

# Bellevue College

## History of Western Art

ART 203  
Winter 2014

Course number 0764  
Section A

### Course Syllabus

Building/ Room: B104  
T&Th, 3-5:10pm

Kate Casprowiak, Instructor  
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Office ext: 2629  
Office: C152  
Office Hours: T&Th, 2-2:50p.m. (Or by appointment)

**FINAL EXAM: Tuesday, 3/25 @ 3:30-5:20 p.m.**

#### 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 18<sup>th</sup> to the end of the 20<sup>th</sup> century.

The course will span the periods of Rococo and Neoclassicism (18<sup>th</sup> century) through Postmodern art of the late 20<sup>th</sup> 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, which you have begun to learn in ART 201 and ART 202. However, you can also be very successful in this class without having taken to two aforementioned classes. 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 before the scheduled lecture, engaging with the lectures, engaging in group discussions and your weekly discussion log, successfully taking quizzes and exams and completing the final Most Valuable Player (MVP) project. In order to be successful in this course a student must be in attendance and be able to ask questions when something is unclear.

### CLASS FORMAT/ ATMOSPHERE

The class meets twice a week for two hours and ten minutes, during which we will have a regular schedule of lectures, discussion activities, quizzes and exams. Students are encouraged to ask questions during the lecture which in turn may lead to class discussion. I will post PowerPoint presentations, syllabus, journal readings, discussion questions and assignments and lists on *Instructor Canvas*. The atmosphere is open and understands that each student is an individual and brings with them their own experience with art and life. Understanding art requires both respect to other viewpoints as well as a dedication to critical thinking. While the classroom will have a casual air to encourage participation and discussion it will maintain a high degree of criticism and continually push the student to look past their assumptions regarding art and the visual world. The atmosphere is open and understands that each student is an individual and brings with them their own experience with art and life.

### REQUIRED TEXTBOOK

Kleiner, Fred S, *Gardner's Art Through the Ages*, 14th or 13<sup>th</sup> Ed., Boston: Thomson Wadsworth, 2005. ISBN-13: 978-0-495-79986-3 OR ISBN-13:897-0-495-91542-3.

You can find this book at the BC Bookstore but it is also available to purchase through Amazon. You can try to find copies of the 13<sup>th</sup> at the King County Library or older editions at the Bellevue College Library Media Center (LMC). In addition, I have one copy of the 13<sup>th</sup> edition of the text on hold in Course Reserves at the LMC, you can check it out for 2 hours at a time. See the following information for the Reserve text:

**RESERVE CASPROWIAK c.1 Temporarily shelved at Circulation Desk - Reserve Collection  
Call Number: N5300.G25 2009**

If purchased new, the textbook is quite expensive (around \$180), however, you can use it for all of the art history classes at Bellevue College and it does have an abundance of images. You are welcome to use an older edition, such as the 12<sup>th</sup> or 11<sup>th</sup>, though some of the content and organization of the content will be different. If you choose to use an older text you are responsible for aligning the reading assignments. If you bring the older edition into my office during office hours I am happy to help figure out the correlating sections.

## READING ASSIGNMENTS

Required readings are on final pages of your syllabus and will consist of textbook assignments and journal articles. Journal articles will be posted to Instructor Canvas. You are expected to have read the assignment listed after the week's heading by the time you come to class; this will ensure you get the most out of lecture and give you the opportunity to ask questions should any come up in the assigned reading.

## ATTENDANCE AND PARTICIPATION

It is imperative that you attend class everyday, which means showing up on time and staying until the end. If you are not attending you will miss valuable participation points, furthermore, you will miss the opportunity to learn from your peers and from the live lectures. You are encouraged to ask questions throughout lectures and respond to questions that I ask. Good participation also includes being alert during the lectures (not falling asleep or spacing out). Taking notes is advisable. Negative participation points come from checking your phone, texting (or whatever), chatting with your neighbor during lecture and any other disruptive behavior or activity that is unrelated to this class. Lets make the best out of the time we have together.

## WEEKLY JOURNAL

You will keep a journal that responds to a Discussion question every week. Every week you will also be asked to comment on something you found interesting or provocative in the material. You can decide to handwrite your journal in a spiral notebook or you can type it up and bind it in folder. Entries should be given titles and dates that correspond to the weekly question/ material. Entries should be at least 400 words long but can be longer. Journal entries should show that you understand the question and weekly material, however, you should NOT regurgitate what I lecture about or what is in the text—respond to the material in an ORIGINAL way. Discussions should be completed by Thursday because they will be used in class. I will collect Journals 3 times throughout the quarter.

## ASSIGNMENTS

There are two reading assignments that correspond to specific Journal articles in which you will respond to a series of short answer questions. The third and final assignment is the Most Valuable Player Awards, in which you will suggest the most important artist of various historical epochs. Details to follow.

## MIDTERM 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. You will be allowed to use your Journal in the Midterm and Final Exam. You may not have images cut and pasted in your journal.

*Slide Identification with Short Answer:* You will be shown a slide from your slide list and asked to identify the artist, movement, title, date and respond to a given question.

*Matching:* You will be shown 4 images on a slide as asked to match the correct image to the correct movement, artist, or term.

*Multiple Choice:* You will be asked a question about an image and then select the correct answer from several options

*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.

*Short Answer:* You will be asked a question without an image and be expected to respond in a few sentences.

