



UNIVERSITY OF ALASKA SOUTHEAST

DEPARTMENT OF HUMANITIES

BACHELOR OF ARTS IN ART

PROGRAM ASSESSMENT PLAN

June 1, 2011

DRAFT

Program Faculty

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Degree Title

Bachelor of Arts in Art, University of Alaska Southeast

The Fine Art Program at UAS

At the University of Alaska Southeast we have created an atmosphere in which learning and creativity work together. Art students at UAS are provided with a close working relationship with experienced and committed faculty members and studio facilities for a variety of two and three-dimensional disciplines and a full complement of art history courses. The pairing of focused arts education with the liberal arts offers all our students a unique type of intellectual and cultural stimulation. We believe that this is a special asset for student artists, which helps to encourage a more confident and personal artistic vision.

The UAS art curriculum offers a concentrated education in fine art leading to the Bachelor of Arts in Art degree. Alternatively, students may elect to acquire a more general art background resulting in a Bachelor of Liberal Arts degree with an Emphasis in Art, a Bachelor of Liberal Arts degree in General Studies with a minor in Art or in Northwest Coast Art and a Certificate in Northwest Coast Art.

The UAS art faculty sees its role as provider of the core values necessary to a liberal arts education geared toward careers in the arts. The pairing of focused arts education with liberal arts in the venue of Southeast Alaska offers our students unique intellectual and cultural stimulation. We believe that this is a special asset for student artists, which helps to encourage more confident personal artistic visions.

Faculty

The art faculty at UAS has seen its role as furthering the core values of a professionally oriented liberal arts education. We currently have three full-time tenured or tenure-track faculty and twelve adjunct instructors in the art program. Our full-time professors hold advanced degrees in their fields and have extensive experience in the creation and exhibition of fine art. Faculty-to-student ratio in studio courses allows for intensive and individualized teaching and mentoring.

Purpose

As delineated in NWCCU (Northwest Commission on Colleges and Universities) *Standards 2.A – General Requirements*¹, *2.B – Educational Program Planning and Assessment*² and *Policy 2.2 – Educational Assessment*, the purpose of this document is to detail methods with which our teaching effectiveness is gauged in relation to the target student competencies detailed in the UAS Provost’s office. These methods consist of

Method 1. Assessing individual students’ achievement of well-defined learning goals and outcomes through

- a. Periodic surveys and writing tasks
- b. Regularly scheduled art faculty meetings
- c. Performance in ART 495
- d. The Student Evaluation Panel

Method 2. Regularly scheduled art faculty meetings

Method 3. Faculty analysis of student evaluations

¹ “The institution offers collegiate level programs that culminate in identified student competencies and lead to degrees or certificates in recognized fields of study. The achievement and maintenance of high quality programs is the primary responsibility of an accredited institution; hence, the evaluation of educational programs and their continuous improvement is an ongoing responsibility. As conditions and needs change, the institution continually redefines for itself the elements that result in educational programs of high quality.”

² “Educational program planning is based on regular and continuous assessment of programs in light of the needs of the disciplines, the fields or occupations for which programs prepare students, and other constituencies of the institution.”

Target UAS Competencies

Target UAS student competencies as outlined by the Provost are below.

- 1. Competency in Communication**

College graduates should be able to write, speak, read, and listen effectively for a variety of purposes and audiences. Whether their aim is personal, academic, or professional, they should be able to communicate ideas and information effectively.
- 2. Competency in Quantitative Skills**

A quantitatively literate person is capable of analytical and mathematical reasoning. This individual can read and understand quantitative arguments, follow logical development and mathematical methods, solve mathematical and quantitative problems, perform mathematical calculations, express functional relationships, and apply mathematical methods. As a minimum, a student should know the mathematical techniques covered in the general education mathematical requirements.
- 3. Competency in Information Literacy**

Competency in information literacy combines the skills of being able to 1) identify needed information; 2) locate and access the information; 3) analyze and evaluate the content; 4) integrate and communicate the information; and 5) evaluate the product and the process. Reading and writing literacy plus traditional library skills provide the foundation to access the vast availability of electronic information.
- 4. Competency in Computer Usage**

Students should have the knowledge to make efficient use of computers and information technology in their personal and professional lives because basic technological knowledge and skills apply to all fields and disciplines. Necessary skills range from a basic ability to use a keyboard through word processing concepts, spreadsheet and graphics applications to telecommunications, conferencing, and electronic mail technologies.
- 5. Competency in Professional Behavior**

Professional behavior is expected of college students. Success in professional life depends on many behaviors, including responsibility, good work habits, ethical decision-making, recognition of the value of community service, and successful human relations.
- 6. Competency in Critical Thinking**

Competency in critical thinking reflects proficiency in modes of thought such as conceptualizing, analyzing, synthesizing, evaluating, interpreting, and/or applying ideas and information. A critical thinker can approach a concept from multiple perspectives and frames of reference, compare and contrast ideas or models, and demonstrate a willingness to take intellectual risks. A critical thinker knows not only how but also when to apply particular modes of thinking. It should be noted that problem solving and analytical approaches may vary from discipline to discipline.

The BA Art program addresses the achievement of the above target competencies with five specific learning goals. Students' achievement of these goals is identified with clearly defined learning outcomes. The convergence of the BA Art's goals with the target competencies is illustrated in *Table 1* below. The definition of BA Art's goals and outcomes follows on page seven.

<i>Table 1, Goals and Competencies</i>	Goal One	Goal Two	Goal Three	Goal Four
Written and oral Communication	✓	✓	✓	✓
Quantitative Skills	✓	✓	✓	✓
Information Literacy	✓	✓	✓	✓
Computer Literacy	✓	✓	✓	✓
Professional Behavior	✓	✓	✓	✓
Critical Thinking	✓	✓	✓	✓

Student Learning Goals and Outcomes

All BA Art learning goals (one through four) are listed below. Achievement of these goals is evidenced by students' demonstration of the related outcomes, listed by letter.

- Goal 1. **Graduates will acquire the communication skills, quantitative skills, information literacy, computer literacy, professional behavior and critical thinking skills as designated in the UAS competencies.**
- A. Students will demonstrate effective oral and written communication in exams, regularly scheduled critiques, class discussion and formal presentations.
 - B. Students will demonstrate quantitative skills through the application of mathematical concepts in the production, display and business of art.
 - C. Students will demonstrate critical thinking, objectivity and reasoning in exams, exhibitions, critiques, class discussions, field-based instruction and the production of artwork.
 - D. Students will demonstrate information literacy in research to be used in the creation of a body of artwork and in formal presentations.
 - E. Students will demonstrate computer literacy in the use of software and digital equipment for the production and dissemination of artwork.
 - F. Students will demonstrate professional behavior in public exhibitions, classroom participation, classroom conduct and in formal presentations and critiques.
- Goal 2. **Graduates will demonstrate the ability to develop ideas to create competent artwork.**
- A. Students will demonstrate the self-motivation and work ethic necessary for the successful production of art.
 - B. Students will demonstrate the ability to synthesize and distill ideas in the production of art.
 - C. Students will demonstrate the ability to work through technical and compositional challenges in one-on-one communication with instructors and peers.
- Goal 3. **Graduates will demonstrate the ability to successfully apply art fundamentals and concepts through the application of a many of materials.**
- A. Students will demonstrate the ability to utilize specialized tools and techniques in the production of artwork, following instructor demonstrations in studio.
 - B. Students will develop expertise in various art materials through instruction, experimentation and practice.
 - C. Students will demonstrate the ability to work through technical and compositional challenges in their creative processes as evidenced in critiques and public exhibitions with class members and instructors.
 - D. Students will develop expertise in the integration of form and content to achieve successful artistic expression.
- Goal 4. **Graduates will demonstrate an awareness of ancient to contemporary world art and current issues especially as they pertain to their own work.**
- A. Students will be able to articulate the historical and contemporary importance of art making.
 - B. Students will demonstrate awareness of contemporary art issues in instructor-directed group discussion.
 - C. Students will demonstrate awareness of local art issues in field-based instruction such as visits to museums, artists' studios, and guest artist presentations.
 - D. Students will demonstrate knowledge of the history of world art from cave through contemporary in a range of required courses in art history.
 - E. Students will demonstrate an understanding of their artistic relevance by accurately citing sources and artistic influences in their own work.

Curriculum Map

Goals one through four are **N= Not Applicable**, **I=introduced**, **D=developed** and **M=mastered** at the following points in the program.

Course	Goal One	Goal Two	Goal Three	Goal Four
Art 105 Beginning Drawing	I	I	I	I
Art 113 Painting Workshop	I	I	N	N
Art 116 Fiber Arts Spinning	I	I	I	I
Art 138 Natural Dye	I	I	I	I
Art 145 Commercial Art	I	I	I	I
Art 160 Art Appreciation	I	I	I	I
Art 162 Color and Design	I	I	I	I
Art 180 NWC Selected Topics	I	I	I	I
Art 181 Beginning NWC Design	I	I	I	I
Art 183 NWC Harvesting	I	I	I	I
Art 189 NWC Tool making	I	I	I	I
Art 201 Beginning Ceramics	I	I	I	I
Art 205 Beginning Drawing	I	I	I	I
Art 209 Beginning Printmaking	I	I	I	I
Art 211 Beginning Sculpture	I	I	I	I
Art 213 Beginning Painting	I	I	I	I
Art 215 Beginning Weaving	I	I	I	I
Art 221 Beginning Photography	I	I	I	I
Art 222 Digital Photography	I	I	I	I
Art 224 Intermediate Photography	I	I	I	I
Art 230 Artists Studio 1	I	I	I	I
Art 253 Field Sketching and Nature Drawing	I	I	I	I
Art 261 History of World Art 1	I	N	N	I
Art 262 History of World Art 2	I	N	N	I
Art 263 NWC Art History	I	N	N	I
Art 280 NWC Selected Topics	I	I	I	I
Art 281 Intermediate NWC Design	I	I	I	I
Art 282 Beginning NWC Basketry	I	I	I	I
Art 284 NWC Basket Design	I	I	I	I
Art 285 Beginning NWC Carving	I	I	I	I
Art 286 Beginning NWC Woolen Weaving	I	I	I	I
Art 301 Intermediate Ceramics	D	D	D	D
Art 305 Advanced Drawing	D	D	D	D
Art 309 Intermediate Printmaking	D	D	D	D
Art 311 Intermediate Sculpture	D	D	D	D
Art 313 Intermediate Painting	D	D	D	D
Art 324 Color Photography	D	D	D	D

Art 330 Intermediate Artist's Studio	D	D	D	D
Art 363 History of Modern Art	D	N	N	D
Art 380 NWC Selected Topics	D	D	D	D
Art 381 Advanced NWC Design	D	D	D	D
Art 382 Intermediate NWC Basketry	D	D	D	D
Art 385 Intermediate NWC Carving	D	D	D	D
Art 386 Intermediate NWC Woolen Weaving	D	D	D	D
Art 401 Advanced Ceramics	M	M	M	M
Art 405 Senior Drawing	M	M	M	M
Art 409 Advanced Printmaking	M	M	M	M
Art 411 Advanced Sculpture	M	M	M	M
Art 413 Advanced Painting	M	M	M	M
Art 430 Advanced Artist's Studio	M	M	M	M
Art 440 Advanced Batik	M	M	M	M
Art 480 NWC Selected Topics	M	M	M	M
Art 482 Advanced NWC Basketry	M	M	M	M
Art 485 Advanced NWC Carving	M	M	M	M
Art 486 Advanced NWC Woolen Weaving	M	M	M	M
Art 495 Career Development	M	M	M	M

Student Assessment Methods and Measures

The following Methods are used to gauge student progress.

1. Regularly Scheduled Student Self-Assessment / Writing Tasks

BA Art students are required to complete a self-assessment survey and write 3 essays clearly defining their one-year, three-year and ten-year goals as they pertain to their art careers. These tasks are required

- a. As a standard procedure upon entry to the BA Art degree program, administered by student academic advisors.
- b. Upon the first day of class in ART495.
- c. Upon completion of ART495.

These essays will be evaluated upon completion of ART495 concurrent with the panel evaluation outlined below.³

2. Regularly Scheduled Faculty Meetings

Art faculty come together once each month, outside of Humanities Department meetings, to evaluate students at risk and students excelling to identify themes and implement proactive responses to disparate student aptitudes and needs.

