

Bellevue College

History of Western Art
ART 203 on-line
Item # 0689
Fall 2012
Course Syllabus

Instructor: Kate Casprowiak

E-mail: Use the email system within our course website to contact me directly. To find this click on "Inbox" in the upper right corner of the Front Page screen. If for some reason you are not able to access the course email, you may use my college email address, however this is only as a back-up. katrina.casprowiak@bellevuecollege.edu

Office Telephone: 425-564-2629

Office hours: My office hours are by appointment; contact me directly (using course site email) to make arrangements.

CLASS WEB SITE

Occasionally, web site technical problems can block you from accessing the site for a few minutes to a few hours. If you cannot access the site, check back later. If you still cannot access the site at a later time, please contact Distance Education for further instructions. As some of you may already know, this is the first quarter that the entire school will be using a new online education server, Instructor Canvas. We anticipate much success but with anything new there are bound to be some bugs. Please let me (or Distance Ed) know if something isn't working. I am sure that with some patience we can have a relatively smooth and very successful quarter.

The Distance Education office is an excellent resource for help with technical problems. They are very knowledgeable and it is the mission of the Distance Ed staff to assist you to have the best online learning experience possible. Contact the Distance Ed staff at **425.564.2438**.

COURSE DESCRIPTION

This course begins with an examination of art prior to the French Revolution and studies examples of art that reveal cultural changes from the 18th to the end of the 20th century.

The course will span the periods of Rococo and Neoclassicism (18th century) through Postmodern art of the late 20th century in Europe and the United States. It is intended to continue to sharpen the skills of looking closely and critically at works of art as well as improve your ability to talk and write about your visual perceptions. We will examine the works on a variety of levels, including: the visual components of media (materials), technique, composition, style and subject, historical and social context, and the role of the artist.

COURSE OUTCOMES

- To demonstrate an understanding of the social, historical, and aesthetic significance of works of art and architecture
- To sharpen skills of visual analysis by looking, analyzing and writing about works of art
- To relate technical processes of art making to visual styles
- To demonstrate analytical, critical thinking and problem-solving skills

Outcomes will be accomplished by completing reading assignments, thoughtfully engaging with the on-line lecture modules, completing assignments, participating in discussion threads and completing a research paper. In order to be successful in this course a student must be active throughout the entire term *and* must take the initiative to contact me if any concerns or questions regarding the course material or your ability to succeed in the course come up.

Class Participation and Communications

One of the *advantages* of an online class is that the classroom is open 24/7 and you can come to class when and where it is convenient for you. One of the *disadvantages* is that being an online learner often requires a greater degree of self-discipline. My suggestion to you is that you “come to class” at least three times per week, just like you would for a classroom class. The more frequently you come to class, and the more that you participate through reading and writing discussion responses, the more you will get out of the course.

All communications will be done through the Canvas website. Any necessary revisions or important class announcements will be announced through the site so ***you will need to check your class email and announcements on a regular basis***. Please be aware that it is your responsibility to remain apprised of all class matters.

You can interact with me or the whole class via the discussion board or email. Using the *discussion board* is equivalent to raising your hand in class. It is a communication that will benefit the entire class and your classmates may respond. Of course broadcast emails to the entire class are another option for group interaction.

A *personal email* is equivalent to coming up to see me (or another student) after class or during a break. Please use email when a one on one conversation is desired. When corresponding with me via email, please understand that it may at times take up to 24 hours to respond on weekdays and up to 48 hours on weekends. I make every effort to check my email several times per day and to be responsive to your questions or concerns. ***Even though we don't physically see each other, I do get to know my students through our online interactions. I want you to know that there is a person “behind the curtain” (so to speak) that does care about you and your success in this class!*** It is my intention to provide feedback and grades within a day or two of the submission of work.

