

Oglala Lakota College



**ART 313  
ART HISTORY II  
GRC Course Syllabus**

**Center: Day and Section Number:**

**Instructor Information**

<b>Instructor Name</b>	
<b>Cell Phone</b>	
<b>Office Phone</b>	
<b>Email Address</b>	
<b>Office Hours</b>	
<b>Communicating With Instructor</b>	
<b>Cellphone policy</b>	.

## Course Information

**COURSE DESCRIPTION:** This art course surveys the aesthetic historical expression throughout the following global cultures and artistic paradigms: European Renaissance, African, Islam, Hindu, Christianity, Pacific Islands, Native American, Post-Colombian, Japan, Korea, China, Buddhist, Global Abstract, Native American Modernism, Indigenous Self-Determination era, etc. The class is designed to chronologically cover global art sensibilities beginning with the European Renaissance up to the present Contemporary Internationalism.

### **COURSE OBJECTIVES:**

Students will:

- Learn what it means to live with art, and the various themes of art.
- Explore the philosophical question of “what is art?”
- Learn to use a vocabulary of art that describes the visual elements of art and the principles of design.
- Be introduced to the methods and materials of two and three-dimensional art medias that include: drawing, painting, printing, photography, computer art, graphic design, sculpture, installation, architecture, new technologies and materials, and current concerns in the world of art.
- Acquire an overview of the rich art history of different world cultures from prehistoric to current postmodern times.

### **PREREQUISITE:**

English 113 (Note: all written material minimally required to meet English I Rubric. See pages 10 and 11 of this document)

### **REQUIRED TEXT:**

*Art History, Volume II*, (AH, Vol. II), by Marilyn Stokstad, Michael W. Cothren

### **SUPPLEMENTARY MATERIALS:**

Lectures will be supplemented with course handouts and suggested additional reading.

### **INSTRUCTIONAL METHODOLOGY**

Instruction in this class is accomplished through a mixture of:

- PPT lectures
- Video documentaries
- Class discussions
- Written assignments
- Student presentations

### **WRITTEN EXAMS, QUIZZES, WRITTEN REPORTS, AND CLASS PRESENTATIONS:**

- **Exams** will consist of multiple-choice, fill in the blanks, and essay questions. Be prepared to use the art vocabulary you learn in this class.
- **Short weekly quizzes** will be given at the beginning of each class on the material covered during the previous class. These quizzes will not be graded but will receive points for each quiz completed in class. These quizzes are a tool for student self-evaluation on what you are learning in class and are also designed to help you learn the vocabulary of art.
- **Research and write a typed report** on a topic the instructor assigns. Students will be given

opportunity to choose between two or more topics.

- **Make a student presentation** to instructor. The use of a PPT presentation is encouraged.
- **A brief type written one-page** double-spaced typed report describing student's learning from the reading assignments, what weekly topics appealed to them and why.

### **COURSE REQUIREMENTS:**

- Read all assigned chapters in the text.
- Read all class handouts provided by the instructor.
- Complete weekly quizzes in class
- Participate in class discussions.
- Complete all class assignments.
- **Maintain you Course Portfolio:** Submit all required work to the instructor, who will file copies of your work in your personal **Course Portfolio**. Items included in your Course Portfolio are: photo copies of all quizzes, midterm and final exams, research paper and printed copy of PPT presentation for class presentation. (In addition: a digital copy needs to be submitted to back up the "hard copy" of your Course Portfolio)

### **SUGGESTIONS FOR SUCCESSFULLY COMPLETING THE COURSE:**

- Do not miss any classes.
- Submit your typed written report on time.
- Schedule and be present to give your presentation.
- Keep your **Student Portfolio** up to date through out the semester.

### **SUGGESTION FOR WORK DONE OUTSIDE THE CLASSROOM**

Co-Curriculum activities that can enrich your experience of this class are:

- Keep a journal.
- Visit art events, galleries and museums in the area and keep notes on what you see using vocabulary learned in this class. If possible, invite other students to visit museums, etc. with you and discuss and take notes together. This helps build a community of peers that speak the language of art.