3. ART495 Career Development for the Artist

This *required* art capstone course is designed to help students synthesize the learning and skills acquired in their BA Art program and prepare them for postgraduate life. Opportunities to reflect on educational choices and their consequences, to articulate significant ideas and experiences, and to determine remaining gaps will be facilitated by the use of class lectures and discussions.

Career Development Evaluation

Students will fulfill all of the following requirements in order to successfully complete the course.

1. Attend all class sessions and participate in all group discussions.
2. Competently photograph their artworks.
3. Create professional postcards to the standards of contemporary printing companies.
4. Create a professional portfolio that includes a curriculum vita, a short biography, an artist's statement, a cover letter a slide sheet, a CD of 20 properly formatted images of their work and official transcripts.
5. Critique how other artists present themselves
6. Create and present orally to a public audience a 15-minute electronic presentation showcasing their work and influences.
7. Using an HTML editor, create and post a working website that showcases their work.
8. Pass an evaluation of their work by a panel of all full-time art faculty members. If the student does not pass this external review, they will be required to repeat the course. (see "Student Assessment Panel" below)

³ See Appendix A. BA Art Declaration Survey.

4. Student Assessment Panel

The Student Assessment Panel consists of all full-time art faculty members. At the end of every semester this panel reviews the progress of BA Art majors by examining student data such as writing samples, participation in student exhibitions, required online portfolios, physical portfolios and graded coursework⁴. Progress is gauged using a standardized rubric outlined below and formalized on the “BA Art Assessment Panel Evaluation Form”, Appendix C.

Rubric – Student Levels of Proficiency

Use of this rubric enables the Art faculty to effectively aggregate and summarize student data in regard to student learning goals and outcomes.

1. **Exceeds expectations**, exemplary performance
2. **Exceeds expectations**, surpasses the standards and performance expectations
3. **Meets expectations**, very good performance; consistently meets standards and performance expectations
4. **Meets expectations**, good performance; generally meets standards and performance expectations
5. **Does not meet expectations**, performance does not meet expectations; below expected levels; improvement needed
6. **Does not meet expectations**, performance falls below expectations; substantial improvement critical

⁴ See Appendix B. Grading Scale

Program Assessment Methods

The effectiveness of the Art program is gauged by

- 1. Student Assessment**

Data collected from the Student Assessment Methods and Measures (above) is analyzed as a department item of business during meetings held at each fall and spring convocation. Information derived from this analysis will be used to evaluate the program, identify strengths and weaknesses in the program, and improve both curricular and pedagogical components of the program.
- 2. Faculty meetings**

Art faculty come together once each month, in addition to Humanities Department meetings, to identify studio needs, issues with adjunct instructors, developments in curriculum or procedure and exhibition plans.
- 3. Student Evaluations**

Student evaluations are analyzed and discussed every semester among all full-time faculty with the purpose of identifying areas of need in regard to facilities, instruction, curriculum and general atmosphere. This faculty shares its findings with adjunct faculty to enact meaningful change when needed.
- 4. Tracking Student Retention**

BA Art and general art enrollment numbers are tracked with assistance from UAS Institutional Research and evaluated relative to historical numbers and numbers nationwide.
- 5. Tracking Graduate Employment**

The coursework of ART 495 and a healthy student-teacher ratio facilitates the tracking of applications and successes in the pursuit of art-related careers. Faculty members maintain yearly email contact with former advisees. UAS Institutional Research, with assistance from the Alaska Department of Labor, will provide further employment data. These data are compared to historical and national data.⁵
- 6. Tracking Graduate School Acceptance**

The coursework of ART 495 promotes the tracking of applications and successes in the pursuit of graduate school education. The modest size of the student and faculty bodies also facilitates the tracking of student successes in the pursuit graduate school education. Faculty members maintain yearly email contact with former advisees. These successes are compared to historical and national data.⁶

Conclusion

The accumulation of data as described above will lead to new practices and interpretations that the UAS art faculty believes to be critical in continuing to provide each student with an exceptional undergraduate experience in their field, personal growth and career opportunities. The art department's ability to rapidly adapt to these changing conditions highlights the unique merits of a small university fine arts program in Southeast Alaska.

Prepared by Jane Terzis, Associate Professor of Art, Jeremy Kane, Assistant professor of Art and Pedar Dalthorp, Assistant Professor of Art, February 7, 2011

⁵ See Appendix D

⁶ See Appendix D

Appendix A
BA Art Declaration Survey



BA Art Declaration Survey

Student Name
Date

Please complete the following survey by darkening a bubble to the right of each question.
Scale 1=Very Well 6=Very Poorly

How effectively do you write, speak, read, and listen for a variety of purposes and audiences?	(1) (2) (3) (4) (5) (6)
How well do you read and understand quantitative arguments, follow logical development and mathematical methods, solve mathematical and quantitative problems, perform mathematical calculations, express functional relationships, and apply mathematical methods?	(1) (2) (3) (4) (5) (6)
In regard to research how readily do you identify needed information, locate and access the information, analyze and evaluate content, integrate and communicate the information and evaluate the product and the process?	(1) (2) (3) (4) (5) (6)
How competently do use computer technology from word processing, spreadsheet and graphics applications to telecommunications, conferencing, and electronic mail technologies?	(1) (2) (3) (4) (5) (6)
How would you describe your levels of responsibility, good work habits, ethical decision-making, recognition of the value of community service and successful human relations?	(1) (2) (3) (4) (5) (6)
How would you describe your ability to conceptualize, analyze, synthesize, evaluate, interpret, and apply ideas and information?	(1) (2) (3) (4) (5) (6)

Please complete the following three sections.

Describe your one-year goals as they pertain to art.

Describe your three-year goals as they pertain to art.

Describe your ten-year goals as they pertain to art.

Appendix B
Grading Scale

GRADING SCALE

A+, A and A-

A grade of "A" indicates a thorough mastery of course content and outstanding performance in completion of all course requirements.

B+, B and B-

A grade of "B" indicates a high level of acquired knowledge and performance in completion of course requirements.

C+, C and C-

A grade of "C" indicates a satisfactory level of acquired knowledge and performance in completion of course requirements.

D+, D and D-

A grade of "D", the lowest passing grade, indicates a minimal level of acquired knowledge and minimal performance in completion of course requirements. It is generally not accepted to satisfy requirements in certain majors and in graduate programs.

F

A grade of "F" indicates failure to meet a minimal level of understanding of course content and/or performance in completion of course requirements.

CR (Credit)

A grade of "CR" indicates that course credit was awarded under the credit/no-credit option and the student's knowledge and performance was equivalent to a grade of "C" or higher.

P (Pass)

A grade of "P" indicates the satisfactory completion of course requirements under either the pass/fail or the pass/no-pass grade mode. For performance comparison only, a grade of "P" (pass) is considered equivalent to a grade of "C" or higher in undergraduate courses and a grade of "B" or higher in graduate courses.

NP (No Pass)

A grade of "NP" indicates failure to meet a minimal level of understanding of course content and/or performance in completion of course requirements.

DF (Deferred)

A grade of "DF" indicates that the course requirements may extend beyond the end of the course, as in thesis, project, research courses, internships, etc. A final grade and credit will be withheld without penalty until the course requirements are met within an approved time.

NB (No-Basis)

A grade of "NB" indicates that a student has not completed the coursework by the end of the semester. No credit is given nor is NB calculated in the GPA. This is a permanent grade and may not be used to substitute for an Incomplete.

I (Incomplete)

A grade of "I" indicates that a student has not completed the coursework by the end of the course. A final grade and credit will be withheld without penalty until the course requirements are met within an approved time, not to exceed one year. After one year, the "I" becomes a permanent grade.

AU (Audit)

Audit is a registration status indicating that the student has enrolled for informational instruction only. No course credit is granted. The student may receive a "W" if he or she does not meet agreed-upon terms or attend the course being audited.

W (Withdrawal)

Withdrawal is a registration status that indicates withdrawal from a course after the official course drop date.

Appendix C

BA Art Assessment Panel Evaluation



BA Art Assessment Panel Evaluation

Student Name
Date

1=Very Well 6=Very Poorly

Goal 1. Graduates will acquire the communication, critical thinking, information literacy, computer literacy and professional behavior skills as designated in the UAS competencies.

Outcome 1. Student demonstrates effective oral and written communication in exams, regularly scheduled critiques, class discussion and formal presentations	(1)(2)(3)(4)(5)(6)
Outcome 2. Student demonstrates quantitative skills through the application of mathematical concepts in the production, display and business of art.	(1)(2)(3)(4)(5)(6)
Outcome 3. Student demonstrates critical thinking, objectivity and reasoning in exams, exhibitions, critiques, class discussions, field-based instruction and the production of artwork.	(1)(2)(3)(4)(5)(6)
Outcome 4. Student demonstrates information literacy in research to be used in the creation of a body of artwork and in formal presentations.	(1)(2)(3)(4)(5)(6)
Outcome 5. Student demonstrates computer literacy in the use of software and digital equipment for the production and dissemination of artwork.	(1)(2)(3)(4)(5)(6)
Outcome 6. Student demonstrates professional behavior in public exhibitions, classroom participation, classroom conduct and in formal presentations and critiques.	(1)(2)(3)(4)(5)(6)

Goal 2. Graduates will demonstrate the ability to develop ideas to create competent artwork.

Outcome 1. Student demonstrates the self-motivation and work ethic necessary for the successful production of art.	(1)(2)(3)(4)(5)(6)
Outcome 2. Student demonstrates the ability to synthesize and distill ideas in the production of art.	(1)(2)(3)(4)(5)(6)
Outcome 3. Students will demonstrate the ability to work through technical and compositional challenges in one-on-one communication with instructors and peers.	(1)(2)(3)(4)(5)(6)

Goal 3. Graduates will demonstrate the ability to successfully apply art fundamentals and concepts through the application of a many of materials.

Outcome 1. Student demonstrates the ability to utilize specialized tools and techniques in the production of artwork, following instructor demonstrations in studio.	(1)(2)(3)(4)(5)(6)
Outcome 2. Student demonstrates expertise in various art materials through instruction, experimentation and practice.	(1)(2)(3)(4)(5)(6)
Outcome 3. Student demonstrates the ability to work through technical and compositional challenges in their creative processes as evidenced in critiques and public exhibitions with class members and instructors.	(1)(2)(3)(4)(5)(6)
Outcome 4. Student demonstrates expertise in the integration of form and content to achieve successful artistic expression.	(1)(2)(3)(4)(5)(6)

Goal 4. Graduates will demonstrate an awareness of ancient to contemporary world art and current issues especially as they pertain to their own work.

Outcome 1. Student articulates the historical and contemporary importance of art making.	(1)(2)(3)(4)(5)(6)
Outcome 2. Student demonstrates awareness of contemporary art issues in instructor-directed group discussion.	(1)(2)(3)(4)(5)(6)
Outcome 3. Student demonstrates awareness of local art issues in field-based instruction such as visits to museums, artists' studios, and guest artist presentations.	(1)(2)(3)(4)(5)(6)
Outcome 4. Student demonstrates knowledge of the history of world art from cave through contemporary in a range of required courses in art history.	(1)(2)(3)(4)(5)(6)
Outcome 5. Students demonstrates an understanding of their artistic relevance by accurately citing sources and artistic influences in their work.	(1)(2)(3)(4)(5)(6)

Appendix D

BA Art Alumni Evaluation Form



BA Art Alumni Evaluation Form

Student Name
Compiled by
Date

Scale 1=Very Well 6=Very Poorly

Evaluate student employment success

Outcome 1. Student has gained desired employment.	① ② ③ ④ ⑤ ⑥
Notes	
Outcome 2. Student has gained desired employment in a relevant field of art.	① ② ③ ④ ⑤ ⑥
Notes	

Evaluate continuing student academic success

Outcome 1. Student has gone on to post-graduate school.	① ② ③ ④ ⑤ ⑥
Notes	
Outcome 2. Student has gone on to post-graduate school in a relevant art field.	① ② ③ ④ ⑤ ⑥
Notes	

Additional information

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Appendix E

BA Art Sample Syllabi

ART S205 Intermediate Drawing

ART S213 Beginning Painting

ART S261 History of World Art I

ART S262 History of World Art II

ART S363 History of Modern Art

JANE TERZIS
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Course Syllabus Spring Semester, 2010
Art 205 Intermediate Drawing
3 Credits 12 - 4:30 pm Mondays SB 105 Jan. 24 – May 2
14 class periods

Topic: Anatomy for the Artist

Course Description Students will learn dynamic human anatomy relevant to the artist. Lectures will deal with anatomical form and structure for the understanding of the figure in foreshortening and depth of space, and for general drawing skills. We will work with live undraped models in the classroom. We will discuss expression in art, composition, conceptual/social concerns regarding fine art and the conservation, documentation and exhibition of artwork.
We will work in black and white.

