ART 1310-001: ART OF THE WEST II

Instructor: Prof. Cheryl Mitchell

Office 333 (across from the Art & Art History Department’s Main Office, 3rd floor)
Phone: 817-272-2891 (please leave a message with the Art Department)
Email: cherylm@uta.edu

Office Hours: Monday, Wednesday, & Friday 9:00 am – 10:30am; appointments are preferable, please contact me via email to set a time.

This course satisfies the University of Texas at Arlington core curriculum requirement in creative arts.

Description of Course Content: This course is the second of two comprehensive survey courses which cover the art and architecture of the West, and which are available at the University of Texas at Arlington. Art 1310-001 covers the art produced on the European continent and in the United States, post-Renaissance, beginning with the 17th century Baroque Period, discussing major movements and genres throughout the ages, and finishing with a focus on the Contemporary and Modern movements of the 20th century.

Student Learning Outcomes:

1. Students will develop skills in the visual recognition of images and artistic styles and become able to analyze the artworks in terms of their aesthetic qualities and specific characteristics known for their genre/category.
2. Students will better understand artifacts and works of art in their specific social, historical, and political contexts, as well as, their importance individually in the development of specific art genres and styles overall. Students will investigate the practices of art and its history, learning to think critically and to question the relationship between art and artist, as well as that of patrons and the power of economical, political, and religious involvement in its development. In this capacity, creative thinking, innovation, inquiry, and analysis, evaluation and synthesis of information will all be addressed and the ability to connect choices, actions and consequences to ethical decision-making will be discussed.
3. Students will be able to clearly communicate the concepts of art history, the development of artists and their various artistic practices, genres and styles, in both written and verbal capacities, while learning to develop and maintain an independent artistic voice and identity of their own. In this capacity, effective development, interpretation and expression of ideas through written, oral, and visual communication will be gained and evaluated.
4. Students will engage in the art community and become aware of the multi-faceted world of art and all it has to offer through visits to local galleries and/or museums, in which specific
assignments working directly with the artworks themselves, will play an integral part in their
comprehension of their own personal role in the world of art and its history. In this capacity,
intercultural competence, knowledge of civic responsibility, and the ability to engage
effectively in regional, national, and global communities, shall support the student’s personal
engagement and comprehension of the art.
5. Students are highly encouraged to form study groups and to support each other throughout
the course when compiling research for their museum papers. In this capacity, they will be
asked to consider different points of view and to work effectively with others to support a
shared purpose or goal.

Mandatory/ Required Reading:


**Please note that the full course requires the entire book, whether the single hardback or
two paperback versions of the 13th edition (2009).**

**Please note that some form of textbook is mandatory to succeed in this course. It is
available in both paperback and hardback format in the UTA Bookstore and there is a
copy available in the VRC (Visual Resources Center, 2nd floor, FAB) for studying.
Appointments to reserve book are available. It is also available online, via Cengage
Publishing and the UTA Bookstore, for purchase or 6 month rental (this is great for those
taking 1309 & 1310 consecutively as it comes with other freebies like study guides and
online flash-cards), and there are portions of this book available online via Google Books,
as well. There is a ‘Book check’ for this course.**

Requirements: Class attendance, note-taking, assigned readings, and participation in class
discussion are critical responsibilities each student must perform to successfully pass the course.
Regular attendance is HIGHLY RECOMMENDED as the works of art and images presented and
discussed in the class lectures cover NOT ONLY what is in the required text, but offer
supplemental knowledge that is key to passing the exams and quizzes. Not everything we discuss
in class is available in the text, making daily attendance an absolute must to succeed.

Each quiz/examination will include a combination of slide identifications and short answer
questions. Slide IDs will test the student’s visual recognition of specific artworks, artists, and the
memorization of important coordinating data.
The short answer/fill in the blank/multiple choice question(s) will be used to gauge the
student’s comprehension of the historical information and concepts presented in both the
required reading and lectures.
There will also be the occasional use of Unknowns, images that are similar to those in both the
text and lectures, but that have NOT been viewed by students, in order to test their spontaneous
ability to recognize and write about the art/architecture/genre in their own words.
Sometimes a documentary or video will be viewed with supportive information and visuals that enhance the course. These are also mandatory to attend and are tested over on the exams.

