

**Art History 203\* online course  
Late Rococo to Post-Modernism (1750-Present)**

<b>Instructor:</b> Ron Tanzi	<b>FALL 2009</b>
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<b>E-mail:</b> <a href="mailto:rtanzi@bellevuecollege.edu">rtanzi@bellevuecollege.edu</a>	Art & Humanities Division, R230
All students must email their email address to me by the 2 <sup>nd</sup> week of the quarter; all emails must always have "ART203" in the subject line	Bellevue Community College
<b>On-Campus Office Hours:</b> to be posted or by appointment.	3000 Landerholm Circle SE
For all handouts go to the <a href="#">Blackboard Vista</a> class site or for study images go to the <a href="#">MyBCC</a> class site.	Bellevue, WA 98007
See page 7 below for instructions to access class sites	

\*Note that some art works shown in this class may contain nude female and male figures, have violence and/or sexual content, or otherwise may have content deemed offensive to some.

**Special Note for Summer Quarters:** Summer Quarter is a very intense compressed course offering where 12 weeks of material is covered in 6 weeks – this means that whereas in a regular quarter you would be spending 15 hours per week in commitment to keeping up with a class' requirements, during summer you are required to spend upwards of 30 hours per week on a single 5 credit class

### Description

A Survey of Art History covering from approximately 1750 to the 21<sup>st</sup> century in European and American Art. The course covers the modern world from the Industrial Revolution through to the present time period. We will look at the development of the seemingly ever-changing style periods of the modern world in art. This is a completely online course – see **REQUIRED COMPUTER ACCESS** below.

### Course Objectives

1. To identify and classify works of art.
2. To understand and appreciate the subject matter of the works of art created during the covered time period.
3. To understand and appreciate the influence of the political and social milieu on the works of art created during the covered time period.
4. To develop cognitive abilities in comprehension, analysis, and evaluation of information and knowledge of the visual arts.
5. To increase perceptual abilities through observation and analysis of works of art.
6. To develop and appreciate aesthetic awareness.

### TEXTS

**REQUIRED:** 1. [Gardner's Art through the Ages](#) by Kleiner, 13<sup>th</sup> Edition (12<sup>th</sup> -11<sup>th</sup> Edition is acceptable). ISBN: 0495093076 (Global Edition) or ISBN 0495573558 (Western Tradition, 12<sup>th</sup> edition), Cengage/Wadsworth. New texts come with a helpful CD-ROM for study. Textbook Web site can be accessed by clicking on the title above.

2. *Readings in Art History* by Harold Spencer, 3<sup>rd</sup> Edition, Volume II, ISBN: 0024143901, Pearson. Note that earlier editions do not have the correct readings.

**RECOMMENDED:** *A Short Guide to Writing about Art* by Sylvan Barnet, ISBN: 0321101448.  
(Highly recommended for writing Research Papers on Art)

## **IMPORTANT: REQUIRED COMPUTER ACCESS**

On-line computer access will be necessary to take this course. Students will need access to watch Online Lectures, to download all class handouts, for viewing study images for exams, and for accessing the class website for posting required assignments. See the last page below for instructions on accessing the [Blackboard Vista](#) site where most of the class occurs and where all class handouts are located. You can also access the [MyBCC](#) portal to view and download images that you will need to know for exams. You will also need to have the following software: **Word** (OpenOffice.org Writer documents should be saved as Word documents) (note that exams will be in Word but can also be opened in OpenOffice.org Writer), **Acrobat Reader**, a compatible Web Browser like Microsoft **Internet Explorer** with a **Java** platform, **PowerPoint**, and a **Flash Player**. Go to the [Distance Education](#) website now for more information on required computer programs. Call the Distance Education Office at 1-425-641-2438 (toll free 1-877-641-2712) for any computer related access questions or email Susan Hampson at [shampson@bellevuecollege.edu](mailto:shampson@bellevuecollege.edu) for more information, if on campus, go directly to the Distance Education Office in room A140.

- All students need to have an email address which they check and maintain frequently. **Email to me at [rtanzi@bellevuecollege.edu](mailto:rtanzi@bellevuecollege.edu) your email address by the 2<sup>nd</sup> week of the quarter. All emails must have "ART201" in the subject line.** Although we will be using the Blackboard Vista Mail on the class site for almost all purposes you still need to have an alternative email address for emergency contact and contacts made before the first day of class.