Students will develop the following student outcomes in this course:

- Develop the communication, critical thinking, information literacy, computer literacy and professional behavior skills as designated in the UAS competencies.
- Develop ideas and create competent artwork.
- Develop the ability to apply art fundamentals successfully.
- Develop the understanding of the use of media for expression.
- Develop an awareness of world art, ancient though contemporary, and an awareness of current issues and context for their work.

In this course, the following UAS Competencies will be addressed:

- Written communication through exams, and papers submitted
- Oral communication through class discussion and formal presentations
- Critical thinking through exams and/or student exhibitions, critiques, class discussions and field-based instruction
- Information literacy through researching information to be used in the creation of a body of work and/or formal presentation
- Computer literacy through the use of software and digital equipment
- Professional behavior through classroom participation and conduct, as well as through formal presentation/critique

Materials Graphite pencils, woodless pencils or graphite sticks (2B - 9B), “Sharpie” markers, Conte crayons, soft and hard charcoal sticks, firm smooth drawing board (24”x36”), newsprint, ph-balanced

cold-pressed white paper (ex: individual sheets of Strathmore Bristol 2ply or 3ply.

First Class: students should come with text, all black and white drawing materials, newsprint pad and drawing board.

Required Text: *How to Draw the Human Figure* by Louise Gordon

Jan.	24	1) Introduction; general human structure/Gesture	<i>model 1- 4:15</i>
	31	2) Skeletal head, neck, trunk; Male/Female difference in structure/contour; <u>405 project proposals due</u>	<i>model</i> CRITIQUE 1
Feb	7	3) Muscular of head, neck, trunk; <u>205, 305 proj. proposals due</u>	<i>model</i> CRITIQUE2
	14	4) Eyes , mouth, chin, nose, ears	<i>model</i>
	21	5) Light and shadow, volume - <i>slideshow</i>	CRITIQUE 1
	28	6) Matting/preservation of artwork	<i>model</i> CRITIQUE 2
March	7	7) Perspective/foreshortening/depth of space	<i>no model</i>

MARCH 14 SPRING BREAK – NO CLASS

	21	8) Midterm Evaluations I - Bring All Work to Class	<i>model</i>
	28	9) Midterm Evaluations II - Bring All Work to Class	<i>model</i> CRITIQUE 1
April	4	10) Muscular and skeletal of arms	
	11	11) Muscular and skeletal of legs	<i>model</i> CRITIQUE 2
	18	12) Hands and feet	<i>model</i>
	25	13) Studio	<i>model</i>
May	2	14) FINAL CRITIQUE	

Class Structure: 1/2 hr lecture, 1/2 hr drawing warm-up, 2.5 -3 hr studio, 1/2 hr critique
Aside from your *term project*, you will be given a short assignment about every two weeks. Assignments are due the following class. Missed assignments will be considered late and assignments that are not made up within two weeks of assignment date will be considered not done. At the beginning of each class, please lay your week's outside work on the front table for me to look at. If you have missed a class, or know that you will miss one, please get the assignment, handouts and class information from another student in the class. We will always have at least one break during this long studio class, so that you can rest, get some food, or run an errand.

*Classes will start at 12:00 sharp. Please be ready to start promptly,
unless you've made other arrangements with me.*

Attendance, and Participation during class:

In the event of an emergency that will require you to miss a class, please contact me by phone or email, preferably before the missed class – or very soon after.

If you miss a total of three classes, your final grade will be lowered by 1/2 a grade (a “B” will become a “B-“). For each class missed after the third, your grade will go down another 1/2 grade. If you know in advance that you are going to miss more than three classes, you will need to talk to me. You may want to audit the class. If you miss more than one class, it will not be possible for you to receive an "A" grade.

If you miss three consecutive classes, you will not pass this course.

Tardiness: habitually leaving early or arriving late will result in a lowered grade.

Each student will receive a private mid-term evaluation.

Some of the drawing that we will do will be from live models. On days that we have them, models will be available to pose from noon to 3:30 PM.

Critiques

The class will be divided into 2 groups. Work submitted for critique should either be work done as an assignment, or work done on your term project, NOT WORK DONE DURING CLASS. If you miss showing your work at critique, your grade will be affected. If you don't want to share your work with the class, please talk to me.

Final Critique: all students will be expected to present their project as a **formal presentation - matted or otherwise prepared to exhibit as a cohesive, finished body of work.**

Each student is encouraged to take advantage of the opportunity to exhibit his or her artwork at the end of the semester in the UAS Student Art Exhibition.

Art Supplies can be purchased at UAS Bookstore, The *Art Department*, or by catalog (classroom copy of artists' supply catalogs are available) – by phone or online.

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Course Syllabus	Spring Semester, 2011	January 11 – April 26	Art 213, 313, 413
Beginning, Intermediate, Advanced Painting			
3 Credits	3:00 – 5:30 PM	Tues - Thurs	SB 105

Course Description Students will study technical and conceptual aspects of painting. We will discuss expression in art, color, composition, conceptual/social concerns regarding fine art and the conservation, documentation and exhibition of artwork.

Students will develop the following student outcomes in this course:

- develop the communication, critical thinking, information literacy, computer literacy and professional behavior skills as designated in the UAS competencies.
- develop ideas and create competent artwork.
- develop the ability to apply art fundamentals successfully.
- develop the understanding of the use of media for expression.
- develop an awareness of world art, ancient though contemporary, and an awareness of current issues and context for their work.

In this course, the following UAS Competencies will be addressed:

- written communication through exams, and papers submitted
- oral communication through class discussion and formal presentations
- Critical thinking through exams and/or student exhibitions, critiques, class discussions and field-based instruction
- Information literacy through researching information to be used in the creation of a body of work and/or formal presentation
- Computer literacy through the use of software and digital equipment
- Professional behavior through classroom participation and conduct, as well as through formal presentation/critique

PREREQUISITE: It is expected that students enrolled in this course have successfully completed Intermediate Drawing (either at UAS or the equivalent course at another institution). Students not meeting this expectation need to consult with the instructor before enrolling.

Materials Students will choose between acrylic, and oil-based, water-soluble paints with and without medium. A more detailed materials list will available at the course web site and at first class.

We may use undraped models in the classroom. (maximum of 10 hrs)

	PAINTING SCHEDULE SPRING 2011	
Jan 11	Introduction / 213: Color Chart	
Th 13	213: finish color chart. Bring all painting materials to class.	
T 18	Color / 213: Paint Sky / Form & Content / demo brush tech oil, acryl, start a ptg (still life)	
Th 20	313 - 413 Begin Term Project, PROPOSALS DUE; COLOR THEORY	
T 25	Negative Shapes / CRITIQUE 1/2 class; 213 paint chip color reproduction	
Th 28	Studio / CRITIQUE 1/2 class	
FEB 1	213 Sky Painting due by end of class period	
Th 3	field trip or guest	
T 8	Composition / Atmospheric Perspective / Negative Shapes 213 PROPOSALS DUE Begin Term Project	
Th 10	Studio / 213: stretch a canvas / reproduction painting due	
T 15	Preparing for Exhibition	
Th 17	MIDTERM EVALUATIONS	
T 22	MIDTERM EVALUATIONS	
Th 24	MIDTERM EVALUATIONS	
MAR 1	Painting a Portrait / Model	Model 3 – 5:30
Th 3	Studio / Model	Model 3 – 5:30
	SPRING BREAK MARCH 7 - 12	
T 15	Studio / Model	Model 3 – 5:30
Th 17	Studio	Model 3 – 5:30
T 22	Studio	
Th 24	Studio / CRITIQUE 1/3 class	
T 29	Studio / CRITIQUE 1/3 class	
Th 31	<i>Section 1.01</i> Studio / CRITIQUE 1/3 class	
APRIL 5	<i>Section 1.02</i> Documenting your Work	
Th 7	Studio	
T 12	Studio	
Th 14	Studio	
T 19	Studio	
Th 21	FINAL CRITIQUE PART 2	
T April 26	FINAL CRITIQUE PART 1	

Class Structure

Tues - Thurs 3:00 – 5:30 PM

Classes will start at 3:00 sharp. Please be ready to start promptly, unless you've made other arrangements with me.

Grading will be based on attendance, assignments, term project and work in the studio

25% Assignments done, term proposal in on time

25% Work on term project at Midterm

25% Completion and quality of term project

15% Participation during class

10% Skill level at end of semester

Attendance, and Participation during class:

Students are expected to attend every class. In the event of an emergency that will require you to miss a class, please contact me by phone or email, preferably before the missed class – or very soon after. It is expected that students will attend every class. This studio course is a performance-based class and interaction with peers and the instructor cannot be duplicated outside of class. If you miss a class, it is assumed you had good reason to do so. Therefore, I do not distinguish between excused and non-excused absences. Students are responsible for completing any work missed during their absence and for obtaining pertinent notes and materials. Attendance will be taken regularly. Late arrivals and early departures are not appreciated. Students needing to leave early must give notification in advance. Leaving without such constitutes an absence.

If you miss four classes in a row, you will not pass this course.

If you miss four classes total, your final grade will be lowered by a 1/2 grade (a "B" will become a "B-").

For each class missed after the fourth, your grade will go down another 1/2 grade. If you know in advance that you expect to miss more than four classes, you will need to talk to me.

Students should expect to spend a minimum of 3 hours per week in the studio, outside of class hours.

That's a B.

Each student will receive a private mid-term evaluation.

Some of the painting that we will do will be from live models. On days that we have them, models will generally be available to pose from 3:15 to 5:00 pm.

The use of photographic reference and the use of other artists' work for reference will be discussed as a working technique and will be acceptable only when specifically stated.

Critiques

The class will be divided into groups for critiques. Aside from the midterm evaluation and the final critique at the end of the semester, *each student* will have work critiqued three times during the semester. If you miss showing your work at critique, your grade will be affected. If you don't want to share your work with the class, please talk to me. I'll post a critique schedule toward the beginning of the semester.

*Term Project

Beginning January 20, each student in 313-413 will begin to use the remainder of the semester to produce individual pieces that progress with some sort of thread tying them together either conceptually, by technique, or both. *A Body of Work*. This will be explained more clearly as that time approaches.

**Students in 213 will begin work on this February 8.*

Final Critique:

All students will be expected to present their project as a formal presentation prepared to exhibit as a cohesive, finished body of work.

Each student is encouraged to take advantage of the opportunity to enter his or her artwork toward the end of the semester in the UAS Juried Student Art Exhibition.

Students enrolled in 313-413 must enter artwork in the UAS Juried Student Exhibition in April and will be expected to help with the exhibition.

Art Supplies can be purchased at UAS Bookstore, The Art Department (open 10-6, M-Sat), or online (classroom copies of catalogs are available)

Materials List

(Students will decide which painting medium they will use. Basic choices are: acrylic, *Artisan* water-based oils and M. Graham walnut oil-based oils.)

Paints

***M. Graham Artists' Oil (walnut oil) or any good quality oil colors**

medium: artists' grade walnut oil and/or walnut oil alkyd medium (faster drying)

***Artisan or Holbein Water Mixable Oil Color** in 37 ml tubes, titanium white in 200 ml tubes

medium: Artisan regular medium, fast-dry medium, and/or alkyd medium

***Student grade acrylics** in 37 ml tubes, titanium white in 200 ml tubes. Recommended brands: Golden, Utrecht, Daniel Smith

Painting Surfaces:

Unprimed Canvas, pre-stretched canvases, canvas boards, stretcher bars, Masonite - 1/8". Pre-cut panels and raw canvas are available in UAS painting studio. Strathmore Paper Palette 12" x 16", 40 sheets (this is what I use for oil painting and it's great - no leak-through).

