

SYLLABUS
Three Rivers Community College
ART K102 Art History II CRN 11274 Spring 2016
MWF 11:00 am—11:50 am Meeting Location: Room D107
Linda Legassie, Adjunct Professor
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Course Description

This course provides an introduction to the history of art from the mid-14th century through to contemporary art from a global perspective. Major works in many media including painting, sculpture, and architecture will be covered. By the end of the course, students will have a visual vocabulary with which they can intelligently discuss and write about works of art. Regardless of whether the work is accessible and easy to admire or difficult and not readily understood, students will understand how to evaluate works of art not only for their beauty, but for other intrinsic values such as power of expression and boldness of communication.

Course Objectives:

In following the assignments outlined in this syllabus, the student will achieve these results:

- Using an informed visual vocabulary utilizing the principles of design, the student will speak and write about paintings, sculpture, and architecture discussed in this course.
- Recall, define, and list characteristics of the major cultural periods and movements covered in this course.
- The basic elements of art will become familiar to the student and the student will understand how to apply these elements of art to describe various works of art.
- The student will recognize, identify, and discuss many art mediums.
- In an objective manner, the student will defend, judge, select, and support works of art for both their formal qualities or for other qualities, such as expression of emotion or communication of ideas.

Course Outcomes:

Upon successful completion of this course, the student should:

- Be able to speak and write about visual art using an informed visual vocabulary.
- Be able to demonstrate familiarity with the basic elements of a work of art.
- Be able to demonstrate familiarity with many art mediums.
- Be able to evaluate works of art objectively, both for their formal qualities and for other qualities such as expression of emotions and communication of ideas.
- Be able to articulate an appreciation and find merit in challenging works of art they may have dismissed previous to taking the course.
- Be able to identify the characteristics of the major periods and movements covered in the course and place a work of art in its appropriate time period and historical context.

Instructional Materials

1) Textbook: *Art History: Portable Edition, Fifth Edition*
by Marilyn Stokstad and Michael W. Cothren

2) Notebook

Evaluation Procedures

- Two tests and a final exam will be given.
- Chapter readings from the textbook are assigned as homework. These readings are discussed with in-class lectures accompanied by image and/or video presentations with student discussions on that material.
- Along with the chapter readings, a one-page essay will address an assigned question as shown in this syllabus in the class outline section. Guidelines for the one-page essays assignments are outlined in the handout “Guidelines for Homework Essays.”
- Oral Presentations researched and prepared by students working in pairs on a selected chapter topic is required.

Class Discussion

Students are expected to be in class with a positive attitude. Participating in class discussions is to everyone’s benefit. Those who participate often receive a higher grade in this area. Students should expect to spend a minimum of one hour in preparation for each class hour and to attend each class so that participation is maximized.

Course Requirements

Attendance—Please plan to attend all classes and to miss class only for extenuating circumstances.

Tardiness/Leaving Early—Class announcements are generally made either at the beginning or end of class. Students who arrive late to class or leave early will not only miss hearing important information, but also are disruptive to the rest of the class, as the instructor may have to repeat information.

Deadlines—Essays are expected to be handed-in when due. Failure to complete weekly essays results in a grade of zero.

Explanation of Criteria for Evaluations/Grade Weights

Average of Essays	30%
Average of Tests and Final	30%
Participation and Attendance	20%
Oral Presentation	20%

Grading System

Tests, Final Exam, Oral Presentation and Final Grade: A, A-, B+, B, B-, C+, C, C-, D+, D, D-, F

Essays: /+, /, /-

Numerical Components

A 93-100	/+ 87-100	D+ 67-69
A- 90-92		D 63-66
B+ 87-89		D- 60-62
B 83-86	/ 73-86	F 0-59
B- 80-82		
C+ 77-79		
C 73-76	/- 60-72	
C- 70-72		

Digication Statement

All students are required to maintain an online learning portfolio using a TRCC designed template. Through this electronic tool, students can see their own growth in college-wide learning. The student can keep and continue to use the Digication account after graduation. A Three Rivers General Education Assessment Team will select random works to improve the college experience for all. No names will be attached to the assessment work; it will remain private and anonymous for college improvement purposes. In class outlines, students will find recommended assignments which support various college-wide learning abilities. The student will have a tool which can integrate their learning from the classroom, school, and life and allow for another opportunity of learning at TRCC! Students will be able to make multiple portfolios.

