

## AR 283, Survey of Art History III

Fall 2012

3 credit hours

TWO sections:

13511-01 Mondays and Wednesdays, 8-9:15 AM

12558-02 Mondays and Wednesdays, 11-12:15

VA 121

Dr. Lisa Kirch

VA 123

Tuesdays and Thursdays, 10:00-1:30 and by appointment

765-5031

[mhkirch@una.edu](mailto:mhkirch@una.edu) or on Angel (preferred)

### Course Description

Survey III, an illustrated lecture course, introduces you to developments in art from the late 18th century to the present. Class participation and examinations will test your ability to apply concepts and terms, as well as your knowledge of historical facts and stylistic markers.

### Course Goal and Objectives

You will have an overview of art as it has developed over the last two and a half centuries. You will be able to recognize, analyze, and discuss differing styles and movements. You will also have familiarity with the theoretical constructs governing art during the period.

Art Education students: This course fulfills **COE CF1, 5; Alabama Standard/Rule 290-3-3-.31 Visual Arts (2)(a)1.(i)**

Standard	Assessment
290-3-3-.31(2)(a)1.(i) Knowledge of art history, multicultural and psychological aspects of past and contemporary art forms, and various philosophies of art, aesthetics, and criticism.	Mid-term and final exams test knowledge of history, terminology, and style by means of short-answer and essay questions. Includes art from Africa, Asia, and Latin America, as well as global contemporary art.

### Required Textbook and Supplemental Readings

You must have *Modern Europe and America*, in the FOURTEENTH edition of Fred S. Kleiner, *Gardner's Art through the Ages*, backpack edition, Boston: Wadsworth, 2010, ISBN 978-0-8400-3058-0.

Please read assigned sections in advance of the class date under which each reading appears. You will find listings of additional readings below. These are scholarly

articles that you can find under JSTOR, one of UNA's databases, unless otherwise noted. I expect you also to have completed these readings in advance of the class date under which each appears.

### **Electronic Devices**

I do not permit the use of any electronic devices in this class. You may not use dictionaries or translators. You may not use a computer unless you present me with approved, official, written documentation of a recognized disability. You may not use phones in class, and you should turn off your phone before class begins. (If you are dealing with an emergency that requires you to keep your phone on, notify me in advance, set your phone to vibrate, and sit near the door so you can leave discreetly.)

The first time I see you using any electronic device without permission, I will give you a verbal warning and count you absent for that day.

The second time I see you using any of these devices, I will mark you absent and ask you to leave the room and not return until you have met with me.

Continued use of a prohibited device will lead to a meeting with me and the chair of the Art Department, as well as the suggestion that you should drop the course.

In addition to these rules, I will assign a score of ZERO to any student whose phone rings during a quiz or exam. Any student who checks his or her phone during a quiz or exam will also receive a score of ZERO.

### **Evaluation**

You will earn your grade by 1) regularly and punctually attending class (110 points); 2) regularly participating in class discussions, as well as answering and asking questions in class and online (100 points); 3) two examinations (100 points each). Each segment of your grade is worth 25%: to calculate your course grade, I will add all scores and divide them by four.

A=110-90 points

B=89-80 points

C=79-70 points

D=69-60 points

F=50 points and below

### **Attendance**

You should be seated at a desk when I enter the classroom, because I will begin each class by taking roll. This includes the first day our class meets; only those who register after our first class meeting will be exempt from this rule. So does each time you get up and leave before class is over. This is the scale I will use for calculating your attendance grade:

0 absences=110 points [sic!]

1-2 absences=100 points

3 absences=80 points

4 absences=70 points

5 absences=60 points

Once your attendance score reaches 60 (5 absences), you will no longer receive credit for attending.

I will not excuse any absences except those incurred by attendance at UNA-scheduled events connected to academic activities and sports. If you are going on a field trip for another course, I will need a written notice from your professor in advance of your absence.

If you engage in rude, disruptive behavior, I will ask you to leave class and will count you absent. You may not return to class until you have met with me to discuss the issue.

I will count you absent if I see you checking your cell phone/Blackberry/laptop for messages and/or using it for web activities. I will ask you to stop; if you do not stop, I will ask you to leave class. You may not return to class until you have met with me to discuss the issue.

