

# **Art History Minor**

## **Academic Program Review Report**

**August 2010**

### **Program Review Panel**

**Dr. James Walker: Professor of Art History**

**Dr. Grant Snider: Department Head in Humanities**

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## **ART HISTORY MINOR APR: Section 1, Program Overview**

The art history minor has been in existence for about a decade. It was written, along with several other minors, at the request of then Dean Sue Hammersmith. At the time of its creation, there was one section of art history offered each semester with an approximate yearly enrollment of about sixty students. Currently, there are three to four sections being offered each semester with a yearly enrollment of over two hundred students. The minor is no longer limited to the Department of Humanities. It contains courses from two other colleges and includes study-away offerings provided by the International Programs Office. The faculty of the Department of Humanities teaches seven survey courses in art history, the College of Technology offers two courses in the History of Architecture and the College of Business provides a course entitled Design Survey, which provides students with a history of commercial art. For students with the inclination to travel, there is an art history study away course that is taught every summer on site in locations such as Paris, Athens, Rome Florence, Venice, Madrid, and London to name only a few. This collaboration between colleges and the International Programs Office has provided a rich educational experience for Ferris students and the numbers of students interested in art history classes and in the minor has continued to grow.

Courses in art history at this institution were originally offered to support the Graphic Design Program in the College of Business. The students from that program continue to make up the largest number who enroll and eventually opt for the minor. More recently, however, there have been a small number of students from the history area in the College of Arts and Sciences who have chosen the minor, believing it to be a good pairing with traditional history offerings. This has been encouraged by the history faculty and speaks to the greatest strength of the minor. This strength is a willingness of faculty from various disciplines to participate in the minor in order to give students in four degree programs the opportunity to study the history of art. This network of faculty, supported by administrators such as Dean David Nicol in the College of Business, has allowed the minor to flourish. During the past two years, three students who have earned the minor in art history at Ferris State University have chosen to enroll in graduate school in the discipline. These include Bethany Moore, who is in the Forensic Art Program at Johns Hopkins University, Sarah Cook who is in the graduate program in art history at The University of Illinois at Chicago and Caitlin Hutchison who was honored as a Fulbright Finalist in Art History and will begin graduate study at The University of Notre Dame this coming Fall semester.

The growth of the minor has been gratifying, but there are problems. Since the majority of students who earn the minor do so by taking a six credit study-away course in the summer, the minor is often unavailable to those who lack sufficient funds to travel abroad. This problem has been addressed somewhat by the establishment of scholarship awards, but it is the opinion of this writer that the completion of an academic minor should not be contingent on the funds a student has available for foreign travel. While some students have chosen to solve this problem by earning money two years ahead, others have borrowed heavily to travel and to complete the minor. At this writing, no solution for this dilemma has been advanced. Furthermore, while classes taken in other colleges have made the minor easier to obtain, there has been no inclination to hire additional well-qualified faculty to teach in the program. This problem will be given more attention later in this document.

It was not originally the intention of those designing the art history program to prepare students for a profession or for graduate school. As time has passed, however, it has been the students themselves who

have made the decision to pursue the discipline further and their interest in the subject area may bring about changes in the future. At an institution that defines itself as career oriented, the desire to study in an area that does not clearly lead to a job has always been problematic. What, if anything, will come of this is hard to say. At this time I usually counsel students to choose another school that offers degree programs in the field.

For the majority of students in the minor, the curriculum supports the Ferris mission for a “broad-based education” that serves to satisfy general education requirements in cultural enrichment and global consciousness. For those who study outside the United States there is the added benefit of international experience that enhances individual resumes and makes them more attractive candidates for positions in the private sector.

## **Program Goals**

The art history minor at Ferris State University has evolved since its inception, based on the periodic addition of classes from colleges outside of Arts and Sciences. Since there are at least five instructors currently working in three colleges to bring art history related classes to our students, it is doubtful that they all share the same goals. For instance, the instructor in the Design Survey course in Business is charged with providing his students with an understanding of how that subject area has evolved over the past one hundred years. In the College of Technology, the History of Architecture instructor teaches in support of the Architecture and Design Program located in his college. In the art history survey classes in Humanities, my goal is to provide students with an understanding of how art is a reflection of the philosophy and lives of people from prehistory to the present. So, is there a common set of goals shared by all instructors in this collaboration that the art history minor has become? Almost certainly not. Still, I believe that our students get it and are able to make the connections between what we all teach. So, if the APR committee is looking for absolute coherence, they will not find it here. In fact, it might be argued that there is something intellectually confining about a student doing all his or her work in a single college. In support of that argument I offer the following anecdote. During this past year, while traveling in Crete, a Ferris HVAC student lectured a field guide at the Palace at Knossos on how ancient engineers based their design on knowledge of the Venturi effect. This understanding influenced the construction of the doors and windows in the palace that allowed it to remain cool during the hot Mediterranean summers. His comments gave meaning to a work of art he likely had little knowledge of before he encountered it on our trip. Still, his remarks gleaned from courses he had taken in the College of Technology, impressed all the art historians on the trip and reminded us of the value of an interdisciplinary education. I am sure it gave the guide something to think about as well. Thus, providing the committee with program goals shared by all the instructors is not a possibility. As an instructor in the program, I have goals for each of my classes. As coordinator of the program, I have but a single goal. It is to choose classes and instructors for the minor who can give our students the best possible education in the arts from a variety of perspectives. To this point I believe this unique collaboration has been a successful one.

## **Program Visibility and Distinctiveness**

The art history minor is not distinctive by design, but rather by necessity. When the minor was requested from the Dean, it was without any promise of support. Over the past decade that promise has been kept to

the letter. Initially I was instructed to put together six classes, totaling eighteen hours, and to present the minor in written form for approval by the Arts and Sciences Assembly. The document, which incidentally, was considerably shorter than the one I am now writing, was passed without opposition. With no support, I looked outside my college for courses that might be used to provide an educational experience with some integrity. In this effort I avoided courses with badly written syllabi and instructors with poor reputations. The result is an interesting amalgam of courses that includes African-American Art History, Women in Art, the History of Modern Architecture and the History of Classical and Medieval Art. Add to that list the History of Commercial Art and you have a program that is not comprehensive in any way. Still, the increased number of courses has allowed students pursuing the minor to put together schedules that do not conflict with block scheduling in their degree programs. Would I alter this curriculum if I could? Of that there is no question. We have no courses in Eastern art, South American art or Islamic art. That said, the minor flourishes anyway and I am proud of what has been accomplished with a little ingenuity and no support whatsoever from the Dean's office. What may appear as a criticism has in some ways been a blessing. Those participating in the minor have created a good program based on solid academic decision making and an understanding of the good things can be created out of nothing more than talent and hard work.

There is no question that the art history minor has become visible on campus based on competent instruction, an interdisciplinary curriculum, and through the opportunities that are provided for study-away. Many students have signed up for art history classes, as that is the only avenue open for art history study-away trips. On occasion, these students enjoy the courses enough to enroll in the minor. In the past few years, we have had pre-Pharmacy students complete the minor, as well as those from the Colleges of Technology, Business and Arts and Sciences. In addition, I have taken a number of faculty members (including three from the Graphic Design Program) on study-away trips. Their experience was apparently satisfactory, as they have become advocates for the art history classes and for the art history minor. Perhaps the biggest advocate has been Dean Nicol from the College of Business. He has supported the program financially and has encouraged students from his college to travel. I have made it a point over the years to develop good relationships with faculty and staff from other colleges and the visibility of the minor has much to do with friendships among colleagues established over a decade of experiences. I should point out; however, that establishing good personal relations with colleagues will not work if the education their students receive is substandard. The classes in the minor are rigorous and the students know, after a short period of time, that an education in art history at Ferris State University requires a strong commitment. The scholarships in support of travel that have been made available in the minor certainly serve to motivate the students in the program. They are given out based on academic accomplishment which motivates the students to produce outstanding work.

Currently there are a number of students who have completed the minor or are near completion (please see attached document). So how has the program become visible? It is primarily through word of mouth from student to student and from the active support provided by faculty and administration, most notably in the College of Business. I have made no attempt to publicize the minor because numbers are strong and I very much like the notion that students come to art history for more than just a reason to satisfy a general education requirement.

## **Program Relevance**

How is one to gauge program relevance? During my time at Ferris it (relevance) has often been tied to immediate employment upon graduation. Such a narrow-minded concept is nonsense of course. In a good, well-rounded education, students must learn many things that do not directly lead to employment. With the wide variety of courses available in the minor, students are able to receive a fine education from a number of instructors in colleges across campus. The vast majority of art history minors come from the Graphic Design Program in Business. These students come to Ferris with an interest in art and the courses that they take satisfy their personal and academic interests. For the many that choose to travel, the international experience changes them in profound ways not possible in on-campus classes. Mark Twain once wrote “that travel is fatal to prejudice.” For our study-away art historians, the opportunity to meet new people, to experience their culture and to marvel at their art provides an education that no on-campus class can give. It is not easily put into words, but the students who have this experience often remark that they have come to see themselves as citizens of the world. Is this a relevant part of their education? It will certainly not get them a job. Still, the information they provide on their study-away evaluations seems to suggest that they understand the relevance of the experience, even if others do not.

For those unable to travel, but still wish to enroll in the minor, the most obvious benefit is in the course material itself. From the historical survey classes they get the opportunity to study the great and the beautiful in art. From Kimn Carlton-Smith they come to understand how the art produced by African-Americans in this country has been both misunderstood and under-appreciated. From Dane Johnson in Technology, they learn the techniques in design and building that are responsible for some of the greatest monuments of architecture that include such structures as the Roman Pantheon and St. Peter’s Basilica. No matter what curriculum a student is in, the information dispensed in these classes is relevant to making them more knowledgeable citizens in this country, a worthwhile measure of the effectiveness of any educational experience.

## **Program Value**

If, by this category, the committee wishes to know the value to the university, then I have but two pieces of evidence to present. Since art history classes provide the kind of broad-based education that Ferris emphasizes, that fact alone would seem to justify the existence of the courses. The minor is a different matter entirely. To earn the eighteen credits, students often must add classes to an already crowded schedule and take courses that go beyond general education requirements. The fact that many students choose to do this speaks to the value they place on what they are learning. What is just as significant is that the faculty in the College of Business and other colleges support this choice. They understand, as do I, that the study of the most important monuments of art ever created is a valid one. They understand that students who carry the minor on their transcript look better to potential employers than those who do not. I am certainly biased in this matter, but the value of art history and the art history minor seems absolutely obvious. On Monday the students get to experience Leonardo da Vinci. On Wednesday they get to study Michelangelo. The following Monday its Rembrandt. In art history classes and in the minor in total, there are no days off. Such programs are valued at our best institutions in America. They should receive the same respect at Ferris State University.

## **Section 2: Collection of Perceptions**

When I first agreed to write this report, I assumed that information on the whereabouts of art history minor graduates would be easily obtained at the Alumni Office. What I discovered instead was that record-keeping in that department was in such a sorry state that they had little to offer. Worse yet, when I asked for information on the total number of those who had earned the minor, I was told by those in the Registrar's Office that "Ferris does not track minors." In short, for those who earned the minor in the first years of its existence there is no record that they did so at all. For many, there is no mention of it on their transcripts or on their diploma. In order to prepare this report I had to pour over grade books from 1999 on, to provide the APR committee with a list of graduates. There is a great irony in the fact that a university that requires reporting on every detail about every program to determine "relevance and value," fails on a most fundamental level to record vital information that could be used in a report such as this. I have learned from others who have written APR reports that surveys are sent out to many students who no longer live at the addresses the university provides. Many ex-students are not contacted because the university does not know that they have earned a minor. Nevertheless, program coordinators dutifully take the few surveys that are returned and try to present conclusions about their programs that have little or no meaning. While the APR committee's interest in what our graduates think five and ten years out is a valid one, it is nevertheless an unfair request. For this "collection" to have meaning, the university must take seriously its responsibility to record information and to up-date alumni records. In response to the assertion that this is a difficult task, I can only reply that other universities do it. During the past few years, my department head has endeavored to record those who have completed the minor, but the list is still incomplete. For that reason, I will not provide graduate surveys. What I can provide is a collection of course evaluations that speak to what the students thought about the minor when they were at Ferris. I can tell the committee that I occasionally get telephone calls from ex-students who are busy at their jobs but take time out to let me know how much they appreciated the education that they received. Such evidence, however, is anecdotal and unscientific, as I might add, are surveys sent to nowhere. If in the future, the university is able to improve its record keeping, perhaps this section can be answered more completely so that the APR committee can determine how the minor is valued by our graduates.

### **Employer's Evaluation**

The art history minor students have, until recently, been preparing for a career in fields outside the discipline. For that reason no employer survey was conducted.

### **Graduate Exit Survey**

As a new program (i.e., one that has not gone through the APR process before) there has been no formal process for an exit survey. As a minor program only, it would be nearly impossible to gather up all our minors for a formal exit survey. Furthermore, most of the art history minors finish the minor in their first two years of college and are not seen again by the coordinator. Since minors have not been tracked by the Registrar's Office, it is quite possible for a student to earn the credit hours for the minor and then transfer, leave school, fail out of their individual program or, for a variety of reasons, just not finish their baccalaureate degree. Thus, what the coordinator believes has been a successful completion of a minor is not one at all, because the student never actually graduated. Until a more sophisticated tracking system is devised, doing an exit survey is an exercise in futility.

## **Student Evaluation of the Program**

As has been noted, this minor has been created from a series of courses in three different colleges. When the initial intent to pursue the minor form is filed, it is not possible for the coordinator to know in what class or in what college the student will finish the program requirements. What is available, are the in-class student evaluations for each instructor. These evaluations are individual to the instructor, differ from college to college and are not shared with the coordinator of the art history minor. What is monitored, on an informal basis, is how the students in the minor view their classes. In conversations with my students, I am able to learn if the art history classes they are taking are up to the standard expected of those in the program. Problems of this kind have been avoided by selecting faculty for inclusion in the program who have good reputations. No course has ever received sufficient complaints to warrant its exclusion. By word of mouth, and by word of mouth only, students who have opted for the minor seem satisfied with the classes that they are taking.

