

ART3905 Art History II Spring 2008 Asst Prof James v Langer

Office: Cowan 108 **Phone:** x361

Office Hours: MTWRF 9:00-9:45 & by appt.

Email: langenj@gborocollege.edu

Meets: TR 9:45-11:15 AM in Cowan 13

Required Text: *Art History*, 2nd revised edition, Marilyn Stokstad

Catalog Description:

A continuation of Art History I, from 1600 to the present, including selected Non-Western art with a similar chronology. Satisfies Fine Arts and Global Perspective General Education requirements, or the Fine Arts option for the B.A. degree. (May be taken out of sequence with Art History I). Offered Spring semesters.

General Education Requirements (pp.81-84 of Academic Catalog):

#2 - (*writing for a variety of purposes and audiences*): one identification page with associated notes and a second, more involved analysis, leading to the 4th cr. project, presented with notes

#8 - (*analyze creative art*): essays on exams and class discussion; the 4th cr. can be a “virtual exhibition” or other visual presentation, both of which demand analytic skills

#11 - (*study history & culture*): the textbook and lecture material give historical context and cultural markers; the 4th cr. hr. project, exam essays and periodic assignments highlight cultural comparison

#12 - (*gain global perspective*): a significant portion of the course deals with art of Asia and Africa, including those cultures’ modern and contemporary art; some exam essays, short in-class or group projects and the 4th cr. hr. topic (chosen by the student) should incorporate global awareness.

Course Objectives:

- Develop a personal timeline and catalog art/artists by *categories* to *aid recall*
- *Write essays reflecting* upon cultural comparisons and contrasts
- *Read* both the textbook and primary source of contemporary biography, critics and artists
- *Analyze* historical relationships/aesthetic innovations and document lines of *inquiry*
- Practice and document sound *research methods*
- Present a *visual-verbal presentation* focused on ethical issues in modern/contemporary art
- Address questions raised by observers and apply specialized vocabulary/concepts

Course Goals:

- Appreciate* varied cultures and styles (despite often contrary tastes)
- Understand* art as a record of societal and ethical values
- Discuss* the technical development of media
- Analyze and question* artworks within their historical-cultural contexts
- Debate* the merits and problems presented by avant-garde art

COURSEWORK: (% = of overall grade evaluation)

CLASS PARTICIPATION/ATTENDANCE=10%

We will have periodic group experiences and questions to debate and research. Everyone must contribute. I hope it will be in an atmosphere of tolerance and engaged critical thinking, where people back up opinions with readings and careful looking at the art. There are specific attendance requirements outlined below. If you miss days with group work, it will be noted particularly.

WRITTEN WORK = 20%

There will be *two* writing assignments, one a “*mystery*” essay, the other an *ethical/aesthetic research project*. Drafts are required by the deadlines; missing a deadline for anything less than a true emergency will result in a zero for 20% of your assignment grade. No further work will be accepted until a draft is submitted, thus resulting in possible missed deadlines for the next stages of work. It also reduces time to revise. Rubrics and guidelines will be given for these assignments early on. All writing is graded for accuracy of historical and artistic facts, dates, and spelling. The bulk of the grade comes from applying specialized art vocabulary, plus the persuasive of one’s thesis and arguments and proper citation and use of sound research methods.

- The first 3-page assignment requires *describing* the details of subject and media, the physical facts of a “mystery” work chosen at random from a stock of images (not in your text), and then making “educated guesses” about its identity, cultural origin, style and date, plus its meaning and/or use, all bolstered by research. *Documenting* how you arrived at your choices is as important or more so than getting it “right”.
- The *ethical/aesthetic* project compares art from different perspectives or cultures dealing with a controversial subject or style. This is an expansion of the kind of essay required for the exams. It involves tracking down iconography, cultural and historical references, and analyzing issues as well as styles. An Ethics Fair poster-board or artwork will be the final outcome, counting toward your 4th credit (see below).

