

Art History 001D

20th Century

West Valley

Fall 2007 AAS 10 , MW 10:55-12:20

Office hours Monday 12:30-4:00, AL3

Hours by Arrangement : 2.6 hrs per week

Instructor: Cynthia Napoli-Abella Reiss

email: cnapolia@uci.edu

Texts:

- Marilyn Stokstad, *Art History* Volume II, third edition, New Jersey: Prentice Hall 2007
- Sylvan Barnet, *Writing About Art*, fourth edition, New Jersey: Prentice Hall 2002
- Readings on reserve in the library and 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 Post-Impressionist period to the present Post-Modernist 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 'Post-Modernism'.

Resources

You will be expected to access a variety of information from the internet as a requirement for the course such as the syllabus, images from the lectures, and supplemental readings which are required for specific lectures.

Companion Website: wvmccd.angellearning.com

1. Syllabus can also be viewed at above website.
2. slides and presentations are on ANGEL under lessons
3. Other readings will also be under lessons
4. Assignments, quizzes, and exams will be listed under the calendar in ANGEL
5. All email communication should occur through ANGEL

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 and participation 20%**
- *Museum Paper 15%**
- *Midterm 25%**
- *Final Exam 15 % -- Refer to Final Exam Schedule**
- *4 quizzes 25%**

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

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 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 second paragraph will be information obtained from the textbook and from the *Grove Dictionary Of Art* database available at the library. You will need to research the artist and/or movement by doing research on *Grove*. 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.

Museum Paper

Choose two pieces from the museum of your choice. Make sure you obtain a ticket stub or a signed slip as proof of your museum visit. Use an Audio guide or do a docent tour if possible. Find a “theme” that runs through your two chosen pieces. The theme could range from similarity in subject matter, difference in the representation of subject matter, use of color, use of line, the use of politics, the representation of women...in essence, your “theme” could be anything that you think will be an interesting point of comparison and contrast for the two works.

In addition to the visual and thematic comparison you will need to do a brief history of each of the painters you are discussing. You will need to use internet sources – again *Grove's Dictionary Of Art* would be a tremendous source—and written sources to supplement your paper.

A bibliography must accompany your paper. Make sure you cite your sources especially after you have paraphrased someone else's words.

Your paper must be submitted in MLA format, as described in Sylvan Barnet's *A Short Guide to Writing About Art*.

As this is a research paper – please make sure that it is objective, not subjective.

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. Please read ahead of class time. These readings will be available online.

Quizzes

There are 4 quizzes and are not cumulative. They will consist of slide questions (including title, artist, decade and movement); 5 questions based on lectures; an essay question.

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.**

General

Attendance is required and so is punctuality. Please do not arrive late as it is inconsiderate and will be noted. All early departures must be confirmed with me on that day...if you leave class early, it will be noted as an absence.

No cell phones during class. Please turn your cell phones to silent – but more importantly – no cell phones are to be on the desk at all during class.

Plagiarism and Cheating are **ABSOLUTELY NOT TOLERATED IN CLASS**. You will receive an “F” and will be sent to the Dean of Instruction ...to deal with more consequences.

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 they 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?)

Disability Statement :

The ADA is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things this legislation required that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact DESY located in the Learning Services building 408.741.5085.

Unlawful Discrimination/Sexual Harassment:

If you have a complaint or someone has shared information with you as a student that is unlawful discrimination or sexual harassment, contact the Associate Vice Chancellor of Human Resources at WestValley-Mission Community College District (408.741.2060). If the Associate Vice Chancellor of Human Resources is not available, contact the President of West Valley College. Dr Philip Hartley (408.741.2097).

Policy on Academic Dishonesty (refer to WVC catalog , p. 181)

Note: *the college's policy on Academic dishonesty covers in-class cheating, out-of-class cheating, plagiarism, and furnishing false information.*

Go to this website for more information regarding plagiarism:
Owl.english.purdue.edu/handouts/research/r_plagiar.html