If you enter class after I have called your name, I will note that you were tardy. If you leave class early, I will note this, as well. I will subtract points from your final attendance score for each tardy/left early as follows:

1-3= -2 points each

4-6= -4 points each

7 and more = -6 points each

### **Class Participation**

You will receive credit each time you offer a substantive oral contribution on the subject of our course. You will also receive credit for each substantive entry on our course blog (ANGEL page). You will receive your first and last class-participation credit for completing assessment exams at the beginning and ending of the semester. If you are registered for the course but miss those assessments, you will receive negative credits. I will use this scale to evaluate your class participation:

35=100 points

30=90 points

25=85 points

20=75 points

15=60 points

10=50 points

5=40 points

2=20 points

1=10 points

### **Examinations**

You have exams on **3 October** and **5 December**. You must be present for both examinations, because you will have no opportunity to make them up. If you miss either exam, you will have to take the comprehensive final on the date scheduled for your section (see course schedule below).

You will receive a study guide for each exam at least one week before the exam date.

You must bring an examination book and two blue or black pens to each exam.

YOU WILL RECEIVE NO POINTS FOR ANY EXAM IN WHICH YOUR CELL PHONE/BLACKBERRY/ETC. RINGS.

You will receive no points for cheating, and this applies to all exams involved. I will confiscate the exams and report your behavior to the department chair, who may inform the administration that you have violated academic honesty. Depending on your status at the time, I may tell you to drop the course.

### **Student Disability Statement**

It is the policy of the University to afford equal opportunity in education to qualified students. If you have a disability that will prevent you from meeting the requirements of this course, please let me know within the first three class sessions that you are filing a Student Disability Statement and need to develop a plan for me to accommodate your needs. I will not waive requirements, but if you let me know in a timely fashion, I will make the necessary accommodation. For further information, please contact the Developmental Services Office (GUC, Ste. 111, 765-4214).

### **Angel**

Please check this page regularly. If I have to correct or change the course schedule, I will post that on Angel. You can also access class information on Angel.

## **Course Schedule**

### **Week One**

#### **August 22**

ASSESSMENT (class participation credit)  
REVIEW OF COURSE REQUIREMENTS

### **Week Two: Eighteenth Century**

#### **August 27: The Rococo**

Chapter 26, pp. 726-735

#### **August 29: Art in the Age of Enlightenment**

Chapter 26, pp. 736-744

### **Week Three: Neoclassicism**

#### **September 3**

HOLIDAY

#### **September 5: Neoclassicism**

Chapter 26, pp. 745-52

Additional **required** reading: Joyce Henri Robinson, "An American Cabinet of Curiosities: Thomas Jefferson's 'Indian Hall at Monticello'," *Winterthur Portfolio* 30/1 (Spring, 1995): 41-58.

### **Week Four: Romanticism to Realism**

**September 10:** The Romantics

Chapter 27, pp. 754-775

**September 12:** Avante-Garde Art: Realists and Pre-Raphaelites

Chapter 27, pp. 775-786

### **Week Five: Innovations and Discoveries**

**September 17:** 19<sup>th</sup>-Century Architecture and Photography

Chapter 27, pp. 787-796

**September 19:** Impressionism

Chapter 28, pp. 798-810

CONVOCATION: ELEVEN O'CLOCK CLASS DOES NOT MEET

Additional required reading: Marc Gerstein, "Degas's Fans," *Art Bulletin* 64/1 (March, 1982): 105-18.

### **Week Six: Post-Impressionism to Fin-de-Siècle**

**September 24:** Post-Impressionism

Chapter 28, pp. 811-819

Additional required readings: Hidemichi Tanaka, "Cezanne and 'Japonisme'," *Artibus et Historiae* 22/44 (2001): 201-20; Ziva Amishai Maisels, "Gauguin's Early Tahitian Idols," *Art Bulletin* 60/02 (June, 1978): 331-41.

**September 26:** Symbolism and Art Nouveau

Chapter 28, pp. 819-827

### **Week Seven: Late 19th-Century Architecture; First Exam**

**October 1**

Chapter 28, pp. 827-832

**October 3**

**FIRST EXAMINATION:** Chapters 26 through 28 and supplemental readings  
Bring an examination book (blue or green) and two pens with black or blue ink. I will subtract five points from the score of an exam written in pencil or colored ink. I will subtract an additional five points from the score of an exam written on loose paper. I will subtract 10 points from the score of any student arriving late.