4th CREDIT HR: ETHICS FAIR or WEBPAGE = 25%

This is an expansion of a previous paper, combined with visual media, and presented in person at the annual Ethics Fair in Main Building. You may alternatively post and host an interactive webpage on Moodle. Begin visiting libraries and/or museums (not just websites) early in the semester to read and plumb possible ways to say something original about the artist/work. Then you will produce a draft by a specific deadline & make revisions. We will use peer review to aid us in the process. Then, you will each present the information & analysis as a web “exhibition” (created as a group, with each person a “curator” of a particular related artist/style/period); or as PowerPoint or other electronic image bank. Other visual options are allowed upon approval.

3 SLIDE I.D. TESTS = 7% (21%)

There are *three stand-alone identification tests* (exams will also require IDs). You will see 15 images from a list of 30 for each test, and must label each work by title and then fill in blanks with selected missing information (which may be artist, culture, style &/or media; dates are always given as clues). All tolled, you will need to recognize around a hundred and fifty works this semester. That is approximately ten per week/five per class period. This is less than half of what most art history courses at most colleges ask. We will see in the text and class many more images than that, but major works will be given extra emphasis.

MIDTERM EXAM = 15% FINAL EXAM = 15%

Exams will also include *identification* of 20 works, plus three *short-form* essays. You MUST incorporate specific art vocabulary in these “compare and contrast” essays. A word bank will be provided. Many terms are in **bold** or *italic* in your text; some will only be heard in lectures. Topics will be posted a week ahead, and relate to readings and class discussions.

Topics for READINGS/LECTURES & Calendar of DEADLINES:

Week 2

Jan. 22 Introduction: Review & Overview
Jan. 22 Baroque Italy: *Caravaggio, the Caracci, Bernini, Borromini*

Week 2

Jan. 24 Neoclassicism, Federalism & Romanticism
Houdon, David, Gros, Ingres, Jefferson, Latrobe, Delacroix, Géricault, Hosmer, Lewis, Powers

Week 3

Jan. 29 Romanticism, “Orientalism” & the Academy in Europe & US
Goya, Friedrich, Turner, Constable, Bayre, Barry, Pugin, St-Gaudens, Audubon, Cole, Bingham, Church, Bierstadt, O’Sullivan, Brady, Homer, Eakins, Stieglitz, Riis, Ryder

First ID Test on Thursday

Jan. 31 China: *Yuan, Ming, Qing, Marxist, Modern & Contemporary*
Japan: *Muromachi, Momoyama, Edo, Meiji, Modern & Contemporary*

Week 4

Descriptive ID Paper: *Draft due Tuesday*

Feb. 7 India *Bhakti, Modern & Contemporary*
Feb. 9

Week 5

Feb. 14 Photography & Technology
Daguerre, Fox Talbot, Cameron, Nadar, Paxton, Roebling(s)
Feb. 16 Naturalism & Realism
Carpeaux, Bouguereau, Corot, Bonheur, Millet, Courbet, Daumier, Manet, Whistler, Morris

Descriptive ID Paper: *Revision due Thursday*

Week 6

Feb. 21 Impressionism
Monet, Pissarro, Renoir, Degas, Cassatt, Morisot, Rodin, Claudel
Feb. 23 Post-Impressionism
Cézanne, Seurat, Van Gogh, Gauguin, T-Lautrec

Week 7

Feb. 28

Midterm Exam on Thursday, Mar. 6

Essays compare:

***** **Mar. 6 & 8** **SPRING BREAK** *****

Week 8

Mar. 13 Symbolism
Moureau, Redon, Rousseau, Ensor, Munch

Topics due Tuesday, Mar. 13 for 4th Credit Hour Proposals

Mar. 15

Week 9

Mar. 20 Africa *Benin, Congo,*
Oceania *Polynesia, Aborigine*

Mar. 22 Fauvism, Cubism, Suprematism, Constructivism & Neo-Plasticism
Matisse, Picasso, Braque, Malevich, Tatlin, Mondrian, Brancusi