REQUIRED TEXTBOOK

Kleiner, Fred S, *Gardner's Art Through the Ages*, 13th Ed., Boston: Thomson Wadsworth, 2005.
ISBN-13: 978-0-495-09307-7

**Note, there is now a 14th edition of the text that is available and is fine to use. If you opt for the "Backpack" edition which IS NOT available at the bookstore yet but is available on-line be sure to buy Book E on Modern European and American Art (this can also be purchased in a Kindle edition).

HOMEWORK ASSIGNMENTS

Required readings are on final pages of your syllabus and will consist of textbook assignments and journal articles in PDF form. I recommend that you complete the assigned reading prior to watching the on-line lectures so that you can get the most of the lectures and if any discrepancies come up you ask a question or post a discussion question with regard to it. Regular homework will consist of reading assignments, thoughtful discussion posts and assignments that relate to specific journal readings, exhibits or movies watched in class.

QUIZZES

There will be five chapter quizzes throughout the quarter. The quizzes will consist of multiple choice, true/false and terms questions. Some of the Quiz questions will be reused for in the Midterm and Final Exam.

MIDTERMS AND FINAL EXAM

The exams will focus on works of art seen in class and the required readings. It will include all or several examples of the following: Due to the nature of the on-line class, I anticipate students using their notes and/ or textbook when taking the exam. The time limit placed on the exam is intended to push the student to be familiar with the material prior to opening the exam so that they can complete it in time.

- Slide Identification: You will be shown a slide and be asked to identify the artist, date or movement from which the work was made.
- Short Answer: You will be shown a slide and asked to respond to a short answer question.
- Multiple choice/ Matching: You will be asked a question and then select the correct answer from several options/ or you will match the correct image to the correct movement, artist, or term and be asked to arrange them in chronological order.
- True/False: You will be given a statement and asked whether it is true or false.
- Terms: You will be provided with a list of terms and you will be asked to choose one term that best applies to a particular definition.

- Extra-Credit: Each exam will have two extra credit unknown Slide Identifications. You will be shown a work of art that has not been seen in class or in the text and you will attempt to identify the artist, movement, date, and provide a reason for your attribution. The slide will be by an artist we have studied.

WRITING ASSIGNMENTS

You will be required to complete 3 writing assignments throughout the term that will correspond to journal articles, local exhibitions, films, or questions that I pose pertaining to course material and/ or local art events and productions. Specific instructions will be given for each assignment in the corresponding weekly Learning Module.

GRADING

Discussion posts (10/ 20 pts each)-	200pts
Quizzes (5/ 20pts each)	100pts
Midterm (1)-	200pts
Writing Assignments (3/ 05pts each)-	150pts
Final Exam-	200pts
Total-	<u>850pts</u>

Grading Scale:

95-100%= A
 90-94= A-
 86-89= B+
 84-85= B
 80-83= B-
 76-79= C+
 74-75= C
 70-73= C-
 65-69= D+
 64-64= D
 60-63= D-
 <60= F

For more information on the grading policy at Bellevue College visit the following website:

http://bellevuecollege.edu/policies/3/3000_grading.asp.

AFFIRMATION OF INCLUSION

Bellevue College is committed to maintaining an environment in which every member of the campus community feels welcome to participate in the life of the college, free from harassment and discrimination. We value our different backgrounds at Bellevue College, and students, faculty, staff members, and administrators are to treat one another with dignity and respect. <http://bellevuecollege.edu/about/goals/inclusion.asp>

STUDENT CODE

Bellevue College is maintained by the state of Washington for the purpose of providing its students with appropriate learning programs that will facilitate the orderly pursuit and achievement of their educational objectives. The college is dedicated not only to learning and the advancement of knowledge but also to the development of ethically sensitive and responsible persons through policies that encourage independence and maturity.

