

Colonnade Program Course Proposal: Explorations Category A

1) *What course does the department plan to offer in Explorations?*

Art 106 (History of Art since 1300)

2) *How will this course meet the specific learning objectives of the appropriate subcategory?*

*Please address **all** of the appropriate learning outcomes listed for the appropriate category.*

1. Utilize basic formal elements, techniques, concepts and vocabulary of specific disciplines within the Arts and Humanities.

ART 106 (The History of Art since 1300) teaches students to become competent with the vocabulary, practice, and concepts associated with the formal analysis of art and the critical assessment of art's position in history. These building blocks are key tools for more advanced study and research in art history, as well as the basis from which consider a range of methodological and theoretical approaches to art.

2. Distinguish between various kinds of evidence by identifying reliable sources and valid arguments.

In ART 106, students learn how to evaluate various forms of visual evidence and how to analyze its relevance in relation to contemporaneous primary documents and texts. Students consider the reliability of primary sources and various forms of visual evidence and are introduced to different methodological approaches emphasizing critical thinking skills.

3. Demonstrate how social, cultural, and historical contexts influence creative expression in the arts and humanities.

This course approaches art, architecture, and visual culture after 1300 as products of a range of historical, religious, political, intellectual, and socio-economic forces. ART 106 examines both how and why art is created, with an emphasis on the historical factors surrounding the experience of artists, patrons, and the public.

4. Evaluate the significance of human expression and experience in shaping larger social, cultural, and historical contexts.

Students critically analyze paintings, prints, sculpture, architecture, and other objects of visual culture while investigating a range of historical and philosophical issues in which the arts have been deeply involved. As a result, students gain an understanding of how visual practices proactively articulate and motivate rather than simply illustrate, record, or reiterate history.

5. Evaluate enduring and contemporary issues of human experience.

Despite the centuries that separate the content of this course from the present day, the artistic expressions covered in ART 106 are highly relevant to contemporary society. Then, as now, aesthetics and visual culture can articulate frictions between socio-

economic classes, endorse and undermine political agendas, and reveal nuances of religious and philosophical systems. ART 106 makes these connections between art in history and the present day and reveals the practical value of historical investigation in understanding contemporary issues that affect contemporary society.

3. Syllabus statement of learning outcomes for course. NOTE: in multi-section courses, the same statement of learning outcomes must appear on every syllabus. ART 106 (The History of Art since 1300) fulfills General Education goals by providing students with an informed acquaintance of major achievements in the visual arts lodged within a global historical framework that gives due consideration to connections between past and present. The course provides students with an introduction to the basic terminology and problems of art history and to methods of analyzing and interpreting individual works of art. Students learn how to think critically about what they see, and will gain new insights into art's central and proactive role in the articulation of culture, and its important function in determining—and not merely illustrating—history. Students gain an understanding of art history as an interdisciplinary field and learn to think across traditional disciplinary boundaries.

This course emphasizes not only the role of art in history, but how art can reveal connections in humanity throughout millennia and across the globe. ART 106 increases student's awareness of the role of visual culture in society from prehistory to present day and emphasizes student engagement:

1. Students will demonstrate their capacity to apply knowledge and training to address relevant concerns in community or society.
2. Students will demonstrate respect for diversity of people, ideas, and cultures.
3. Students will demonstrate awareness of their opportunities as responsible citizens working and living in a global society.

4. Brief description of how the department will assess the course for these learning objectives.

The department will perform pre and post-instruction multiple-choice testing on all sections of this class to assess the level of student comprehension across all six learning objectives.

5. How many sections of this course will your department offer each semester?

We offer one large double section of Art 106 every spring. In addition to this, we periodically offer online versions of the course during summer and winter term.

6. Please attach a sample syllabus for the course

Art 106 – The History of Art since 1300 – Spring 2012

Tuesdays and Thursdays, 12:45PM-2:05PM, Grise Hall 0235

Professor: Guy Jordan, FAC 413, phone: (270) 745-8865, email: guy.jordan@wku.edu

(note: I check my email *much* more often than I check my voice mail)

Office Hours: Wednesdays 11AM-1PM, or by appointment.

Summary

ART 106 (The History of Art since 1300) fulfills General Education goals by providing students with an informed acquaintance of major achievements in the visual arts lodged within a global historical framework that gives due consideration to connections between past and present. The course provides students with an introduction to the basic terminology and problems of art history and to methods of analyzing and interpreting individual works of art. Students learn how to think critically about what they see, and will gain new insights into art's central and proactive role in the articulation of culture, and its important function in determining—and not merely illustrating—history. Students gain an understanding of art history as an interdisciplinary field and learn to think across traditional disciplinary boundaries.