### **STUDENT EVALUATION:**

Course grades will be based on class participation and materials collected during the semester and saved your **Student Portfolio**.

Course grades will be based on student's participation in advising sessions and materials that are collected during the semester and saved in the **Student Portfolio**.

#### **Grading Criteria and Total Components of a Grade:**

- **Attendance** 15 points (*one point awarded for each advising session attended*)

Course grades will be based on student's participation in advising sessions and materials that are collected during the semester and saved in the **Student Portfolio**.

#### **Grading Criteria and Total Components of a Grade:**

- **Attendance** 15 points (*one point awarded for each advising session attended*)
- **Written research paper and presentation** 33 points
- **Weekly Quizzes** 12 points
  - *There are a total of twelve quizzes given at the beginning of each advising session. They are worth 1 point each. If student is ten minutes late to advising session .5 point will be*

- deducted from quiz.*
- **Fourteen Weekly written reports** 14 points
  - **Midterm Exam** 13 points
  - **Final Exam** 13 points
  - TOTAL 100 points
  - 
  - **Weekly Quizzes** 12 points
    - *There are a total of twelve quizzes given at the beginning of each advising session. They are worth 1 point each. If student is ten minutes late to advising session .5 point will be deducted from quiz.*
  - **Fourteen Weekly written reports and artist statement** 14 points
  - **Midterm Exam** 13 points
  - **Final Exam** 13 points
  - TOTAL 100 points

**Grading Scale**

The following scale is used in determining averages:

100-90	A
89-80	B
79-70	C
69-60	D
59-0	F

**NOTE:** It is the student’s responsibility to keep copies of all materials included in Student Portfolio and records of grades in case of a grade dispute.

**COURSE EVALUATION**

Course evaluation needs to be completed during weeks thirteen or fourteen of the semester. The College Center Counselor will assist you. I value your viewpoint and your assessment of each course. It is vital to my continued development as an instructor.

**LAKOTA PERSPECTIVE**

- The Lakota perspective is encouraged in this course.
- Wolakolkiciyapi. Students are encouraged to display the Lakota values of respect, knowledge, generosity, fortitude, truthfulness, and courage.

**Course Schedule**

Week	Chapters for Lecture
1	<p><b>Meet and Greet</b></p> <p><b>Review Syllabus: Q&amp;A</b></p>
2	

	<p><b>GRC Review: Chapter 19. Fifteenth-Century Art in Northern Europe (1400-1500)</b></p> <p>19.1 Analyze how Flemish painters gave scrupulous attention to describing the textures and luminosity of objects in the natural world and in domestic interiors, as well as having an extraordinary interest in evoking human likeness in portraits.</p> <p>19.2 Uncover the complex symbolic meanings that saturated both settings and subjects of northern European paintings.</p> <p>19.3 Explore the ways in which northern European paintings of the fifteenth century captured in concrete form the spiritual visions of their meditating donors.</p> <p>19.4 Investigate the emergence of printing as a major pictorial medium.</p>
3	<p><b>Quiz:</b> Multiple-choice focused on vocabulary and historical era studied.</p> <p><b>Weekly Study Report</b></p> <p><b>GRC Review: Chapter 20. Renaissance Art in Fifteenth-Century Italy (Part II) (1400-1500)</b> Italian Art in the Second Half of the Fifteenth Century</p> <p>20.1 Examine how sculptors were instrumental in the early development of the Italian Renaissance by increasing the lifelike qualities of human figures and drawing inspiration from ancient Roman sculpture.</p> <p>20.2 Explore how an interest in scientific investigation blossomed into the development and use of linear perspective throughout fifteenth-century Italian painting.</p> <p>20.3 Assess the role of wealthy merchants and condottieri in driving the development of Renaissance art and architecture.</p> <p>20.4 Consider how the new focus on artistic competition and individual achievement created a climate for innovative and ambitious works.</p> <p><b>Reading Assignment:</b></p>
4	<p><b>Quiz:</b> Multiple-choice focused on vocabulary and historical era studied.</p> <p><b>Weekly Study Report</b></p> <p><b>GRC Review: Chapter 21. Sixteenth-Century Art in Italy, Part I (1500-1600)</b> Europe in the Sixteenth Century, Italy in the Sixteenth Century: The High Renaissance</p> <p><i>Learn-About-Its:</i></p> <p>21.1 Compare the emphasis on drawing and clearly structured compositions in the work of Roman and Florentine painters with their Venetian counterparts' exploration of the expressive potential of color and dynamic figural arrangements.</p> <p>21.2 Examine the architectural creativity lavished on the design of both grand churches and pleasurable retreats to embody themes of wealth and power in sixteenth-century Italy.</p> <p>21.3 Trace the shift in the artistic center of Italy from Florence to Rome, and recognize the efforts of Pope Julius II to create a new "golden age."</p>