Gesso - white or gray acrylic, available in UAS painting studio.

Brushes - variety of bristle, sable and synthetic - student grade. Avoid "Pro-Art" brushes.

Containers:

oil: medium, brush cleaner jar with lid, brush holder (optional)

acrylic and water mixable oil: small bucket or large jar for water

Rags, Smock

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Course Syllabus	Fall Semester, 2010	Sept 2 – December 14
Art 261	History of World Art I / Origins through Early Gothic	
3 Credits	Tuesdays and Thursdays, 11:30 – 1:00	

Course Description:

Students will study the origins of world art and its development from earliest known artworks (30,000 BC) through the Early Gothic period (1100-1500 AD). This course will provide students with an overview of the artistic legacy of art over the entire globe, relating artwork to the time period and the part of the world in which it was created.

Along with the use of a course textbook, screen images will be presented during most classes.

Required Text: Gardner's *Art Through the Ages, Thirteenth Edition, Volume 1*

Text can be purchased from UAS Bookstore or ordered from UAS Bookstore as an eText: uas.alaska.edu/bookstore

Students will develop the following student outcomes in this course:

- develop the communication, critical thinking, information literacy, computer literacy and professional behavior skills as designated in the UAS competencies.
- develop ideas and create competent artwork.
- develop the ability to apply art fundamentals successfully.
- develop the understanding of the use of media for expression.
- develop an awareness of world art, ancient though contemporary, and an awareness of current issues and context for their work.

In this course, the following UAS Competencies will be addressed:

- written communication through exams, and papers submitted
- oral communication through class discussion and formal presentations
- Critical thinking through exams and/or student exhibitions, critiques, class discussions and field-based instruction
- Information literacy through researching information to be used in the creation of a body of work and/or formal presentation
- Computer literacy through the use of software and digital equipment
- Professional behavior through classroom participation and conduct, as well as through formal presentation/critique

Class Structure: Tuesdays and Thursdays, 11:30 – 1:00

Students should expect to work on reading and writing assignments outside of class approximately 3 hours per week.

Grading:

Attendance and Participation during class (a consideration toward final grade):

Students are expected to attend every class. In the event of an emergency that will require you to miss a class, please contact me by phone or email, preferably before the missed class – or very soon after. It is expected that students will attend every class. This course is a performance-based class and interaction with peers and the instructor cannot be duplicated outside of class. If you miss a class, it is assumed you had good reason to do so. Therefore, I do not distinguish between excused and non-excused absences. Students are responsible for completing any work missed during their absence and for obtaining pertinent notes and materials. Attendance will be taken regularly. Habitually arriving late and leaving early will result in a lowered grade. Students needing to leave early must give notification in advance. Leaving without such constitutes an absence.

If you miss four classes in a row, you will not pass this course.

If you miss four classes total, your final grade will be lowered by a 1/2 grade (a "B" will become a "B-"). For each class missed after the fourth, your grade will go down another 1/2 grade. If you know in advance that you expect to miss more than four classes, you will need to talk to me.

Each student is expected to participate in class discussions.

Paper / Presentation 25%: see page 5. Failing to turn in the writing assignment on time without having spoken to instructor will result in a failing grade for that project. The topic for your paper should be submitted to me no later than one week before your presentation date. See attached sheet for more detailed information on writing assignments.

1st Midterm Exam 25%

2nd Midterm Exam 25%

Final Exam 25%

Exams will consist of image identification, image comparison, short and long essays based on questions. The content of exams will not be cumulative.

You may earn extra credit by visiting a museum or exhibition of original artwork (*not virtual, but real*) and writing a 2-3 page paper on your personal experience of the exhibition. Include; name(s) of artist(s), a description of the artwork, your perceptions, observations, opinions, and any supplementary materials, if they are available (exhibition announcement, catalogue).

Papers done for extra credit must be submitted to me no later than November 30.

Reading Assignments and Lecture Schedule: (read prior to class date)

Sept	2	<u>Introduction</u>
T	7	<u>Chapter 1 The Birth of Art</u> Key Works and Terms: (Fig 1-5): <i>Venus of Willendorf</i> ; (Fig 1-6): <i>Woman of Lausell</i> ; (Fig 1-8): <i>Antler Horn</i> ; (Fig 1-10): <i>Spotted Horses and Negative Hand Prints</i> ; (Fig 1-11): <i>Lascaux</i> ; (Fig 1-14): <i>Jericho</i> ; (Fig 1-16): <i>Çatal Hüyük</i> ; (Fig 1-20): <i>Stonehenge; heelstone; Neolithic, Paleolithic; "in-the-round"</i>
Th	9	<u>Chapter 2 The Art of the Ancient Near East</u> Key Works and Terms: (Fig 2-6): <i>Statuettes of Perpetual Worshippers</i> ; (Fig 2-8,9): <i>Standard of Ur</i> ; (Fig 2-13): <i>Victory Stele of Naram-Sin</i> ; (Fig 2-16): <i>Gudea; Assyrians' war and hunting themes; Babylon and the Ishtar Gate; Hammurabi; Tigris and Euphrates; Ashirhashirpal; post and lintel; city-state; Gilgamesh; cuneiform; ziggurat</i>
T	14	<u>Chapter 3 The Art of Ancient Egypt - part 1</u> Key Works and Terms: ((Fig 3-3): <i>Palette of King Narmer</i> ; Fig 3-5): <i>Stepped Pyramid of Dzosser</i> ; (Fig 3-8): <i>The Great Pyramids of Menkaure, Khafre and Khufu</i> ; (Fig 3-12): <i>Khafre</i> ; (Fig 3-15): <i>Ka-Aper; the Nile; Ka; Gizeh; Imhotep; necropolis; hieroglyphics; mastaba</i>
Th	16	<u>Chapter 3 cont'd. The Art of Ancient Egypt - part 2</u> Key Works and Terms: (Figs 3-20): <i>Hatshepsut; Ramses II; Akhenaton and Nefertiti and the Amarna Period; Tutankhamen</i> ; (Fig 3-1): <i>Mentuemhet, clerestory; hypostyle; pylon, colonnade; Tholos; rock-cut tomb</i>
T	21	<u>Chapter 4 The Art of the Prehistoric Aegean</u> Key Works and Terms: (Fig 4-2): <i>Cycladic Art</i> ; (Fig 4-7): <i>La Parisienne</i> ; (Fig 4-10): <i>Kamare Ware jar</i> ; (Figs 4-21, 4-22): <i>Treasury of Atreus</i> ; (Fig 4-12): <i>Snake Goddess; The Minotaur; Cyclopes; Knossos; labyrinth; corbelled vault</i> ; (Fig 4-25): <i>Warrior Vase</i>
Th	23	<u>Chapter 5 The Art of Ancient Greece – part 1 read to Early & High Classical Periods</u> Key Works and Terms: (Fig 5-7): <i>Lady of Auxerre; Kore</i> ; (Fig 5-8): <i>Kouros; Heracles; Aphrodite; Neptune; Zeus; Poseidon; Cyclops; Centaur; Dionysus; Archaic Style, encaustic; black-figure painting; krater; amphora; Doric and Ionic temples and accompanying architectural terms; caryatid; black-figure/red-figure vase painting; Classical style</i>
T	28	<u>Chapter 5 cont'd. The Art of Ancient Greece – part 2 read to Alexander the Great</u> Key Works and Terms: (fig 5-34): <i>Kritios Boy</i> ; (Fig 5-35): <i>Bronze Warrior</i> ; (Fig 5-37): <i>Charioteer; lost wax bronze casting; Pericles; Acropolis; Parthenon; the Elgin Marbles</i> ; (Fig 5-56): <i>Nike; canon</i>

Th	30	<u>Chapter 5 cont'd. The Art of Ancient Greece – part 3</u> Key Works and Terms: <i>Alexander the Great</i> ; (Fig 5-67): <i>Battle of Issus</i> ; <i>Corinthian capitals</i> ; <i>Hellenistic Style</i> ; ; (Fig 5-81): <i>Dying Gaul</i> ; (Fig 5-82): <i>Nike of Samothrace</i> ; (Fig 5-83): <i>Venus de Milo</i> ; (Fig 5-88): <i>Laocoön and His Sons</i>
OCT 5	TUES	FIRST MIDTERM EXAM
Th	7	TBA
T	12	<u>Chapter 6 The Ancient Art of South and Southeast Asia</u> Key Works and Terms: <i>Indus Civilization</i> ; <i>Mohenjo-daro</i> ; <i>Buddha</i> ; <i>Sakyamuni: the Historical Buddha</i> ; (Fig 6-10): <i>Gandhara style</i> ; (Fig 6-12): <i>Mathura style</i> ; (Fig 6-15): <i>Bodhisattva</i> ; <i>Stupa</i> ; <i>mandala</i> ; <i>rock-cut temple</i> ; (Fig 6-16) <i>Boar Avatar of Vishnu</i> ; <i>Shiva</i> ; <i>Yakshi</i> ; <i>Chaitya hall</i> ; ; <i>Bayan</i> , <i>Angkor Thom</i> ; <i>Angkor Wat</i>
T	14	<u>Chapters 7 & 8 The Art of Early China and Korea, The Art of Early Japan</u> Key Works and Terms: <u>China</u> : (Fig 7-2): <i>Neolithic vases</i> ; <i>jade</i> ; <i>Shang bronzes</i> ; (Fig 7-5): <i>Bi disk</i> ; <i>the Silk Road</i> ; <i>Qin Shi Huangdi</i> ; (Fig 7-6): <i>Qin Soldiers</i> ; <i>atmospheric perspective</i> <u>Japan</u> : (Fig 8-2): <i>Jomon ceramics</i> ; (Fig 8-3): <i>Dotaku Bell</i> ; (Fig 8-5): <i>Haniwa figures</i> ; (Fig 8-14): <i>Tale of Genji</i> ; (Fig 8-16): <i>Shunjobo Chogen</i> ; <i>Kamakura period</i>
T	19	<u>Chapter 9 The Art of the Etruscans</u> Key Works and Terms: (Fig 9-2): <i>fibula</i> ; <i>Etruscan temple design</i> ; (Fig 9-5): <i>Sarcophagus with reclining couple</i> ; (Fig 9-9): <i>Tomb of the Leopards</i> ; (Fig 9-11): <i>Capitolene Wolf</i> ; <i>Chimera</i> ; <i>Aule Metele</i> ; <i>tufa</i>
Th	21	<u>Chapter 10 The Art of Ancient Rome – part 1 read to The Flavians</u> Key Works and Terms: <i>the Republic</i> ; (Fig 10-7): <i>Head of an old man</i> ; <i>Pompeii and Herculaneum</i> ; <i>amphitheater</i> ; (Fig 10-17): <i>First Style wall painting</i> ; (Fig 10-18): <i>Second Style wall painting</i> ; (Fig 10-21): <i>Third Style wall painting</i> ; <i>Augustus Caesar</i> ; (Fig 10-29): <i>Ara Pacis Augustae</i> ; (Fig 10-32): <i>Maison Carrée</i> ; (Fig 10-33): <i>Pont-du-Gard</i> ; <i>pseudoperipteral</i> ; <i>Romulus</i> ; <i>Villa of Mysteries</i>
T	26	<u>Chapter 10 cont'd. The Art of Ancient Rome – part 2</u> Key Works and Terms: <i>the Flavians</i> ; <i>the Colosseum</i> ; <i>Vespasian</i> ; (Fig 10-38): <i>Flavian Woman</i> ; (Fig 10-39): <i>Arch of Titus</i> ; (Fig 10-44): <i>Column of Trajan</i> ; (Fig 10-48): <i>Hadrian</i> ; (Figs 10-49, 50, 51): <i>the Pantheon</i> ; (Fig 10-59): <i>Marcus Aurelius</i> ; (Fig 10-62): <i>Faiyum (Egypt)</i> ; (Fig 10-64): <i>Caracalla</i> ; <i>the Soldier Emperors</i> ; <i>Diocletian</i> ; (Fig 10-73): <i>the Tetrarchs</i> ; (Fig 10-75): <i>Arch of Constantine</i>
(a) Th	28	<u>Chapter 11 Early Christian</u> Key Works and Terms: (Fig 11-5): <i>Catacomb of Saints Peter and Marcellinus</i> ; <i>Jonah</i> ; (Fig 11-8): <i>Christ Enthroned</i> ; (Fig 11-11): <i>Santa Costanza</i> (Fig 11-15): <i>Galla Placida</i> ; (Fig 11-16): <i>the Good Shepherd mosaic</i> ; <i>illuminated manuscripts</i> ; (Fig 11-21): <i>Rossano Gospels</i>
Nov	2	<u>Chapter 12 Byzantium</u> Key Works and Terms: (Fig 12-14): <i>Justinian</i> ; (Figs 12-2, 3, 4): <i>Hagia Sophia</i> ; <i>Pendentive and squinches</i> ; <i>mausoleum</i> ; (Figs 12-6, 7, 8, 9): <i>San Vitale</i> ; (Fig 12-11): <i>Theodora</i> ; <i>icon</i> ; <i>iconoclasm</i> ; <i>iconostasis</i> ; (Fig 12-24): <i>Saint Mark's</i> ; (Fig 12-25): <i>Pantokrator</i> ; (Fig 12-27): <i>Lamentation</i>
Th	4	Guest
T	9	TBA
Th	11	TBA
T	16	<u>Chapter 13 Islam</u>