## **Relevant Faculty Perceptions**

Once again, there has been no attempt to gauge perceptions of other faculty towards the minor. Coordinating the minor has been a one-man show for over a decade and this has just not been done. For that I make no excuses. I have paid little attention to the APR process and some of the required reporting categories passed before this report was written. However, as I have noted before, I have had current faculty as students in my classes prior to their employment at this university. Their response to their experience has been positive and they have encouraged their students to take art history classes. Many of these students have gone on to earn the minor. In addition, I have had three faculty members from my own area audit art history courses and several who have joined art history classes that have traveled to Europe. I believe that it is unlikely that they would do so if they did not believe the experience was a good one. In addition, it appears that the perception of the program as worthwhile has extended to the administration. I have received two one thousand dollar grants from the Vice President for Academic Affairs Office, a one thousand dollar grant from the Office of University Advancement, and several thousand dollars in yearly grants from the Dean of the College of Business. It is my belief that none of this involvement or support of our students in the minor would have occurred if the perception of faculty and administration was a negative one. In truth, I place a high value on what the best of my colleagues think about the art history minor. I ask their opinions when appropriate and I am not shy about asking them to participate when they can. This collegial experience has been one of the most gratifying experiences I have had as coordinator of the art history minor, topped only by the enthusiasm my students have for the subject area.

## **Advisory Committee Perceptions**

There is no advisory committee for the art history minor.

## **Section 3: Program Profile**

### **Profile of Students**

The art history minor is open to any student admitted to Ferris State University and pursuing a baccalaureate degree. As previously mentioned, there has been no tracking of those who have completed the minor until recently and so the information I will provide will be based on the information gleaned from old grade books and memory. Based on lists provided by my department head and grade reports, it appears that there have been between 30 and 40 students who have completed the eighteen hours necessary to earn the minor. Whether these students then graduated is unknown. The largest number of these students is women. This follows, as the largest number of students in the Graphic Design Program are women. If recollection serves, there has been one African-American student who has completed the program. Information on demographics or grade point is not available, as they are not primarily “our students.” Each year the College of Arts and Sciences recognizes the top art history student, although those students have, with only one exception, all been from the College of Business. Last year several one thousand dollar scholarship awards were given out in support of art history study in Europe, with the majority of those awards given to College of Business students.

### **Enrollment**

There has been a steady enrollment in the art history minor since its inception. Typically, the pattern is as follows. Students come into the ARTH 110 and 111 classes based on the recommendation of faculty across campus, but primarily from the College of Business. If they seem to be enjoying the experience, I mention the possibility of an art history study-away to Europe. If they choose to travel and have taken the two surveys, their hours total twelve. At that juncture, I point out that they are only two classes away from earning the minor. Since the Design Survey counts toward the minor, and is a requirement in the Graphic Design Program, most of these students are only one class away. They then schedule the final class from the list provided and the minor is completed. A much smaller number of students do not travel and instead, make their way through the list and earn the minor in on-campus courses. Clearly, the allure of international travel drives the minor and is largely responsible for our robust numbers. If the expense of travel does not increase significantly, there is reason to believe that the enrollment in the minor will continue to grow.

### **Program Capacity**

As previously stated, the art history minor is not a stand-alone program. It is designed to complement other four year degree programs and provide cultural enrichment and global consciousness credit. For that reason there have never been any limits on how many students may enroll.

### **Retention and Graduation**

I believe that there are three significant factors in keeping students in the minor. The first is to convince them through a good academic experience that they should take additional classes. The second is the opportunity to study in Europe, funded by scholarships if their academic performance merits such an invitation. The competition to travel is often quite intense and, as a bi-product, tends to produce



competition among students and excellent grades. Success in the classes often leads students to take more of them. The end result is that the minor is obtained. In recent years, the possibility of travel in this way has led students to take two trips. Twelve credits earned in this fashion only require two on-campus classes to fulfill the credit requirements for the minor. A third factor is that the block schedules in the Graphic Design Program are taken into account before art history sections are scheduled. Late afternoon and evening classes are the norm. For that reason, students rarely encounter difficulties in getting into the sections they need.

Graduation from the program is monitored by the coordinator. Students who are close are reminded that only a class of two is needed to gain the minor. These reminders seem to work and those students who get close in their first two years almost always complete the requirements.

## **Access**

As was mentioned above, every effort has been made to give students access to the minor. There are a number of classes and the larger sections are scheduled at times that do not conflict with the mid-day schedules found in many degree programs. There are no limits to access in this minor. In addition, students who transfer in from other institutions have their transcripts evaluated and if their classes are appropriate for this minor they are accepted.

## **Curriculum**

The art history minor requires eighteen hours of credit. All classes have three credit designations, with the exception of the study-away courses that have a six credit designation, in conformance with the university study-away policy. The minor is only awarded on the completion of a baccalaureate degree at Ferris State University. At least fifty percent of the credits must be Ferris State University credits. A 2.0 grade point average in those courses are required and half of the credits must be at the 300 level or above. Substitutions are permitted beyond the courses printed on the university curriculum sheet. These substitutions are made by the coordinator of the minor.

## **Quality of Instruction**

Though the Art History Minor is not a major or a career-focused program, its graduates have sufficient mastery of the discipline to be permitted entrance into graduate programs at major institutions including Johns Hopkins University and the University of Notre Dame (please see section 1). Across the board, instructors have their courses selected for the minor based on their scholarly reputations and the integrity of their classes. SAI results are high and the students, especially those from the Graphic Design Program, have a high expectation for the classes in the minor. The classes take advantage of the technical expertise of the students who are enrolled. Once again an anecdote will suffice to illuminate this point. Recently a young woman with a Ph.D. in art history from UCLA came to our school to present a lecture on Neo-classical art as part of a job interview. She went before my students who were all armed with laptops for note taking and for downloading sources on the material she was teaching. The questions she faced were far more intense than she expected for a 100 level class. Her presentation did not go well and she later described the class “as an intimidating experience.” In truth it was a typical day in the art history sections, where lectures are presented, issues are discussed, and students are expected to challenge all that they are taught. Instructors in the art history sections often present art that is highly controversial and part of the

national debate on the future of America. Thus, rote learning to the test and a lack of engagement is not encouraged.

## **Composition and Quality of Faculty**

Faculty who teach courses in the minor include James Walker, Kimn Carlton-Smith, Dane Johnson, Robert Quist, and Alison Popp. They are all tenure line faculty with reputations for engaging with students and for providing courses that are rigorous. They teach in the area of their academic preparation. The art history minor is housed in the Department of Humanities in the College of Arts and Sciences, but much of the instruction is provided by teachers outside of Arts and Sciences. While the courses in the minor are designed with faculty/student engagement in mind, the very traditional nature of the discipline, with its emphasis on research and writing remains intact. If the program is to continue, it is absolutely essential that an art historian be added to this faculty to off-set an impending retirement.

## **Service to non-Majors**

The art history minor compliments a number of degree programs on campus, most notably the Graphic Design Program and History. It serves as a general education class for students attempting to fulfill cultural enrichment and global consciousness requirements. With the exception of the Design Survey class, all courses are open to all Ferris students. There is no background in the field of art history required, nor is any expected. Students who are diligent will find the material accessible.

## **Program Cost and Productivity Update**

The cost of the minor is negligible and productivity is very high. Many of the classes have cap limits of fifty. Currently there are three sections of the surveys running each semester with strong enrollments in all three. Even some of the three hundred level courses have these caps although courses at that number generally have about twenty students. Program costs are small, as the courses require only a classroom and a way of displaying images. For those who travel and are not on scholarship, the costs are borne entirely by the students. The scholarship awards are raised outside the university and in no way add to program cost. Eight to ten students file for the minor each year. I suspect that these numbers will remain at this level as long as the Graphic Design Program supports the minor and students have the option to travel on art history study away trips.

## **Assessment and Evaluation**

The program has never been assessed as a whole and currently there is no mechanism, to my knowledge, available to assess programs that move across colleges and departments. All colleges require some form of evaluation by students and it is the responsibility of the administration to examine those results to determine if the instructor is competent. If the instruction is not competent, it is the purview of the administration to take the appropriate action. Those of us teaching in the minor have full confidence in this process. Thus, what is available, are individual student evaluations. As coordinator of the program, I monitor student progress. I try to place our students in the classes that will allow them to complete the minor while getting a good educational experience. I do not monitor faculty in my college, and I certainly would not think to do so for faculty in other colleges. As I answer this section, there is a voice in my ear that is screaming the obvious. Students vote with their feet. If the instruction in a particular class is poor,

the word soon gets around and students do not sign up for the class. In the art history minor, sections fill quickly. The instruction has been good and the classes fill when the sections are announced. This speaks to the quality of the classes in the program.

## **Administrative Effectiveness**

To answer this section requires that we break the category into three parts. Those are departmental effectiveness, dean-level effectiveness and the support the program has received from individuals at other administrative levels. At the department level over the past decade, the support has moved back and forth between benign indifference and active support, depending on who was the department head. Currently the support is good. Grant Snider has been as generous with financial support as his meager budget allows. He has worked actively to make the rooms in the IRC compatible with the teaching of art history. He has taken on the function of the registrar to track our graduates and to find those who completed the program before his arrival. This task is on-going and made difficult by privacy laws and the ineffectiveness of other administrative units. He has personally supported the initiative to raise funds for students participating in art history study-away trips and has served on the committee to dispense the funds. Perhaps his most important role has been in keeping the knucklehead stuff, both administrative and otherwise, away from those of us teaching in the program. My agreement to write this APR document in my last year at Ferris is based solely on the effort he has put into his job. In short, he listens, helps, and has been able to develop a level of departmental loyalty among those who value such a virtue. At the department head level that is all one can do.

I wish to be circumspect in my comments on the support that has been received from the Dean's office in the College of Arts and Sciences. There have been two Deans in place during the tenure of this program. The second has just retired and I do not wish it to appear that I am hurling aspersions at him as he goes out the door. And, it must be remembered, no promise of support was ever made at the inception of the program. Still, the prevailing Dean's office attitude over the past decade has been that the program is full, it makes lots of money and, that is good enough. It was the classic approach of the bean counter that worked well for the Dean and no one else. For those of us who were enthusiastic in support of our programs, this was particularly vexing. Over time I came to rely on the support of the Dean of the College of Business who supported the program financially and honored the program's students in his addresses to the College of Business faculty. No Dean is going to get it right every time, but the willingness to take chances, to get in behind those who work and move out of the way those who don't, is the spark that allows burgeoning programs to grow and flourish. Had it not been for Dean Nicol and the faculty in the College of Business, I would not be writing this APR document today.

There has been support for art history and the minor from the Academic Affairs Office and from the Office of the Dean of Technology. In both cases, this assistance was financial and came from Tom Oldfield. Tom was willing to fund two Ferris students to do videos of the art history study away trips so that they could be used in on-campus recruiting and at orientation. In the second instance, his support came even though he knew the student selected for the task was coming from the Television Production Program in the College of Education. There has been support for African-American students from David Pilgrim in the Diversity Office. He prefers his help to be anonymous and I will honor his wishes in this document.

## **Section 4: Facilities and Equipment**

### **Instructional Environment**

While I cannot speak to facilities in colleges outside my own, I can say that the instructional space for art history in the IRC is exceptional. Thanks for this goes to Roxanne Cullen, who, when she worked in Academic Affairs, created a committee of faculty and architects to design a room specifically for the teaching of art history and film. Except for lighting, the architects followed our wishes. When the lighting problem was resolved, the room became one of the best teaching spaces on campus. In fact, it is often used on tours of the university by President Eisler. The room is equipped with all the latest gadgetry and it has been discovered by instructors outside of our college who wish to schedule it for their classes. Beating back these people is critical if the art history faculty is to enjoy the space they worked so hard to create.

### **Computer Access and Availability**

The computer facilities in the IRC are more than adequate for the needs of art history curriculum.

### **Other Instructional Technology**

As was previously mentioned, the instructional technology requested for the art history classes is new and works quite well.

### **Library Resources**

The library resources for the history of art on this campus fall into two categories. The books and journals available in print media are substandard and few, if any, of the best journal sources are available. Oddly enough, the collection up through 1980 is quite good. A former Director of Music at this institution did much to further the arts during his tenure, but when he retired that support ended. Suffice it to say, there have been quite a few things discovered and written about in the last thirty years and there are few books that make reference to that period in the FLITE library. Fortunately we do have an excellent library staff that orders important things when they can. In conformance with former President Sederberg's vision of an on-line library, the staff has made available all sorts of journals in the field of art history whose contents must be copied at a cost by our students. I suspect that these journals are of more value to instructors rather than to students, but it is what we have and it is unlikely that in tough budget times there will be an initiative to spend money on books to update our collection. Absent this support, students must rely on the inter-library loan office whose performance, in the opinion of this instructor, is spotty at best.

For myself, I have turned my office into a library, as have many in my department. Students routinely borrow books and, on occasion, actually return them. This make-do approach is characteristic of much of what we do in the art history minor. Our students do not seem to mind, however, and the minor functions despite not having the print resources found at other universities.

## **Section 5: Conclusions**

### **Relationship to FSU Mission**

It occurs to me that some members of the APR committee, who come from well-funded programs, may have chuckled on occasion at what appears to be a program that is held together by baling wire and duct tape. Such a view would be justified if it were not for all the hard work that has gone into making it a viable program. The great architect Mies van der Rohe once wrote that “less is more” and that has become the mantra for the art history minor.

If the minor was discontinued through the APR process the courses within it would continue to be taught. What the minor provides is an opportunity for students who wish to study art history to take a grouping of courses that will give them an education that complements their major and enhances their resumes. Although the words of Woodbridge Ferris get reinterpreted every time we craft a new university mission statement, the notion of opportunity for students has remained. During the past decade numbers of students have taken this opportunity and on their personal evaluations have praised the program.

So, I could repeat the association the program has with phrases such as “broad-based education” and “life-long learning.” I could restate the importance of “the international experience” and all that, but perhaps the best argument for the study of art history is that it is pursued, and is valued, at many of America’s finest universities. It is valued by faculty across campus, many of whom have chosen to associate their own courses and their baccalaureate programs with the minor.

### **Program Visibility and Distinctiveness**

The distinctiveness of the program as an interdisciplinary minor has been discussed at length in an earlier section and need not be repeated again. If I were to offer a conclusion to that section it would be this. Promoting the program and making it work has been a one-man operation for ten years. If the university wishes the program to remain on the radar of students, then the coordinator must be replaced upon retirement with a tenure-line faculty member with energy and enthusiasm. This individual must be willing to work with colleagues outside the College of Arts and Sciences, lead study-away courses, do a good job in the classroom and miss no opportunity to make something out of nothing. The Dean’s office in its wisdom failed to make such a hire two years ago. That mistake must not be repeated. The hiring of an adjunct or someone else with little investment in the program would be disastrous for the minor.