5	<p><b>Quiz:</b> Multiple-choice focused on vocabulary and historical era studied.</p> <p><b>Weekly Study Report</b></p> <p><b>GRC Review: Chapter 21. Sixteenth-Century Art in Italy, Part II (1500-1600)</b> Mannerism, Art and the Counter-Reformation, Later Sixteenth Century Art in Venice and the Veneto</p> <p>21.4 Explore the intentional subversion of Classical style and decorum in the work of Mannerist artists.</p> <p><b>Topic for written report selected</b></p> <p><b>Reading Assignment:</b></p>
6	<p><b>Quiz:</b> Multiple-choice focused on vocabulary and historical era studied.</p> <p><b>Weekly Study Report</b></p> <p><b>GRC Review: Chapter 22. Sixteenth-Century Art in Northern Europe and the Iberian Peninsula (1500-1600)</b></p> <p>22.1 Recognize characteristic aspects of earlier Northern Renaissance style that continue into the work of sixteenth-century artists and evaluate the impact of new ideas coming from Italy.</p> <p>22.2 Assess the relationship between the religious conflicts in northern Europe and the growing interest in new secular subjects in works of art as well as the focus on new themes in sacred art.</p> <p>22.3 Investigate the broadening of regional interaction in the art of European courts as artists traveled across Europe to work for wealthy patrons and study with acclaimed masters.</p> <p>22.4 Explore the continuing interest among northern European artists and patrons in the virtuosity of works in media such as wood and gold.</p> <p><b>Reading Assignment:</b></p>
7	<p><b>Quiz:</b> Multiple-choice focused on vocabulary and historical era studied.</p> <p><b>Weekly Study Report</b></p> <p><b>GRC Review: Chapter 23. Seventeenth-Century Art in Europe, Part I (1600-1700)</b> “Baroque”, Italy, Spain</p> <p>23.1 Explore how the work of Bernini and Caravaggio established a new dramatic intensity, technical virtuosity, and unvarnished naturalism that blossomed into a style we call Baroque that spread across Europe during the seventeenth century.</p> <p>23.3 Analyze the way that seventeenth-century artists created works that embodied the power and prestige of the monarchy as well as works that furthered the Counter-Reformation agenda of the Roman Catholic Church.</p>