**Please note that this course is MEMORIZATION INTENSIVE and MOVES AT A BRISK PACE. Flashcards are suggested and Online Slide Reviews of the Images are provided via the Visual Resources Center at www.uta.edu/art/slidereview/arlington. There is a LogIn Screen that requires your own personal NetID and password. You will then click on the coordinating class title (ex: Art of the West II: Quiz I). The Review Site is updated as the semester progresses and dates of availability will be provided as they are received. Please remember that the site is also subject to regular maintenance and waiting until the last minute to access it is not suggested.**

**Signature Assignments:**
The Exhibition Critique Paper will be assigned and discussed Monday, August 26TH, 2013 allowing students enough time to choose, research, and visit one of several museum exhibition options, which exhibit artworks and/or artifacts covered in the course this semester. Students will use the knowledge and skills they gain in class from lectures and readings to analyze and discuss the exhibition, both in terms of its art historical themes and the presentation and display techniques applied, as well as the overall production of the exhibition as an artwork itself. In doing so, they will make direct references to various art historical theories used in the coordination of an exhibition, use artistic terms and vocabulary that support their critique, as well as detail the cultural, political, and historical circumstances which support the exhibition’s art historical theme and its relevancy in today’s modern art market. This paper will develop the research and analytical skills needed to evaluate artifacts and artworks used in many professional art oriented communities, such as museums, galleries, and auction houses. It will also support the student’s ability to think critically, communicate their ideas and skills effectively in both verbal and written capacities, and underscore their comprehension of the ability to engage effectively in regional, national, and global communities, shall support the student’s personal engagement and comprehension of the art.

**All work done for this course must be original and no student is allowed to use previously written or revised papers/assignments from past courses. No late papers will be accepted unless emergency documentation can be provided to support the request. Please note the due dates for the various segments of this assignment on the lecture schedule leading to the FINAL DUE DATE of Wednesday, November, 27th, 2013. There are TWO suggested museum visits listed on the syllabus. Students must choose ONE that they will attend as part of the assignment. At this visit they will be able to discuss the exhibition they have chosen and ask any pertinent questions over the assignment. This museum visit is part of the grade for the Exhibition Critique Paper and is essential to understanding the assignment.**
**Grading Policy:**

Attendance & Participation: 20%
Exhibition Critique Paper: 20%
Two Quizzes: 20%
Two Exams: 40%

**Performance Levels:**

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Excellent</td>
<td>A: (100 – 90)</td>
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<tr>
<td>Very Good</td>
<td>B: (89 – 80)</td>
</tr>
<tr>
<td>Average</td>
<td>C: (79 – 70)</td>
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<tr>
<td>Weak</td>
<td>D: (69 – 60)</td>
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<tr>
<td>Unacceptable</td>
<td>F: (59 and below)</td>
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** Students are expected to keep track of their own personal performance throughout the semester and seek guidance from available sources (including the instructor) if their performance drops below satisfactory levels. **Very few extra credit options are offered and all students should take advantage of these if they feel they are not at the level of success they wish to be at.**

**Dates of quizzes and exams are listed below, coordinated with the dates of lectures and student holidays. Absence from quizzes and examinations is NOT PERMITTED and will ONLY be excused or allowed in cases of written and documented illness or emergency.**

**Attendance Policy:** Class attendance is mandatory and constitutes 20% of the final grade. A Sign-In Attendance Roster will be passed around at the beginning of each class and students who arrive more than 15 minutes late will not be counted or receive attendance for that day. Tardiness is not appreciated and disrupts the focus of the student and instructor, but is understandable under certain circumstances. If you arrive late, Please be considerate when entering and exiting the lecture hall if a lecture is in progress! It is the student’s sole responsibility to speak with me to request approval for upcoming absences or conflicts with lecture dates or the schedule (such as family trips) or known scheduled events that require participation (such as sports teams or student organizations). Approval will only be offered if documentation has been provided PRIOR to the event. Don’t be lazy; get it to me ahead of time.

