance Art. The visual introduction to these works is coupled with information regarding the unique consequence of them to art history and describes the intellectual and philosophical intent of their making, provided through guided, excerpted, readings including, Breton's, *Manifesto of Surrealism*, Greenberg's, *On Modernism*, Benjamin's *Art in the Age of Mechanical Reproduction*, Debord's, *The Society of the Spectacle*, and Sontag's, *In Plato's Cave*. Open class discussions surrounding these visual works, and the associated theories, position them within the contemporary culture and social structure of their making, by reviewing some of the news and political events of their day. The associated impacts of these art movements is then discussed within the evolution of American culture, as defined by social, political and logistical change.

The class is ideally instructed weekly for 110 minutes and additionally includes a class trip to a contemporary art space (either the Wexner Center, Canzani Center, Columbus Museum, or Urban Art Space; dependant upon what is on view) for a continuation of the subject of visual art's impact on culture through observation of currently exhibited works and manners of display and information (patterns of visual art display and their associated orienting information, is currently my area of academic research) [this further provides for students what might be their first experience with the cultural/visual art offerings on the OSU campus or within the city of Columbus].

Course Objectives:

The objective of the course (and as the focus of the final paper) is for students to understand and describe how any, or all, of the identified art movements, have affected them as a result of the impact of these movements on culture and society. How has the resonance of Art enabled their world or changed their view of it, how has Art changed the vocabulary that they use to describe society and what are the conversations that they are having in their families, or in their social groups, that have been presented, or clarified, or positioned, through art?



Grading:

Satisfactory/Unsatisfactory

Active class participation: 50%

Final paper: 30%

Written queries based on readings: 20%

Pattern of Weekly Coursework and Readings: (All made available digitally)

Art is a challenge to convention and structure.

Leader, *May 15, 1863: Paris's Salon des Refuses Opens*

A view through the lens, of the influences, of our time.

Gleizes and Metzinger, *Cubist Manifesto*

What is the value of a mind free from logic and social convention?

Breton, *Manifesto of Surrealism*

What does a world of purity and self-criticism look like?

Greenberg, *On Modernism*

There is no original.

Benjamin, *Art in the Age of Mechanical Reproduction*

“The design or intention of the author is neither available nor desirable”

Beardsley, *The Intentional Fallacy*

All we have left is constantly evolving top-ten lists.

Barthes, *Death of the Author*

“I am for an art ...that does something other than sit on its ass in a museum”

Oldenburg, *I Am for an Art*

When is it art, and when is it philosophy?

Danto, *After the End of Art*

Protect me from what I want – Jenny Holzer

Nochlin, *Why Have There Been No Great Women Artists?*

“All that was once directly lived has become mere representation”

Debord, *The Society of the Spectacle*

Ignorance is not democratization.
Foster, *Against Pluralism*

Do you believe the lies of images?
Sontag, *In Plato's Cave*

In the absence of standards for evaluation, money talks.
Viveros-Faune, *How Uptown Money Kills Downtown Art*

University Policies and Advisories: (Important to Read)

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>.

The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. SLDS contact information: slds@osu.edu; 614-292-3307; slds.osu.edu; 098 Baker Hall, 113 W. 12th Avenue.

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting ccs.osu.edu or calling [614-292-5766](tel:614-292-5766). CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on call counselor when CCS is closed at [614-292-5766](tel:614-292-5766) and 24 hour emergency help is also available through the 24/7 National Suicide Prevention Hotline at 1-800-273-TALK or at suicidepreventionlifeline.org.

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been

sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator, Kellie Brennan, at titleix@osu.edu

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

Professional Biography:

I have been going to museums and galleries ever since I was small.

Throughout these early experiences, and into adulthood, I have found myself feeling amazed, confused, enlightened, shocked, emboldened, informed, angered, challenged, inspired, and amused by the works that I have seen; and this keeps me looking in a way that few things can.

I teach both studio-based and lecture classes*, and I believe that learning advances thinking, and thinking informs making, and making is a form of learning.

I have taught at nearly every level of academic engagement from preschool to post secondary education, from Community College to the Ivy League, and both here and abroad.

My exhibition record includes national and international venues spanning from New York, to Los Angeles and from London, UK to Stellenbosch, South Africa.

Most recently I spent two years at the Royal College of Art London researching the various strategies engaged in the display of visual art in association with orienting materials. (and that's a mouthful)

* Beginning Drawing, Beginning Figure Drawing, Photo1, 3D Art, 2D Art, Real and Recorded Time, Encountering Contemporary Art, Contemporary Exhibitions and Curating, Digital Image Manipulation. Introduction to Understanding and Creating Comics. 10 Year Denman Research Forum Judge, Club Advisor GSAC.