	<b>Reading Assignment:</b>
8	<p><b>Weekly Study Report</b></p> <p><b>Midterm Exam</b></p> <p><b>Reading Assignment:</b></p>
9	<p><b>Quiz:</b> Multiple-choice focused on vocabulary and historical era studied.</p> <p><b>Weekly Study Report</b></p> <p><b>GRC Review:</b></p> <p><b>GRC Review: Chapter 23. Seventeenth-Century Art in Europe, Part II (1600-1700)</b> Flanders and The Netherlands, France, England</p> <p>23.2 Examine the development of portraiture, still life, landscape, and genre scenes as major subjects for painting, especially within the prosperous art market of the Netherlands.</p> <p>23.4 Assess the resurgence of Classicism, especially in the work of seventeenth-century French artists and architects.</p> <p><b>Chapter 30. Eighteenth- and Early Nineteenth-Century Art in Europe and North America (1700-1850)</b></p> <p>30.1 Investigate the origins and understand the characteristics of the stylistic movements art historians label Rococo, Neoclassicism, and Romanticism.</p> <p>30.2 Explore the many subjects of Romanticism, from the sublime in nature to the cruelty of the slave trade, with a common interest in emotion and feeling.</p> <p>30.3 Trace the relationships between the complex mix of artistic styles in this period and the complex political climate of Europe and America.</p> <p>30.4 Discover Neoclassicism’s relationship with Enlightenment values and its roots in the study of Classical antiquity in Rome.</p> <p><b>Reading Assignment:</b></p>
10	<p><b>Quiz:</b> Multiple-choice focused on vocabulary and historical era studied.</p> <p><b>Weekly Study Report</b></p> <p><b>GRC Review: Chapter 31. Mid- to Late Nineteenth-Century Art in Europe and the United States, Part I (1850-1900)</b> Europe and the United States in the Mid to Late Nineteenth Century, French Academic Architecture and Art, Early Photography in Europe and the United States, Realism and the Avant-Garde</p> <p>:</p> <p>31.1 Understand and evaluate the role played by academic art and architecture, as well as the emergence of various movements that arose in opposition to its</p>

	<p>principles, in the late nineteenth century.  31.2 Investigate the interest in subjects drawn from modern life, as well as the development of new symbolic themes, in Realist, Impressionist, and Post-Impressionist art.  31.3 Analyze the ways in which the movement toward realism in art reflected the social and political concerns of the nineteenth century.  31.4 Examine the early experiments that led to the emergence of photography as a new art form.</p> <p><b>Completed typed reports due; student presentations scheduled</b></p> <p><b>Reading Assignment:</b></p>
11	<p><b>Quiz:</b> Multiple-choice focused on vocabulary and historical era studied.</p> <p><b>Weekly Study Report</b></p> <p><b>GRC Review: Chapter 31. Mid- to Late Nineteenth-Century Art in Europe and the United States, Part II(1850-1900)</b>  Impressionism, The Late Nineteenth Century, The Beginnings of Modernism</p> <p>31.1 Understand and evaluate the role played by academic art and architecture, as well as the emergence of various movements that arose in opposition to its principles, in the late nineteenth century.  31.2 Investigate the interest in subjects drawn from modern life, as well as the development of new symbolic themes, in Realist, Impressionist, and Post-Impressionist art.</p> <p><b>Reading Assignment:</b></p>
12	<p><b>Quiz:</b> Multiple-choice focused on vocabulary and historical era studied.</p> <p><b>Weekly Study Report</b></p> <p><b>GRC Review: Chapter 32. Modern Art in Europe and the Americas, 1900-1950, Part I (1900-1950)</b>  Europe and America in the Early Twentieth Century, Early Modern Art in Europe, Modernist Tendencies in America, Early Modern Architecture</p> <p>32.1 Assess the impact of Cubism on abstract art in the early twentieth century and explore how and why Abstract Expressionism transformed painting after 1940.  32.2 Examine the different ways that artists in the Modern period responded directly or indirectly to the violence of war.  32.4 Investigate how Dada and Surrealism changed the form, content, and concept of art.</p> <p><b>Reading Assignment:</b></p>
13	<p><b>Quiz:</b> Multiple-choice focused on vocabulary and historical era studied.</p>

