

Kansas City Art Institute: ARTH1002
Western Art II: Baroque to Postmodernism (3 credits)

Professor: Dr. Maria Elena Buszek
Office: 304 Baty House (ext 3378), e-mail: mbuszek@kcai.edu
Office Hours: T/Th 11:00am -12:30pm, or ANYTIME by appointment

Helpsite: <http://www.mariabuszek.com/kcai>
(go to "Western Art II" to enter our class' primary site)

Course Description: This course will survey the history of art from the Baroque era of the 17th century to the present. The course readings and lectures will be largely based on painting and sculpture throughout these periods, but will also touch upon architecture, photography, installation, performance, and new media. Since the course deals as much with *history* as with *art*, we will be exploring the different historical events and literary theory that inform the artworks presented in the class.

Learning outcomes: By the end of this semester, students will be expected to identify pertinent artists, artworks, styles, and vocabulary of the major movements in Western art since the 17th century, and recognize the evolution of each of these movements based on the cultural changes and influences of their respective era. Students will also be expected to understand how artists up to the present emulate, critique, and appropriate the work of the eras that precede them in a way that lends logic to dominant studio practices today.

Grading: Your grade will be based on three exams scheduled evenly throughout the course of the semester. All these grades hold equal weight, which means **your final grade will be based on the average of these three exam grades, which will each be worth 1/3 of your grade.** Because the exams will be slide-intensive, resulting in the impossibility of giving examinations anywhere outside of our class period/classroom, **there can be no make-ups of any examination.**

Students' grades will be assessed based on the student's average performance at midterm (at which point downgrades will be given for those earning a C- or less) and the end of the term (when the final course grade will be determined). This course's grading scale is as follows: 100%-93%=A, 92%-90%=A-, 89%-86%=B+, 85%-83%=B, 82%-80%=B-, 79%-76%=C+, 55%-73%=C, 72%-70%=C-, 69%-66%=D+, 65%-63%=D, 62%-60%=D-, 59% and below, F.

Class readings: Your textbook for this class is: **Marilyn Stokstad, *Art History: A View of the West (Third Edition)***, which is for sale in the KCAI Bookstore. **PLEASE NOTE: Students may purchase EITHER the combined edition OR the stand-alone Volume II (ISBN: 013156577X) OR Stokstad's *Art History (Third Edition)* combined or Volume II (ISBN: 0131999140X)** All of these texts are identical in regards to the information they contain, although the chapters/page numbers are different (which is why you will find TWO sets of page numbers in the daily reading schedule), and **one or the other is required for this class.** I expect students to read ahead for each day's lecture, which is why the required readings are listed in our course schedule with specific chapters/pages/authors following each day's lecture theme.

Class Participation: Active participation on the part of each student is essential to the success and effectiveness of this course. Indeed, dialogue will be such a crucial part of the way this class addresses the information at hand that students will be graded on their preparation for and participation in class discussion. Contrary to popular belief, some teachers do *not* necessarily enjoy talking to themselves, and *really* want to hear your thoughts and insights into the material

being discussed. (By the way...I am one of those teachers!) **Don't be afraid to speak up! Or freak out! So long as you participate earnestly and respectfully, no topics are off-limits.**

That said: while I try to foster a classroom situation in which discourse and debate may flourish, students are also expected to conduct themselves in a manner appropriate to a professional and educational setting and demonstrate collegial support of their peers. Students are required to observe the code of conduct articulated in the KCAI Student Handbook, which includes an anti-discrimination statement and no harassment policy.