Key Works and Terms: (Figs 13-2): *Dome of the Rock: mosque*; (Fig 13-10): *Mausoleum of the Samanids*; (Figs 13-11, 12, 13): *Great Mosque, Cordoba*; (Fig 13-15): *ewer*; (Fig 13-17): *Alhambra; calligraphy, arabesque; mihrab; quibla*; (Fig 11-28): *carpet*

NOV 18 TUES MIDTERM 2

T 23 TBA

Th 25 Chapter 14 The Arts of Ancient America
Key Works and Terms: *Mesoamerica; Preclassic*; (Fig 14-2): *Colossal head, Olmec*; (Fig 14-3): *jadeite*; (Fig 14-5): *Teotihuacán; Quetzalcoatl*; (Fig 14-10): *Tikal; Maya*; (Fig 14-12): *Bonampak*; (Fig 14-20): *Paracas*; (Fig 14-21): *Nasca pottery*; (Fig 14-22): *Nasca Lines*; (Fig 14-23): *Moche*; (Fig 14-26): *Wari*; (Fig 14-27): *Inupiat burial mask*; (Fig 14-29): *Serpent Mound*; (Fig 14-32): *Cliff Palace*

T 30 Chapter 16 Early Medieval Art in the West
Key Works and Terms: (Fig 16-2): *fibula*; (Fig 16-3): *Purse cover, Sutton Hoo*; (Fig 16-4): *Viking; Hiberno-Saxon Art*; (Fig 16-6): *Book of Durrow*; (Fig 16-7): *Lindesfarne Gospels*; (Fig 16-8): *Book of Kells*; (Fig 16-9): *Celtic Cross*; (Fig 16-12): *Charlemagne*; (Fig 16-13): *Coronation Gospels*; (Fig 16-14): *Ebbo Gospels*; (Fig 16-15): *Utrecht Psalter*; (Fig 16-16): *Lindau Gospels*; (Figs 17, 18): *Palatine Chapel; Carolingian*; (Fig 16-22, 23, 24): *Saint Michaels, Hildesheim; alternate support system*; (Fig 16-25): *Bernward Column; Anglo-Saxon; Otto III*

Dec 2 Chapter 17 Romanesque Art
Key Works and Terms: *pilgrimages; the Crusades; Indulgences; groin vault; barrel vault; ambulatory; Italian vs French and German Romanesque design; buttresses; Norman and English Romanesque design*; (Fig 17-10): *Romanesque church portal: trumeau, tympanum, jambs, vousoirs, archivolts*; (Fig 17-12) *Last Judgment Tympanum at Saint-Lazare, Autun*; (Fig 24): *Head Reliquary*; (Fig 17-18): *Morgan Madonna*; (Fig 17-22): *Hildegard of Bingen*; (Fig 17-35): *Bayeux Tapestry*

Tue 7 Chapter 18 Gothic Art
Key Works and Terms: *Abbot Suger and Saint-Denis*; (Fig 18-3): *rib vault*; (Fig 18-5): *Chartres; flying buttresses; triforium*; (Fig 18-11): *Notre Dame, Paris; Gothic Cathedral design; Lux Nova*; (Fig 18-23): *Reims*; (Fig 18-24): *The Visitation*; (Fig 18-25): *Sainte-Chapelle*; (Fig 18-32): *God as Architect of the World*; (Fig 18-33): *Moralized Bible*; (Fig 18-34): *Psalter of Saint Louis; Saint Bernard*; (Fig 18-39): *English Gothic design; Perpendicular Style*; (Fig 18-49): *Ekkehard and Utta*; (Fig 18-50): *German Gothic*; (Fig 18-56): *Italian Gothic; Rayonnant style*

Th 9 Chapter 19 Italy, 1200 to 1400
Key Works and Terms:
 (Fig 19-20): *Triumph of Death*; (Fig 19-8): *Madonna Enthroned*; (Fig 19-9): *Lamentation*; (Fig 19-16): *Peaceful City*; (Fig 19-18): *Florence Cathedral*

DEC 14 Tue FINAL EXAM

Term Paper / Presentation:

Each student will write a short (2-3 page, word-processed, double-spaced) paper on a specific topic relevant to coursework. Each student will present his or her paper orally to the class on the day that the paper is due. Please email your paper topic at least one week before the date of your presentation. You should prepare a Powerpoint presentation to show with no more than 6 digital images. You can email the Powerpoint file to me several days before your presentation, burn it onto a CD, or bring a "jump drive" with you. While

you may use notes while delivering your presentation to the class, you are not permitted to read your paper to us. Before writing your paper, you will connect with the other student who will present on the same day in order to establish your individual presentation topic and to ensure that you will not be duplicating or overlapping someone else’s presentation. You will submit a paper copy of your paper to me on the day of your presentation.

Your paper should specifically cite at least 2 sources other than our textbook.

Plagiarism:

To plagiarize is to take, steal, or use the writings or ideas of another as if they were one’s own. When your name is on a paper, your readers will assume the ideas and expressions in it are yours, if you have not quoted your sources and given credit to them. Plagiarism is a serious academic offence and usually will result in a failing grade for the course. However, asking someone for advice and help is not plagiarism. All writers can profit from advice and feedback and you are encouraged to seek out others for help with your work. But remember, editors and advisors do not write your paper or invent its major ideas. Unless ideas and words are yours, you must give proper credit to your sources.

Writing / Presentations

Ancient Egypt Presentations **Tuesday Sept 14 or Thursday Sept 16**

Prehistoric Aegean Presentations **Thursday Sept 23**

Ancient Greece Presentations **Tuesday Sept 28, Thursday Sept 30, or Tuesday Oct 5**

South & Southeast Asia Presentations **Thursday Oct 14**

Rome Presentations **Tuesday Oct 26 or Thursday Oct 28**

Islam Presentations **Tuesday Nov 16**

Ancient America Presentations **Thursday Nov 25**

Medieval Presentations **Tuesday Nov 30**

Romanesque Presentations **Thursday Dec 2**

Gothic Presentations **Tuesday Dec 7**

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Course Syllabus Spring Semester, 2011 January 11 – April 26

Art 262 History of World Art II / Gothic through Contemporary
 3 Credits

Course Description: Students will study cultural history through visual means and visual culture by historical means. This course will provide students with an overview of the artistic legacy of world art from Late Gothic to Late 20th Century, relating artwork to the time period and the part of the world in which it was created.

Along with the use of a course textbook, screen images will be presented during most classes.

Required Text: Gardner's *Art Through the Ages, Thirteenth Edition, Volume 2*
 Text can be purchased from UAS Bookstore or ordered from UAS Bookstore as an eText: uas.alaska.edu/bookstore

Students will develop the following student outcomes in this course:

- develop the communication, critical thinking, information literacy, computer literacy and professional behavior skills as designated in the UAS competencies.
- develop ideas and create competent artwork.
- develop the ability to apply art fundamentals successfully.
- develop the understanding of the use of media for expression.
- develop an awareness of world art, ancient through contemporary, and an awareness of current issues and context for their work.

In this course, the following UAS Competencies will be addressed:

- written communication through exams, and papers submitted
- oral communication through class discussion and formal presentations
- Critical thinking through exams and/or student exhibitions, critiques, class discussions and field-based instruction
- Information literacy through researching information to be used in the creation of a body of work and/or formal presentation
- Computer literacy through the use of software and digital equipment
- Professional behavior through classroom participation and conduct, as well as through formal presentation/critique

Class Structure: Tuesdays and Thursdays, 11:30 – 1:00

Students should expect to work on reading and writing assignments outside of class approximately 3 hours per week.

Grading:

Attendance and Participation during class (a consideration toward final grade):

Students are expected to attend every class. In the event of an emergency that will require you to miss a class, please contact me by phone or email, preferably before the missed class – or very soon after. It is expected that students will attend every class. This course is a performance-based class and interaction with peers and the instructor cannot be duplicated outside of class. If you miss a class, it is assumed you had good reason to do so. Therefore, I do not distinguish between excused and non-excused absences. Students are responsible for completing any work missed during their absence and for obtaining pertinent notes and materials. Attendance will be taken regularly. Habitually arriving late and leaving early will result in a lowered grade. Students needing to leave early must give notification in advance. Leaving without such constitutes an absence.

If you miss four classes in a row, you will not pass this course.

If you miss four classes total, your final grade will be lowered by a 1/2 grade (a "B" will become a "B-"). For each class missed after the fourth, your grade will go down another 1/2 grade. If you know in advance that you expect to miss more than four classes, you will need to talk to me.

Each student is expected to participate in class discussions.

Paper / Presentation 25%: see page 5. Failing to turn in the writing assignment on time without having spoken to instructor will result in a failing grade for that project. The topic for your paper should be submitted to me no later than one week before your presentation date. See attached sheet for more detailed information on writing assignments.

1st Midterm Exam 25%

2nd Midterm Exam 25%

Final Exam 25%

Exams will consist of image identification, image comparison, short and long essays based on questions. The content of exams will not be cumulative.

You may earn extra credit by visiting a museum or exhibition of original artwork (*not virtual, but real*) and writing a 2-3 page paper on your personal experience of the exhibition. Include; name(s) of artist(s), a description of the artwork, your perceptions, observations, opinions, and any supplementary materials, if they are available (exhibition announcement, catalogue).

Papers done for extra credit must be submitted to me no later than April 14.

Reading Assignments and Lecture Schedule: (read prior to class date)

Jan 11	Introduction
Th 13	<p><u>Chapter 19</u> Gothic to Renaissance – 13th & 14th c Italy</p> <p>Key Works: (Fig 19-8): <i>Madonna Enthroned</i>; (Fig 19-9): <i>Lamentation</i>; <i>The Black Death</i>; (Fig 19-16): <i>Peaceful City</i>; (Fig 19-18): <i>Florence Cathedral</i>; (Fig 19-20): <i>Triumph of Death</i>;</p> <p>Terms: The Great Schism; fresco; tempera; chiaroscuro</p>
T 18	<p><u>Chapter 20</u> 15th c Northern Europe P</p> <p>Key Works: ; (Fig 20-1): <i>Giovanni Arnolfini and His Bride</i>; (Fig 20-7): <i>Man in a Red Turban</i>; ...; (Fig 20-8): <i>Deposition</i>; (Fig 20-16): <i>Les Tres Riches Heures</i> (Fig 20-17): <i>Melun Diptych</i>; (Fig 20-20): <i>Miraculous Draught of Fish</i>;</p> <p>Terms: Flemish; stigmata; grisaille</p>
Th 20	<p><u>Chapter 21</u> 15th c Italian</p> <p>Key Works: (Fig 21-12): <i>David</i>; (Fig 21-19): <i>Expulsion of Adam and Eve</i>; (Fig 21-27): <i>Primavera</i>; (Fig 21-28): <i>Birth of Venus</i>; (Fig 21-40): <i>Christ Delivering the Keys of the Kingdom...</i>; (Fig 21-49): <i>Foreshortened Christ</i></p> <p>Terms: contrapposto; trompe l'oeil; 3-point perspective; foreshortening, Humanism</p>
T 25	<p><u>Chapter 22</u> 16th c Italian: High Renaissance and Mannerism, Part 1 P</p> <p>Key Works: (Fig 22-2): <i>Virgin of the Rocks</i>; (Fig 22-3): <i>cartoon for Virgin and Child</i>; (Fig 22-8): <i>Tempietto</i>; (Fig 22-9): <i>Philosophy (School of Athens)</i>; (Fig 22-13): <i>David</i>; (Fig 22-21): <i>Last Judgement</i>; Terms: sfumato</p>
Th 28	<p><u>Chapter 22</u> 16th c Italian: High Renaissance and Mannerism, Part 2 P</p> <p>Key Works: (Fig 22-35): <i>Pastoral Symphony</i>; (Fig 22-44): <i>Venus Cupid, Folly and Time</i>; (Fig 22-46): <i>Portrait of the Artist's Sisters and Brother</i>;</p> <p>Terms: Reformation; Counter-Reformation; Mannerism; Council of Trent; Holy Office of the Inquisition</p>
FEB 1	<p><u>Chapter 23</u> 16th c Northern Europe: Spain, France, Netherlands: The Reformation P</p> <p>Key Works: (Fig 23-2): <i>Isenheim Altarpiece</i>; (Fig 23-6): <i>Four Apostles</i>; (Fig 23-13): <i>Garden of Earthly Delights</i>; (Fig 23-17): <i>Catherine van Hemessen, Self-Portrait</i>; (Fig 23-20): <i>Netherlandish Proverbs</i></p>