*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.

### GRADING

Weekly Journal Posts	25%
Assignments (Reading questions)	20%
MVP Awards	10%
Midterm/ Final	25%
Attendance/ Participation	20%

### **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](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](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 Disability Resource Center office is temporarily in D125, located inside of the library. The entrance faces the central courtyard 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](http://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

*Week 1: Class Introduction & Indulgence and Artifice in the Rococo*

Tuesday 1/6	Class Introduction, Syllabus Class Overview
Thursday 1/8	Rococo Lecture & Group Discussion
Reading Assignment	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
Assignment 1	Reading questions, "The Swinging Women of Watteau and Fragonard" (Due Tuesday)

*Week 2: The Age of Enlightenment and Revolution*

Tuesday 1/14	Lecture & Group Discussion
Thursday 1/16	Lecture and Small Group Journal Question Discussion
Reading Assignment	Chapter 29, The Enlightenment & Neoclassicism, 757-776
Journal Discussion Question I	How are Enlightenment values exhibited in works of art from the mid-late 18th century? Discuss at least two specific works or art or architecture. Are Enlightenment values also present in Rococo works? Explain.  What else did you find interesting or provocative in this week's material?

*Week 3: The Misleading Truth: Imperialism and more Revolt*

Tuesday 1/21	Lecture & Group Discussion
Thursday 1/23	Lecture & Small Group Journal Question Discussion
Reading Assignment	Chapter 30, Napoleonic, Romanticism, Realism, 777-805
Journal Discussion Question II	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. What is the biggest difference between works from Romanticism and those from Realism?  What else did you find interesting or provocative in this week's material?

*Week 4: 19th Century Innovation and Observation & Exam I*

Tuesday 1/27	Lecture & Group Discussion
Thursday 1/29	Exam I, Chapter 29 & 30
Reading Assignment	Chapter 30, American Realism, Pre-Raphaelites, Architecture and Photography, 805-818
Journal Discussion Question III	Part 1) How is American Realism different from French Realism?  Part 2) Do you think that the invention of Photography affected painting? How?

*Week 5: A New Optical Truth: Impressionism and many "isms" to follow*

Tuesday 2/4	Lecture & Group Discussion
Thursday 2/6	No Class

Reading Assignment	Chapter 31, Impressionism, Post-Impressionism & Symbolism, 831-835 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.
Assignment 2	II: Reading questions, "Images of Motherhood in the Art of Morisot, Cassatt, Modersohn-Becker, Kollwitz," Stewart Buettner
Journal Discussion Question IV	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.

*Week 6: Symbolism & Design Reform*

Tuesday 2/11	Lecture & Group Discussion
Thursday 2/13	Lecture & Small Group Journal Question
Reading Assignment	Chapter 31, Symbolism, Sculpture, Decorative Arts & Architecture, pp. 835-850
Journal Discussion Question V	Part 1) How is American Realism different from French Realism? Part 2) Do you think that the invention of Photography affected painting? How?

*Week 7: Formalism and Individualism in 20th Century Art*

Tuesday 2/18	Lecture & Group Discussion
Thursday 2/20	Lecture & Small Group Journal Question



Reading Assignment	Chapter 35, Europe and America 1900-1920/30, 909-938
Journal Discussion Question VI	Compare the different ways in which art movements from the first two decades of the 20 <sup>th</sup> century challenged the popular conception of what art is. Why were artists motivated to develop new styles?

*Week 8: The Interwar Period: Utopian visions of Modernism and Social Cause*

Tuesday 2/25	Lecture & Group Discussion
Thursday 2/27	Lecture & Small Group Journal Question
Reading Assignment	Chapter 35, Europe, 1920-40 & America, 1930-1940, 938-966
Journal Discussion Question 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.

*Week 9: Exam 2 & MVP Assignment*

Tuesday 3/4	No Class
Thursday 3/6	Exam 2 & MVP Assignment
Reading Assignment	No Reading Assignment, use this time to start outlining your MVP selections
Journal Discussion Question VIII	Discuss why <i>Demaiselles d'Avignon</i> , by Pablo Picasso was such a seminal painting. Think about in terms of classical traditions in art as well as the aggressive style of the avant-garde.

*Week 10: From Existentialism and the End\* of Modernism*

Tuesday 3/1	Lecture & Group Discussion
Thursday 3/13	Lecture & Small Group Journal Question
Reading Assignment	Chapter 36, Painting and Sculpture 1945-70, 969-987; 14 <sup>th</sup> Ed: Ch. 30, 898-919
Journal Discussion Question 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.

*Week 11: The Politics of Postmodernism in Late 20<sup>th</sup> Century Art*

Tuesday 3/1	Lecture & Group Discussion
Thursday 3/13	Lecture & Small Group Journal Question
Reading Assignment	Chapter 36, Feminist, Social and Political Art, pp. 987-1002, 14 <sup>th</sup> Ed: Ch. 30, 920-924 & Ch. 31, pp. 940-960
MVP Assignment	This is due in class at the final, Tuesday, March 25 <sup>th</sup> @ 3:30p.m. in B104 (our regular classroom).
Journal Discussion Question 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.

*Week 12: Finals Week!*

Tuesday 3/25 at 3:30pm	This is a mandatory in-class final, don't miss it!!
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**Fin.**

**Have a great Spring Break 2014.**

**Go find some art to look at.**