## **CLASS STRUCTURE & REQUIREMENTS:**

### **COURSE REQUIREMENTS:**

- 1. Online Postings;**
- 2. Three Exams;**
- 3. Research Paper or Design Project.**

#### **1. ONLINE POSTINGS (see pp. 8 & 9 below for schedule)**

Students are required to post four to six comments that are 2 to 3 paragraphs in length **weekly** up on the class Discussion Board; **one** must be on the textbook readings, **one** on the lectures and **one** on the major Spencer &/or Primary Source readings when they are due. Students **are also** required to post at least **one** comment/response to at least one other student's posting for **each** category of textbook, lecture, and major reading posted on the Discussion board weekly. Postings are for weeks 3 to 10 of the quarter (8 weeks of 4-6 postings per week). Our main contact due day of the week for Postings will be **Tuesdays** – postings must be made by 8 pm (Pacific Standard Time).

#### **2. \*EXAMS:**

\*Note the dates of exams – these are timed exams with no make-up dates for this class.

**First Quiz – on Lectures: Rococo to Realism II – Thursday, October 15<sup>th</sup>**

**Second Quiz – Comprehensive but mostly focusing on Lectures: Pre-Raphaelites to the Vienna Secessionists, Tiffany, & Sullivan – Thursday, November 5<sup>th</sup>**

**Final Exam\* - Comprehensive but mostly focusing on Lectures: Expressionism to Post-Modernism (20<sup>th</sup> & 21<sup>st</sup> centuries) Thursday, December 3<sup>rd</sup>**

\*The Final Exam is comprehensive and may cover material from previous style periods.

Exams will be 50% Identification and 50% Essay\*. **All Exams will be based on images which will be available for review on the MyBCC class site at <http://mybcc.net>.** Access the "Picture" folder. I will choose images only from those in the folder labeled "Study Images" within the "Picture" folder.

**\*Essay questions will be put on the class web site one week prior to the exam and students must research, type and return the answers by the due date of the identification part of the exam – late essays will not be accepted (and at being 50% of the grade means you will fail the exam). Look below under "Research Paper" for formatting and documentation requirements for all essays done for this class.**

- 3. ONE RESEARCH PAPER OR ONE DESIGN PROJECT (see pages 3 & 4 below for details):**

**ALL PAPERS AND PROJECTS ARE DUE: Thursday, November 19<sup>th</sup>**

## GRADING:

<u>WEEKLY POSTINGS</u>	= 25% of your quarter grade
<u>MIDTERM EXAM (average of 1<sup>st</sup> &amp; 2<sup>nd</sup> Quizzes)</u>	= 25% of your quarter grade
<u>FINAL EXAM</u>	= 25% of your quarter grade
<u>Research Paper or Project</u>	= 25% of your quarter grade

## RESEARCH PAPER:

### SUBJECTS, Choose one:

1. An in-depth study of one particular artist and their work (painting, sculpture, architecture, etc.) created within the time period covered by this course. Please use the most up-to-date sources available. This means current periodicals, art journals, etc. No sources older than 1960.
2. An in-depth comparison of two different art works from the period covered by this course, preferably from two different artists or two different style periods. For example, you might compare and contrast a landscape painting by Monet with an abstract or non-objective painting by Rothko. You might choose two paintings of the same or similar subject, by two different artists, and describe how differently two artists depict the same scene. Or, you might choose two works by the same artist: an early work and a late work, for instance, and describe how that artist's style changed in his lifetime and why.
3. A study of the relationships between the visual arts and other aspects of culture such as music, philosophy, religion, economics, etc. In this type of paper you might compare a style period in the visual arts, say Impressionism, and describe how it connects with the music of that time or the philosophy of that time.

If you come up with an idea of your own for a paper, tell me about it and I'll let you know if it's a workable one.