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Required Materials

Essay Selections from The Heilbrunn Timeline of Art History

See course schedule for titles of required essays. Titles can be located on the website by using the index found here:

http://www.metmuseum.org/toah/hi/te_index.asp?i=26

Recommended Materials

Textbook

Fred S. Kleiner and Christin J. Mamiya, *Gardner's Art Through the Ages*, 13th Edition. The textbook is available at the WKU Campus Bookstore in the Downing University Center. [Note: You may also use the previous (12th) edition of the book if you wish].

Grading (all due dates indicated in course schedule)

Four quizzes – 25%

Midterm – 25%

Research Paper – 25%

Final Exam – 25%

Attendance and Participation – XX% (See below for details)

Quizzes are short and objective (multiple choice), and test basic factual knowledge of topics covered in class or in the readings. If you miss a quiz, then you are out of luck (grade = zero). There are no make-ups. If you have a legitimate reason for missing a class (there are a few, and I'll handle them on a case-by-case basis), you must notify me by email within a reasonable amount of time (either before or within 12 hours after the missed class). **All excused absences must be accompanied by some form of documentation.**

The midterm and final exam are comprised of two parts: an identification section and a comparative essay. Identification questions present you with images artworks covered in class and require you to provide their names, dates, makers (if known), places of origin, and a short paragraph or list of bullet points explaining their historical significance. The comparative essay will present you with two images at once. After identifying each (name, maker, date), you will be required to write an essay comparing and contrasting the two artworks with an attention to their formal characteristics and historical significance. The midterm covers material from the first half of the course and the final exam covers material from the second half of the course.

The Short Research Paper requires you to write a 750-1000 word analysis of an object of your choice made between 1300 and the present day that **is not illustrated in your textbook**. After meticulously describing the object, discuss the social, political, and/or religious function of the artwork within the culture that created it. Some questions to consider while writing your paper are: Who made the object? Why? Why does it look the way that it does? Who were the object's intended audience(s)? What role did the object play in the lives of those who saw and/or used it? All papers must be between 750-1000 words (not including your title page and bibliography), and must cite at least **three** outside sources that are not your textbook (e.g. books and articles available at the WKU libraries, or other regional public and academic research centers). Although you may use on-line encyclopedias to help you get started, do **not** use them as sources in your final paper (e.g. no Wikipedia or Britannica Online). All citations must follow be in the form of footnotes or endnote. No parenthetical citations, please. Also, you must include an illustration (or a link to an illustration) of your object so that I know what it looks like. Although it is fine to use an object you find illustrated in an article or a book, there is no substitute for direct observation; therefore, you will receive **1 extra point of extra credit added to your final grade for the course** if you travel to a local museum and write on an object that you see in person. To be eligible for the extra points, you must hand in (this obviously cannot be uploaded) a ticket or map or some other piece of evidence to me with your name on it that demonstrates that you have been to see the object. Local and regional museums with collections of art that you might consider visiting include:

The FAC Gallery, Ivan Wilson Center for the Arts (a.k.a. the building you are in right now) (changing exhibitions of contemporary art, occasional selections from the University Print Collection)

<http://www.wku.edu/Dept/Academic/AHSS/Art/gallery/gallery.htm>

The Kentucky Museum, located right here at WKU (Folk Art, Portraiture, design, strong collection of art made by Kentuckians)

<http://www.wku.edu/library/kylm/collections/inhouse/km/art.html>

The Frist Center for the Arts, Nashville, TN (60 minutes away) (Changing exhibitions drawn from national collections)

<http://www.fristcenter.org/site/default.aspx>

Cheekwood Botanical Garden and Museum of Art (60 minutes away) (Excellent selection of 19th and 20th century art, changing exhibitions)

<http://www.cheekwood.org/>

The Speed Art Museum, Louisville, KY (90 minutes away) (Diverse Collection of American and European Art)

<http://www.speedmuseum.org/>

The Cincinnati Art Museum, Cincinnati, OH (3 hours away) (Encyclopedic collection of just about every era of art covered in the textbook)

<http://www.cincinnatiartmuseum.org/>

The Indianapolis Museum of Art, Indianapolis, IN (3.5 hours away) (Great collection of Asian art, American Modernism, African Art, and Renaissance Art)

<http://www.ima-art.org/>

The Brooks Museum of Art, Memphis TN (4 hours away) (Diverse collection with particular strengths in European, American, and Asian Art)

<http://www.brooksmuseum.org/>

Note: I do not accept late papers unless you are befallen by something truly awful.