Academic Dishonesty

Academic Dishonesty shall in general mean conduct which has as its intent or effect the false representation of a student's academic performance, including but not limited to (a) cheating on an examination, (b) collaborating with others in work to be presented, contrary to the stated rules of the course, (c) plagiarizing, including the submission of others' ideas or papers (whether purchased, borrowed, or otherwise obtained) as one's own, (d) stealing or having unauthorized access to examination or course materials, (e) falsifying records of laboratory or other data, (f) submitting, if contrary to the rules of a course work previously presented in another course, and (g) knowingly and intentionally assisting another student in any of the above, including assistance in an arrangement whereby any work, classroom performance, examination or other activity is submitted or performed by a person other than the student under whose name the work is submitted or performed.

Cell Phones

Cell phones and beepers are allowed in class only if they are turned OFF or on SILENT MODE. Under no circumstances are phones to be answered in class. When there are extenuating circumstances that require a student be available by phone or beeper, the student should speak to the instructor prior to class, so that together they can arrive at an agreement.

Revisions to Syllabus

The information contained in this syllabus is subject to revision at the discretion of the instructor. Students will be notified of any changes that are made.

College Withdrawal Policy

A student who finds it necessary to discontinue a course once class has met, must provide written notice to the Registrar at Three Rivers Community College. Withdrawal forms are available at the Registrar's Office. Nonpunitive "W" grades are assigned to any withdrawal requested before the various restricted withdrawal deadlines listed in the TRCC calendar published in the front of each session's course listings. Withdrawal requests received after these deadlines must bear the instructor signatures. No withdrawals are permitted after the last class preceding the final exam. Students who do not obtain an official withdrawal, but simply stop attending classes run the risk of receiving an "F" grade for the course.

Disabilities Statement

If you have a hidden or visible disability which may require classroom or test-taking modification, please see the instructor as soon as possible. Students with learning disabilities should contact Chris Scarborough at the Student Development Office. Student with physical disabilities should contact Judy Hilburge.

Communication of College Announcements

All students are encouraged to sign up for myCommNet Alert, a system that sends text messages and emails to anyone signed up in the event of a campus emergency. Additionally, TRCC sends messages when the college is delayed or closed due to weather. A tutorial is available on the Educational Technology and Distance Learning Students page of the web site at:

http://www.trcc.commnet.edu/div_it/educationaltechnology/Tutorials/myCommNetAlert/MIR3.html

Class Outline

[Schedule subject to change when necessary. Effective date: 01/21/2016]

F 01/22/16 Welcome to Art History II

M 01/25/16 Introduction; readings pp. xvi—xxxv

W 01/27/16 Chapter 18 Fifteenth-Century Art in Northern Europe; readings pp. 530-545

F 01/29/16 Chapter 18 Fourteenth-Century Art in Northern Europe; readings pp. 545-561

Essay: Choose a work of art in this chapter that is crafted from precious metals with exceptional skill. Explain how it was made and how it was used. How does the work of art relate to its cultural and social context?

M 02/01/16 Chapter 19 Fifteenth-Century Art in Northern Europe; readings pp. 562-582

W 02/03/16 Chapter 19 Fifteenth-Century Art in Northern Europe; readings pp. 582-593

Essay: Explain how oil painting technique allowed fifteenth-century Flemish painters to achieve unprecedented descriptive effects in their work. Support your answer by discussing one specific work in this chapter.

F 02/05/16 Chapter 20 Renaissance Art in Fifteenth-Century Italy; readings pp. 594-617

M 02/08/16 Chapter 20 Renaissance Art in Fifteenth-Century Italy; readings pp. 617-631

Essay: Explain how one Florentine sculptor discussed in this chapter helped establish the increasing naturalism and growing emulation of Classical models that would be central to the early Italian Renaissance.

W 02/10/16 Chapter 21 Sixteenth-Century Art in Italy; readings pp. 632-643

F 02/12/16 and M 02/15/16 No Class—Lincoln and Washington's Birthdays Observed

W 02/17/16 Chapter 21 Sixteenth-Century Art in Italy; readings pp. 643-661

Essay: Write about either Michelangelo's or Raphael's extensive work in the Sistine Chapel. How did papal commissions push these established artists in new creative directions?