Week 10

Mar. 27 Futurism & German Expressionism (Blue Rider, Bauhaus)
Boccioni, Balla, Klimt, Kokoschka, Kirchner, Schiele, Kollwitz,
Modersohn-Becker, Kandinsky, Klee

Second Slide ID Test on Thursday

Mar. 29 Dada & Surrealism
Duchamp, Ernst, Arp, Grosz, Dalí, Magritte, Oppenheim, Giacometti, Calder

Friday Mar. 30 *Last day to withdraw with a "W" or to select pass/fail*

Week 11

Analytic Paper with Ethics Poster/Artwork: Draft due Tuesday

Apr. 3 Abstract Expressionism
Gorky, Hoffmann, Pollock, D. Smith, Rothko, Kline, Newman, De Kooning,

Apr. 5 Neo-Dada & Pop
Johns, Rauschenberg, Oldenberg, Grooms, Warhol, Lichtenstein, Rosenquist

Friday Apr. 6 **GOOD FRIDAY, EASTER BREAK**

Week 12

Apr. 10 Minimalism, Conceptual & Performance Art
T. Smith, Stella, Noland, Caro, Kosuth, Kaprow, Beuys, Bougeois

Apr. 12 Photorealism & Neo-Expressionism

Week 13

Apr. 17 Postmodernism/Contemporary Art
Apr. 19 Architecture and Experimental Art Forms

Analytic Paper (& Ethics Poster): Revision due Thursday

Week 14

Apr. 24 Visual/Oral Presentations

ETHICS FAIR (Main Building Alumni Rooms) Apr. 25

Apr. 26 Visual/Oral Presentations
Last Day Apr 30 **All Research papers/Virtual Exhibitions due**
MayTBA FINAL EXAM

Attendance Policy:

If you don't show up, it will show up. Attendance is taken at the start and end of each class. You are expected to attend class every day and to be on time. Habitual absence or tardiness (or regularly leaving early) is not acceptable and will likely result in your being dropped from the course. Up to 2 unexcused absences and 2 tardy arrivals/early departures are allowed with no grade penalty. Each additional absence will lower the final grade by 1/3 of a letter grade the 10-point scale (B to B-, for example); each additional tardy arrival/early departure counts as 1/2 absence. Being more than 10 minutes late/leaving early will be considered an absence. Absences may be excused for illness or personal emergency, as per school policy. Absences for athletic games will be considered excused with proper notification by the student. Missing class for practices is not excused. Failure to take a test at the scheduled time without dire reason will result in a grade of "F" on the test. **Make-up tests are given at the discretion of the professor ASAP after the day of the test.** It is each student's responsibility to provide the professor with the necessary written information to excuse absences. Students are fully responsible for garnering all information missed during absences. Deadlines for work are the same, ~~Class Rules~~ present or not.

No cell phone use. No palm computers. No iPods or mp3s. No food or drink (unless medically prescribed). No sleeping. I will periodically call on everyone. Please allow others to speak and be heard. Let's promote a tolerant exchange of ideas.

You may electronically record lectures with prior permission for each class period you wish. I will be recording certain classes and presentations or debates.

Academic Honor Code:

Students should "refrain from...cheating;...plagiarizing; ...lying; ...misusing library or computer equipment or materials; ...disruptive classroom behavior. Students should "report Academic Honor Code violations; ...comply strictly with all examination and testing procedures as may be prescribed by the College, the faculty, or individual members of the faculty." The complete policy is stated in the Student Handbook. Your admission to this course and the college signifies your solemn agreement to comply.

Instructor's Pledge:

I really enjoy helping individuals learn visual memorization, and can aid your note-taking & writing about art. I want to help you communicate verbally with confidence in vocabulary & your subject knowledge base. Anyone with special needs or challenges should bring them to my attention. I can modify and accommodate my testing procedures & location (the Peak), for example, if warranted for your particular case. The college does not discriminate on the basis of sex, gender, religion or race.