### All papers must have in the following order:

1. **Page 1:** a title page

2. **Pages 2 to 8:** the main body of your paper (minimum of 6 pages & Maximum length of 8 pages) of text beginning with an introductory paragraph with a clearly stated thesis. All pages must be numbered. Titles of works of art must be in italics or underlined and the date also given with the first mention of the work and the corresponding Figure number (see #3 below). You must have in-text citations of your sources of information – **remember to cite all sources of information that are not your own opinions or ideas not just direct quotes**. If using MLA documentation, use parenthesis with author and page number like so: (Tanzi, 2). If using Bibliographical documentation, use footnotes with numbers in-text relating to corresponding footnote at bottom of page as shown here<sup>1</sup>. There should be no reproductions in your written section. **WARNING: PAPERS WITHOUT PROPER FORMAT, IN-TEXT CITATIONS, AND WORKS-CITED PAGE WILL NOT BE ACCEPTED AND WILL RECEIVE A GRADE OF "F" (0.0).**

3. **Pages 9 or 11 to whatever number needed:** page(s) for reproductions – **you must have a reproduction for each work discussed** listed as Figure 1, Figure 2, etc. Include title, date, culture, medium, and current location of the work. (can be black & white copies)

4. **Last Page(s):** a Works Cited page (see the MLA handout) or Bibliography. Include a minimum of 3 sources other than your textbook. **Encyclopedic sources are unacceptable. At least 2 of your sources must be published texts. Web site sources must have the name of an author and be from a reputable site such as from a college or museum.**

Formatting: All papers must be typed, double-spaced with a 12 point font, 1-1.25" margins, single-sided, and stapled in the upper left hand corner – no folders.

**DUE DATE: Thursday, November 19<sup>th</sup>**

<sup>1</sup> Tanzi, page 2.

## **ART PROJECT:**

This is an opportunity to have some hands-on interaction with our covered time period and can be a lot of fun. Just remember that it is replacing a 6-10 page research paper though and should show the same kind of commitment and quality.

**All Projects must include a 1-3 page, typed explanation of your idea, the process involved in the making, comments on the results, and a clear statement showing an understanding of the original works meaning and how the new context you have chosen to present the work in connects to the original. A great deal of the grade is carried by the explanatory paper.** See above "Research Paper" information on formatting requirements for all papers. Email the Explanatory paper to me with the project.

As this is an online course, projects should be in the form of high-quality digital photos. Three-dimensional works require a minimum of 3 views best suitable for the work but usually front, side and back views. Interior Design boards should also include close-ups of the perspective and plan views and of the key or legend. **Warning: the quality of the digital photo(s) will be considered in the grading.** All digital copies must be in jpeg or tiff formats. Multiple images must be put into a PowerPoint presentation or a single PDF file or folder – do not send me multiple separate images. The digitalized version of your project can be emailed to me directly in the Blackboard Vista mail or if the file is too large, it can be also sent to my regular school email at [rtanzi@bellevuecollege.edu](mailto:rtanzi@bellevuecollege.edu) as an attachment along with your explanatory paper if small enough (1.5 MB or less). If you have multiple, larger formatted images that will not go through as attachments you will need to either change the file size or snail-mail them to me on a USB flash drive in time for the due date. Those students residing within commuting distance of campus can choose to bring me their actual projects – please contact me via email to find the best dates and times to bring works to my office in C250A. Those wishing to ship their projects to me are required to ship their project to me with returnable packaging and postage for return if you wish to have it returned (be mindful of the due date as projects are accepted only up to one week late with a penalty of one letter grade step for each school day).

– **Some choices:**

**1. Design a room around a work of art.** Note this is mainly for Interior Design Students. Other students wishing to do this or any Art Project please see me for approval of your idea before beginning.\* Choose a work of art by any of the artists we study this quarter (i.e. from late 18th Century to the end of the textbook) and design your room around the artwork. Try to "match" or complement the work of art. You can do this with a comical "tongue-in-cheek" approach or you can approach it as a serious design objective. Keep in mind the size of the original art work in relationship to your room size. Include both a perspective view and a plan view (you can substitute an elevation view for the perspective). It can be any room in the house (living room, kitchen, bedroom, bath, study, etc.) or in a public building (a restaurant, dentist's office, etc.) – specify which. See examples in the first Lecture.

Include furniture, rugs, wallpaper or painted walls, light fixtures, appliances (if a kitchen, laundry, etc.), entertainment items (stereo, TV, etc.). Be thorough in designing all aspects of the room. (Don't forget to include the art work you've chosen!). You should include sample cloth color swatches for furniture upholstery and samples of wallpaper, flooring, etc. (Make a key placing each sample.).