F 02/19/16 Chapter 21 Sixteenth-Century Art in Italy; readings pp. 661-677

M 02/22/16 Chapter 22 Sixteenth-Century Art in Northern Europe and the Iberian Peninsula; readings pp. 678-694

W 02/24/16 Chapter 22 Sixteenth-Century Art in Northern Europe and the Iberian Peninsula; readings pp. 694-711

Essay: Choose a work of art in this chapter that displays extraordinary technical skill in more than one medium. How was its virtuosity achieved, and how is it highlighted as an important factor in the work's significance?

F 02/26/16 Chapter 23 Seventeenth-Century Art in Europe; readings pp. 712-730

M 02/29/16 Chapter 23 Seventeenth-Century Art in Europe; readings pp. 730-769

W 03/02/16 Test #1: Chapters 18 through 23

F 03/04/16 Chapter 24 Art of South and Southeast Asia After 1200; readings pp. 770-791

Essay: Select one work of art which exhibits a regional style and technique. Explain.

M 03/07/16 Chapter 25 Chinese and Korean Art After 1279; readings pp. 792—813

W 03/09/16 Chapter 26 Japanese Art After 1333; readings pp. 814-835

Essay: Discuss Chinese influences on Japanese art styles and techniques in the Muromachi and Edo periods; for your answer look back to Chapter 25 and draw specific comparisons between a Japanese work of art and a Chinese work of art.

F 03/11/16 Chapter 27 Art of the Americas After 1300; readings pp. 836-859

Essay: Explore two examples of work from this chapter that exhibit influences from other cultures. Explain.

M 03/14/16 Chapter 28 Art of Pacific Cultures; readings pp. 860-879

W 03/16/16 Chapter 29 Art of Africa in the Modern Era; readings pp. 880-903

F 03/18/16 Test #2: Chapters 24 through 29

M 03/21/16; W 03/23/16; F 03/25/16---No Class; Spring Break

M 03/28/16 Chapter 30 Eighteenth-and Early Nineteenth-Century Art in Europe and North America; readings pp. 904-917

W 03/30/16 Chapter 30 Eighteenth-and Early Nineteenth-Century Art in Europe and North America; readings pp. 917-940

Essay: Summarize the key stylistic traits of French Rococo art and architecture. Choose one work of art from this chapter and describe how it is typical of the Rococo style.

F 04/01/16 Chapter 30 Eighteenth- and Early Nineteenth-Century Art in Europe and North America; readings pp. 940-961

M 04/04/16 Chapter 31 Mid- to Late Nineteenth-Century Art in Europe and the United States; readings pp. 962-971

W 04/06/16 Class Visit to Slater Museum: More information to follow.

F 04/08/15 Chapter 31 Mid- to Late Nineteenth-Century Art in Europe and the United States; readings pp. 972-987

Essay: Discuss Gustave Courbet's Realism in works such as *The Stonebreakers* and *A Burial at Orans* in relation to the social and political issues of mid-nineteenth century France.

M 04/11/16 Chapter 31 Mid- to Late Nineteenth-Century Art in Europe and the United States; readings pp. 987-1015

W 04/13/16 Chapter 32 Modern Art in Europe and The Americas, 1900-1950; readings pp.1016-1026
Essay: Discuss the impact that Cubism had on other avant-guard art styles in the early part of the twentieth century. Analyze its pattern of influence in two works from this chapter.

F 04/15/16 Chapter 32 Modern Art in Europe and The Americas, 1900-1950; readings pp.1026-1040

M 04/18/16 Chapter 32 Art in Europe and The Americas, 1900-1950; readings pp.1040-1057

W 04/20/16 Chapter 32 Modern Art in Europe and The Americas, 1900-1950; readings pp.1057-1071
Essay: Discuss the different variations of Surrealism and consider the various social and cultural reasons it came into existence. Choose one artist whose work exemplifies this style.

F 04/22/16 Chapter 32 Modern Art in Europe and The Americas, 1900-1950; readings pp.1071-1081

M 04/25/16 Chapter 33 The International Scene Since 1950; readings pp. 1082-1103

W 04/27/16 Chapter 33 The International Scene Since 1950; readings pp. 1104-1116

F 04/29/16 Chapter 33 The International Scene Since 1950; readings pp. 1116-1137
Essay: Explain how globalism has impacted the visual arts and discuss how artists use contemporary strategies to speak to issues in their local cultures. Analyze one work of art from this chapter.

M 05/02/16 Presentations

W 05/04/16 Presentations

F 05/07/16 Presentations

M 05/09/16 Presentations

W 05/11/16 Final Exam