Students with disabilities: Please let me know as soon as possible if you have a disability that may hinder your performance or participation in this class, so that accommodations may be made to satisfy course requirements. Trust me: you will find that I am willing to be extremely accommodating when it comes to student success, and would like to assure just about any student with any disability that they can not only take but do well in my classes. **KCAI will provide services and accommodations as mandated by the Americans with Disabilities Act and section 504 of the Rehabilitation Act.** Students requesting accommodations based on disability status should provide KCAI appropriate documentation. The documentation must be in written form from a licensed health care professional or educational professional who is qualified to diagnose the disability and recommend specific accommodations. Documentation must be within 3 years of being current. KCAI has the right to require a student to supplement the documentation if it is determined that the information in the initial documentation is incomplete, inadequate, or the qualifications of the health care provider or professional are in question. The documentation should state the specific disability and include recommended accommodations with a rationale if needed. **All documentation will be kept confidential.**

Students with documented disabilities are encouraged to provide documentation whether or not they opt to have accommodations in place so that if a specific need arises, an accommodation can be put in place in a timely manner. **Accommodations are not made on a Post Facto basis.** Accommodations are not put in place unless requested by the student. Send Documentation to: Katherine Keller, Disabilities Coordinator, e-mail: kkeller@kcai.edu, phone: 816-802-3485

Attendance and Absence Policy: Attendance in class is mandatory, because much of the lecture material will not necessarily be directly or extensively addressed in your textbook readings. Information from lectures will be used to make up the exams and assignments, so one's success in the course will be entirely dependent upon one's presence and participation in the classroom each day.

For these reasons, my attendance policy is more restrictive than the "default" attendance requirements outlined in the Student Handbook: **Each student will be allowed THREE unexcused absences from class over the course of the semester.** Absences will only be excused when accompanied by official documentation from a physician or counselor explaining one's extended illness or extreme/unusual personal crisis. Such documentation must be presented within a reasonable amount of time (notes explaining one's illness from three months previous, for example, are not acceptable). Students with preexisting health issues that they anticipate may cause them to miss more than three classes are required to speak to the ARC (see above) to provide me with both a written explanation from and contact information for the student's physician or counselor. **In any case, unless I am presented with the proper and timely documentation for a student's absence/s, upon the fourth unexcused absence, the student will automatically receive a failing grade ("F") in the class.** Remember that it is *the student's* responsibility to contact me and deal with absences as soon as possible!

Academic Dishonesty Policy: Academic Dishonesty is defined as follows in the Student Handbook:

- The copying of another student's, work or the use of unauthorized notes and materials during examinations, or copying from another individual's paper/examination
- Plagiarism, or the presentation of either the written or visual work of others (including that of other students), as one's own

When I have reason to believe that an act of academic dishonesty has occurred, I will inform the student/s involved, the head of the School of Liberal Arts, and the head of the department (or director/dean, if applicable) in which the/each student is majoring. I will then forward a report in writing to the Associate Vice President for Student Achievement for presentation before the KCAI Judicial Board. The Judicial Board will interview and/or receive written statements from the student accused of academic dishonesty prior to making any determination. Once a determination has been made that an offense did occur, I maintain the right to assign the student/s a failing grade in the course, and additional penalties, up to and including expulsion, will be determined by the Judicial Board, working in tandem with me.

Questions? Problems? Frustrations? These, my friends, are what your professors are here to help you deal with! I place a priority upon making myself accessible to students, and do my best to be extremely flexible when it comes to meeting and talking with students who would like help. My crucial numbers (phone, e-mail, office) are located above, and I am always willing to answer questions, discuss problems, and ease anxiety.

Day-to-day lecture/reading schedule: Spring 2010

JANUARY:

- 26 The set-up: introduction/s
 28 Reviewing the Renaissance/Beginning Baroque
 (Stokstad, *A View of the West*, pp. 613-14
 Stokstad, *Art History*: pp. 743-744)

FEBRUARY:

- 2 Italian Baroque: Sculpture, Architecture, Urban Design (AVotW: 615-624, AH: 745-754)
 4 Italian Baroque Painting: Classicism vs. Naturalism (AVotW: 624-634, AH: 754-764)
 9 Dutch Baroque Art: Secularism and Symbolism (AVotW: 649-663, AH: 779-793)
 11 Dutch Baroque vs. Flemish Baroque (AVotW: 642-649, AH: 772-779)
 16 Baroque in Spain, France, England, and the U.S. (AVotW: 634-642 and 663-676,
 AH: 764-772 and 793-806)
 18 Catch-up/review day
 23 **First exam: Baroque Art**
 25 Baroque into Rococo (AVotW:679-694, AH: 941-956)