For projects turned in on campus, use only foam core, illustration board or mason board for this assignment – poster board is too flimsy. Make it large enough so that all items can be seen clearly. You can use drawing media, paint, or cut out pictures from magazines, photocopies, etc. Be sure to glue things properly – projects will be hung on a vertical wall for one week at the end of the Quarter and I lower grades each time something falls off of a project! ☹

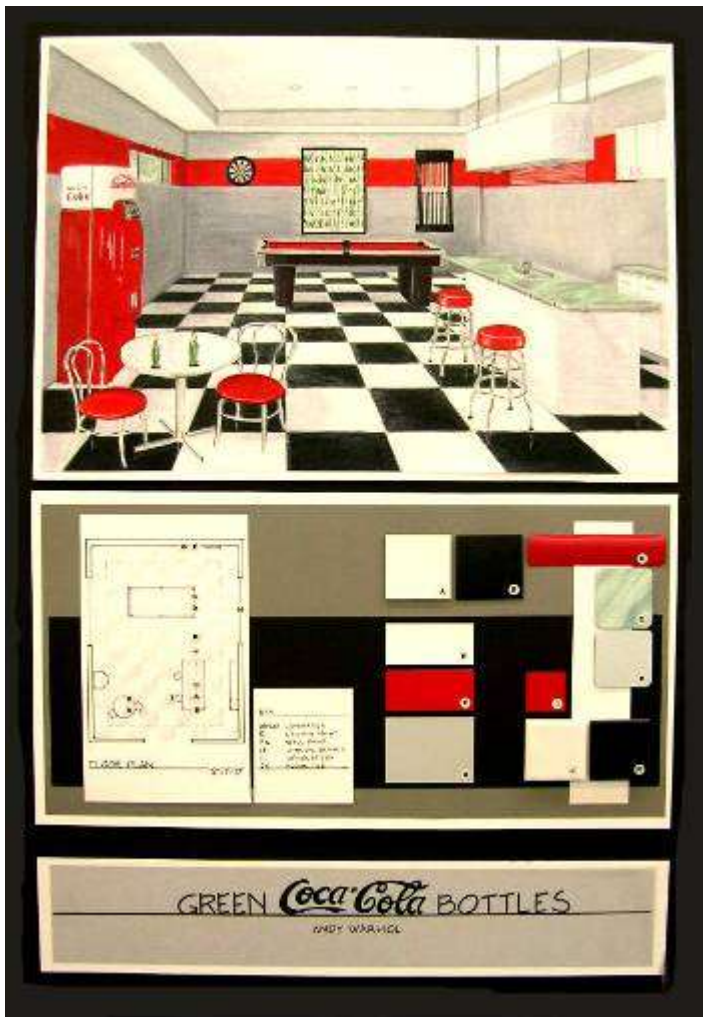
**2. Interview a Building:** This can be a fun assignment with interactive "dialogue" with a building. You **must** use the specific handout made for this assignment – download handout if you are interested. The best format for this assignment is in a PowerPoint presentation but if you wish to do it as a Portfolio Presentation in a Binder to turn in on campus you can do so. Remember that this assignment like all Art Project choices must include a 1-3 page explanation.

**3. Explore a Medium & Style of a particular artist covered in the course:** Mainly for Fine Art majors who wish to explore a particular artist's medium, technique, and style from one of our covered artists. This requires some research – don't assume that you can figure out this information solely by observing reproductions of an artist's works. Some examples are oil painting impasto techniques like van Gogh used or the pointillist technique of Seurat. I strongly advise running your idea by me via an email before getting started. This project can also be presented in a PowerPoint recording step-by-step stages in your project's development. Include Explanatory paper.

**\*If you turn your project in to me on-campus you must include 1 of the 2 copies of your 1-3 page Explanatory Paper attached to the physical project and the 2<sup>nd</sup> copy must be emailed to me via Blackboard Mail – For choice #1 above, be sure to show somewhere in your explanation that you have a clear understanding of the original work and how your use of the artwork connects to the original's meaning. Make sure your name is on your project and one of your typed explanation sheets is attached to the work (preferably the back or bottom). For choice #2 above, include your explanatory sheet within the PowerPoint presentation or in the Portfolio/Binder if doing a physical portfolio as well as emailing a second copy to me. You always need to Email a 2<sup>nd</sup> copy of the Explanatory Paper to me if turning Project in on campus.**

**ALL ART PROJECTS DUE on: Thursday, November 19<sup>th</sup>\***

\*Late Papers or Projects are accepted only up to 3 days late and will be penalized one grade step for each day it is late.