**Please note that there is outside classroom attendance that will be required for the Exhibition Critique Paper. This is a museum trip that coordinates with and is an integral part of the assignment. Specific dates have been suggested for the completion of the assignment in a timely fashion. Please see the syllabus for the specific dates. If the student can NOT attend the museum visit on one of the suggested dates, they must meet with the instructor for approval and to schedule an alternate time that fits within the constraints of the assignment.**

**In-Class Equipment Policy:** LAP-TOP COMPUTERS, CELL PHONES, IPADS, AND/OR OTHER ELECTRONIC DEVICES ARE NOT PERMITTED FOR USE AT ANY TIME IN THE CLASSROOM DURING LECTURES AND/OR CLASS PERIODS. NOTES
**MUST BE TAKEN BY HAND, NOT ELECTRONIC DEVICE. ANYONE CAUGHT USING THESE DEVICES WITHOUT PERMISSION OR ALLOWING THEM TO DISRUPT THE LECTURE WILL BE ASKED TO LEAVE. REPEATED ABUSE OF THIS POLICY WILL RESULT IN AN AUTOMATIC F FOR THE TOTAL SEMESTER ATTENDANCE GRADE.**

**In reference to CPR Sessions and Advisathon Appointments: Selected days have been preapproved for these events. Please see your advisor for your specific appointment days. If you will be out of class that day, need to arrive late, or leave early, it is your responsibility to let me know ahead of time to approve the absence and to seek out lecture notes with classmates.**

**Expectations for Out-of-Class Study:** Beyond the time required to attend each class meeting, students enrolled in this course should expect to spend at least an additional **3+ hours per week** of their own time in course-related activities, including reading required materials, completing required assignments, and preparing for quizzes or exams.

**Schedule of Lectures and Reading Assignments:**

**Proposed schedule of lectures runs in conjunction with University schedule and will be amended upon necessity, such as with inclement weather and/or emergency circumstances, at instructor’s discretion.**

<table>
<thead>
<tr>
<th>Day</th>
<th>Date</th>
<th>Topic</th>
<th>Notes</th>
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</thead>
<tbody>
<tr>
<td>FRI</td>
<td>Aug 23</td>
<td>Introduction/ Syllabus Review</td>
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<tr>
<td>MON</td>
<td>Aug 26</td>
<td>A Review of the Concepts of Art History (1-13)</td>
<td><strong>Exhibition Critique Assigned Today!</strong></td>
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<tr>
<td>WED</td>
<td>Aug 28</td>
<td>17th C. Baroque Italian Architecture (648-656)</td>
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<tr>
<td>FRI</td>
<td>Aug 30</td>
<td>Italian Baroque Painting (657-665)</td>
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<tr>
<td>MON</td>
<td>Sept 2</td>
<td>LABOR DAY BREAK! WOO HOO!</td>
<td></td>
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<tr>
<td>WED</td>
<td>Sept 4</td>
<td>Spanish Baroque Art (665-670)</td>
<td></td>
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<tr>
<td>FRI</td>
<td>Sept 6</td>
<td>17th C. Flemish Baroque &amp; the Creation of the Dutch Art Market (673-680)</td>
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<tr>
<td>MON</td>
<td>Sept 9</td>
<td>17th C. Dutch Still Life, Landscape, Interiors, &amp; Portraiture (680-690)</td>
<td></td>
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<tr>
<td>WED</td>
<td>Sept 11</td>
<td>Noble Peasantry and Royal Patronage: Art in 17th C. France &amp; England (691-703)</td>
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<tr>
<td>FRI</td>
<td>Sept 13</td>
<td>QUIZ I !!</td>
<td></td>
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<tr>
<td>MON</td>
<td>Sept 16</td>
<td>The Art of Rococo &amp; French Aristocratic Society (750-757)</td>
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<td>WED</td>
<td>Sept 18</td>
<td>The Enlightenment &amp; The Grand Tour (757-765)</td>
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<td>FRI</td>
<td>Sept 20</td>
<td>Neoclassicism (766-774)</td>
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</table>
MON  Sept 23    Art Under Napoleon (776-784)
   Exhibition Critique Choice Due Today!

WED   Sept 25    Romanticism (784-798)

FRI   Sept 27    Romanticism cont.