### **Program Value**

The Art History Minor is recognized by participating students as a valuable part of their educational experience. It serves general education and the specific needs of degree programs on campus. In short, it provides what students on this campus need to complete their education. It goes beyond that for some, in that it provides credit opportunities for students interested in the arts and foreign travel. It brings together students from different colleges and allows them to share what they know. It has become a valued part of the educational experience at Ferris State University.

## **Enrollment**

The art history minor has had a steady number of students based on word of mouth and good academic experiences. If the APR committee is concerned about this aspect of the program, the list of graduates and those in the pipeline should dispel such worries. The program has support from faculty in the College of Business and the College of Arts and Sciences, who regularly funnel their students into the classes that make up the minor. If this continues, enrollment in the program should remain high.

## **Characteristics, Quality and Employability of Students**

The largest number of students in the minor comes from the Graphic Design Program in the College of Business. It is one of the most competitive programs on campus with only the very best being allowed to continue into the third year of the program. Without talent and a strong work ethic that promotion is impossible. The students are already interested in art and lead others by example. Grade point averages run in the 3.0 to 4.0 range in the art history sections. It is a wonderful environment to teach in. The employability of the minors is not an issue here, but the Graphic Design Program has long had an outstanding record for placing their students in the design industry.

## **Quality of Curriculum and Instruction**

The curriculum needs revision, but this cannot be carried out without a willingness from the Dean's Office in Arts and Sciences to support the program with well-qualified hires in the field. In my view, the future of the program is at a crossroads. Without qualified instructors to develop new courses and shed old ones that are tangential to the discipline, no real progress can be made. If this writer could ask for one recommendation from the APR committee it would be in the area of hiring. The current band aid approach may save a few dollars over time, but the quality of educational programs will suffer. It is time to stop concentrating on the pile of beans and fulfill the promise of outstanding educational programs that is touted in university publications.

## **Composition and Quality of Faculty**

Currently, we have competent faculty teaching in the minor. In 2011, a retirement will eliminate the instructor who teaches as much as seventy-five percent of the classes that those in the minor take. So there it is. On the current staff there is no one with the qualification, or room in their schedule, to make up the difference. If students cannot get classes taught by competent faculty, or are provided with unqualified adjuncts, this minor and many others like it will soon disappear. There is no question that these are trying economic times in Michigan. The challenge is to find a way to maintain programs and be financially responsible at the same time.

## **Accounting of Students from Grade Books and Memory**

### **Students who have earned the Art History Minor and have graduated**

Erica Alderink  
Eren Berry  
Carrie Weis  
Jamie Brodbeck  
Sarah Cook  
Caitlin Hutchison  
Samantha Steele  
Leah Day  
Amber Fritcher  
Ashley Kelley  
Jennifer Kern  
Nicole Mersino  
Bethany Moore  
Daren Morey  
Amanda Myers  
Kathryn Richardson  
Amanda Schafer  
Shannon Stone  
Mandy Sullivan  
Kaitlyn Talaski  
Megan Tower  
Rachel Wahr  
Daniel Williams  
Nick Zalewski  
Adam Julien  
Melissa Lorencen  
Levi Borreson  
Theresa Clifton  
Shanon Felt  
Jacob Lett  
Amber Vogley  
Amber Haskill  
Chelsea Waldron  
Melissa Wernette

### **Students who have earned the minor and are still at Ferris**

Calvin Jackson  
Cortni DeBoer  
Tim Eldred  
Eric Hanson  
Robert Magyar  
Tricia Principe  
Jenessa Smith

## **Students who are in the pipeline**

Melissa Dekoster  
Kelly Katchaterian  
Chelsea Bess  
Caitlin Cole  
Jacob Hollenbeck  
Eric Parsons  
Joseph Malott  
Joanna Stewart  
Dawn Carpenter  
David Turpen



# **ART HISTORY MINOR**

## **FERRIS STATE UNIVERSITY - COLLEGE OF ARTS AND SCIENCES**

**ADVISOR: Dr. Ted Walker**

**PHONE: (231) 591-2776**

**E-MAIL: James\_Walker@ferris.edu**

**CAMPUS ADDRESS: JOH 124**

### **Why Choose the Art History Minor?**

The art history minor enables students to study in some depth the evolution of art from prehistory to the twenty-first century. Introductory courses focus on significant stylistic periods such as the Classical, Medieval, Renaissance, Baroque, or Romantic. Other courses examine major ideas and styles in modern and post-modern art. These classes include study of the role of women in art, African-American contributions to American art, and the special evolution of art in America. Students also are able to study abroad in the summer with master teachers from Ferris in Italy, France, Spain and England.

### **Admission Requirements**

This Art History minor is open to any student admitted to Ferris State and pursuing a baccalaureate degree. The minor is designed to complement any Ferris major program.

### **Graduation Requirements**

An academic minor may only be awarded upon completion of a baccalaureate degree at Ferris State. At least 50% of the credits of the minor must be Ferris State University credits. This minor requires a minimum of 18 credits with a minimum 2.0 grade average in these courses. Also, 50% of the credits for a minor must be taught at the 300 + level.

#### **Required Courses**

ARTH 110	Prehistoric Through the Middle Ages
ARTH 111	Renaissance Through 20 <sup>th</sup> Century
ARTH 203	African American Art History
ARTH 310	History- 20 <sup>th</sup> Century Art
ARTH 312	American Art
ARTH 325	Women and Art

## MINOR IN ART HISTORY

NAME \_\_\_\_\_ STUDENT NUMBER \_\_\_\_\_

STUDENT'S COLLEGE: \_\_\_\_\_ B.S./B.A. PROGRAM: \_\_\_\_\_

**Procedures:**

- 1) The student and the advisor for this minor will review and complete the General Requirements and Required Courses sections of this form (Section A).
- 2) Upon completion of Section A, this form will be sent to the department office for approval. The original form will be filed in the appropriate office (either the advisor or the department) and copied for the student. Students in Bachelor of Arts degree programs must also provide a copy of this form to both the B.A. coordinator and their faculty advisor. All deviations from or substitutions for courses listed in this original plan must be approved by the Department Head on official Course Substitution Forms and must accompany this form.
- 3) Upon completion of this minor, the student will notify the advisor of the minor. The department and the advisor will verify that the student has completed the minor and will forward the original form to the College of Arts and Sciences Dean's Office for approval and from there it will be forwarded either to the Registrar's Office (Section B) or to the B.A. coordinator as appropriate.

<b>SECTION A</b>	<b>General Requirements:</b>				
	1) At least 50% of the credits of the minor must be numbered 300 or higher				
	2) At least 50% of the credits of the minor must be Ferris State University credits				
	3) This minor requires a minimum of <u>18</u> credits				
	4) This minor requires a minimum GPA of <u>2.0</u> in these courses.				
	5) A minor will not be entered in the academic record until the student has been certified for a bachelor's degree				
	<b>Required Courses</b>		<b>Credit Hours</b>	<b>Grade</b>	<b>Semester Completed</b>
	ARTH 110		3		
	ARTH 111		3		
	ARTH 203		3		
ARTH 310		3			
ARTH 312		3			
ARTH 325		3			
<b>Signatures</b>			<b>Date</b>		
Student					
Advisor					
Department					

<b>SECTION B</b>	<b>Routing</b> (FOLLOWING COMPLETION OF THE REQUIRED COURSES FOR THE MINOR)		<b>Date</b>
	Department		
	CAS Dean		
	Registrar		

DECLARATION SENT TO RECORDS \_\_\_\_\_

ARTH 110 - ANCIENT WORLD TO THE RENAISSANCE  
3 SEMESTER CREDITS  
Fall Semester 2009  
Dr. James Walker  
JOHNSON HALL 124/EXT. 2776  
walkerj@ferris.edu  
HOME (616) 796-2238  
OFFICE HOURS: MONDAY 1-3, WEDNESDAY 1-3  
Text: Video disc at Great Lakes Book and Supply

A course in the history of art from the ancient world through the early Renaissance is designed to make students aware of the major artists, styles, and monuments produced in a period that spans three thousand years. This includes major works of painting, sculpture and architecture. You will receive a basic work's list of art that you will be required to know for each exam. In addition, you will find a series of essay possibilities for each section, one of which will be the major essay question that will be asked on each exam section.

The class is arranged chronologically and is centered around the basic work's lists and the textbook. The first section will begin with an examination of those forces that influenced early Greek art. The remainder of this section will include an analysis of Greek Hellenic and Hellenistic art. The second section of this course will cover Etruscan, Roman and Early Christian art. The third section will cover the art of the middle ages, including Byzantine, Islamic and early Medieval Art. This section of the course will also cover the Romanesque and Gothic periods. The final section of the course will examine the beginnings of the Renaissance in Italy to the year 1490. Following each section, there will be a one hundred (100) point exam. Each exam will have a major forty point (40) essay question taken from the list of essay possibilities, a twenty point (20) art identification portion that will test your knowledge of styles and art movements (including five (5) works I have not shown in class), a series twenty point (20) short essays that will not be covered on the essay possibilities list, and a series of ten short answer questions worth two points apiece for a total of twenty (20) points that will be taken from the lectures. In addition, there will be a cumulative one hundred point (100) exam that will be scheduled during final exam week. Thus, there are five grades to be earned in this class. You will be graded solely on your performance on the exams. You will be graded on the absolute scale presented below.

460 - 500 = A  
420 - 459 = B  
380 - 419 = C  
340 - 379 = D  
BELOW 340 = F

The class will proceed based on an examination of the works identified on the basic work's list. Depending on the subject, we may examine fifteen to twenty works each day. Attendance thus becomes a critical factor. The importance of this notwithstanding, I will not take role and I will not lower your grade based on attendance. I will treat you as tuition paying adults who are responsible for the management of your own lives. If you are forced to miss a class, get the notes from a colleague and visit me in my office. I will endeavor to get you caught up. If you miss an exam, simply notify me and I will arrange a makeup. The makeup will be somewhat more difficult than the original exam, but this is only fair as one should not get an advantage in time for missing an exam. Exams are handled in the following manner. You will be given at least one week's notice before each exam. You will have the opportunity to ask me questions concerning the essay possibilities during that time. The images from the work's list will be in your possession on the video-disc. It is my strong recommendation that you review the art before each exam.

This course helps satisfy the general education requirement of cultural enrichment at this university. It does so in the following ways.

1. As all art is created in time and has a place in history, this course will provide a historical basis for its understanding. This includes various interpretations of the art.
2. All art is a product of the cultural milieu in which it was created. This course will provide an understanding of the cultural influences working on artists during a particular stylistic period.
3. Art worthy of an art history survey has often been made so by the personal genius of the individual artist. This course will provide insight into the lives of these artists and the forces that shaped them in their work.
4. Better than a traditional course in history I believe, is the examination of the art a culture has produced over time. This course will track art through the ancient and medieval worlds so that the impact of ideas presented then can be understood today.

BASIC WORK'S LIST FOR EXAM I  
HELLENIC & HELLENISTIC PERIODS

HELLENIC

1. Proto-geometric vase Athens 1000 B.C.
2. Dipylon Amphora 750 B.C.
3. Lady of Auxere- Kore, 650-625 B.C.
4. Attica Kouros 615 B.C.
5. Biton Kouros 610 B.C.
6. Peplos Kore 530 B.C.
7. Acropolis Kore 510 B.C.
8. Greek Kouros 560 B.C.
9. Piraeus Kouros 530 B.C.
10. Temple of Hera at Paestum 550 B.C.
11. Cyclops Amphora 675 B.C.
12. Nessos Amphora 600 B.C.
13. Exekias- Achilles and Ajax Amphora 550 B.C.
14. Exekias- Achilles and Panthesilea Amphora 530 B.C.
15. Andokides Painter Hercules at Olympus circa 520 B.C.
16. Berlin Painter- Scenes from the Trojan War 500 B.C.
17. Kritios Boy 480 B.C.
18. Riace Warrior 460-450 B.C.
19. Charioteer of Delphi circa 470 B.C.
20. Athena Lemnos 460 B.C.
21. Athena 460 B.C.
22. Bronze Zeus or Poseidon 460-450 B.C.
23. Myron- The Discus Thrower 450 B.C.
24. Polykleitos- The Spear Bearer 450-440 B.C.
25. Parthenon 447-438 B.C.
26. Parthenon Marbles 438-432 B.C.
27. Erectheion 421-405 B.C.
28. Temple of Athena Nike 427-424 B.C.
29. Bronze Athlete 420 B.C.
30. Achilles Painter- Soldier Departing Athens circa 440 B.C.
31. Praxiteles- Aphrodite of Knidos 350 -340 B.C.
32. Praxiteles- Hermes and the Infant Dionysus 340 B.C.
33. Leochares- Apollo Belvedere 330 B.C.
34. Farnese Hercules 320 B.C.
35. Polykleitos the Younger- Theatre at Epidauros 350 B.C.

## HELLENISTIC

1. Altar of Zeus at Pergamon 175 B.C.
2. Alexander Sarcophagus circa 300 B.C.
3. Bust of Alexander, circa 300 B.C.
4. Epigonos- Gallic Chieftain and His Wife 230-220 B.C.
5. Epigonos- Dying Gaul 230-220 B.C.
6. The Scythian Executioner circa 200 B.C.
7. Nike of Samothrace 190 B.C.
8. Alexander of Antioch-on-the-Meander Venus de Milo 150-125 B.C.
9. Hellenistic Ruler 150 B.C.
10. Bronze Boxer 100-50 B.C.
11. Old Market Woman 150-100 B.C.
12. Old Man in Fear circa 125 B.C.
14. Laocoon and Sons (Laocoon Group) early first century

## ESSAY POSSIBILITIES FOR EXAM I

1. The basic principles of classical Greek sculpture include proportion, balance, inner physicality, individual intellect, idealism and restraint (sophrosyne). Show how this is true in Myron's The Discus Thrower.
2. Discuss the evolution of the kouros figure in the following works: the Biton Kouros, the Kritios Boy, the Bronze Zeus, and the Farnese Hercules.
3. Discuss the evolution of the kore figure in the following works: the Lady of Auxere, Aphrodite of Knidos, and the Venus de Milo.
4. Discuss the conflict, based on the experience of the Athenian Greeks, in the construction of the Parthenon. Make certain to discuss the concepts of kosmos, chaos, and hubris.
5. To complete the analysis of human kind it was inevitable that Greek artists would move from the idealistic to the realistic in their presentation. If perfection was reached in the Discus Thrower, it followed that the examination of ugliness and despair would be important areas to explore. Using the Bronze Boxer and The Laocoon Group, show why their creation was an absolutely necessary step to take in the making of art in ancient Greece.