	Terms: allegory
Th 3	Chapter 24 17 th c Italy, Spain Key Works: (Fig 24-17): <i>Conversion of Saint Paul</i> ; (Fig 24-20): <i>Judith Slaying Holofernes</i> ; (Fig 24-25): <i>Martyrdom of Saint Bartholomew</i> ; (Fig 24-28): <i>King Philip IV of Spain</i> ; (Fig 24-30): <i>Las Meninas</i>
T 8	Chapter 25 17 th c Northern Europe Key Works: (Fig 25-3): <i>Arrival of Marie de Medici...</i> ; (Fig 25-10): <i>The Women Regents...</i> ; (Fig 25-12): <i>Anatomy Lesson...</i> ; (Fig 25-11): <i>Judith Leister Self-Portrait</i> ; (Fig 25-18): <i>View of Haarlem...</i> ; (Fig 25-19): <i>The Letter</i> Terms: Academic Art
TH 10	MIDTERM I
T 15	TBA
Th 17	Chapters 26, 27 South & Southeast Asia and China Key Works: (Fig 26-5): <i>Jahangir Preferring...</i> ; (Fig 26-11): <i>Walking Buddha</i> ; (Fig 26-12): <i>Emerald Buddha</i> ; (Fig 27-5): <i>Temple Vase</i> ; (Fig 27-6): <i>Forbidden City</i> ; (Fig 27-17): <i>Rent Collection Courtyard</i>
T 22	Chapter 28 Japan Key Works: (Fig 28-2): <i>Dry Cascade and Pools...</i> ; (Fig 28-12): <i>Evening Bell at the Clock</i> ; (Fig 28-13): <i>Great Wave of Kanagawa</i> ; (Fig 28-14): <i>Oiran</i> Terms: Shinto; Zen; Samurai
Th 24	Chapter 29 The Enlightenment – Neoclassicism, 18 th c P Key Works: (Fig 28-13): <i>Vigée-LeBrun Self-Portrait</i> ; (Fig 28-14): <i>Breakfast Scene</i> ; (Fig 28-20): <i>Cornelia Presenting her Children...</i> ; (Fig 28-21): <i>Oath of the Horatii</i> ; (Fig 28-31): <i>Monticello</i>
MAR 1	Chapter 30 Europe, America, early 19 th c, Part 1 P Key Works: (Fig 28-37): <i>Grande Odalisque</i> ; (Fig 30-11): <i>The Sleep of Reason Produces Monsters</i> ; (Fig 30-12): <i>Family of Charles IV</i> ; (Fig 30-13): <i>Third of May</i> ; (Fig 30-14): <i>Saturn Devouring One of His Children</i> ; (Fig 30-15): <i>Raft of the Medusa</i> ; (Fig 30-25): <i>Among the Sierra Nevada Mountains</i> ; (Fig 30-18): <i>Liberty Leading the People</i> Terms: Gothick
Th 3	Chapter 30 Europe, America, early 19 th c, Part 2 P Key Works: (Fig 30-27): <i>The Stone Breakers</i> ; (Fig 30-33): <i>Le Déjeuner sur L'Herbe</i> ; (Fig 30-34): <i>Olympia</i> ; (Fig 30-32): <i>The Horse Fair</i> ; (Fig 30-40): <i>Thankful Poor</i> ; (Fig 30-142): <i>Ophelia</i>
	SPRING BREAK MARCH 7 - 12
T 15	Chapter 31 Late 19 th c Europe, America P Key Works: (Fig 31-12): <i>The Bath</i> ; (Fig 31-17): <i>Starry Night</i> ; (Fig 31-19): <i>Where Do We Come From...</i> ; (Fig 31-21): <i>Basket of Apples</i> ; (Fig 31-27): <i>The Cry</i> ; (Fig 31-28): <i>The Kiss</i> ; Terms: Japonism; Impressionism; Post-impressionism; Art Nouveau; Pre-Raphaelite Brotherhood
Th 17	Chapter 32 America after 1000 P Key Works: (Fig 32-5): <i>Coatlucue</i> ; (Fig 32-1): <i>Machu Picchu</i> ; (Fig 32-10): <i>Jar</i> ; (Fig 32-11): <i>Eagle Transformation Mask</i> ; (Fig 32-14): <i>Chilkat Blanket</i> ; (Fig 32-15): <i>Mask, Spirit of the North Wind</i>

		Terms: codex
T 22		TBA
Th 24		MIDTERM II
T 29	Chapter 33	Oceania P Key Works: (Fig 33-4): <i>Ancestral Poles</i> ; (Fig 33-17): <i>Tatoed Warrior with War Club</i> ; (Fig 33-2): <i>Auuenau</i> ; (Fig 33-13): <i>Moai Statues</i>
Th 31	Chapter 34	Later Africa Key Works: (Fig 34-4): <i>Reliquary Figure</i> ; (Fig 34-9): <i>Nail Figure</i> ; (Fig 43-23): <i>Ala and Amadioha</i>
Apr 5	Chapter 35	Early 20 th c: Modernism, Part 1 P Key Works: (Fig 35-1): <i>Nude Descending a Staircase</i> ; (Fig 35-2): <i>Woman With the Hat</i> ; (Fig 35-5): <i>Street, Dresden</i> ; (Fig 35-7): <i>Improvisation 28</i> ; Existentialism; (Fig 35-8): <i>Fate of the Animals</i> ; ; (Fig 35-9): <i>Woman with Dead Child</i> ; (Fig 35-10): <i>Seated Youth</i> (Fig 35-11): <i>Gertrude Stein</i> ; (Fig 35-12): <i>Les Demoiselles d'Avignon</i> ; (Fig 35-22): <i>The City</i> ; (Fig 35-23): <i>Dynamism of a Dog...</i> ; (Fig 35-24): <i>Unique Forms of Continuity in Space</i> Terms: Social Darwinism; Blue Rider Group; Cubism; Futurism
Th 7	Chapter 35	Early 20 th c: Modernism, Part 2 P Key Works: (Fig 35-27): <i>Fountain</i> ; (Fig 35-29): <i>Cut with the Kitchen Knife Dada...</i> ; (Fig 35-39): <i>The Steerage</i> ; (Fig 35-41): <i>Guernica</i> ; (Fig 35-49): <i>The Persistence of Memory</i> ; (Fig 35-50): <i>The Treachery of Images</i> ; (Fig 35-69): <i>The Two Fridas</i> ; (Fig 35-56): <i>Composition in Red, Blue and Yellow</i> Terms: Dada; Ready-mades; Avant-Garde; Found Objects; Armory Show; German Expressionism; Surrealism; Suprematism; De Stijl
T 12	Chapter 35	Early 20 th c: Modernism, Part 3 Key Works: (Fig 35-75): <i>Villa Savoye</i> ; (Fig 35-76): <i>Chrysler Building</i> ; (Fig 35-79): <i>Falling Water</i> ; (Fig 35-57): <i>Bird in Space</i> ; (Fig 35-59): <i>Reclining Figure</i> ; (Fig 35-61): <i>Calder mobile</i> ; (Fig 35-52): <i>Migrant Mother</i> ; (Fig 35-63): <i>Nighthawks</i> ; (Fig 35-64): <i>Migration of the Negro</i> ; (Fig 35-65): <i>American Gothic</i> ; (Fig 35-66): <i>Pioneer Days...</i> ; (Fig 35-68): <i>Ancient Mexico</i> Terms: Postmodernism; MoMA; Bauhaus; Prairie Style
Th 14	Chapter 36	Later 20 th c: Postmodernism, Part 1 Key Works: (Fig 36-3): <i>Painting</i> ; (Fig 36-4): <i>Vie Inquiete</i> ; (Fig 36-5): <i>Number 1, 1950</i> ; (Fig 36-7): <i>Woman I</i> ; (Fig 36-9): <i>No. 14</i> ; (Fig 36-16): <i>Untitled</i> ; (Fig 36-18): <i>Cumul I</i> ; (Fig 36-77): <i>How to Explain Pictures to a Dead Hare</i> ; (Fig 36-20): <i>Just What is it That Makes...</i> ; (Fig 36-22): <i>Canyon</i> ; (Fig 36-26): <i>Claes Oldenburg</i> Terms: Minimalist Art; Performance Art; Happenings; Conceptual Art; Abstract Expressionism; Action Painting; Pop Art
T 19	Chapter 36	Later 20 th c: Postmodernism, Part 2 P Key Works: (Fig 36-28): <i>Big Self-Portrait</i> (Fig 36-29): <i>Supermarket Shopper</i> ; (Fig 36-72): <i>Spiral Jetty</i> ; (Fig 36-73): <i>Surrounded Islands</i> ; (Fig 36-74): <i>Tilted Arc</i> ; (Fig 36-55): <i>Guggenheim Museum</i> ; (Fig 36-59): <i>Sydney Opera House</i> ; (Fig 36-69): <i>Guggenheim Bilbao</i> ; Terms: Neo Expressionism; Site-specific Installation; Environmental Art
Th 21	Chapter 36	Later 20 th c: Postmodernism, Part 2 P Key Works: (Fig 36-35): <i>Untitled Film Still #65</i> ; (Fig 36-40): <i>Untitled</i> ; (Fig 36-48): <i>When I Put My Hands on Your Body</i> ;

	(Fig 36-49): <i>The Homeless Projections</i> ; (Fig 36-53): <i>A Short History of Modernist Painting</i> ; (Fig 36-62): <i>Vietnam Memorial</i> ; (Fig 36-83): <i>The Crossing</i> ; (Fig 36-85): <i>Truisms; History of Modernist Painting</i> ; Terms: <i>The Guerrilla Girls</i> ; <i>Appropriation</i>
T 26	FINAL EXAM

(b)

Term Paper / Presentation:

Each student will write a short (2-3 page, word-processed, double-spaced) paper on a specific topic relevant to coursework. Each student will present his or her paper orally to the class on the day that the paper is due. Please email your paper topic at least one week before the date of your presentation. You should prepare a Powerpoint presentation to show with no more than 6 digital images. You can email the Powerpoint file to me several days before your presentation, burn it onto a CD, or bring a “jump drive” with you. While you may use notes while delivering your presentation to the class, you are not permitted to read your paper to us. Before writing your paper, you will connect with the other student who will present on the same day in order to establish your individual presentation topic and to ensure that you will not be duplicating or overlapping someone else’s presentation. You will submit a paper copy of your paper to me on the day of your presentation.

Your paper should specifically cite at least 2 sources other than our textbook.

Plagiarism:

To plagiarize is to take, steal, or use the writings or ideas of another as if they were one’s own. When your name is on a paper, your readers will assume the ideas and expressions in it are yours, if you have not quoted your sources and given credit to them. Plagiarism is a serious academic offence and usually will result in a failing grade for the course. However, asking someone for advice and help is not plagiarism. All writers can profit from advice and feedback and you are encouraged to seek out others for help with your work. But remember, editors and advisors do not write your paper or invent its major ideas. Unless ideas and words are yours, you must give proper credit to your sources.