MON   Sept 30    Realism (798-808)

WED   Oct  2     The Pre-Raphaelites (809-810)
   VIDEO – The Pre-Raphaelite Revolt

FRI   Oct  4     18th C. Architecture & the Celebration of Heritage;
   The Invention of Photography (810-818)
   ***Late Nite at the Fort Worth Modern 6pm – 8pm***

MON   Oct  7     Impressionism (820-831)

WED   Oct  9     Post-Impressionism (831-838)
   VIDEO - The Life and Death of Vincent Van Gogh

FRI   Oct 11    Symbolism (838-843)

MON   Oct 14    Late 19th C. Sculpture (843-845)

WED   Oct 16    Late 19th C. Decorative Architecture & Interiors (846-850)

FRI   Oct 18    MIDTERM EXAM!!
   ***Late Nite at the DMA 7pm – MidNite***

MON   Oct 21    Fauvism & German Expressionism (909-917)

WED   Oct 23    Primitivism, Cubism, & Futurism (918-928)

FRI   Oct 25    Who’s Your Dada? (928-932)

MON   Oct 28    Art in America 1900-1930: Developing the American Artistic
   Identity (932-939)
   Exhibition Critique Research Materials Due Today!

WED   Oct 30    Art as Warfare: Social Commentary in Art, 1920 – 1945
   (940-943; 945)
   Last Day to Drop Classes!

FRI   Nov  1    Surrealism (943-948)

MON   Nov  4    Abstract Art & “Response” Movements in European Art (948-953)

WED   Nov  6    Post-War American Art: Art in Society & the Individual (953-960)

FRI   Nov  8    Modern Living & Abstract Architecture (960-966)
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<thead>
<tr>
<th>Date</th>
<th>Class</th>
<th>Time</th>
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<tbody>
<tr>
<td>Nov 11</td>
<td>QUIZ II</td>
<td>9:00 am</td>
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<tr>
<td>Nov 13</td>
<td>Post-War Expressionism</td>
<td>9:00 am</td>
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<td>Nov 15</td>
<td>Abstract Expressionism in Painting &amp; Sculpture</td>
<td>9:00 am</td>
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<tr>
<td>Nov 18</td>
<td>Pop Art</td>
<td>9:00 am</td>
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<tr>
<td>Nov 20</td>
<td>Superrealism &amp; Neo-Expressionism</td>
<td>9:00 am</td>
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<tr>
<td>Nov 22</td>
<td>THANKSGIVING BREAK! WOO HOO!</td>
<td>9:00 am</td>
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<tr>
<td>Nov 25</td>
<td>Feminist Art</td>
<td>9:00 am</td>
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<td>Nov 27</td>
<td>Political &amp; Social Art, Late 20th C.</td>
<td>9:00 am</td>
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<tr>
<td>Nov 29</td>
<td>Modernist &amp; Post-Modernist Architecture</td>
<td>9:00 am</td>
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<tr>
<td>Dec 2</td>
<td>The Earth &amp; Body as Canvas: Site-Specific &amp; Performance Art</td>
<td>9:00 am</td>
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<tr>
<td>Dec 4</td>
<td>Conceptual Art &amp; New Media</td>
<td>9:00 am</td>
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**FINAL EXAM:**  MONDAY DEC 11th, 2013  8:00 AM – 10:30 AM

**LAST DAY TO DROP CLASSES:**  WEDNESDAY OCT 30th, 2012

**Drop Policy:** Students may drop or swap (adding and dropping a class concurrently) classes through self-service in MyMav from the beginning of the registration period through the late registration period. After the late registration period, students must see their academic advisor to drop a class or withdraw. Undeclared students must see an advisor in the University Advising Center. Drops can continue through a point two-thirds of the way through the term or session. It is the student's responsibility to officially withdraw if they do not plan to attend after registering. **Students will not be automatically dropped for non-attendance.** Repayment of certain types of financial aid administered through the University may be required as the result of dropping classes or withdrawing. For more information, contact the Office of Financial Aid and Scholarships ([http://web.uta.edu/ses/fao](http://web.uta.edu/ses/fao)).

**Americans with Disabilities Act:** The University of Texas at Arlington is on record as being committed to both the spirit and letter of all federal equal opportunity legislation, including the Americans with Disabilities Act (ADA). All instructors at UT Arlington are required by law to provide "reasonable accommodations" to students with disabilities, so as not to discriminate on the basis of that disability. Any student requiring an accommodation for this course must provide the instructor with official documentation in the form of a letter certified by the staff in the Office for Students with Disabilities, University Hall 102. Only those students who have officially documented a need for an accommodation will have their request honored. Information regarding diagnostic criteria and policies for obtaining disability-based academic accommodations can be found at [www.uta.edu/disability](http://www.uta.edu/disability) or by calling the Office for Students with Disabilities at (817) 272-3364. **Note: If you require an accommodation based on disability, I would like to meet with you in the privacy of my office the first week of the semester to be sure you are appropriately assisted.**
Academic Integrity: All students enrolled in this course are expected to adhere to the UT Arlington Honor Code:

*I pledge, on my honor, to uphold UT Arlington’s tradition of academic integrity, a tradition that values hard work and honest effort in the pursuit of academic excellence.*

*I promise that I will submit only work that I personally create or contribute to group collaborations, and I will appropriately reference any work from other sources. I will follow the highest standards of integrity and uphold the spirit of the Honor Code.*

At UT Arlington, academic dishonesty is completely unacceptable and will not be tolerated in any form, including (but not limited to) “cheating, plagiarism, collusion, the submission for credit of any work or materials that are attributable in whole or in part to another person, taking an examination for another person, any act designed to give unfair advantage to a student or the attempt to commit such acts” (UT System Regents’ Rule 50101, §2.2). Suspected violations of academic integrity standards (including the Honor Code) will be referred to the Office of Student Conduct. Violators will be disciplined in accordance with University policy, which may result in the student’s suspension or expulsion from the University.

Student Support Services: UT Arlington provides a variety of resources and programs designed to help students develop academic skills, deal with personal situations, and better understand concepts and information related to their courses. Resources include tutoring, major-based learning centers, developmental education, advising and mentoring, personal counseling, and federally funded programs. For individualized referrals, students may visit the reception desk at University College (Ransom Hall), contact the Maverick Resource Hotline by calling 817-272-6107, sending a message to resources@uta.edu, or view the information at www.uta.edu/resources.

**Please be aware that I DO NOT participate in note-taking services outside of On-Campus Student Support Services and any participation with these sites while enrolled in my course is strictly prohibited. Noteshall, Note-Book, StudyBlue and other online social media sites that provide these services are currently under investigation concerning plagiarism and copy-right violations. Any lecture material or paperwork given/ handed out in this course, or any other that I instruct, is under these restrictions and can NOT be uploaded to these sites or others without my permission. Students are prohibited from selling (or being paid for taking) notes during this course to or by any person or commercial firm without the express written permission of the professor teaching this course.**

Electronic Communication: UT Arlington has adopted MavMail as its official means to communicate with students about important deadlines and events, as well as to transact university-related business regarding financial aid, tuition, grades, graduation, etc. All students are assigned a MavMail account and are responsible for checking the inbox regularly. There is no additional charge to students for using this account, which remains active even after graduation. Information about activating and using MavMail is available at http://www.uta.edu/oit/cs/email/mavmail.php.

Student Feedback Survey: At the end of each term, students enrolled in classes categorized as lecture, seminar, or laboratory will be asked to complete an online Student Feedback Survey (SFS) about the course and how it was taught. Instructions on how to access the SFS system will be sent directly to students through MavMail approximately 10 days before the end of the term. Each student’s feedback enters the SFS database anonymously and is aggregated with that of other students enrolled in the course. UT Arlington’s effort to solicit, gather, tabulate, and publish student feedback data is required by state law; student participation in the SFS program is voluntary.
**Final Review Week:** A period of five class days prior to the first day of final examinations in the long sessions shall be designated as Final Review Week. The purpose of this week is to allow students sufficient time to prepare for final examinations. During this week, there shall be no scheduled activities such as required field trips or performances; and no instructor shall assign any themes, research problems or exercises of similar scope that have a completion date during or following this week *unless specified in the class syllabus*. During Final Review Week, an instructor shall not give any examinations constituting 10% or more of the final grade, except makeup tests and laboratory examinations. In addition, no instructor shall give any portion of the final examination during Final Review Week. During this week, classes are held as scheduled. In addition, instructors are not required to limit content to topics that have been previously covered; they may introduce new concepts as appropriate.

**Librarian to Contact:** Beverly Carver, Fine Arts Librarian, Art and Architecture Library, UTA; Rita Lasater, Director, Visual Resource Commons, 2nd Floor, Fine Arts Building, Room 2109, rlasater@uta.edu, UTA.
I, ___________________________________________________________,

(Print name)

acknowledge that on this day, the _______ of __________, Fall 2013, that I have read and understand the course objectives, requirements, and responsibilities that are asked of me and stated within this syllabus. I agree to adhere to them and the requests of the course instructor, while at the same time acting in accordance with the UT Arlington Honor Code.

__________________________________________________________

(Signature)