Art History 001D
20TH Century Art
West Valley College
Fall 2005  AAS 10
Instructor: Cynthia Napoli-Abella Reiss
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Texts:

- Readings available on the website

Scope of the Course
This course serves as an overview of the historical and social forces that shaped the works of the various artists of the 20th Century, from the PostImpressionist period to the present PostModernist style. The course will examine the roots, main currents, forms, styles, content, aesthetics, and ideological dimensions of 20th Century art, as well as the extent to which it has captured the spirit of 'Modernism' and 'PostModernism'.

Resources

Companion Website:  www.prenhall.com/stokstad

1. Syllabus can also be viewed at above website.
2. Choose the Art History book icon,
3. then Go to “Syllabus Manager.”
4. Type in instructor last name: Reiss.
5. Choose West Valley College Art 2D, open syllabus

Image database: photos.yahoo.com/wvcart2d

Reserve Readings: webct.dvc.edu

User id: stcynthia
Password: reissc
Art 196-5019 FA05
Assignments
Content Module

Course Requirements
Much of the material--images and concepts--that we will cover in the course will be in addition to your text. Visual memory is a difficult skill to acquire, and it is crucial that you respond and post comments to reinforce and elaborate the text and other readings.
*Journal assignments, attendance and participation 20%
*Museum Paper 15%
*Midterm 20%
*Final Exam 25% -- Refer to Final Exam Schedule
*4 quizzes 20% -

I've given a breakdown of the way your grade will be determined here; I intend to reward for improvement generously.

*Check on the bottom for description of journal assignments

**Reading Assignments**
All of the reading assigned in the syllabus is required. Assigned and reserve readings will drive specific discussion days (marked on syllabus) and will figure *prominently* on the exams.

**Journals**
You must write about two slide images viewed in class every lecture night. The journal entry will be from 3-5 paragraphs long in a composition book that I will collect in the every quiz day. The first paragraph will be a formal analysis of the piece in descriptive detail, which allows me to “see” the piece through your writing. Look at pertinent chapters in your Writing About Art book to help with this exercise. The second paragraph will contextualize the piece by giving me a social, cultural and political context. The third paragraph will be a subjective analysis which will allow me to access your feelings about the piece through your detailed justifications. (i.e., The piece makes me feel uncomfortable because of the excessive use of grey and black and the absence of bright colors. The figure is unrecognizable and unfamiliar. The jagged edges create texture which entice yet distance me. ) Statements like “I do not like the piece because it is ugly or boring” are unacceptable.

**Reserve Reading** – There are 4-5 discussion papers for the semester. Each is linked to a particular reserve reading, and is intended to allow you to flex your writing skills while you exercise your reading skills. All of the reading assigned in the syllabus is required. Please read ahead of class time. Reserve reading will drive specific discussion days (marked on syllabus) and will figure *prominently* on the exams.

**Exams**
Yes, they are cumulative. Each exam tests what has been covered up until that point. Any exceptions to this will be noted in class (eg if we don't quite make it to where the schedule says we should be). The tests are primarily essay-based, and they will primarily examine your understanding of broad concepts rather than just dates and names.

**Due Date and Makeup Exam Policy**
A due date is a due date. This policy exists primarily for the students who struggle to get their work in on time every semester, and make it. Please leave yourself at least two hours for your computer to crash, generic "printing problems" and other all-too-often
occurrences. Save your work on multiple floppies, or preferably on multiple hard drives. Please do not inadvertently "kill off" a relative to save the end of your semester. No late papers will be accepted. In the event of a real emergency, to your health or to a loved one, please notify me at home by phone as soon as possible. This goes for missed exams or quizzes as well. Make-up exams will only be scheduled in extreme circumstances and with written documentation of the emergency.

Attendance

The lectures of this course emphasize areas related to the development of the arts, such as historical and political events, religious movements, etc., that are not thoroughly covered in the text. Relationships between the visual arts and the other humanities of the various cultures will also be examined. The text serves only as a summary of course content, providing limited examples for study. Therefore, effective note taking, concentration, and regular attendance are a must to achieve a satisfactory grade.

*Attendance is mandatory.*

If you decide to drop the class you are responsible for dropping by the deadline. Failure to do so will result in an “F”.

Questions to Ask of Painting • What is the subject? Is it religious, secular, mythological, or historical? How does the title relate to the subject? (Keeping in mind that in many cases paintings were not titled by the original artists.) • Can you identify a system of lines in the painting? In other words, are diagonal, vertical or horizontal lines painted or suggested? • What sort of pictorial space is used? Is it deep or shallow? Did the painter use linear or atmospheric perspective, or foreshortening? Do the perspective lines point to something in the picture? • Is the color realistic, expressionistic, or symbolic? In other words, does the color look "real?" Is color used to emphasize a certain feature of the painting or to structure the composition in any way? • How big is it? • How is light used? Does it appear artificial? What is the apparent source of light, and what does it emphasize? • How are the human figures related to one another? Do they link with each other or contrast, are they active or passive? Who is the most important figure? Follow their eyes and see where they look. Do they look out at the viewer, or do their eyes point to a significant object or person? Are the all the same size? Are they in proportion? Who are they? If they are portraits, are they idealized or naturalistic? • Are the figures set in architecture or landscape? What is their relation to the background? • What is the medium? What type of paints were used on what type of surface? • What is its architectural context? • Is it part of a cycle of paintings? • Who was the patron? Under what circumstances? • Does the contemporary image represent the original appearance of the painting, or does the original appearance need to be mentally constructed? • What type of work is it? Does it conform to a tradition within that type? (For example, if it is an altarpiece, does it conform to established altarpiece traditions?)