Writing Assignments

CHAPTER 20

15th c Northern Europe

Presentations: **TUESDAY JAN 18**

CHAPTER 21

15th c Italy

Presentations: **THURSDAY JAN 20**

CHAPTER 22

16th c Italian: High Renaissance and Mannerism

Presentations: **TUESDAY JAN 25 and THURSDAY JAN 27**

CHAPTER 23

16th c Northern Europe: Spain, France, Netherlands: The Reformation Presentations:

TUESDAY FEB 1

CHAPTER 29

The Enlightenment – Neoclassicism Presentations: **THURSDAY FEB 24**

CHAPTER 30

Early 19th c Europe Presentations **TUESDAY MAR 1 and THURSDAY MAR 3**

NY TIMES ARTICLE

How People Look at Art Presentation **TUESDAY MAR 15**

<http://www.nytimes.com/2009/08/03/arts/design/03abroad.html>

CHAPTER 32

Native America after 1000 Presentations: **THURSDAY MAR 17**

CHAPTER 33

Oceania Presentations: **TUESDAY MARCH 29**

CHAPTER 35

Early 20th c: Modernism Presentations **TUESDAY APR 5 and THURSDAY APR 7 and TUESDAY APR 12**

CHAPTER 36

Later 20th c: Presentations **THURSDAY APR 14 and TUESDAY APR 19 and THURSDAY APR 21**

JANE TERZIS
Assistant Professor of Art
University of Alaska Southeast, School of Arts and Sciences
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Course Syllabus	Spring Semester, 2010	January 19 – May 4
Art 363 3 Credits	History of Modern Art HENDRICKSON LECTURE HALL 112	Tuesdays and Thursdays, 11:30 – 1:00

Course Description: This course covers art created by human beings over the past 200 years - from Impressionism to the present, with an emphasis on major developments in the 20th and 21st centuries. We will study events that have shaped the way that we see and understand contemporary art. We will examine how and why artists explore beyond what is regarded as the known world and endeavor to present what may be a more articulate and accurate reality.

Along with the use of a course textbook, screen images will be presented during most classes.

Required Text: Arnason's History of Modern Art, fifth edition

Students will develop the following student outcomes in this course:

- develop the communication, critical thinking, information literacy, computer literacy and professional behavior skills as designated in the UAS competencies.
- develop ideas and create competent artwork.
- develop the ability to apply art fundamentals successfully.
- develop the understanding of the use of media for expression.
- develop an awareness of world art, ancient though contemporary, and an awareness of current issues and context for their work.

In this course, the following UAS Competencies will be addressed:

- written communication through exams, and papers submitted
- oral communication through class discussion and formal presentations
- Critical thinking through exams and/or student exhibitions, critiques, class discussions and field-based instruction
- Information literacy through researching information to be used in the creation of a body of work and/or formal presentation
- Computer literacy through the use of software and digital equipment
- Professional behavior through classroom participation and conduct, as well as through formal presentation/critique

Class Structure: Tuesdays and Thursdays, 11:30 – 1:00

Students should expect to work on reading and writing assignments outside of class approximately 3 hours per week.

Grading:

Attendance

Students are expected to attend every class. In the event of an emergency that will require you to miss a class, please contact me by phone or email, preferably before the missed class – or very soon after. It is expected that students will attend every class. This is a performance-based class and interaction with peers and the instructor cannot be duplicated outside of class. If you miss a class, it is assumed you had good reason to do so. Therefore, I do not distinguish between excused and non-excused absences. Students are responsible for completing any work missed during their absence and for obtaining pertinent notes and materials. Attendance will be taken regularly. Late arrivals and early departures are not appreciated. Students needing to leave early must give notification in advance. Leaving without such constitutes an absence.

If you miss four classes in a row, you will not pass this course.

If you miss four classes total, your final grade will be lowered by a 1/2 grade (a "B" will become a "B-"). For each class missed after the fourth, your grade will go down another 1/2 grade. If you know in advance that you expect to miss more than four classes, you will need to talk to me. You may want to audit the class.

Each student is expected to participate in class discussions.

Paper / Presentation 25%: see page 5. Failing to turn in the writing assignment on time without having spoken to instructor will result in a failing grade for that project. The topic for your paper should be submitted to me no later than one week before your presentation date. See attached sheet for more detailed information on writing assignments.

1st Midterm Exam 25%

2nd Midterm Exam 25%

Final Exam 25%

Exams will consist of image identification, image comparison, short and long essays based on questions. The content of exams will not be cumulative.

You may earn extra credit by visiting a museum or exhibition of original artwork (*not virtual, but real*) and writing a 2-3 page paper on your personal experience of the exhibition. Include; name(s) of artist(s), a description of the artwork, *your* perceptions, observations, opinions, and any supplementary materials, if they are available (exhibition announcement, catalogue).

Papers done for extra credit must be submitted to me no later than April 27.

Reading Assignments and Lecture Schedule: (read prior to class date)

Jan 19	Introduction – Chapter 1 - Sources of Modern Painting
Jan 21 Th	Chapter 2 – Realism, Impressionism, Early Photography Key Works and Terms: Daguerre , <i>Still Life in Studio</i> , p16; Daumier , <i>rue Transnonain</i> , p21; Manet , <i>le Dejeuner sur L'herbe</i> , p25; Whistler , <i>Symphony in White II</i> , p28; Monet , <i>Impression:Sunrise</i> , p30; Sargent , <i>Madame X</i> , p41; Cassatt , <i>Little Girl in a Blue Armchair</i> , p43; Avant-Garde; Lithograph; Hudson River School
T 26	Chapter 3 – Post-Impressionism Key Works and Terms: Seurat , <i>A Sunday on la Grande Jatte</i> , p47; Cezanne , <i>Still Life with Apples</i> , p53; Rousseau , <i>The Sleeping Gypsy</i> , p60; Gauguin , <i>Where Do We Come From...?</i> , p63; Van Gogh , <i>The Night Café</i> , p64; <i>Starry Night</i> , p65; Lautrec , <i>A Montrouge-Rosa La Rouge</i> , p70; <i>Moulin Rouge</i> , p71; Symbolism; Fin-de Siècle; Naïve Art
Th 28	Chapters 4 & 5 – Origins of Modern Architecture, Design / Art Nouveau to Expressionism Key Works and Terms Chap. 4: <i>Royal Pavilion</i> , p73; <i>The Opera, Paris</i> , p74; <i>The Woolworth Bldg</i> , p81; <i>The Brooklyn Bridge</i> , p80; Arts and Crafts Movement Key Works and Terms Chap. 5: Blake , <i>The Great Red Dragon</i> , p83; Beardsley , <i>Salome...</i> , p84; Klimt , <i>Death and Life</i> , p85; Munch , <i>The Sick Child</i> , p91; <i>The Scream</i> , p92; Ensor , <i>The Entry of Christ...</i> , p95; Expressionism
FEB T 2	Chapters 6 & 7 – Origins of Modern Sculpture / Fauvism Key Works Chap. 6: Degas , <i>Little Dancer</i> , p98; Rodin , <i>The Gates of Hell</i> , p101; Rodin , <i>The Burghers of Calais</i> , p103; Rosso , <i>The Concierge</i> , p107. Key Works Chap. 7: Matisse , <i>Portrait of Mme Matisse</i> , p111; <i>The Joy of Life</i> , p112; Roualt , <i>The Old King</i> , p119; Matisse , <i>Dance</i> , p122.
Th 4	Chapters 8 & 9 – German Expressionism / Early 20th Sculpture Key Works and Terms Chap. 8: Nolde , <i>The Last Supper</i> , p125; Kirchner , <i>Street, Dresden</i> , p127; Kollwitz , <i>Death Seizing a Woman</i> , p133; <i>Female Nude with Green Shawl</i> , p134; Kandinsky , <i>Composition VII</i> , p136; Marc , <i>The Large Blue Horses</i> , p137; Die Brücke; Etching; Der Blaue Reiter Key Works Chap. 9: Lembruch , <i>Seated Youth</i> , p148; Brancusi , <i>Bird in Space</i> , p154; <i>Endless Column</i> , p155
T 9	Chapter 10 – Cubism

	<p>Key Works: Picasso, <i>Family of Saltimbanques</i>, p160; <i>Gertrude Stein</i>, p161; <i>les Desmoiselles d'Avignon</i>, p162; Braque, <i>Violin and Palette</i>, p170; Picasso, <i>Still Life with Chair Caning</i>, p173; Archipenko, <i>Walking Woman</i>, p180; Juan Gris, <i>Guitar with Sheet of Music</i>, p184; Leger, <i>The City</i>, p187; Duchamp, <i>Nude Descending a Staircase</i>, p191; Picabia, <i>Catch as Catch Can</i>, p192.</p>
Th 11	<p>Chapter 11 – Futurism (Italy), Abstraction (Russia), de Stijl (Holland) Key Works and Terms: Balla, <i>Dynamism of a Dog on a Leash</i>, p195; Severini, <i>Red Cross Train...</i>, p197; Boccioni, <i>The City Rises</i>, p198; <i>Unique Forms of Continuity in Space</i>, p199; Malevich, <i>Morning in the Village...</i>, p203; <i>Supremacist Composition</i>, p203; <i>White on White</i>, p204; Tatlin, <i>Model for Monument to the Third International</i>, p209; Rodchenko, <i>Advertising Poster</i>, p210; Constructivism; Terms: allegory</p>
T 16	FIRST MIDTERM EXAM
Th 18	TBA
T 23	<p>Chapter 12 – Early 20th Century Architecture Key Works: F.L. Wright, <i>Robie House</i>, p221; McKim, Mead & White, <i>Penn Station</i>, p223; Maybeck, <i>Palace of Fine Arts, SF</i>, p224; Rietveld, <i>Red and Blue Chair</i>, p233.</p>
Th 25	<p>Chapter 13 – Fantasy to Dada Key Works and Terms: Chagall, <i>Paris Through the Window</i>, p237; De Chirico, <i>The Melancholy and Mystery of a Street</i>, p240; Hugo Ball <i>Reciting...</i>, p243; Arp, <i>Collage Arranged...</i>, p244; Duchamp, <i>Bottle Rack</i>, p248; <i>The Bride Stripped Bare...</i>, p250; Man Ray, <i>Gift</i>, p253; Hoch, <i>Cut with the Kitchen Knife Dada...</i>, p255; Ernst, <i>Celebes</i>, p259; Grosz, <i>Fit For Active Service</i>, p260; Dix, <i>The Trench</i>, p261; Beckman, <i>Self-Portrait with Red Scarf</i>, p263; Cabaret Voltaire; Found Object; Readymade; Degenerate Art Exhibition; The New Objectivity</p>
MAR T 2	<p>Chapter 14 – The School of Paris after WWI Key Works: Modigliani, <i>Nude</i>, p268; Soutine, <i>Carcass of Beef</i>, p270; Valadon, <i>Blue Room</i>, p271; Matisse, <i>Decorative Figure...</i>, p274; Picasso, <i>Three Women at the Spring</i>, p280; <i>Three Musicians</i>, p282; Leger, <i>Three Women</i>, p286.</p>
Th 4	<p>Chapter 15 – Surrealism Key Works: <i>Exquisite Corpse</i>, p288; Arp, <i>Head with Three Annoying Objects</i>, p291; Ernst, <i>The Children are Threatened...</i>, p292; Miro, <i>Carnival of Harlequin</i>, p295; Tanguy, <i>Mama, Papa is Wounded</i>, p300; Dali, <i>The Persistence of Memory</i>, p305; Magritte, <i>The Treachery of Images</i>, p307; Oppenheim, <i>Object (Luncheon in Fur)</i>, p311; Picasso, <i>Guernica</i>, p316; <i>Weeping Woman...</i>, p317; Giacometti, <i>Woman with Her Throat Cut</i>, p321; Kertesz, <i>Satiric Dance</i>, p325.</p>
T 9	<p>Chapters 16 & 17 – Modern Architecture between the wars / International Abstraction Key Works and Terms Chap. 16: Breuer, <i>Armchair, Model B3</i>, p330; Corbusier, <i>Villa Savoye</i>, p334; Van Alen, <i>Chrysler Bldg</i>, p338; F.L. Wright, <i>Falling Water</i>, p341; Bauhaus; International Style Key Works Chap. 17: Gabo, <i>Linear Construction in Space No 1</i>, p346; Albers, <i>Homage to the Square: Apparition</i>, p348; Klee, <i>Death and Fire</i>, p353; Kandinsky, <i>Composition VIII</i>, p354; Mondrian, <i>Comp with Red, Blue and Yellow</i>, p358; Calder, <i>Lobster Trap</i>, p364; Moore, <i>Reclining Figure</i>, p369.</p>
Th 11	<p>Chapters 18– American Art before WW2 & Chapter 19 to p433 - Abstract Expr & New Amer Art Key Works and Terms Chap. 18: Stieglitz, <i>The Steerage</i>, p377; O'Keeffe, <i>Music – Pink and Blue</i>, p381; Demuth, <i>The Figure 5 in Gold</i>, p386; Benton, <i>Ballad of the Jealous Lovers</i>, p388; Wood, <i>American Gothic</i>, p389; Hopper, <i>Early Sunday Morning</i>, p391; Shahn, <i>The Passion of Sacco and Vanzetti</i>, p393; Lange, <i>Migrant Mother</i>, p395; Eisenstadt, <i>The Kiss</i>, p396; Weegee, <i>The Critic</i>, p397; Lawrence, <i>1 from The Migration...</i>, p398; Rivera, <i>Flower Day</i>, p399; Kahlo, <i>Self-Portrait with Thorn Necklace</i>, p402; Tamayo, <i>Animals</i>, p402; Ashcan School</p>