Student Art Projects

## BOOKS ON RESERVE IN LIBRARY

- 1) Textbook: Gardner's Art Through the Ages, 12<sup>th</sup> & 11<sup>th</sup> Editions.
- 2) Spencer, Readings in Art History, Vol. II, 3<sup>rd</sup> edition
- 3) Barnet, A Short Guide to Writing About Art.
- 4) Clark, The Romantic Rebellion. Extra information on David, Piranesi, Fuseli, Goya, Ingres, Blake, Gericault, Delacroix, Turner, Constable, Millet, Degas and Rodin.
- 5) Rosenblum and Janson, 19<sup>th</sup> Century Art, Extra information on Realism and Impressionism.
- 6) Rewald, The History of Impressionism.
- 7) Arnason, History of Modern Art - Excellent general source (usually kept in the Reference section of the Library).
- 8) Grove Dictionary of Art History (in Reference)

### **NOTES FOR CLASS:**

Although you are making postings on readings the same weeks as the lectures it is a good idea to keep ahead of the lectures by reading the chapter(s) before listening to the lecture so that you are somewhat familiar with vocabulary and terminology before exposure to them in the lecture. Learn to take good notes during lectures and when reading your textbook. I recommend printing thumbnails of images in the class study folder into the left column of a document and using spaces to the right of each thumbnail to take notes on those need-to-know works as you watch and listen to the lectures.

Most of the most important works of art we cover can be downloaded from the Study Images Folder on the [MyBCC](#) class website. Other Images that you may want to download for exam essays and research papers can also be searched for on the web (go to [Google Image Search](#)) or copied from your textbook – if you have trouble finding an image email me and I may be able to send one to you.

**DISTANCE EDUCATION STUDENTS:** This is an online course that requires a computer and computer skills beyond simple fundamentals. Your computer must have a compatible browser and Java script. There is a browser check that you can do at the [Distance Education](#) home website as well as on the sign-in page for [Blackboard Vista](#). Call the Distance Education Office at 1-425-641-2438 (toll free 1-877-641-2712) for any computer related access questions or email Susan Hampson at [shampson@bellevuecollege.edu](mailto:shampson@bellevuecollege.edu) for more information, if on campus, go directly to the Distance Education Office in room A140.

**STUDENTS WITH DISABILITIES:** If you require accommodation based on a documented physical or learning disability and/or have emergency medical information to share; please contact me or make an appointment with me as soon as possible. If you would like to inquire about becoming a Documented Disabled Assistance student you may call 1-425-564-2498 or contact Susan Gjolmesli at [sgjolmes@bellevuecollege.edu](mailto:sgjolmes@bellevuecollege.edu) or on campus, go in person to the DRC (Disability Resource Center) reception area in B132.



**How to access the Blackboard Vista class site where all class activity is located and the MyBCC class site where you will access the study images for exams.**

**Note: Study Images will be on the MyBC class site only**

1. Go to the [Blackboard Vista](#) log in page – see example below and go through the checks explained there. This site is usually not available until the first day of classes at BCC.
2. Locate your class schedule under “Class Sites” on your portal home page and click on ART201. With the exception of the study images all aspects of the class are on the Blackboard Vista site. You should become familiar with every aspect of this site immediately – start by looking over the home page and the menu to the left of the Home Page (the Home Page is also called “Course Content”).
3. Log in to [MyBC](#) at <http://mybcc.net>. Click on the class title. Look for the Study Image folder listed on the menu to the left.

Your class should be listed in your class schedule approx. 4-6 hours after you register but the class Blackboard Vista site will not be available until the first day of classes for the college. If you have any problems accessing the class Blackboard Vista site contact the Distance Education office (see contact information above). If you have problems accessing the MyBCC course site, find the “Request Assistance” link in the menu on the right side of the MyBCC log in page and submit your problem.

**Blackboard Vista**



**MyBC**



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## WEEKLY READINGS, FILMS, & LECTURE ASSIGNMENT'S POSTING DATES

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**Note:** The following chapter numbers are based on the 13<sup>th</sup> Global edition - adjust accordingly to subject matter if you are using a different edition or if you are using the Western Perspective.