## BASIC WORK'S LIST FOR EXAM II

### ETRUSCAN, ROMAN AND EARLY CHRISTIAN PERIODS

#### ETRUSCAN

1. Ajax committing suicide, 6th cent. B.C.
2. Minerva brandishing a Spear, 5th cent. B.C.
3. Cerveteri Sarcophagus, 530 B.C.
4. Apollo of Veii, 500 B.C.
5. Wrestlers from the Tomb of the Augurs, 530 B.C.
6. Warriors and Deities, 6th cent. B.C.
7. Cerveteri Tomb, 3rd cent. B.C.
8. Tomb of the Leopards, 480 B.C.
9. Fishing mural at Tarquinia, 530 B.C.
10. Terra cotta Sarcophagus, 6th cent. B.C.
11. Funery urn, 6th cent. B.C.
12. Capitoline Wolf 500-480 B.C.
13. Terra cotta portrait head, 3rd cent. B.C.
14. Volterra portrait head, 1st. cent. B.C.
15. Head of a Bearded Deity, 4th cent. B.C.
16. Brutus 3rd cent. B.C.
17. Etruscan Orator, 2nd/1st cent. B.C.

#### ROMAN ART: REPUBLICAN PERIOD

1. Appian Way
2. Tomb of Caius Cestius
3. Temple of Fortuna Virilis 1st cent. B.C.
4. Wall Paintings at Pompeii 1<sup>st</sup> century
5. Wall Paintings at Pompeii
6. Wall Paintings at Pompeii
7. Wall paintings at Pompeii
8. Wall Paintings at Pompeii

#### ROMAN ART: EMPIRE PERIOD

1. Augustus ca. 1st cent. A.D.
2. Ara Pacis, 13/9 B.C.
3. Pont du Gard, Nimes, France 16 B.C.
4. Roman fori, Beginning in the 1st century A.D.
5. Bust of Emperor Caligula 37-41 A.D.
6. Bust of Emperor Nero 60-68 A.D.
7. Roman Colosseum 70-80 A.D.
8. Bust of Emperor Vespasian 70-79 A.D.
9. Bust of Emperor Titus A.D. 79-81
10. Arch of Titus 81 A.D.
11. Bust of Emperor Domitian 81-96 A.D.
12. Flavian Woman 90 A.D.
13. Bust of Emperor Nerva 96-98 A.D.
14. Bust of Emperor Trajan 110-120 A.D.

15. Column of Trajan ca. 2nd cent. A.D.
16. Pantheon 118-125 A.D.
17. Pantheon interior
18. Bust of Emperor Hadrian 130 A.D.
19. Equestrian Statue of Marcus Aurelius 175 A.D.
20. Cameo of Marcus Aurelius and Lucius Verus 169 A.D.
21. Column of Marcus Aurelius 180 A.D.
22. Bust of Emperor Commodus as Hercules 190 A.D.
23. Bust of Emperor Septimus Severus circa 200 A.D.
24. Bust of Emperor Caracalla 212 A.D.
25. Elagabalus circa 218-222 A.D.
26. Emperor Trebonius 251 A.D.
27. Four Tetrarchs 306 A.D.
28. Arch of Constantine 312-315 A.D.
29. Gigantic portrait of Constantine 315-330 A.D.
30. Theodosius presenting a prize, Constantinople 395 A.D.

EARLY CHRISTIAN CATACOMB PAINTING (3rd & 4th centuries A.D.)

1. Catacomb
2. Good Shepherd
3. Noah
4. Raising of Lazarus
5. Last Supper/Feast of the Agape
6. Daniel in the Den of Lions
7. Adam and Eve
8. Cain and Abel
9. Jonah and the Whale
10. Orant

EARLY CHRISTIAN SCULPTURE (3rd & 4th centuries A.D.)

1. Roman Victory
2. Aristaeus as Good Shepherd
3. Christ as a philosopher
4. Sarcophagus scenes of the life of Christ
5. Jonah and the whale
6. Sarcophagus of Junius Bassus
7. Resurrection panel
8. Christ as a healer

ESSAY POSSIBILITIES FOR EXAM II

1. Contrast Greek sculpture with Roman sculpture. Discuss those stylistic items that were borrowed and show how Roman artists arrived at a style that was distinct from their predecessors. Give examples.
2. It has often been said, that in Rome, the true artist was the



engineer. Discuss this comment in light of the construction of the Pantheon and the Nimes aqueduct.

3. Discuss the origins of Christian art in the catacombs. Then, discuss the evolution of the art as it evolved after Christianity became a state religion in the empire. Give examples.

## CHRISTIAN MANUSCRIPT ILLUMINATION 5TH-7TH CENTURIES

1. Amiatinus Codex- Ezra rewriting the sacred books
2. Vienna Genesis- Deluge
3. Rabbula Gospels- The Pentecost
4. Rabulla Gospels- Christ Enthroned
5. Rossano Gospels- Raising of Lazarus
6. Rossano Gospels- Christ and Pilate
7. Rossano Gospels- St. Mark
8. Paris Psalter- Moses and the Red Sea
9. Syriac Bible of Paris- Moses and the Pharaoh
10. Syriac Bible of Paris- Job
11. Ashburnham Pentateuch- Deluge
12. Ashburnham Pentateuch- Cain and Abel
13. Ashburnham Pentateuch- Moses and the Law
14. No source- Moses Expounding on the Law

## BYZANTINE ART

1. Anthemius of Tralles & Isodore of Miletus- Hagia Sophia
2. San Vitale in Ravenna
3. Justinian Mosaic in San Vitale
4. Theodora Mosaic in San Vitale
5. St. Apollinaire in Ravenna
6. St. Apollinaire, Procession of Martyrs and Saints
7. St. Appolinaire, Christ Enthroned
8. Arian Baptistery in Ravenna, Enthroned Cross
9. Arian Baptistery, Apostles approach the enthroned Cross
10. Arian Baptistery Dome
11. Mausoleum of Galla Placida in Ravenna, apse decoration
12. Santa Maria Maggiore
13. Santa Pudenziana in Rome, Apse decoration
14. St. Catherine, Mount Sinai in Egypt, Transfiguration
15. Church of Cefalu, Christ Pantocrator
16. Daphni, Greece, Christ Pantocrator
17. Helios Loukas in Greece, Harrowing of Hell
18. Church of the Savior in Istanbul, Flight into Egypt

## EARLY ISLAMIC ART

1. Dome of the Rock, Jerusalem
2. Great Mosque, Mecca
3. Interior of the Great Mosque
4. Mosque in Cordoba, Spain
5. Reconstruction of the Hagia Sophia
6. Great Mosque of al Mutawakkil, Sammaria
7. Taj Mahal, India
8. Adam and Eve
9. Mohammed's Ascension
10. Abraham and Isaac

11. Mohammed in Hell

CAROLINGIAN ART

1. Evangelist
2. Angel
3. Evangelist
4. Letter page from the Book of Kells
5. Evangelist
6. Scribe
7. Carolingian Monarch
8. Evangelist
9. Genesis Scenes
10. Ark of the Covenant
11. Biblical Scenes
12. Carolingian Crown
13. Throne of Charlemagne
14. Noble granting a church
15. Lothair cross
16. God's intervention

NORSE ART

1. Wooden head of Wotan
2. Viking Warriors attack with axes
3. Stave Church
4. Ceremonial wagon and axe
5. Boar's Head Helmet (ceremonial)
6. Swastika breast plate (ceremonial)

OTTONIAN ART

1. Baptismal Font, Bronze
2. Doubting Thomas, Ivory
3. Golden Baptismal water bucket
4. Ivory Gospel cover
5. Baptismal font
6. Golden Madonna
7. Reliquary of St. Andrew
8. Entry into Jerusalem
9. Pentecost
10. Christ on the Sea of Galilee
11. Christ enthroned
12. Christ preaching to the Disciples
13. Annunciation to the Shepherds
14. Biblical scene
15. Biblical scene
16. Four Horseman of the Apocalypse

## ROMANESQUE ART

1. Vezelay
2. Hildesheim and the Cathedral Doors
3. Hildesheim doors
4. Church of St. Martin
5. Angels and cleansed soul
6. Cain and Abel
7. Sinner
8. God's intervention
9. Day of Judgement
10. Eve
11. Orant
12. Hell
13. Annunciation

## GOTHIC ART

1. Notre Dame Cathedral
2. Chartre Cathedral
3. Milan Cathedral
4. Stain glass windows
5. Lancet windows
6. Biblical scene
7. Woman and demon
8. Woman and demon
9. Woman and demon
10. St. Peter
11. Sinners sent to Hell
12. Evangelist on the Shoulders of a Prophet
13. Allegory of the flesh
14. Searching for the Promised Land
15. Last Supper
16. Virtues and Vices
17. St. Stephen
18. St. Paul
19. Wheelwright
20. Christ as architect of the universe
21. Noah
22. Nativity
23. Allegory of Lust
24. Lancet windows
25. Hell
26. St. Christopher
27. Massacre of the Innocents
28. Christ designs the Universe
29. Preaching of Moses
30. The Blessed
31. Angel of Judgement
32. Mary and Christ
33. Guild window

34. Souls in the Bosom of Abraham
35. God's intervention
36. Jonah and the Whale
37. Entry into Jerusalem
38. Creation of Eve
39. Nativity
40. Satan

#### ESSAY POSSIBILITIES FOR EXAM III

1. What was the purpose of early Christian manuscript illumination? Give examples of how these images served the evolving church.
2. Contrast Romanesque and Gothic architecture in terms of form and function.
3. Examine the image of Christ in medieval iconography and show how His image evolved in form and meaning during the middle ages.

#### EARLY RENAISSANCE ART

1. Arena Chapel interior
2. Giotto-Jaochim expelled from the temple
3. Giotto-Kiss at the gate
4. Giotto-Escape from Bethlehem
5. Giotto-Deposition
6. Giotto-Christ in Judgement
7. Lucca delle Robbia- Singing Children
8. Lucca delle Robbia- Singing Children
9. Lucca delle Robbia- Singing Children
10. Perugino- Christ and Peter
11. Lorenzetti- Allegory of Good Government
12. Ghiberti- Baptistry doors in Florence
13. Ghiberti- Baptistry door panel
14. Ghiberti- Baptistry door panel
15. Ghiberti- Gates of Paradise
16. Ghiberti- Panel from the Gates of Paradise
17. Ghiberti- Panel from the Gates of Paradise
18. Ghiberti- Panel from the Gates of Paradise
19. Ghiberti- St. John
20. Donatello- David
21. Donatello- Mary Magdalene
22. Donatello- St. Mark
23. Masaccio- Tribute Money
24. Masaccio- Holy Trinity
25. Masaccio- Expulsion from the Garden
26. Nanni di Banco- Four Citizens
27. Francesca- Flagellation of Christ

28. Francesca- Christ Emerging from the Tomb
29. Francesca- Federigo di Montefeltro
30. Francesca- The Wife of Federigo di Montefeltro
31. Botticelli- Birth of Venus
32. Botticelli- Primavera
33. Verrochio- Doubting Thomas
34. Brunelleschi- Dome of the Cathedral of Florence
35. Brunelleschi- Hospital of the Innocents

#### ESSAY POSSSIBILITIES FOR EXAM IV

1. Discuss the reasons why Giotto is often referred to as the first Renaissance artist. Choose examples from his work in the Arena Chapel to support your essay.
2. Discuss the significance of the sculptural programs at Orsanmichele. How do they relate to the democratic spirit in Florence at the beginning of the Renaissance?
3. Discuss the Neoplatonic elements in Botticelli's Birth of Venus and the Primavera. Discuss the significance of this philosophical movement for art in the Renaissance.

ARTH 111 RENAISSANCE TO PRESENT

3 SEMESTER CREDITS

SPRING SEMESTER 2010

Dr. James Walker

JOHNSON HALL 124/ EXT. 2776 or 3675

HOME 796-2238

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OFFICE HOURS Monday and Wednesday 1:00-3:00

Course Materials: Art Disc with all test-related images to be purchased at Great Lakes Book and Supply. (REQUIRED)

This course is designed to make students aware of the major monuments of art produced in the western world during the last six centuries. This will include major works of painting, sculpture, architecture, photography and mixed media. Attached to this document is a basic works list that provides you with the monuments that you must know for all the first exams. In addition, is a series of essay possibilities, one of which will be the major essay question on each exam.

The class is arranged chronologically and is centered around the basic work's lists. The first section of the course deals with the High Renaissance and Mannerist periods. The second section will cover the various manifestations of the Baroque style. The third section will cover the Rococo, Romantic and Realist styles in art, while the fourth section will examine art created in the last one hundred and fifty years. Following each section will be a one hundred point exam. Each exam will consist of one forty point (40) essay question (taken from the essay possibilities), twenty one-point art identification questions (fifteen will come from the basic work's list, while five will be works that you will not see in class), a series of short essays worth twenty points (not from the essay possibility list) and ten two-point short answer questions. In addition, there will be a one hundred point cumulative final exam that will be scheduled during final exam week.

Thus, there are five grades to be earned in this class. You will be graded solely on your performance on the exams. The grade scale is presented below.

460-500= A  
420-459= B  
380-419= C  
340-379= D  
Below 340= F

The class will proceed based on an examination of the works

identified on the basic works lists. Depending on the individual subject, we may examine fifteen to twenty works each day. Attendance thus becomes a critical factor. The importance of this notwithstanding, I will not take roll and I will not lower your grade based on attendance. I will treat you as tuition-paying adults who are responsible for the management of your own lives. If you miss a class, get the notes from a colleague and visit me in my office. I will endeavor to get you caught up. If you miss an exam, simply notify me and I will arrange a makeup. The makeup will be all essay and will be somewhat more difficult, but this is only fair as one should not gain an advantage in time for missing an exam. Exams are handled in the following manner. You will be given one week's notice before any exam. You will have the opportunity to ask me questions concerning the essay possibilities during that time. Prior to the exam, students are encouraged to examine the images on the Video disc. Those will be the images that will appear on the exam. The final exam is cumulative and tests over images taught from the first day of class to the end of class. Such an examination will make the exams much easier. It is my strong recommendation that you use this disc in preparation for each exam.

This course helps satisfy the general education requirement of cultural enrichment at this university. What I expect students to understand at the end of the course is stated below.

1. As all art is created in time and in history, this course will provide various interpretations of the art that will be viewed.
2. All art is part of the cultural milieu in which it was created. Thus, understanding the components of a particular culture is central to understanding the art.
3. Art worthy of an art history survey course has often been made so by the personal creative stamp the artist has placed on an art work. Understanding individual style and technique is critical to understanding art objects.
4. Better than a traditional course in history I believe, is the examination of the art a culture has produced over time. For example, art from the Renaissance period in Italy provides a clear understanding of what that culture valued. Understanding that culture provides students with a unique perspective on how our history has been shaped.