If you miss the exam, you must take the comprehensive final. You will not be allowed to take the second exam.

### **Week Eight: Early Modernism I**

**October 11:** Fauvism and German Expressionism

Chapter 29, pp. 836-843

Additional required reading: L. D. Ettlinger, "German Expressionism and Primitive Art," *Burlington Magazine* 110/781 (April, 1968): 191-201.

**October 13:** Cubism

Chapter 29, pp. 844-853

Additional required reading: Patricia Leighton, "The White Peril and L'Art negre: Picasso, Primitivism, and Anticolonialism," *Art Bulletin* 72/4 (December, 1990): 609-30.

**Week Nine: Early Modernism II**

**October 15:** Italian Futurism; Russian Suprematism and Constructivism; Adolf Loos

Chapter 29, pp. 853-855; 858-861

**October 17**

TO BE ANNOUNCED

**Week Ten: WWI and after**

**October 22:** Dadaism and Surrealism; Abstract Sculpture

Chapter 29, pp. 856-858; 874-884

Additional required reading: Martine Antle, "Surrealism and the Orient," *Yale French Studies* 109 (2006): 4-16.

**October 24:** German and Dutch Modernists; "Degenerate Art"

Chapter 29, pp. 872-874; box ("Degenerate Art") on p. 877; pp. 880-881; pp. 884-887

Additional required reading: Neil Levi, "'Judge for Yourselves!': The 'Degenerate Art' Exhibition as Political Spectacle," *October* 85 (Summer, 1998): 41-64.

**Week Eleven: The US Avant-Garde**

**October 29:** United States, 1900-1930

Chapter 29, pp. 862-870

**October 31:** United States, 1930-1945

Chapter 29, pp. 887-890; 895-896

**Week Twelve: The Latin-American Avant-Garde**

**November 5:** Mexican Avant-Garde

Chapter 29, pp. 890-893

Additional required reading: Dina Comisarenco, "Frida Kahlo, Diego Rivera, and Tlaxolteotl," *Woman's Art Journal* 17/1 (Spring-Summer, 1996): 14-21.

**November 7:** Latin-American Avant-Garde

Additional required readings: Carol Damian, "Tarsila do Amaral: Art and Environmental Concerns of a Brazilian Modernist," *Woman's Art Journal* 20/1 (Spring-Summer, 1999): 3-7; Museu Lasar Segall, <http://www.museusagall.org.br>; Museo Xul Solar, <http://www.xulsolar.org.ar>; Beatriz Sarlo, "Fantastic Invention and Cultural Nationality: The Case of Xul Solar," *Borges Studies Online*, <http://www.borges.pitt.edu/bsol.bsti.php>

**Week Thirteen: After WWII**

**November 12:** Abstraction, Europe and US

Chapter 30, pp. 900-907

**November 14:** From Post-Painterly Abstraction to 1960s Photography

Chapter 30, pp. 907-920

### **Week Fourteen: Since 1970**

**November 19:** Performance, Conceptual Art, Feminism, New Media

Chapter 30, pp. 921-925 and 933-938

**November 21:** THANKSGIVING

CLASS DOES NOT MEET

### **Week Fifteen: Modernism to Post-Modernism**

**November 26:** Architecture and Site-Specific Art

Chapter 30, pp. 925-933

**November 28:** Contemporary Art Worldwide

Chapter 31

### **Week Sixteen: Assessment and Second Exam**

**December 3**

ASSESSMENT (class participation credit)

INSTRUCTOR EVALUATION

**December 5: SECOND EXAM**

Chapters 29-31 and supplemental readings

Bring an examination book (blue or green) and two pens with black or blue ink. I will subtract seven points from the score of an exam written in pencil or colored ink. I will subtract an additional seven points from the score of an exam written on loose paper. I will subtract 10 points from the score of any student arriving late.

If you miss the exam, you must take the comprehensive final (see below).

### **Week Seventeen: Make-Up Comprehensive Final**

**ONLY for students who missed the first exam**

**You MUST take the exam in the time slot scheduled for your section**

8-9:15 section:

Friday, December 7

8 to 9:45 AM

11-12:15 section:

Tuesday, December 11

10:15 to noon