	<p>Key Works and Terms Chap. 19 part 1: Gorky, <i>The Liver is the Cock's Comb</i>, p412; deKooning, <i>Woman 1</i>, p413; Pollack, <i>Number 1, 1950</i>, p416; Kline, <i>Mahoning</i>, p419; Guston, <i>Studio</i>, p422; Rothko, <i>Untitled (Rothko number 5068.49)</i>, p424; Newman, <i>Vir Heroicus Sublimus</i>, p427; Motherwell, <i>Summer Open...</i> p432; Abstract Expressionism; Action Painting; Color Field Painting</p>
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T 23	<p>Chapter 19 continued & Chapter 20 – Postwar European Art Key Works Chap. 19 part 2: Smith, <i>Cubi XIX</i>, p434; Chamberlain, <i>Dolores James</i>, p437; Noguchi, <i>Kouros</i>, p437; Bourgeois, <i>Cumul 1</i>, p439; Cornell, <i>The Hotel Eden</i>, p441; Miller, <i>Dead SS Guard</i>, p443; Assemblage Key Works and Terms Chap. 20: Picasso, <i>Baboon and Young</i>, p447; <i>Self-Portrait</i>, p448; Giacometti, <i>Man Pointing</i>, p449; <i>Bust of Diego</i>, p450; Balthus, <i>The Golden Days</i>, p452; Dubuffet, <i>Group of Four Trees</i>, p455; Bacon, <i>Triptych-May-june 1973</i>, p472; Freud, <i>Reflection...</i>, p473; Moore, <i>Sheep Piece</i>, p475; Doisneau, <i>Sideways Glance</i>, p476.</p>
Th 25	<p>Chapter 21 – Pop Art & Europe's New Realism Key Works and Terms: Hamilton, <i>Just What is it That Makes...</i> p479; Hockney, <i>A Bigger Splash</i>, p481; Rauschenberg, <i>Bed</i>, p483; <i>Monogram</i>, p485; Johns, <i>Flag</i>, p486; <i>Painted Bronze</i>, p487; Segal, <i>The Diner</i>, p491; Oldenburg, <i>Floor Cake</i>, p493; Samaras, <i>Mirrored Room</i>, p495; Lichtenstein, <i>Whaam!</i>, p497; Warhol, <i>210 Coca Cola Bottles</i>, p499; <i>Marilyn Monroe</i>, p500; Rosenquist, <i>F III</i>, p502; Thiebaud, <i>Pie Counter</i>, p504; Kienholz, <i>The State Hospital</i>, p505; Klein, <i>Leap into the Void</i>, p509; Christo, <i>Wrapped Reichstag</i>, p515; Frank, <i>Political Rally, Chicago, 1956</i>, p518; Arbus, <i>Untitled (6)</i>, p520; Adams, <i>Vietnamese General...</i>, p522; Encaustic; Happenings; Installations</p>
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T 6	<p>Chapter 22 – 60's Abstraction Key Works and Terms: Francis, <i>Shining Back</i>, p524; Frankenthaler, <i>Essence Mulberry</i>, p526; Louis, <i>Moving In</i>, p527; Noland, <i>Graded Exposure</i>, p534; Calder, <i>The Spiral</i>, p539; Stella, <i>Jasper's Dilemma</i>, p545; Smith, <i>Die</i>, p548; Judd, <i>Untitled (fig. 22.47)</i>, p549; Serra, <i>One Ton Prop</i>, p554; Marsden, <i>Cold Mountain 5 (Open)</i>, p557; Post-Painterly Color Field Abstraction; Op Art; Mobiles; Minimalism</p>
Th 8	<p>Chapter 23 – Architecture: International Style Key Works: F.L. Wright, <i>Guggenheim Museum</i>, p563; Le Corbusier, <i>Notre Dame du Haut</i>, p565; van der Rohe, <i>Lake Shore Drive Apartments</i>, p567; Rogers and Piano, <i>Georges Pompidou Center</i>, p574; Utzon, <i>Sydney Opera House</i>, p577; Saarinen, <i>TWA Terminal, JFK</i>, p587; Breuer, <i>Whitney Museum</i>, p582; Fuller, <i>American Pavilion, Expo '67</i>, p587</p>
T 13	<p>Chapter 24 (to p 625) part 1 - The 70's – Conceptual Art, Performance Art, Feminist Art, Process Art, Earthworks, Monuments and Public Sculpture (page 588 – 625) Key Works and Terms: Beuys, <i>How to Explain Pictures to a Dead Hare</i>, p593; Paik, <i>TV Bra</i>, p594; Nauman, <i>Self-Portrait as a Fountain</i>, p595; Burden, <i>Doorway to Heaven</i>, p596; Anderson, <i>United States, Part II</i>, p598; Ono, <i>Cut Piece</i>, p600; Chicago, <i>The Dinner Party</i>, p601; Mendieta, <i>Untitled from Fetish</i>, p604; Hesse, <i>Contingent</i>, p607; deMaria, <i>Lightning Field</i>, p613; Smithson, <i>Spiral Jetty</i>, p614; Abakanowicz, <i>Backs</i>, p620; Oldenburg, <i>Spoonbridge and Cherry</i>, p622; Serra, <i>Tilted Arc</i>, p622; Lin, <i>Vietnam Veterans Memorial</i>, p623; Conceptual Art; Performance Art; Earthworks</p>
Th 15	<p>Chapter 24 part 2 - The 70's – Figurative Art, Racial Politics, Pattern and Decoration, Figure and Ambiguity (page 625 – 654) Key Works and Terms: Wyeth, <i>Cristina's World</i>, p625; Close, <i>Linda</i>, p627; Estes, <i>Bus Reflections</i>, p628; Hanson, <i>Tourists</i>, p631; Ringgold, <i>Who's Afraid of Aunt Jemima?</i>, p637; Borofsky, <i>Installation, Whitney Museum</i>, p648; Paschke, <i>Duro-Verde</i>, p650; Wegman, <i>Blue Period</i>, p654.; Photorealism</p>
T 20	Chapter 25 – Postmodern Architecture

	Key Works and Terms: Venturi, <i>Best Products Company</i> , p658; Johnson, <i>AT&T Headquarters</i> , p665; Pei, <i>Grand Louvre Pyramid</i> , p668; Gehry, <i>Guggenheim, Bilbao</i> , p677; Wodiczko, <i>The Homeless Projections</i> , p683; La Verdiere and Myoda, <i>Tribute in Light</i> , p684; Postmodern
Th 22	Field Trip or Guest Lecturer
T 27	Chapter 26 – The 80’s Key Works and Terms: Kruger, <i>Your Gaze Hits the Side of My Face</i> , p686; Sherman, <i>Untitled Film Still</i> , p689; Holzer, from <i>Truisms</i> , p690; The Guerrilla Girls , p690; Tansey, <i>Action Painting II</i> , p692; Clemente, <i>Semen</i> , p701; Schnabel, <i>The Sea</i> , p703; Salle, <i>Tennyson</i> , p703; Longo, from <i>Men in the Cities</i> , p705; Haring, <i>One-Man Show</i> , p701; Basquiat, <i>Grillo</i> , p710; Scharf, <i>When the Worlds Collide</i> , p711; Osorio, <i>The Bed</i> , p714; Koons, <i>Michael Jackson and Bubbles</i> , p719; Pfaff, <i>Deepwater</i> , p727; Appropriation; Neo-Expressionism; Graffiti Art; Installation Art
Th 29	Chapter 27 – Resistance and Resolution Key Works: Mapplethorpe, <i>Ajitto</i> , p731; Mann, <i>The New Mothers</i> , p731; Serrano, <i>Piss Christ</i> , p732; Barney, from <i>Cremaster 4</i> , p739; Weems, <i>Outtake from the Kitchen Table Series</i> , p744; Cox, <i>The Yo Mama</i> , p747; Walker, <i>Insurrection</i> , p758; Goldsworthy, <i>Stormking Wall</i> , p762; Yuskavage, <i>Honeymoon</i> , p770.
MAY 4 T	FINAL EXAM

PAPERS / PRESENTATIONS

Term Paper / Presentation:

Each student will write a short (2-3 page, word-processed, double-spaced) paper on a specific topic relevant to coursework. Each student will present his or her paper orally to the class on the day that the paper is due. Please email your paper topic at least one week before the date of your presentation. You can receive extra points by preparing a Powerpoint presentation to show with no more than 6 digital images. You can email the Powerpoint file to me several days before your presentation, burn it onto a CD, or bring a “jump drive” with you. While you may use notes while delivering your presentation to the class, you are not permitted to read your paper to us. Before writing your paper, you will connect with the other student who will present on the same day in order to establish your individual presentation topic and to ensure that you will not be duplicating or overlapping someone else’s presentation. You will submit a paper copy of your paper to me on the day of your presentation.

Your paper should specifically cite at least 2 sources other than our textbook.

Plagiarism:

To plagiarize is to take, steal, or use the writings or ideas of another as if they were one’s own. When your name is on a paper, your readers will assume the ideas and expressions in it are yours, if you have not quoted your sources and given credit to them. Plagiarism is a serious academic offense and usually will result in a failing grade for the course. However, asking someone for advice and help is not plagiarism. All writers can profit from advice and feedback and you are encouraged to seek out others for help with your work. But remember, editors and advisers do not write your paper or invent its major ideas. Unless ideas and words are yours, you must give proper credit to your sources.

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Post-Impressionism

Presentations: **TUESDAY JANUARY 26****CHAPTERS 6-7**

Sculpture/Fauvism

Presentations: **TUESDAY FEBRUARY 2****CHAPTER 10**

Cubism

Presentations: **TUESDAY FEBRUARY 9****CHAPTER 12***Early 20th Century Architecture**Presentations: **TUESDAY FEBRUARY 23*****CHAPTER 13***Fantasy to Dada**Presentations: **TUESDAY FEBRUARY 25*****CHAPTER 15**

Surrealism

Presentations: **THURSDAY MARCH 4**

CHAPTER 15

The Surrealists' appropriation of aboriginal masks as found objects Presentations: **TUESDAY MARCH 9**

CHAPTERS 18& 19 TO P 433

American Art Before WW2

Presentations: **THURSDAY MARCH 11**

CHAPTER 21

Pop Art & Europe's New Realism

Presentations: **THURSDAY MARCH 25**

CHAPTER 22

60's Abstraction

Presentations: **TUESDAY APRIL 6**

CHAPTER 2

Architecture: International Style

Presentations: **THURSDAY APRIL 8**

CHAPTER 24 PART 1

The 70's – Conceptual Art, Performance Art, Feminist Art

Presentations: **TUESDAY APRIL 13**

CHAPTER 25

Postmodern Architecture

Presentations: **TUESDAY APRIL 20**

CHAPTER 27

Resistance and Revolution

Presentations: **THURSDAY APRIL 29**