Attendance and Participation affect your grade in a number of ways. If you do not attend lectures, read the assigned texts, and participate in class discussions (they are going to be lots of fun...why would you miss them?) you will likely do poorly when that material shows up on quizzes and exams. Texting, surfing the web, reading a newspaper, failing to read the assigned texts, and chatting or giggling with your neighbor about something other than the outrageously smart and funny things the professor says will also erode your grade. I take attendance regularly. While I do not have any sort of formal policy where X number of absences results in Y number of points deducted from your grade, I reserve the right to take as many points as I see fit off of your grade if you miss class for any reason except for one that is truly critical and verifiable through legitimate documentation. This syllabus obliges you to accept my subjective analysis in this regard. But it can also work to your benefit. I may also, at my discretion, add points to your grade if you are a fraction below the next grade level. In other words, show up! We're going to have a lot of fun and think about fascinating issues through the lens of some of the world's great masterpieces of visual art. Why would you want to be anywhere else?

Sense of Humor

This is mandatory.

Students with Disabilities

In compliance with university policy, students with disabilities who require academic and/or auxiliary accommodations for this course must contact the Office for Student Disability Services in Downing University Center, A-200. The phone number is 270 745 5004. Please DO NOT request accommodations directly from the professor or instructor without a letter of accommodation from the Office for Student Disability Services.

Plagiarism and Cheating

If you plagiarize or cheat in this class, you will receive an F for the course, and will be referred to the university administration for further disciplinary action.

According to WKU:

“To represent ideas or interpretations taken from another source as one’s own is plagiarism. Plagiarism is a serious offense. The academic work of students must be their own. Students

must give the author(s) credit for any source material used. To lift content directly from a source without giving credit is a flagrant act. To present a borrowed passage after having changed a few words, even if the source is cited, is also plagiarism." "No student shall receive or give assistance not authorized by the instructor in taking an examination or in the preparation of an essay, laboratory report, problem assignment, or other project that is submitted for purposes of grade determination."

Do not even think about cheating or plagiarizing in this class – I will catch you.

Academic Assistance

As your professor, I am professionally and personally invested in your growth as a student. If you are having trouble with your writing, study skills, or any of the material covered in the course, you are **welcome** and **encouraged** to stop by my office (FAC 413) at any time during my office hours (Tuesdays and Thursdays, 3-4:30PM). If you can't make it then, please call or email me and I'll be happy to schedule an appointment with you at a different time. I'm happy to help you with whatever you need.

Also, for further academic assistance services, please take advantage of The Learning Center (TLC) (located in the Academic Advising and Retention Center, DUC-A330). TLC tutors in most major undergraduate subjects and course levels. To make an appointment, or to request a tutor for a specific class, call 745-6254 or stop by DUC A330. Log on to TLC's website at www.wku.edu/tlc <<http://www.wku.edu/tlc>> to find out more. TLC hours: M-Thur. 8am-9pm, Fri. 8am-4pm, Sat.-Closed, and Sundays 4pm-9pm.

Class Schedule

(all chapter assignments refer to the 13th edition of *Gardner's Art Through the Ages*)

24-Jan	Tuesday	Introduction to the Course
26-Jan	Thursday	Between Two Worlds: Italy at the Dawn of the 14 th Century Heilbrunn Readings: <i>Italian Painting of the Later Middle Ages; Sienese Painting</i> . Textbook Reading: Gardner Chapter 19
31-Jan	Tuesday	The Northern Renaissance I: Monasteries and Manuscripts Heilbrunn Readings: <i>Jan Van Eyck; Early Netherlandish Painting; Painting in Oil in the Low Countries and Its Spread to Southern Europe; Burgundian Netherlands: Private Life</i> . Textbook Reading: Gardner Chapter 20
2-Feb	Thursday	The Northern Renaissance II: Altarpieces and Portraits
7-Feb	Tuesday	Sculpture in Florence during the Early Italian Renaissance Heilbrunn Readings: <i>The Nude in the Middle Ages and the Renaissance; Donatello; Bronze Sculpture in the Renaissance; Architecture in Renaissance Italy</i> . Textbook Reading: Gardner Chapter 21 <u>QUIZ 1</u>
9-Feb	Thursday	A New Window on the World: Florentine Painting in the Fifteenth Century Heilbrunn Reading: <i>Fra Angelico</i>
14-Feb	Tuesday	The High Renaissance: Raphael, Michelangelo, and Leonardo Heilbrunn Readings: <i>Anatomy in the Renaissance; Leonardo da Vinci</i> . Textbook Reading: Gardner Chapter 22