	<p><b>Weekly Study Report</b></p> <p><b>GRC Review: Chapter 32. Modern Art in Europe and the Americas, 1900-1950, Part II (1900-1950)</b>  Art Between the Wars in Europe, Modern Art in the Americas Between the Wars, Postwar Art in Europe and the Americas</p> <p>32.1 Assess the impact of Cubism on abstract art in the early twentieth century and explore how and why Abstract Expressionism transformed painting after 1940.  32.2 Examine the different ways that artists in the Modern period responded directly or indirectly to the violence of war.  32.3 Determine the political and economic impact of the Great Depression on interwar European and American art.  32.4 Investigate how Dada and Surrealism changed the form, content, and concept of art.</p> <p><b>Reading Assignment:</b></p>
14	<p><b>Quiz:</b> Multiple-choice focused on vocabulary and historical era studied.</p> <p><b>Weekly Study Report</b></p> <p><b>GRC Review: Chapter 33. The International Scene since 1950, Part I (1950-present day)</b>  The World since the 1950s, The Expanding Art World, The Dematerialization of the Art Object, Architecture: Mid-Century Modernism to Postmodernism</p> <p>33.1 Understand the “dematerialization” of the object since 1950 and account for its return after 1980.  33.2 Assess the ways in which artists since 1950 have introduced popular culture into the world of “high art.”  33.3 Examine the engagement of artists since 1950 with social, political, cultural, and/or religious issues.</p> <p><b>Chapter 33. The International Scene since 1950, Part II (1950-present day)</b>  Postmodernism; Art, Activism, and Controversy: The Nineties, Globalism: Into the New Millennium</p> <p>33.1 Understand the “dematerialization” of the object since 1950 and account for its return after 1980.  33.2 Assess the ways in which artists since 1950 have introduced popular culture into the world of “high art.”  33.3 Examine the engagement of artists since 1950 with social, political, cultural, and/or religious issues.  33.4 Explore the growing globalism of the contemporary art world and the ways it has created new opportunities, strategies, and subjects for artists today.</p> <p><b>Reading Assignment:</b></p>
15	<p><b>GRC Review: Chapter 33. The International Scene since 1950, Part II (1950-</b></p>

	<p>present day)  Postmodernism; Art, Activism, and Controversy: The Nineties, Globalism: Into the New Millennium</p> <p>33.1 Understand the “dematerialization” of the object since 1950 and account for its return after 1980.  33.2 Assess the ways in which artists since 1950 have introduced popular culture into the world of “high art.”  33.3 Examine the engagement of artists since 1950 with social, political, cultural, and/or religious issues.</p> <p><b>Final Exam</b></p>
--	--

## Course Policies

### ATTENDANCE POLICY

*This class meets once a week for three (3) hours. The student is required to attend every class. Much happens in class, which cannot be made up by reading a chapter or doing some written exercises. In a real sense, if you miss class, you are missing the course. Therefore, you should determine now to attend class faithfully; otherwise, you will be wasting your time and money.*

The following attendance policy will be followed:

- Three (3) absences in a row (without face to face, electronic or phone communication) constitute an automatic drop. Leaving a message at the center is NOT adequate communication.
- Five (5) scattered absences constitute an automatic drop (or a total of 15 hours missed).
- There will be no such thing as an excused absence. All absences are documented in the same way, as absent unexcused. Save your allowed absences for emergencies.
- Tardiness and leaving early will be recorded. You must be present for at least ½ of the class to be marked present in jenzabar.
- **If you must miss or be late for a class because of an emergency**, please call or email me, or leave a message with the college center staff at least 15 minutes before class. Pick up the assignments/handouts/study quiz for missed class from my box at the college center.
- **Do not call or text me once class has begun.** My cell phone will be turned off 15 minutes before class. Call the college center staff (phone #).

### WITHDRAWAL

Students who are dropped from a class either by me or by the registrar will NOT be reinstated. There are NO reinstatements for students who are dropped for five absences.

Communication is essential. If you are having difficulties and are in danger of being dropped, contact me asap to discuss options BEFORE you are dropped.