MARCH:

- 2 The Grand Tour, Grand Manner, and Neoclassicism (AVotW: 696-707, AH: 956-969)
 4 Revolution and Romanticism (AVotW: 707-720, AH: 969-982)
 9 Romantic Art in Europe and America (AVotW: 723-747, AH: 985-1009)
 11 Romanticism into Realism: Toward Impressionism (AVotW: 747-763, AH: 1009-1025)
16-18 NO CLASS: Spring break!
 23 Impressionism (AVotW: 764-776, AH: 1026-1038)
 25 Impressionism (continued)
 30 Post-Impressionism: Eclectic times (AVotW: 776-800, AH: 1038-1062)

APRIL:

- 1 Catch-up/review day
6 Second exam: Neoclassicism through Post-Impressionism
 8 Expressionism and subjectivity (AVotW: 803-814, AH: 1065-1076)
 13 Expressionism and Cubism (AVotW: 814-819, AH: 1076-1081)
 15 Exploring "Modernism" (AVotW: 820-825 and 843-857, AH: 1082-1087 and 1105-1114)

- 20 Dada and Surrealism (AVotW: 826-829 and 857-860, AH: 1088-1091 and 1119-1122)
- 22 American Modernism (AVotW: 829-843, AH: 1091-1105)
- 27 Postwar Abstraction (AVotW: 863-880, AH: 1125-1142)
- 29 Pop Art (AVotW: 880-892, AH: 1142-1154)

MAY:

- 4 Minimalism and Conceptualism (AVotW: 892-901, AH: 1154-1163)
- 6 Postmodern eclecticism I (AVotW: 901-928, AH: 1163-1190)
- 11 Postmodern eclecticism II: (continued)

Final exam: Expressionism through Postmodernism
held on the last day of class: Thursday, May 13th

ADVANCE EXAM REVIEW SHEET:

Complete review sheets for each exam (with images) will be available the week before each exam on our website. All of our examinations will have the same format, consisting of three parts:

1) Short answer questions (10 points, 20 minutes)

You will be asked questions pertaining to subjects, terms, issues and changes in art from the periods we've addressed, answerable with either a few words or a very short essay.

2) Multiple choice: "Left, Right, Both, Neither" (12 slides, 60 points, 30 minutes)

You will be shown six pairs of slides. Identify each pair by writing the requested information in the blank (artist, title, and period). For each pair of artworks, you will be given four statements. These statements may concern cultural context, historical information, technique and terminology. You will indicate which slide(s)—the left slide, right slide, both slides, or neither slide—best illustrate(s) the statements. **Our class website contains the images from the text that you will be expected to identify according to artist/architect, title, and period (indicated in the headings under which each figure is organized) for parts two and three of each exam.**

3) Essay question (30 points, 30 minutes)

You will be asked to write an essay pertaining to a specific question/series of questions relating to a pair of slides from the textbook. **(NOTE: YOU WILL NEED A BLUE BOOK FOR YOUR ESSAY)**

Tips for studying: I will expect you to know how to not only compare and contrast the formal qualities of the images/objects we've studied with one another; I will also expect you to know how to link visual culture to larger cultural issues. While it will be important for you to memorize the images above, you should also think about the following as you study for each of your exams:

- How is it that the class, education, experiences, and/or patrons of the artist are reflected (or rejected) in his/her artworks?
- While each artist's personal life experience affects his/her work, the broader culture of which the artist is a part is often just as important (if not more so) than the artist's individual history. How does the artwork/building reflect the politics, history, economy, and/or religion of the particular area from which it comes? Does the artwork/building reflect or respond to oppositional movements, politics, and/or religion in another region or does it actually mix issues like these that are found in extremes elsewhere?