“Cheating, stealing and plagiarizing (using the ideas or words of another as one’s own without crediting the source) and inappropriate/disruptive classroom behavior are violations of the Student Code of Conduct at Bellevue College. Examples of unacceptable behavior include, but are not limited to: talking out of turn, arriving late or leaving early without a valid reason, allowing cell phones/pagers to ring, and inappropriate behavior toward the instructor or classmates. The instructor can refer any violation of the Student Code of Conduct to the Vice President of Student Services for possible probation or suspension from Bellevue College. Specific student rights, responsibilities and appeal procedures are listed in the Student Code of Conduct, available in the office of the Vice President of Student Services.” The Student Code, Policy 2050, in its entirety is located at: http://bellevuecollege.edu/policies/2/2050_Student_Code.asp

DISABILITY RESOURCE CENTER (DRC)

The Disability Resource Center serves students with a wide array of learning challenges and disabilities. If you are a student who has a disability or learning challenge for which you have documentation or have seen someone for treatment and if you feel you may need accommodations in order to be successful in college, please contact us as soon as possible.

If you are a person who requires assistance in case of an emergency situation, such as a fire, earthquake, etc, please meet with your individual instructors to develop a safety plan within the first week of the quarter.

The DRC office is located in B 132 or you can call our reception desk at 425.564.2498. Deaf students can reach us by video phone at 425-440-2025 or by TTY at 425-564 4110. Please visit our website for application information into our program and other helpful links at www.bellevuecollege.edu/drc

ACADEMIC CALENDAR

The Bellevue College Academic Calendar is separated into two calendars. They provide information about holidays, closures and important enrollment dates such as the finals schedule.

- Enrollment Calendar - <http://bellevuecollege.edu/enrollment/calendar/deadlines/>. On this calendar you will find admissions and registration dates and

- important dates for withdrawing and receiving tuition refunds.
- College Calendar - <http://bellevuecollege.edu/enrollment/calendar/holidays/0910.asp>. This calendar gives you the year at a glance and includes college holidays, scheduled closures, quarter end and start dates, and final exam dates.

READING/ LECTURE SCHEDULE & DISCUSSION POSTS

It is recommended that you complete the assigned reading prior to watching the on-line lectures.

*Discussion posts are due Sunday of the week they are assigned and are required be at least 200-300 words long.

*Response Discussion Posts are due Monday of the following week and only need to be 100-150 words long.

For example: Week I Discussion Posts are due Sunday, 1/8. You are to reply to another students post by the following Monday, 1/9.

Week 1, 9/17:

Class Introduction e^o Indulgence and Artifice in the Rococo

Reading	Chapter 29 Rococo, 751-757 Additional Reading: "The Swinging Women of Watteau and Fragonard," Donald Posner, <i>The Art Bulletin</i> , Vol. 64, No. 1 (Mar. 1982), pp. 75-88
Discussion	I: Introduce yourself and say hi to the class
Quiz	No Quiz
Assignment	Reading questions, "The Swinging Women of Watteau and Fragonard"
Exam	No Exam

Week 2, 9/24:

The Age of Enlightenment and Revolution

Reading	Chapter 29, The Enlightenment & Neoclassicism, 757-776
Discussion	II: How are Enlightenment values exhibited in works of art from the mid-late 18th century? Discuss at least one specific work. Are Enlightenment values also present in Rococo works? Explain.
Quiz	Quiz 1, Chapter 29

Assignment	No Assignment
Exam	No Exam

Week 3, 10/1:

The Misleading Truth: Imperialism and more Revolt

Reading	Chapter 30, Napoleonic, Romanticism, Realism, 777-805
Discussion	III: Discuss the importance of the imagination in work from the early to the mid 19th century. Be sure to recall specific works to describe your points.
Quiz	No Quiz
Assignment	No Assignment
Exam	No Exam

Week 4, 10/8:

19th Century Innovation and Observation

Reading	Chapter 30, American Realism, Pre-Raphaelites, Architecture and Photography, 805-818
Discussion	IV: Part 1) How is American Realism different from French Realism? Part 2) Do you think that the invention of Photography affected painting? How?
Quiz	Quiz 2, Chapter 30
Assignment	No Assignment
Exam	No Exam

Week 5, 10/15:

A New Optical Truth: Impressionism and many "isms" to follow

Reading	Chapter 31, Impressionism, Post-Impressionism & Symbolism, 831-843 Additional Reading: "Images of Motherhood in the Art of Morisot, Cassatt, Modersohn-Becker, Kollwitz." Stewart Buettner, <i>Women's Art Journal</i> , Vol. 7, No. 2 (Autumn, 1986-Winter 1987), pp. 14-21.
Discussion	V: What are the greatest differences between Impressionist painters and Post-Impressionists? And how are the goals of Symbolist painters also different? Feel free to make your own associations beyond what is said in the book and lecture.
Quiz	No Quiz
Assignment	II: Reading questions, "Images of Motherhood in the Art of Morisot, Cassatt, Modersohn-Becker, Kollwitz," Stewart Buettner, <i>Women's Art Journal</i> , Vol. 7, No. 2 (Autumn, 1986-Winter 1987), pp. 14-21.
Exam	No Exam

Week 6, 10/22:

Ethical Practices through Design Innovation: Theory or Reality?

Reading	Chapter 31, Sculpture, Decorative Arts & Architecture, pp. 843-850
Discussion	VI: What are some of the similarities and differences between the Arts and Crafts movement and Art Nouveau? Are their core values shared? I also wonder if you see any contradictions in the Arts and Crafts movement? (OR) you can comment on the influence of these European-born movements on movements in American decorative arts and architecture.
Quiz	Quiz 3, Chapter 30
Assignment	No Assignment

Exam	Review for Midterm Exam, which opens next Monday and closes on Friday
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Week 7, 10/29,

Formalism and Individualism in 20th Century Art

Reading	Chapter 35, Europe and America 1900-1920/30, 909-938
Discussion	VII: What do you think the two most significant movements or artists in the early 20th century were? Be specific by discussing ideas as they relate to specific works of art.
Quiz	No Quiz
Assignment	No Assignment
Exam	No Exam

Week 8, 11/5

The Interwar Period: Utopian visions of Modernism and Social Cause

Reading	Chapter 35, Europe, 1920-40 & America, 1930-1940, 938-966
Discussion	VIII: Select any artist from this week's textbook reading and elaborate on how their work captured the time in which it was made. Does it epitomize <i>modernism</i> ?
Quiz	Quiz 4, Chapter 35
Assignment	No Assignment
Exam	No Exam

Week 9, 11/12

Reading	Chapter 36, Painting and Sculpture, 1945-70 & Painting and Sculpture since 1970, 969-1002
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Discussion	IX: Select and compare two works of art from your chapter 36, one from 1945-1970 to a work that came after 1970 (from this weeks reading assignment). Describe how each work is reacting and/ or symptomatic of the cultural era in which they were made. Reflect on how/ why artistic styles develop. There are many correct approaches to this post, choose works of art that resonate with you.
Quiz	No Quiz
Assignment	No Assignment
Exam	No Exam

Week 10, 11/19

Reading	Chapter 36, Architecture, Site-Specific Work, Performance, Conceptual and New Media, 1002-1024
Discussion	X: To the best of your ability describe the difference between modern and postmodern art. Include one example of postmodern art/ architecture/ etc and one example modern art. Your postmodern example should come from this weeks reading/ lecture, but your example of modern art can come from either Chapter 35 or 36.
Quiz	Quiz 5, Chapter 36
Assignment	No Assignment
Exam	No Exam

Chapter 36, Architecture and Site Specific Work
Chapter 36, Performance, Conceptual and New Media
pp. 1002-1024

Discussion Post #9

Week 11, 11/29

Reading	Catch up on lectures and prepare for the Final Exam
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Discussion	No Discussion
Quiz	No Quiz
Final Assignment	Create of MVP (Most valuable Player) of artists dating back from 1715 for approximately every 25 years. See the Assignment for details
Exam	Final Exam opens next Monday and closes next Thursday

Finals Week, 12/3

Final Exam	Opens Monday at 9:00am and closes Thursday at 11:59pm. Exam will cover Chapters 35 & 36. There may be on or two essay questions that ask you to relate ideas from Chapters 29-31 to ideas from Chapters 35 & 36.
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