16-Feb	Thursday	The High Renaissance: Venice and Northern Italy Heilbrunn Reading: <i>Titian</i>
21-Feb	Tuesday	Time to Kick Back and "Stretch Out," Mannerism in Italy and Spain Heilbrunn Readings: <i>Mannerism: Bronzino (1503–1572) and his Contemporaries</i> Textbook Reading: Gardner Chapter 23
23-Feb	Thursday	The Reformation (of the Image) in Northern Europe
28-Feb	Tuesday	Go for Baroque! The Counter-Reformation (of the Image) in Italy Heilbrunn Readings: <i>Baroque Rome; Caravaggio (Michelangelo Merisi) (1571–1610) and his Followers.</i> Textbook Reading: Gardner Chapter 24 <u>QUIZ 2</u>
1-Mar	Thursday	Baroque Art in Spain and Northern Europe Heilbrunn Readings: <i>Peter Paul Rubens (1577–1640) and Anthony van Dyck (1599–1641): Paintings; Johannes Vermeer (1632–1675); Rembrandt van Rijn (1606–1669): Paintings.</i> Textbook Reading: Gardner Chapter 25
7-Mar	Tuesday	Spring Break Day
9-Mar	Thursday	Spring Break Day
13-Mar	Tuesday	Looking Back and Summing Up: Midterm Review
15-Mar	Thursday	MIDTERM
20-Mar	Tuesday	The Islamic Encounter with India Heilbrunn Readings: <i>Art of the Mughals Before 1600; Art of the Mughals After 1600.</i> Textbook Reading: Gardner Chapter 26
22-Mar	Thursday	China and Korea after 1279 Heilbrunn Readings: <i>Ming Dynasty (1368–1644); Chinese Gardens and Collectors Rocks</i> Textbook Reading: Gardner Chapter 27
27-Mar	Tuesday	Japan After 1336 Heilbrunn Readings: <i>Art of the Edo Period (1615–1868); Art of the Pleasure Quarters and the Ukiyo-e Style; Rinpa Painting Style.</i> Textbook reading: Gardner Chapter 28
29-Mar	Thursday	The Rococo and the <i>Ancien Régime</i> Heilbrunn Readings: <i>Jean Antoine Watteau (1684–1721); François Boucher (1703–1770); Jean-Honoré Fragonard (1732–1806); Neoclassicism; The Legacy of Jacques-Louis David (1748–1825).</i> Textbook: Gardner Chapter 29
3-Apr	Tuesday	Neoclassicism and The Enlightenment Heilbrunn Readings: <i>Neoclassicism</i>
5-Apr	Thursday	Romanticism and Realism: The Sublime and the Humdrum Heilbrunn Readings: <i>Romanticism; Nineteenth-Century French Realism; Gustave Courbet (1819–1877); Edouard Manet (1832–1883).</i> Textbook Reading: Gardner Chapter 30 <u>QUIZ 3</u>
10-Apr	Tuesday	Impressionism and Post-Impressionism Heilbrunn Reading: <i>Impressionism: Art & Modernity; Post-Impressionism</i>

		Textbook Reading: Gardner Chapter 31
12-Apr	Thursday	Painterly Particle Physics: Cubism and the Acceleration of the <i>Avant-Garde</i> Heilbrunn Readings: <i>Picasso; Cubism; Geometric Abstraction; Avant-Garde Art and Modern Architecture</i>
17-Apr	Tuesday	Dada, Surrealism, and the Horrors of War Heilbrunn Lecture: <i>Surrealism</i>
19-Apr	Thursday	Native Arts of the Americas and Oceania Heilbrunn Readings: <i>Dualism in Andean Art; Easter Island</i> Textbook Readings: Gardner Chapters 32 & 33 RESEARCH PAPERS DUE TODAY BEFORE 11:59PM ON BLACKBOARD
24-Apr	Tuesday	Africa After 1800 Heilbrunn Reading: <i>Great Zimbabwe (11th-15th Centuries)</i> ; Textbook Reading: Gardner Chapter 34 QUIZ 4
26-Apr	Thursday	Abstract Expressionism, Pop Art, and Minimalism Heilbrunn Readings: <i>Marcel Duchamp (1887-1968); Abstract Expressionism; Photography in the Expanded Field: Painting, Performance, and the Neo-Avant-Garde.</i> Textbook Readings: Gardner Chapters 35 & 36
1-May	Tuesday	Art Now
3-May	Thursday	Final Exam Review
8-May	Tuesday	FINAL EXAM, 10:30-12:30, Grise 0235