## BASIC WORK'S LIST FOR EXAM I

### High Renaissance in Italy

#### **Pollaiuolo**

Antaeus and Hercules  
Rape of Deianira

#### **Leonardo**

Notebook image of a womb  
Notebook image of man within a square and circle  
Notebook image of the internal organs of a man  
Study of Drapery  
Baptism of Christ  
Ginevera di Benci  
John the Baptist  
Last Supper  
Mona Lisa  
Madonna of the Rocks (London)  
Madonna of the Rocks (Paris)

#### **Michelangelo**

Battle of the Lapiths and Centaurs  
Madonna of the Stairs  
Christ  
Moses  
Slaves  
David  
Bacchus  
Pieta  
Separation of the Light from the Darkness: Sistine Ceiling  
Creation of the Sun and Planets: Sistine Ceiling  
Separation of the Land from the Waters: Sistine Ceiling  
The Giving of Intellectus: Sistine Ceiling  
The Creation of Eve: Sistine Ceiling  
The Temptation and Expulsion: Sistine Ceiling  
The Sacrifice of Noah: Sistine Ceiling  
The Universal Flood: Sistine Ceiling  
The Drunkenness of Noah: Sistine Ceiling

#### **Raphael**

Marriage of the Virgin  
The Three Graces  
Mary Magdalene  
School of Athens in the Stanza  
Disputa in the Stanza

The Liberation of St. Peter in the Stanza  
Encounter of Leo the Great with Attila in the Stanza  
Expulsion of Heliodorus in the Stanza  
Baldasar Castiglione  
Pope Leo X with Cardinals  
Sistine Madonna

**Bramante**  
Tempietto

### The Renaissance in Venice

**Mantegna**  
Dead Christ

**Bellini**  
Madonna Enthroned  
Portrait of Doge Leonardo  
Procession of the Reliquary of the Cross in Piazza San Marco  
Feast of the Gods

**Giorgione**  
Pastoral Symphony  
The Tempest

**Titian**  
Urbino Venus  
Assumption of Mary  
The Andrians  
Danae  
Mary Magdalene  
Count Bembo  
Christ Crowned with Thorns  
The Pesaro Madonna  
Rape of Europa

**Palladio**  
Villa Rotonda

### The Renaissance in the North

**Van Eyck**  
Virgin in the Chapel  
Giovanni Arnolfini and His Wife  
Madonna of Chancellor Rolin

**Durer**

Self-portrait in a Fur Coat  
The Knight, Death and the Devil  
Adoration of the Trinity  
The Great Piece of Turf

**Brueghel**

Tower of Babel  
Parable of the Blind

**Bosch**

Garden of Earthly Delights

**Gruenwald**

Isenheim Altarpiece

**Mannerism****Raphael**

Transfiguration

**Pontormo**

Deposition of Christ

**Parmigianino**

Madonna with a Long Neck

**Michelangelo**

Last Judgement in the Sistine Chapel  
Lorenzo de' Medici from the tombs of the Medici  
Giuliano de' Medici from the tombs of the Medici

**Bologna**

Rape of the Sabine Women

**Cellini**

Perseus

**Becafumi**

Archangel Michael

**Tintoretto**

Last Supper

**Correggio**

Susanna and the Elders  
Jupiter and Io

### **Caravaggio**

The Conversion of St. Paul  
The Crucifixion of St. Peter  
The Calling of St. Matthew  
Christ with Doubting Thomas  
David with the Head of Goliath  
Entombment of Christ  
Judith and Holofernes

### **El Greco**

The Trinity  
View of Toledo  
Agony in the Garden  
The Burial of Count Orgaz  
Assumption of the Virgin  
Laocoon

### ESSAY POSSIBILITIES FOR EXAM I

1. Compare the art of the High Italian Renaissance with that of the Mannerist period. Choose two works from each style not done by Michelangelo and make all appropriate comments.
2. Contrast Michelangelo's view of his world in his depiction on the Sistine Chapel Ceiling and the Sistine Back Wall. Show why these two works are often used to show the difference between the Renaissance and Mannerist periods. Give examples.
3. Discuss the problems in composition, medium and subject faced by Leonardo in his Last Supper. Show how these problems were resolved.
4. Raphael's School of Athens and the Disputa make a powerful statement about faith and reason in the Renaissance. Discuss each work fully and then show how the artist attempted to reconcile what humans are capable of with God's perfect knowledge.
5. Discuss Mannerism in Raphael's Transfiguration, Bologna's Rape of the Sabine Women, Caravaggio's Conversion of St. Paul and El Greco's Agony in the Garden.

BASIC WORK'S LIST FOR EXAM II

The Spanish Baroque

**Murillo**

Immaculate Conception  
Virgin and Child

**Ribera**

The Martyrdom of St. Bartholomew  
St. Jerome and the Angel of the Last Judgement  
The Trinity

**Zubaran**

The Holy House of Nazareth  
Temptation of St. Jerome  
Veil of St. Veronica  
St. Serapion

**Velazquez**

Surrender at Breda  
Philip XIV of Spain  
The Topers  
The Maids of Honor  
The Crucifixion

The Baroque in Italy

**Bernini**

St. Lawrence  
Blessed Ludovico  
David  
Apollo and Daphne  
Ecstasy of St. Theresa  
St. Peter's Cathedral (exterior)  
St. Peter's Cathedral (interior)  
Louis XIV

**Gentileschi**

Judith Slaying Holofernes

**Salvi**

The Trevi Fountain

## The Baroque in Flanders

### Rubens

Raising of Christ on the Cross  
Venus and Adonis  
Le Coup de Lance  
Allegory of War  
Garden of Love  
Landing of Marie de Medici  
Henry IV Receiving a Portrait of Marie de Medici  
Study of an African Man

## The Baroque in Holland

### Rembrandt

Self-portrait 1629  
Self-portrait 1640  
Self-portrait 1659  
Self-portrait 1661  
Self-portrait 1669  
Blinding of Samson  
King Uriah Stricken with Leprosy  
Christ  
Belshazzer's Feast  
Bathsheba  
The Risen Christ at Emmaeus  
The Anatomy Lesson  
Night Watch  
Saskia as Flora  
Titus at His Desk  
Homer  
Aristotle Contemplating a Bust of Homer

### Vermeer

A Soldier to a Young Girl  
The Astronomer  
The Geographer  
Head of a Girl with Pearl Eardrops  
Lady to a Gentleman  
A Street in Delft  
The Letter

### Hals

Banquet of the Officers of St. George's Company  
The Company of Capt. Reynier Reael and Lt. Michielsa

## The Baroque in France

### **Poussin**

Holy Family on the Steps  
Bacchanalian Revel Before Pan  
Judgement of Solomon

### **LeNain**

Peasants Before Their House  
Peasants in a Landscape

### **Lorrain**

Landscape with Mary Magdalene  
Seaport

### **Mansart and LeBrun**

Versailles Palace (exterior)  
Versailles Palace (interior)  
Versailles Palace (interior)

### **Perrault**

Louvre (exterior)

## The Baroque in England

### **Wren**

St. Paul's Cathedral (exterior)  
St. Paul's Cathedral (interior)

## The Baroque in Bavaria

### **Asam**

The Assumption of the Virgin

## ESSAY POSSIBILITIES FOR EXAM II

1. Compare the subject matter of the Spanish Baroque artists with that of the Dutch Baroque artists. Choose two works from each source to support your answer.
2. Discuss the genius of Rembrandt in the following works: the self-portraits, Bathsheba and the Risen Christ at Emmaeus.
3. The baroque is referred to as the first international style. Discuss the meaning of that statement in the art we have studied. Give examples.

BASIC WORK'S LIST FOR EXAM III

The Rococo

**Watteau**

Departure to the Island of Cythera  
The Music Lesson

**Boucher**

Cupid a Captive  
Leda and the Swan  
Bath of Diana

**Fragonard**

The Swing  
The Meeting

**Rigaud**

Louis XIV

**Gainsborough**

Mrs. Richard Sheridan

**Hogarth**

Marriage a la Mode

**Unattributed**

The Herrenchiemsee Palace (exterior)  
The Herrenchiemsee Palace (interior)  
The Herrenchiemsee Palace (interior)

The Neoclassical Style

**David**

Self-Portrait with Family  
Death of Socrates  
Oath of the Horatii  
Lictors Returning to Brutus the Bodies of His Sons  
Napoleon in His Study  
Madame Recamier  
Death of Marat  
The Sabine Women  
Napoleon at St. Bernard Pass  
Coronation of Josephine  
Distribution of Eagles

**Ann-Louis Girodet Trioson**

The Funeral of Atala



**Marochetti**

Mary Magdalene Exalted by Angels

**Canova**

Letzia Bonaparte  
Pauline Bonaparte as Venus  
Three Graces  
Cruegas the Pugilist  
Tomb of Vittorio Alfieri  
Tomb of Maria Christina

**Thorvaldsen**

Jason

**Greenough**

Washington

**Vignon**

Church of the Madeleine

**Jefferson**

University of Virginia

**Ingres**

Napoleon Enthroned  
Jupiter and Thetis  
Odalisque  
The Turkish Bath

**Chalgrin**

Arch of Triumph

**Percier and Fontaine**

Place Vendome Column

The Romantic Style

**Gericault**

Cavalry Guard of the Imperial Guard  
Raft of the Medusa

**Delacroix**

Death of Sardanapolis  
The Barque of Dante  
The Lion Hunt  
Horses Emerging from the Sea  
The Natchez  
Medea About to Kill Her Children

Greece Expiring on the Ruins of Missolonghi  
Liberty Leading the People

**Fuseli**

The Nightmare

**Friedrich**

The Solitary Tree  
Abbey in an Oak Forrest  
Man and a Woman Gazing at the Moon  
Cross and the Cathedral  
The Wanderer Above the Mists  
The Wreck of the Hope  
Moonrise on the Sea  
Cross in the Mountains

**Blake**

Urizen Creating the Universe  
Jacob's Ladder  
Satan Watching the Endearments of Adam and Eve  
Good and Evil Angels Struggle for a Child  
Malevolence  
The Body of Abel Found by Adam and Eve  
God Judging Adam

The Pre-Raphaelites

**Rossetti**

The Annunciation  
Syriaca  
Childhood of the Virgin Mary

**Millais**

The Blind Girl  
Mariana  
Ophelia  
Christ in the House of His Parents  
The Bridesmaid

**Hunt**

The Hireling Shepherd  
The Shadow of Death  
The Awakening

**Turner**

The Slave Ship  
Burning of the Houses of Parliament  
Battle of Trafalger

The Fighting Temeraire  
Vesuvius Erupting

**Daumier**

Third Class Carriage  
Rue Transonien  
The Legislative Paunch  
Ecce Homo

**Goya**

Portrait of the Duke of Wellington  
Family of Charles IV  
Second of May at Madrid  
Execution of the Rebels of the Third of May  
Disasters of War  
Trial of the Holy Inquisition  
The Madhouse  
Interior of a Prison  
The Clothed Maja  
The Naked Maja  
The Flagellants  
Saturn Devouring His Children

**Hugo**

The Hanged Man

**Rude**

The Marseillaise

**Gros**

Napoleon at the Battlefield at Eylau  
Napoleon at the Plague House at Jaffa

**West**

Death of Wolf

**Homer**

Gulf Stream  
The Country School  
Fog Warning  
Adirondack Guide

**Remington**

The Last of His Race  
The Scout: Friends or Enemies  
The Quarrel  
The Last March  
Shotgun Hospitality

The Fall of the Cowboy

**Barry and Pugin**

Houses of Parliament

ESSAY POSSIBILITIES FOR EXAM III

1. Discuss the philosophical basis of the neo-classical style of David. Contrast his social demand with the life suggested in the paintings of Watteau, Boucher and Fragonard. Choose two of his works and discuss his art as a subversive element in society.

2. Romanticism was clearly an international style that manifested itself differently in countries throughout the world. Show how it evolved in France, Germany and the United States.

3. Discuss Goya's views on society, government, religion and war by discussing the subject matter in his paintings.

BASIC WORK'S LIST FOR EXAM IV

Chapters 22 and 23

Realism

**Courbet**

Burial at Orans

The Stone Breakers

The Studio

Mort of a Stag

**Corot**

Island of San Bartolomeo

Chartre Cathedral

The Gust of Wind

**Nadar**

Sara Bernhardt

Georges Sand

**Muybridge**

Female Figure Hopping

**Marey**

Chronophotograph of a Bird in Flight

**Gardner**

Home of a Rebel Sharpshooter

Carnage at Antietam

**Brady**

On the Antietam Battlefield

**Eakins**

Max Schmitt in a Single Scull

The Gross Clinic

**Manet**

The Balcony

Le Dejeuner d'Herbe

Olympia

Death of Maximillian

The Bar at the Folies Bergere

**Caillebotte**

Paris: A Rainy Day

Impressionism

**Monet**

Impression Sunrise

Rouen Cathedral Series

Madame Monet Under the Willows

Poppies

Gare St. Lazare 1876

Gare St. Lazare 1877

Boulevard de Capucines

Post-Impressionism

**Rodin**

Walking Man

Gates of Hell

The Thinker

Age of Bronze

Adam

Eve

Eternal Idol

Eternal Spring

**Seurat**

Sunday Afternoon at La Grande Jatte

**Renoir**

Madame Henriot

The Boating Party

**Whistler**

His Mother

Nocturne in Black and Gold

**Van Gogh**

The Weaver

Self-portrait

Self-portrait

Self-portrait

Self-portrait

Wheatfield with Crows

The Potato Eaters

Starry Night

Cypresses

Sunflowers

**Degas**

The Glass of Absinthe

L'Toilette

**Toulouse-Lautrec**

Cirque Fernando

At the Moulin Rouge

Corner in a Dance Hall

**Cezanne**

The Murder

Temptation of St. Anthony

Mount St. Victoire 1885

Mount St. Victoire 1887

Mount St. Victoire 1904

**Gauguin**

Day of the God

The Yellow Christ

Two Tahitian Women

The Spirit of the Dead Watching

Modern and Post-Modern Styles

**Munch**

The Dead Mother

Red Ivy

The Scream

The Dance of Life

Madonna

**Eiffel**

Exposition Tower

**Burnham and Root**

Reliance Building

**Sullivan**

Wainwright Building

**Picasso**

The Old Guitarist

The Blind Man

The Organ Grinder

Demoiselles d'Avignon

Woman in Green

Girl with a Mandolin

**Matisse**

Green Stripe

The Dance (1909)

The Dance (1910)

**Brancusi**

Mne. Pogany

Princess X

**Gaudi**

Church of the Holy Family

**Marc**

Blue Horses

Fighting Forms

The Yellow Cow

**Severini**

The Armored Train

**Balla**

Street Light

Dynamism of a Dog on a Leash

Flight of Swifts

**Boccioni**

The City Rises

Unique Forms of Continuity in Space

**Kandinsky**

Street in Murnau

Improvisation #3: Warlike Theme  
Composition IV

**Beckmann**

Scenes from the Destruction of Messina  
The Sinking of the Titanic

**Dix**

War Diary: Dead in the Mud  
War Diary: Assault Troops Advancing into Gas  
War Diary: Wounded  
War Diary: Totentanz  
The War  
Card Playing War Cripples

**Grosz**

Fit for Active Service  
Christ in a Gas Mask

**Duchamp**

The Fountain  
L.H.O.O.Q.