You should also be aware that withdrawals (drops) will very likely affect your financial award: Pell, Higher Ed., Scholarships, etc. You must be willing to make a commitment in order to be successful in your journey at OLC.

### INCOMPLETE AND GRADE CHANGE

There must be a valid reason to request a grade change or an incomplete. An incomplete grade or grade

change is given only when the instructor feels special circumstances warrant it.

Not getting work done on time, missing class, being tardy or leaving early are NOT valid reasons for incompletes or grade changes.

### **LATE WORK**

Each student, present or absent, is responsible and accountable for his or her assignments, attendance, and participation. Missing class does not excuse a student from preparing for the next class.

- Written report may be submitted by email through Friday of the week due for full credit.
- A written report that is submitted late (by the following Friday) will be reduced by one letter grade.
- If written report is more than one week late it will not be accepted.

### **ACADEMIC INTEGRITY**

Oglala Lakota College has established an academic dishonesty policy. The current college catalog states Academic dishonesty is the taking of an examination or the preparation of papers for credit wherein the student knowingly represents the work of another as his/her own; and/or knowingly breaks stated examination rules. A student may be expelled and barred from further classes upon proof in a hearing of academic dishonesty. (10)

The Humanities and Social Science department fully supports this policy. Part of the learning process includes the review and integration of the work of others with your thoughts and ideas. In this process, there is no room for plagiarism in your written reports, which robs you of meaningful learning and is unfair to the original author.

Plagiarism is an ethical violation that is not tolerated at OLC. Oglala Lakota College faculty and staff are fully aware of the many online resources that are now available and we encourage you to focus on learning rather than the inappropriate use of another person's work without proper citation.

You are expected to do your own work. If you are unsure about the proper documentation of someone else's words and/or ideas, ask me. Plagiarism will not be tolerated in this class. Plagiarism will result in an F for the course.

### **ACADEMIC FREEDOM IN LEARNING**

Under Board of Regents and University policy, student academic performance may be evaluated solely on an academic basis, not on opinions or conduct in reasoned exception to the data or views offered in any course of study and to reserve judgment about matters of opinion, but they are responsible for learning the content of any course of study for which they are enrolled.

Students who believe that an academic evaluation reflects prejudiced or capricious consideration of student opinions or conduct unrelated to academic standards should first contact the instructor of the course to initiate a review of the evaluation. If the student remains unsatisfied, the student may contact the department head and/or dean of the college, which offers the class to initiate a review of the evaluation.

### **STUDENT CONDUCT**

OLC students will abide by the standards of conduct stated in the latest student handbook. Every student has the right to a safe learning environment. OLC applies the following as acts of misconduct subject to disciplinary action:

- Any actual or threatened physical violence

- Gross disorderly conduct
- Verbal abuse or harassment
- Vandalism
- Attending classes under the influence of alcohol or drugs
- Any other student conduct that causes a disruption in the classroom.

**Please Note:** Any infringement of these rules could lead to dismissal.

#### **ADA STATEMENT (American Disabilities Act)**

This class requires extensive reading and writing. If you have a disability that prevents you from taking part in any activities, please talk to the Instructor. *If you have a disability that interferes with your ability to learn and in need of assistance please contact the OLC Coordinator of Support Services, at 455-6040. See OLC Policy 85-600 for further details.*

Do this as soon as possible, so we can make arrangements to fit your needs. If you're not sure if your writing or reading skills are sufficient for this course, please see me immediately, so we can determine whether you need assistance to do well. If you are having problems with the material during the semester, please contact me right away.

#### **DISCLAIMER**

Information contained in this syllabus was, to the best knowledge of the instructor, considered correct and complete when distributed for use at the beginning of the semester. However, this syllabus should not be considered a contract between Oglala Lakota College and any student. The instructor reserves the right to make necessary changes in course content and/or the instructional technique with reasonable notice.