**Weeks 2: September 29<sup>th</sup>:** Read the **Introduction** to your text. Know the formal elements of art: Form, Space, Perspective, Volume, Line, Proportion, Composition, Texture, etc. The formal elements help us to define and describe a work of art. In Art History, this "defining" is often called "**Style**". At the simplest level, "style" is what makes any work of art look the way it does. Learning to recognize the styles of different time periods is a major portion of this course.

Note: The textbook will often present the artists in a slightly different order than I do in Lectures.

**Chapter 29 pp 751-775**

Emphasis: 18<sup>th</sup> Century Painting, Sculpture, & Architecture; Rococo & Neoclassicism

[Lectures 01a, 01b, 01c, 01d; 02a, 02b](#)

**Week 3: October 6<sup>th</sup> Chapter 30 pp 776-803:** Emphasis: Neoclassicism, Romanticism, and Realism

**Spencer Edition 3 Reading #15: *Delacroix's Art Theory***

**Primary Source Readings: #'s 1, 2, 3**

[Lectures 03a, 03b, 03c, 03d; 04a](#)

**Week 4: October 13<sup>th</sup> Chapter 30 pp 803-819** Emphasis: Realism, Pre-Raphaelites, and Photography

**Spencer Edition 3 Reading #17: *Claude Monet: Seasons & Moments***

**Primary Source Readings: # 3b**

[Lectures 05a, 05b; 06a; 07a, 07b, 07c, 07d](#)

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### **QUIZ 1: THURSDAY, OCTOBER 15<sup>TH</sup>**

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**Week 5: October 20<sup>th</sup> Chapter 31 pp 821-838**

Style Periods: Impressionism, Post-Impressionism,

**Spencer Edition 3 Reading #s18: *Gauguin and Primitivism***

**Spencer Edition 3 Reading #s19: *Cézanne***

**Primary Source Readings: #'s 4, 5**

[Lectures 08a; 09a; 10a, 10b, 10c, 10d](#)

**Week 6: October 27<sup>th</sup> Chapter 31 pp 838-851**

Style Periods: Symbolism, Art Nouveau, 19<sup>th</sup> c. Early Modern Architecture

**Primary Source Readings: #'s 6, 7**

[Lectures 11a, 11b, 11c; 12a; 13a; 14a, 14b](#)

**Week 7: November 3<sup>rd</sup> Chapter 35 pp 908-928**

Style Periods: Expressionism: French Fauvism, German Expressionism, Cubism, Futurism

**Spencer Edition 3 Reading #20: *Cubism***

**Spencer Edition 3 Reading #21: *Kandinsky, Aesthetic Theories & Non-Objective Painting***

**Primary Source Readings: #'s 8, 9, 10, 11**

[Lectures 15a, 15b; 16a, 16b; 17a, 17b](#)

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### **QUIZ 2: THURSDAY, NOVEMBER 5<sup>TH</sup>**

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**Week 8: November 10<sup>th</sup> Chapter 35 pp 928-967**

Style Periods: DADA, Surrealism, Non-Objective Art, Constructivism, early 20<sup>th</sup> c. Architecture

**Primary Source Readings: #'s 12, 13, 14, 15**

**Watch Films: Un Chien Andalou & Meshes of the Afternoon**

**Lectures: 18a; 19a, 19b**

**Week 9: November 17<sup>th</sup> Chapter 36 pp 968-981**

Style Periods: 20th Century Realism (Regionalism, Social Realism & Harlem Renaissance),  
Abstract Expressionism

**Primary Source Readings: #'s 16**

**Lectures 20a, 20b; 21a; 22a**

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**ART PROJECT OR RESEARCH PAPER DUE THURSDAY, NOVEMBER 19TH**

**Week 10: November 24<sup>h</sup> Chapter 36 pp 981-992**

Style Periods: Pop Art, Op, Minimalism, Conceptual, Photo-Realism, Verist Sculpture,  
Neo-Expressionism, Installations, and Feminist

**Primary Source Readings: #'s 17, 18**

**Lectures 23a**

**Week 11: December 1<sup>st</sup> Chapter 36 pp 992-1025**

Style Periods: Earthworks (Environmental Works), Post-Modernist Architecture, Video,  
Alternative Media

**Watch Films: Running Fence & Maya Lin: A Strong Clear Vision**

**Lectures 24a; 25a**

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**FINAL EXAM: THURSDAY, DECEMBER 3RD**

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Student Project on Interviewing a Building