**Chagall**

Paris Through a Window  
Birthday

**Mondrian**

Still Life with a Gingerpot  
Composition

**de Chirico**

Anguish of Departure  
Melancholy and Mystery of the Street

**Dali**

The Persistence of Memory  
Animated Still-life  
Slave Market and the Disappearing Bust of Voltaire  
The Burning Giraffe  
Bulgarian Child Eating a Rat  
Visage of War  
Premonition of a Civil War and Soft Wax Beans

**Magritte**

This is not a Pipe  
Reproduction Interdite  
The False Mirror



The Rape  
Time Transfixed

**Ernst**  
The King Playing with the Queen

**Picasso**  
Guernica

**Heartfelt**  
Photomontage  
Adolf the Superman

**Thorak**  
Comradeship  
The Superman

**Wright**  
Falling Water (exterior)  
Falling Water (interior)

**Zadkine**  
Monument to a Devastated City

**Moore**  
The Warrior  
Reclining Figure  
Three Standing Figures

**Giacometti**  
Walking Man

**Hopper**  
Office in a Small City

**LeCorbusier**  
Notre Dame du Haut (exterior)  
Notre Dame du Haut (interior)

**Pollack**  
Going West  
The She-wolf  
Convergence

**Newman**  
Onement I  
Abraham

**Hamilton**

Just What is it That Makes Today's Homes So Different, so Appealing?

**Saarinen**

TWA Terminal (exterior)

TWA Terminal (interior)

**Warhol**

Campbell Soup Cans

Marilyn

Red Elvis

Electric Chair

**Oldenburg**

Two Cheeseburgers with Everything

Standing Trowel

**Ramos**

Val-veeta

Miss Corn Flakes

Miss Grapefruit Festival

Canadian Honker

The Pause that Refreshes

Olympia

**Lichtenstein**

M-Maybe

Drowning Girl

Flatten Sand Fleas

**Smithson**

Spiral Jetty

**Hanson**

Jogger

Bowery Derelicts

Supermarket Shopper

Hard Hat

**Segal**

Rush Hour

**Abakanowicz**

Backs

**Serrano**

Piss Christ

**Longo**

Corporate Wars: Wall of Influence

**Christo**

Surrounded Islands

Umbrellas

**Linn**

Vietnam Veteran's Memorial

**Mendieta**

Tree of Life Series

**Chicago**

The Dinner Party

**Erlebacher**

Scene from a Picnic I: Anger

Scene from a Picnic II: Sloth

**Sherman**

Untitled

**Gormky**

Land, Sea and Air

**Mapplethorpe**

Flowers

Nude Study

**Wojnarowicz**

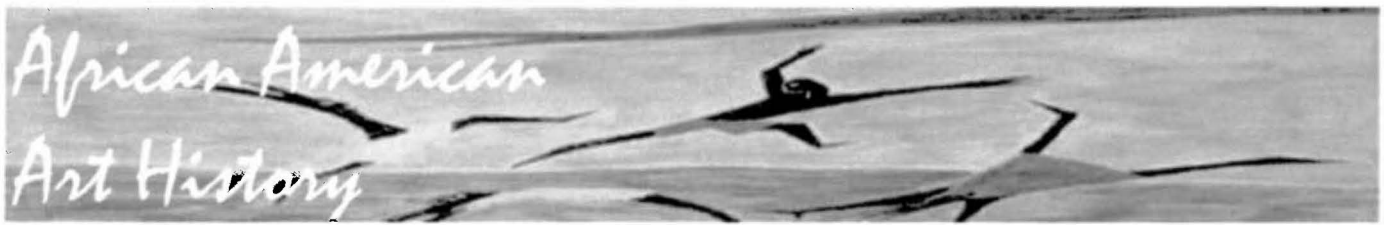
Water

The Death of American Spirituality

ESSAY POSSIBILITIES FOR EXAM IV

1. Discuss the impact of Freud on the Surrealist artists. Give examples.
2. Discuss the Impressionist aesthetic of Monet. Give examples.
3. Discuss Pop Art as it evolved in the 1960's. Discuss the historical events and American societal development when giving your examples.
4. Much of Post-modern art is concerned with important social issues and is being described as the art of marginalized peoples. Choose three works and discuss their post-modern nature.





## **African American Art History (ARTH 203) -- Spring 2010**

This course is designed to introduce learners to diverse visual art created by African American men and women, by examining three pivotal eras-- Slave Era, New Negro Era, & Modern Art Era. Emphasis will be given to three mediums-- painting, sculpture, and works on paper. Particular attention will be given to ways that African American artists' art and identity have evolved and found expression in their artistic creations.

**Kimn Carlton-Smith (aka Dr Kimn)**

**Office: ASC 2068; 231-591-5850**

**F2F Office Hours: Monday 1:00 to 4:00 or by appointment**

**Virtual Office Hour: Monday Noon to 1pm or by appointment**

**FerrisConnect Course-site E-mail or DrKimn@gmail.com**

**Dr Kimn's cell phone 616-780-4645 (TXT or voicemail)**

### **Learning Outcomes -- Cultural Enrichment**

*At the end of this course, learners will:*

- Have an increased ability to interpret cultural works as a part of a culture.
- Be able to justify those interpretations with an understanding of the interpretive process.
- Be able to look at works or historical events from different perspectives.
- Have increased knowledge of the techniques or methodology of a discipline in the humanities.
- Better understand themselves as part of cultures with rich historical perspectives.
- Be able to gain increased self understanding through works of culture.

### **Learning Outcomes -- Race, Ethnicity & Gender**

*At the end of this course, learners should have increased their ability or capacity to:*

- Articulate ways that existing issues surrounding race/ethnicity and/or gender impact the construction of identity, stereotypes, prejudice, discrimination, and privilege, especially within the United States.
- Describe distinct attributes (geographic, scientific, economic, cultural, linguistic and/or historical) of race/ethnicity and/or gender. This would also include discussion of how these attributes have impacted the social construction of race/ethnicity and/or gender or how race/ethnicity and/or gender, especially within the United States, have themselves affected these attributes.
- Identify the meaning and influence of categories known as race/ethnicity and/or gender have had on the production of social knowledge and individual responses to that social knowledge.
- Formulate a more positive perspective and consciousness of the significance of race/ethnicity and/or gender, both in terms of how these concepts have shaped their own world view as well as enhancing their understanding of social relations.

### **Course Requirements**

*Electronic Essays*> Assigned readings will be taken from FLITE databases. These essays will directly address one or more of the artists cover in that class session. These essays will supplement materials presented in the lecture and students understanding will be assessed in the midterm and final exams.

*FerrisConnect*> Course communication, exams, and posted grades will rely on FerrisConnect. The online exams require you to install a free plug-in "Lockdown Browser" prior to taking the assessment. (Only use the Lockdown Browser for taking exams; but not for general access to FerrisConnect.) Your

inability to use FerrisConnect will impact your success in this course. Confidential grade information will be posted/available via FerrisConnect. If you do not regularly log into FerrisConnect, you may want to "forward" your FerrisConnect e-mail to an account you regularly check for messages.

*Tegrity Recordings*> To review for the midterm & final exams, learners will have access to video/audio recordings of the class lecture/discussion sessions. These individual recordings are also available to replace content missed as a result of an absence. Viewing the video & completing the polling questions within 10 days of the lecture recording will earn you the same points as if you attended the class. Tegrity has an application link within Facebook, that allows you to access the Tegrity Server "outside" Ferris Connect.

*PollEverywhere.com*> During the Tuesday class sessions we will use a free classroom response system known as Poll Everywhere. Unlike the fee service used by the university (where you buy a clicker & semester registration fee), Poll Everywhere costs you nothing or very little in comparison. You can vote using your cell phone (txt message); smart phone or iTouch (web based voting); or laptop/desktop. Because most students have free access to most or all of these options there is no expense. However, should you decide that TXT messaging is more convenient, you may assume nominal cost for txt messaging. Any expense you may incur will be less than the \$65.00 required of the university's CPS option.

### Required Readings

There is no single survey textbook for this course. Instead you are asked to read selected essays taken from the FLITE Library's full text databases. For each week, you will need to read 10 to 40 pages of assigned readings.

### Grading

There are three exams for this course-- these exams will assess your learning of information presented in the classroom sessions and the assigned readings. These exams will consist of short identification essays for 5 to 10 images and one thematic essay. Class session will use an interactive lecture/discussion approach to explore key cultural & historical themes as well as aesthetic issues. Poll Everywhere polling questions will be used to facilitate in-class discussions as well as take attendance. Finally, there will be a final project activity due during exam week.

I use a point system to grade all work.

- In-class Participation/Polls - 200 pts
- Exams - 3 x 100 = 300 pts
- Final Project = 100 pts
- Total Points = 600

**Grade Scale**

<b>A</b>	<b>= 95 - 100</b>
<b>A-</b>	<b>= 91 - 94.99</b>
<b>B+</b>	<b>= 88 - 90.99</b>
<b>B</b>	<b>= 85 - 87.99</b>
<b>B-</b>	<b>= 81 - 84.99</b>
<b>C+</b>	<b>= 78 - 80.99</b>
<b>C</b>	<b>= 75 - 77.99</b>
<b>C-</b>	<b>= 71 - 74.99</b>
<b>D+</b>	<b>= 68 - 70.99</b>
<b>D</b>	<b>= 65 - 67.99</b>
<b>D-</b>	<b>= 61 - 64.99</b>
<b>F</b>	<b>= 0 - 60.99</b>

**Attendance Policy**

Attendance is required for this course. Student success is directly associated with regularly being present to listen and participate within the classroom environment. Each person is allowed two absences, without any added penalty points, other than the loss of missed participation points. Viewing the Tegrity Video & participating in the embedded polls will replace any missed attendance/participation points, if completed within 10 days of the absence. Non-attendance penalties will be imposed on any student after their third absence & at the discretion of the instructor.

**HINI Virus Outbreak.**

- \* If you are running a temperature the CDC advises you to limit your contact with others. Stay home and rest until the fever breaks; you are advised to wait 24 hrs before resuming contact with others.
- \* Regular hand washing as well as covering your mouth while coughing are best practices that effectively work to reduce the spread of viruses.
- \* Please do not come to class if you are sick. Use the Tegrity class recordings to review entire class sessions you may need to miss should you have a cold or the flu.

**Classroom Behavior**

The Code of Conduct outlined by the College of Arts & Sciences is designed to promote a safe and positive learning environment.

- \* Eating food, receiving and answering phone calls &/or text messages, or engaging in any actions that distract your peers or the instructor undermine the learning environment. Students will be politely asked to stop on the first occasion. Repeated actions that are disruptive or distracting will serve as grounds for disciplinary action.
- \* Poll Everywhere surveys will be used for attendance & in-class activities. This technology relies on cell phones, smart phones, iPhones &/or Laptops. We will be using these technologies for educational learning activities rather than socializing with friends & family.

\* Tardiness can impact (lower) a student's grade due to the timing of many poll questions. These missed points cannot be replaced by an alternate activity.

**Course Communications**

The primary means of communication within this course will be via e-mail, specifically the e-mail tool within FerrisConnect. If you cannot access FerrisConnect due to a network outage or internet access problems, then please use the provided cell number to call or txt message Dr Kimn. Dr Kimn will respond typically within less than 24hrs, especially during the week. Although I will do my best to check the course site once a day during the weekends or holidays, it is best to plan on a 48hr response time for weekends & holidays. Leave a voice mail or txt message, should you not reach me directly on my cell.

**Office Hours**

You are encouraged to contact me anytime you have a question about an assignment or activity. The best ways to reach me are via e-mail or my cell phone. I will hold traditional office hours using face-to-face contact as well as virtual office hours, where I will be available online-- using the Who's Online tool, &/or E-mail. Some distance learners may want to use the Google Video Chat tool as a means to contact me.

**Final Note**

I reserve the right to make needed and appropriate adjustments to this syllabus. These changes will be announced in writing within the FerrisConnect course site.



**ARTH 310: HISTORY OF MODERN & POST-MODERN ART**  
**3 SEMESTER CREDITS**  
**SPRING SEMESTER 2009**  
**DR. JAMES WALKER**  
**[walkerj@ferris.edu](mailto:walkerj@ferris.edu)**  
**JOHNSON HALL 124**  
**EXT. 2776 OR 3675**  
**HOME 231-796-2238**  
**OFFICE HOURS TUESDAY AND WEDNESDAY 1:00-3:00**  
**TEXT: THE TEXT IS ENTITLED THEORIES OF MODERN ART BY**  
**HERSCHEL B. CHIPP & WILL BE SUPPORTED BY SELECTED ESSAYS**  
**PRESENTED IN CLASS.**

The History of Modern and Post-Modern Art is a class designed to make students aware of the major artists, movements and monuments of art produced in the last one hundred and fifty years. This course moves beyond the introductory survey in that it will examine in detail the historical milieu in which the art was created. Students will be required to read letters and essays written by the artists themselves, as well as critical essays written by the most important art historians of the twentieth and twenty-first centuries. In addition, specialized areas, not generally covered in art history courses will be analyzed so that a better understanding of the art can be achieved.

Attached to this course outline is a basic works list and essay possibilities that will identify those items that are required for the exams. The basic works list will indicate the monuments that will be examined and should be brought to class everyday. In addition, this list will contain reading assignments that will aid you in your preparation.

The class is arranged chronologically and is centered on the basic work's lists. The first section of the course contains an introduction and an examination of the art produced during the early modern period to 1914, the year the First World War began. The second section will cover art produced from 1914 to the beginning of the Second World War that began in 1939. This section will contain special topics analysis of the art of the Bolshevik Revolution and the art of the Bauhaus School that was active in the Weimar Republic after WWI. The Bauhaus School has served as a model for many Visual Communication programs and graphic design programs including those found at Ferris State University. In addition, there will be special attention given to social realist art as it evolved in America and Europe prior to WWII. The third section will examine art produced during World War II to the pop and protest art of the 1960's. This section will include a special topics analysis of Fascist art and the art of the Holocaust. The last section of the course will examine the post-modern styles of the past forty years. This will include a special topics investigation of the Feminist contribution to art that occurred in this period.

There are six grades to be earned in this course. The first four are exams that are mentioned above. The fifth is an essay not to exceed five pages in length, that will require students to investigate the connection between two apparently unrelated figures or events in the history of modern art. The list of these subjects will be presented at the end of this course description. Your paper must come from this list or it will not be accepted. All essays must be typed and double-spaced with an appropriate bibliography and endnotes. A due date for this essay will be established as the semester progresses. The last grade in the course will be a cumulative final exam given during final exam week. All exams are worth 100 points as is the essay. You will be graded solely on your performance on the exams and on the essay. Grades are determined by the absolute scale presented below.

550-600 = A  
500-549 = B  
450-499 = C  
400- 449= D  
BELOW 400 = F

The class will proceed based on the examination of the works identified on the basic work's list. Depending on the individual subject, we may examine quite a large number of these works in a single evening. Attendance thus becomes a critical factor. The importance of attendance notwithstanding, I will not take roll and I will not lower your grade based on attendance. You will be treated as tuition-paying adults with all the rights and responsibilities that such a designation bestows. If you are forced to miss a class, get the material from a colleague and I will try to get you caught up in office hours. If you miss an exam, just notify me and I will schedule a make-up exam. It will be more difficult, but that is only fair, as one should not profit by having more time to prepare. Exams are set in the following manner. At the end of each section of the basic work's list you will find a series of essay possibilities. One of these will be the major forty point essay on that exam. As we move through the class, the material for these essays will be presented. Thus, you will have the opportunity to write out the essays and to ask any questions before the exam. If you wish to send these to me by e-mail or bring them to my office, I will read them before hand and offer advice. You may not bring these essays to class when we test, but the opportunity to think things out prior to the exam should prove helpful. There will also be shorter essay questions that will be worth 20 points. The third part of the exam is in matching format and is worth 20 points. Here you are asked to match a work on the screen with the artist's name which will appear on the right side of the page. This section will also include five works not taught to you in class. You will be able to identify the correct artist based on your understanding of the artist's unique style. You can prepare for this section by gaining access to the Ferris web where all the works on the basic work's can be found. The fourth portion of each exam will be fill in the blank. Questions will center on the art history terminology employed in class or from questions taken directly from your readings.

This course helps satisfy the general education requirement of cultural enrichment at this university. It does so in the following ways.

1. As all art is created in time or history, the course will provide various interpretations of the art that will be viewed.
2. All art is a product of the cultural milieu in which it was created. Thus, understanding of the cultural influences and the history of the 20<sup>th</sup> century is crucial to understanding the art.
3. Art worthy of attention in this course is often made so by the creative stamp placed on the art by the artists themselves. Thus, understanding individual style and technique is critical to understanding the art.
4. The 20<sup>th</sup> century has been called the Age of Anxiety. A critical examination of the forces that have shaped modern man provides insights into the creative production of modern artists.

#### ESSAY ASSIGNMENT SUBJECTS

1. Rose Valland & Franklin Roosevelt
2. Claude Monet & Paul Durand-Ruel - Patricia Johnson
3. Vincent Van Gogh & Theodore Van Gogh - Jessica Gordon
4. Auguste Rodin & Michelangelo Liz Evers
5. Camille Claudel & Rose Beuret
6. Henri Toulouse Lautrec & La Galoue
7. F. L. Wright & Mrs. Kaufmann Jade Kaufman
8. Otto Dix & Friedrich Nietzsche - Larissa Field
9. Picasso & Eva Goel ~~NATALIE TARAS~~
10. Gino Severini & Benito Mussolini
11. Marc Chagall & Judaism
12. Salvador Dali & Alfred Hitchcock - Stacey Harper
13. Diego Rivera & Frieda Kahlo NATALIE TARAS
14. Gustav Eiffel & the Panama Canal Amber Hunter
15. Albert Speer & Fascist architecture
16. Dubuffet & resistance graffiti
17. Vincent Van Gogh & Adolf Hitler Elizabeth Arroyo
18. Diego Rivera & the Rockefeller Center
19. Marc Rothko & the dynamics of faith
20. Alexander Calder & Grand Rapids, Michigan Cam Southwood
21. Romare Beardon & Civil Rights
22. Pier Nervi & the Vatican Tiffany Hunt
23. Christo & Central Park
24. Linda Nochlin & "taking the bait"
25. Ronald Reagan, Aids & Robert Mapplethorpe
26. Georges Roualt & venereal disease Autumn Myers
27. Emile Nolde & the Nazis ~~NATALIE TARAS~~
28. George Grosz & Joseph Stalin David Turner

## **BASIC WORK'S LIST I**

### **Monet**

**Impression Sunrise**  
**Madame Monet under the Willows**  
**Rouen Cathedral Series: Morning**  
**Rouen Cathedral Series: Noon**  
**Rouen Cathedral Series: Evening**  
**Gare St. Lazare**  
**Poppies**  
**La Grenouillere**  
**Water Lilies**

### **Rodin**

**The Age of Bronze**  
**Walking Man**  
**The Gates of Hell**  
**Adam**  
**Eve**  
**The Thinker**  
**Burghers of Calais**  
**Balzac**  
**The Hand of God**  
**The Eternal Idol**  
**Eternal Spring**

### **Claudel**

**Abandonment**  
**The Implorer**  
**The Gossips**

### **Van Gogh**

**The Weaver**  
**The Sower**  
**Prisoner's Round**  
**Pere Tanguy**  
**Self-portrait 1886**  
**Self-portrait 1887**  
**Self-portrait 1889**  
**Self-portrait 1890**  
**Wheat Field with Crows**  
**All Night Café**  
**Bedroom at Arles**  
**Starry Night**  
**Sunflowers**

Cezanne

The Murder

Temptation of St. Anthony

Card Players

The Bay of Marseilles as Seen from L'Estaque

Mount St. Victoire 1885

Mount St. Victoire 1896

Mount St. Victoire 1904

Mount St. Victoire 1906

Gauguin

The Yellow Christ

Contes Barbares

Day of the God

Spirit of the Dead Watching

What Do We Come From? What Are We? Where Are We Going?

Reverie

Degas

Ballet Girls

L'Absinthe

Le Tub

La Toilette

Toulouse-Lautrec

At the Moulin Rouge: The Dance

Cirque Fernando: The Equestrian

La Galoue at the Moulin Rouge

Renoir

Diana

Nude in Sunlight

Le Bal a Bougival

Madame Henriot

Cassatt

The Boating Party

Baby's First Caress

Seurat

A Sunday Afternoon at La Grande Jatte

Angrand

The Seine at Dawn

**Munch**

(Chipp 114-115)

The Dead Mother  
Red Ivy  
The Scream  
The Dance of Life  
Three Stages of Women  
Ashes  
Puberty  
Madonna

**Klimt**

Death and Life  
Judith I  
Danae  
Three Ages of Women  
The Kiss

**Roualt**

Café Scene  
Two Nudes  
The Old King  
Calvary  
The Passion  
Christ Mocked by Soldiers

**Ryder**

Death on a Pale Horse

**Redon**

Cyclops  
Orpheus  
The Smiling Spider  
The Flight into Egypt  
Head Floating Above the Waters

**Epstein**

The Rock Drill

**Picasso**

(Chipp 198-2007, 263-273)

The Blind Man  
The Old Guitarist  
Two Women at a Bar  
La Vie  
The Tragedy  
The Organ Grinder  
Demoiselles d' Avignon

**Woman in Green**  
**Girl with a Mandolin**

**Braque**

**(Chipp 259-262)**

**Houses at L'Estaque**  
**Grand Nu**

**Matisse**

**Male Model**

**Carmelena**

**Green Stripe**

**The Dance (1909)**

**The Dance (1910)**

**The Red Studio**

**Gris**

**(Chipp 274-277)**

**Eggs**

**Still Life with a Bottle**

**Paxton**

**Crystal Palace (London)**

**Eiffel**

**Eiffel Tower (Paris)**

**Delaunay**

**The Eiffel Tower**

**Eiffel Tower in Trees**

**The City of Paris**

**Windows on the City**

**Feininger**

**Odin I**

**Light Beacon**

**Church at Gelmerada**

**Leger**

**(Chipp 277-279)**

**Three Women**

**Kokoschka**

**(Chipp 170-174)**

**The Bride of the Wind**

**Self-portrait**

**Kandinsky**

**(Chipp 152-170)**

**Church at Murnau**

**Improvisation # 3 Warlike Theme**

Rousseau (Chipp 129-137)  
The Gypsy  
The Dream  
The Repast of the Lion

Marc (Chipp 178-182)  
Blue Horses  
Foxes  
Animals in a Landscape  
Fighting Forms

Nolde (Chipp 146-148)  
The Last Supper  
Iris

Kirchner  
The Street  
Street in Dresden

Meidner  
Apocalyptic Landscape  
The Burning City

Beckmann (Chipp 187-192)  
Scenes from the Destruction of Messina  
The Sinking of the Titanic  
Bridge in Frankfurt

de Chirico  
Anguish of Departure  
The Mystery and Melancholy of the Street

Gaudi  
Casa Mila  
Church of the Sacred Family

F.L. Wright  
Robie House

Behrens  
A.E.G. Turbine Factory

Burnham and Root  
Reliance Building (Chicago)



**Sullivan**

**Wainwright Building (St. Louis)**

**ESSAY POSSIBILITIES FOR EXAM I**

1. **Discuss the Impressionist aesthetic (philosophy of art) as it evolved in the art of Monet. Give examples from his work to support your answer.**
2. **Discuss the impact of Freud on the German expressionists and symbolist movements. Discuss the themes of sexuality and violence in the works of Munch and Klimt. Give examples**
3. **Discuss the significance of Picasso's Demoiselles d'Avignon. Show why this painting was so revolutionary and discuss the impact it had on at least one other artist.**
4. **By the turn of the century, there was a growing concern among artists and intellectuals that the industrial world was destroying the basic values that had been central western civilization. Use anyone of the following artists to demonstrate that concern.**

**BASIC WORK'S LIST II**

**Dix**

**Self-portrait as a soldier**

**Self-portrait as Mars**

**Totentanz**

**Flanders**

**The War Triptych**

**Street Impressions**

**The matchbook Dealer**

**Cardplaying War Cripples**

**Great City Triptych**

**Kirchner**

**(Chipp 174-178)**

**Self-portrait as a Soldier**

**Barlach**

**Mass Grave**

**Ecstasy**

**The Wooden Witch**

**Man in Stocks**

**Beckmann**

**Resurrection**

**Grosz**

**Lustmorg in der Ackerstrasse**

When It Was All Over, They Played Cards  
Untitled  
Dreary Day  
Fit for Active Service  
Dawn Marries Her Pedantic Automaton George in May, 1920  
The Proletariat has been Disarmed  
The Pillars of Society

Kollwitz  
The Parents  
Bread  
The Mothers  
Scenes of Poverty: the Drunken Man  
No More War  
Memorial to Karl Liebknecht

Felixmiller  
Soldier in a Madhouse

Schad  
Self-portrait  
An Intellectual in the Midst of Decay

Duchamp (Chipp 377-382, 392-396)  
Ball of Twine  
The Fountain  
L.H.O.O.Q.

Mondrian  
Still Life with a Gingerpot  
Composition  
The Red Tree

Brancusi  
Mne. Pogany  
Bird in Space  
Princess X  
Torso  
Fish

Modigliani  
Reclining Nude  
Woman Lying on a Sofa

Picasso  
The Pipes of Pan

The Large Bather  
Mother and Child

Severini

(Chipp 284-308)

The Armored Train  
Blue Dancers

Balla

Flight of Swifts  
Street Light  
Speeding Automobile  
Dynamism of a Dog on a Leash

Boccioni

The Bottle  
The City Rises  
Elasticity  
Unique Forms of Continuity in Space

Chagall

(Chipp 440-443)

Paris through a Window  
Birthday  
Green Violinist  
Self-portrait with Seven Fingers  
The Blue House  
The Pinch of Snuff  
Calvary

SPECIAL TOPICS: RUSSIAN REVOLUTIONARY ART

Kolli

(Chipp 462-466)

The Red Wedge

Lissitzky

Beat the Whites with the Red Wedge

Yuon

The New Planet

Tatlin

Monument to the Third International

Radakov

“He who is illiterate is a Blind Man.”

Krughkova

“Women, Learn Your Letters.”

Lebedev

Iron Cutter

Setting to Work, Keep Your Rifle Close at Hand

SPECIAL TOPICS: THE BAUHAUS SCHOOL

Bayer

Kiosk for Selling Advertising

Itten

Color Sphere for Utopia

Bronstein

Texture and Tactile Intensity

Schlemmer

Standing Figure

Stair at the Bauhaus

Stairway of Women

Klee

Mountains in Winter

The Limits of Human Understanding

The Golden Fish

All around the Fish

Fire in the Evening

Village in the Greenwood

Dali

Persistence of Memory

Animated Still-Life

Slave Market and the Disappearing Bust of Voltaire

Invention of Monsters

The Great Masturbator

Bulgarian Child Eating a Rat

The Eye of Time

The Swan/Elephant

Venus de Milo with Drawers

The Burning Giraffe

The Last Supper

Christ of St. John of the Cross

Visage of War

Premonition of a Civil War and Soft Wax Beans

Magritte

Reproduction Interdite  
Human Condition I  
This is not a Pipe  
The False Mirror  
The Rape

Oppenheim

Luncheon in Fur

Ray

Ingres' Violin  
Gift

SPECIAL TOPICS: SOCIAL REALISM

Grosz

The Butcher Shop

Dehn

Love in Berlin  
We Nordics

Van Veen

Peace Conference

Gropper

Air Raid in Spain

Bloch

Land of Plenty

Jones

American Justice, White Justice

Abelman

Homage to the Screw

Lawrence

Interior Scene  
Street Scene  
The Migration of the Negro 1940  
The Migration of the Negro 1941

Bodsky

Tomato Pickers

Gorelick  
Strange Fruit

Lange  
Migrant Mother

Siqueros  
Echo of a Scream  
The Victim of Capitalistic Industry

Rivera  
The Liberation of the Peon  
The Laborers  
Night of the Rich

Orozco  
Zapatistas  
Epic of American Civilization  
Migration of the Spirit  
The Victims

Picasso  
Guernica

(Chipp 487-489)

Kent  
Bombs Away

Sternberg  
Fascism

Hirsch  
The Survivor

O'Keefe  
Pelvis with Moon  
Red White and Blue  
Evening Star

F. L. Wright  
Falling Water

Mendelssohn  
Einstein Tower

Steiner  
Goetheanum

## ESSAY POSSIBILITIES FOR EXAM II

1. The art of WWI manifested itself differently in the art of the Germans, French and Italians. Show this difference in the art of Dix, Duchamp and Boccioni. Use examples
2. Discuss the art of the Russian revolution and the artistic acceptance of Communism. Be specific and use examples.
3. Discuss the theoretical basis for the subjects taught at the Bauhaus School. Why is this school a modern phenomenon? Give examples.
4. Discuss the anti-aesthetic that led to the Dada style. Give examples of this style from the art of two artists.
5. Discuss the aesthetic that led to the Surrealist style. Show how this theory evolved in the works of Dali, Magritte and Ray. Be certain to mention the connection with Dada and Freud.
6. Discuss the political and social conditions that inspired Social-realist art. Discuss two works on two different subjects.

## BASIC WORK'S LIST FOR EXAM III

### Heartfelt

Photomontage

Adolf the Superman

### Bachelor

The Follies of 1939

## SPECIAL TOPICS: GERMAN FASCIST ART

### Troost

House of German Art

### Speer

Zeppleinfeld

Design for the Great Dome in Berlin

### Peiner

German Earth

### Siebert

Lovers

### Hoyer

In the Beginning was the Word

### Taust

Hitler and God

Knirr  
Adolf Hitler

Lanzinger  
Hitler

Hommel  
The Fuhrer at the Battlefield

Thorak  
Comradeship  
The Superman  
The Judgment of Paris

Baumgartner  
The Doctor's Battle with Death

Saliger  
The Judgment of Paris  
Mars and Venus

#### **SPECIAL TOPICS: HOLOCAUST ART**

Gurdus  
One of the Nameless  
Slaves at Work: Forest Detail  
Before the Execution  
Majdanek Concentration Camp

Weissova  
Suicide of the Wire

Salmon  
The Unknown Prisoner

Raach  
To the Victims of Force

Nandor  
Dachau Concentration Camp Memorial

Bogdanovic  
Memorial at Mass Graves at Jasenovac, Yugoslavia

Gottlob And Anderson  
Wall of Names of Executed Dutch Resistance Fighters



Haupt  
Treblinka Memorial

Ruschewey  
Tower of Urns of Human Ashes, Hamburg

Martin  
Memorial above Mass Grave of Forced Laborers, Spaighingen, Germany

Picasso  
The Charnel House

Zadkine  
Monument to a Devastated City

Moore  
Reclining Figure 1948  
Reclining Figure 1951  
The Warrior  
Three Standing Figures

LeCorbusier  
Notre Dame du Haut

Giacometti (Chipp 598-601)  
Composition with Seven Figures and a Head  
Hand  
Dog  
Figure of a Woman

Dubuffet  
Metro  
The Squinter  
Montparnasse  
Large Sooty Nude

Ernst (Chipp 496-497)  
Europe after Rain II  
Forest And Dove

Rothko (Chipp 544-545)  
Antigone  
Subway  
Red on Red  
Orange and Yellow  
Golden Composition

**Houston Chapel**

**deKooning**

(Chipp 556-561)

**Woman and Bicycle**

**Marilyn**

**Pollack**

**Camp with Oil Rig**

**Going West**

**The She-wolf**

**Guardians of the Secret**

**Painting**

**Convergence**

**Newman**

**Abraham**

**Onement I**

**Hopper**

**An Office in a Small City**

**Intermission**

**Nighthawks**

**Hotel Room**

**Paolozzi**

**I Was a Rich Man's Plaything**

**Real Gold**

**Hamilton**

(Chipp 620-622)

**Just what is it that makes today's homes so different?**

**Ramos**

**Olympia**

**Val-veeta**

**The Pause that Refreshes**

**Banana Split**

**Bacon**

**The Screaming Pope**

**Lichtenstein**

**M-Maybe**

**Pistol**

**Takka Takka**

**Flatten Sand Fleas**

**Drowning Girl**

The Engagement Ring  
Little Big Painting

Oldenburg

(Chipp 585-587)

Two Cheeseburgers with Everything  
Clothespin  
Ball Mit  
Pastry Case

Warhol

Campbell Soup Cans  
Marilyn  
Atomic Bomb  
Red Elvis  
Burning Car  
Electric Chair  
Dick Tracy

Wesselmann

Great American Long Delayed Nude  
Great American Nude # 55  
Great American Nude

Guston

The Studio  
Central Avenue

Kienholz

The State Hospital

Rauschenburg

Buffalo 1964  
Odelisk  
Bed  
Monogram

Segal

The Diner  
Film Poster

Wyeth

Christina's World  
Wind from the Sea  
Helga Series: Crown of Flowers  
Helga Series: Refuge  
Helga Series: Drawn Shade

**Helga Series: Overflow**

**Calder**

Longnose  
La Grand Vitesse  
Flamingo  
Black Widow  
Stegosaurus

**Riley**

Current  
Orpheal Elegy

**Anuskiewicz**

Entrance to Green  
Luminous

**SPECIAL TOPICS: AMERICAN PROTEST ART (CIVIL RIGHTS & VIETNAM)**

**Kienholz**

Eleventh Hour Final

**Segal**

Abraham and Isaac

**Georges**

My Kent State

**Holland**

Vietnam Memorial

**Golub**

Napalm I

**Joseph**

My Country Right or Wrong

**Page**

Pieta

**Wright**

We Regret to Inform You

**Kearns**

Madonna and Child

Hanson

Vietnam Scene

Race Riot

Bowery Derelicts

Hard Hat

Supermarket Shopper

The Jogger

Beardon

Black Manhattan

Prevalence of Ritual-Baptism

Rosenquist

F-111

Hey, Let's go for a Ride

Flavin

Monument for Victor Tatlin

Judd

Untitled

Untitled

Smith

Cubi XIX

deMaria

Lightning Field

Smithson

Spiral Jetty

F.L. Wright

Guggenheim Museum (New York)

Saarinen

TWA Terminal (New York)

Arch of St. Louis

Ingalls Hockey Rink at Yale University

Fuller

Geodisic Dome (Louisiana)

Nervi

International Sport's Palace (Rome)

Piano And Rogers  
Pompidou Center (Paris)

### ESSAY POSSIBILITIES FOR EXAM III

1. Discuss the impact of state-regulated art in Germany during the Nazi period. How did this control affect the individual artist? Discuss two themes of Nazi art. Give examples.
2. The art produced by ordinary people in the concentration camps tells us much about the resiliency of the human spirit in the face of overwhelming brutality. Discuss the struggle for survival and human dignity from the examples you have viewed in class.
3. Discuss the aesthetic behind Pollack's Abstract-expressionist art. Give examples.
4. Discuss Pop art as a vehicle for social criticism. Choose any of the following artists and discuss their work: Hamilton, Ramos, Lichtenstein, Warhol and Oldenberg.

### BASIC WORK'S LIST FOR EXAM IV

Christo  
Running Fence  
Pont Neuf Wrapped  
Surrounded Islands  
Umbrellas, Japan  
Umbrellas, United States

Estes  
Hot Foods  
Hotel Empire

Goings  
Windows  
Blue Tile with Ice Water

Pearlstein  
Two Female Nudes on a Brentwood Love Seat and Rug  
Female on an Eames Chair, Male on a Swivel Stool  
Female Nude on a Platform Rocker

### SPECIAL TOPICS: FEMINIST ART SINCE 1960

Mendieta  
Tree of Life  
Animal

Marchessault  
Plant Mother

Atlantis  
Victorian Lady  
Kewpie Doll

LeCoq  
Victorian Whore

Roler  
Vital Statistics

Mailman  
Portrait as God from the Sistine Chapel

Karras  
The Waitress Goddess

Lebowitz  
In Mourning and Rage

Nochlin  
Buy my Bananas?

Nettles  
Suzanna Surprised

Murray  
Tempest  
Her Story

Aycock  
Tree of Life Fantasy  
Circling Round the Ka Ba  
Salutation to the Wonderful Pig of Paradise

Erlebacher  
Scene from a Picnic I: Anger  
Scene from a Picnic II: Sloth

Kruger  
Your Gaze Hits the Side of My Face

Chicago  
The Dinner Party

**The Holocaust Project**

**Sherman**

**Untitled**

**Koons**

**Porcelain Pink Panther**

**Abakanowicz**

**Backs**

**Saar**

**Black Girls Window**

**Friedensohn**

**The Rape of Europa**

**Fischl**

**The Old Man's Boat and the Old Man's Dog**

**Mother and Daughter**

**The Woman**

**Bad Boy**

**Mariani**

**The Left-handed Painter**

**It is Forbidden to Doubt the Gods**

**Mapplethorpe**

**Flowers**

**Lilies**

**Untitled Nude**

**Male Nude**

**Self-portrait**

**Wojnarowicz**

**The Death of American Spirituality**

**Water**

**Serrano**

**Piss Christ**

**The Morgue: Jane Doe Killed by Police**

**Colescott**

**Grandma and the Frenchman**



**Haring**  
**Untitled**

**Basquiat**  
**Boy and a Dog in a Johnypump**

**Hammonds**  
**Black Artists in Poverty: House of the Future**

**Linn**  
**Vietnam Veterans Memorial**  
**The Woman's Table**

**Longo**  
**Corporate Wars: Wall of Influence**  
**Untitled White Riot**

#### **ESSAY FOR EXAM IV**

**In his essay entitled "Farewell to Modernism", critic Kim Levine wrote "post-modernism is impure. It knows about inflation and devaluation. It is aware of the increased cost of objects...It is style-free and free-style...Tolerant of ambiguity, contradiction, complexity, incoherence, it is eccentrically inclusive. It mimics life, accepts awkwardness and crudity...it is about identity and behavior." Discuss at least three themes of the post-modernist aesthetic in the artists we have examined in class.**



### **ART HISTORY 325 (ARTH 325:001)**

This course is designed to introduce learners to the diverse roles women have played within Visual Art as subject and creator. Emphasis will be given to the 19th and 20th century. Particular attention will be given to the ways in which women artists-- painters, sculptors, printmakers, & photographers-- have constructed art and grappled with traditional representations of women. In addition the course will also address the dynamic partnerships between male and female artists and how these relationships impacted the artists work and their treatment of women within their art.

**Kimn Carlton-Smith (aka Dr Kimn)**

**Office: ASC 2068; Ext 5850 -- Office Hours: T/R 12-1pm**

**Virtual Office Hours: W 3-5pm via FerrisConnect Course-site E-mail & Who's Online IMS**

**Dr Kimn's cell # is 616-780-4645**

#### **Learning Outcomes -- Cultural Enrichment**

At the end of this course, learners will:

- Have an increased ability to interpret cultural works as a part of a culture.
- Be able to justify those interpretations with an understanding of the interpretive process.
- Be able to look at works or historical events from different perspectives.
- Be better able to make and justify valuing (aesthetic and ethical) distinctions.
- Have increased knowledge of the techniques or methodology of a discipline in the humanities.
- Have increased knowledge about some aspects of cultures.
- Better understand themselves as part of cultures with rich historical perspectives.
- Be able to gain increased self understanding through works of culture.
- Have an increased inclination to engage in the humanities (whether reading a work of literature, attending a play, reading a biography, or listening to quality music) as a way of better understanding themselves and their world or enhancing the quality of their lives.

#### **Learning Outcomes -- Race, Ethnicity & Gender**

At the end of this course, learners should have increased their ability or capacity to:

- Articulate ways that existing issues surrounding race/ethnicity and/or gender impact the construction of identity, stereotypes, prejudice, discrimination, and privilege, especially within the United States.
- Comment accurately about current events and issues in the United States and throughout the world as they directly relate to race/ethnicity and/or gender. Ideally, this would include an awareness of the interconnectedness of these events and issues from the perspective of different disciplines.
- Describe distinct attributes (geographic, scientific, economic, cultural, linguistic and/or historical) of race/ethnicity and/or gender. This would also include discussion of how these attributes have impacted the social construction of race/ethnicity and/or gender or how race/ethnicity and/or gender, especially within the United States, have themselves affected these attributes.
- Identify the meaning and influence of categories known as race/ethnicity and/or gender have had on the production of social knowledge and individual responses to that social knowledge.
- Formulate a more positive perspective and consciousness of the significance of race/ethnicity and/or gender, both in terms of how these concepts have shaped their own world view as well as enhancing their understanding of social relations.

### **Nature of the Course**

The course will rely upon in-class discussions of assigned electronic articles and on-line writing activities associated with various mediums-- painting, sculpture, mixed-media, printmaking, and photography. There will also a final project, involving a virtual exhibition applying the issues addressed throughout the semester.

### **Course Requirements**

In-class discussion participation -- Learners are expected to have read the assigned readings & viewed the sample digital art images prior to coming to class. To insure that all learners have completed the assigned readings, there will be a reading quiz at the start of the class hour. The discussion of the readings will focus on the key topics presented within the essay as well as applying that information to the larger objective of understanding gender and the construction of art. (Participation/Quizzes = 36%)

On-line writing activities -- Learners are expected to write reflective essays every three to four weeks. These essays will be posted on Wikispaces.com. Learners are expected to make use of RefWorks and to properly cite the sources used within any writing assignment. Peer review will serve as a component for each reflective essay-- allowing learners to receive feedback from their peers as well as the instructor. (Essays/Peer Reviews = 38%)

Final Project -- Learners will individually develop a "virtual exhibition" focusing on either women artists or representations of women within art. Each virtual exhibition will be based on a single theme or individual artist; that cannot duplicate materials presented as part of the in-class discussion. The virtual exhibition must include 10 to 20 digital images as well as text-panels to accompany the images. (25%)

Internet Access -- Several aspects of this course require you to have reliable internet access. Course assignments and required readings will be posted on FerrisConnect course site. Within the course site learners will also have links to the Wikispaces course site and RefWorks.

### **Required Readings**

There is no textbook for this course. Instead you are asked to read selected essays taken from the FLITE Library's full text databases. These readings will range from 30 to 50 pages per week. A list of the individual readings & hypertext links to the electronic databases are available from within the FerrisConnect course site. Learners are encouraged to print out these readings, and to take notes while reading these essays.

### **Assessment**

Meaningful participation within class discussion means more than raising your hand often or talking alot. Some learners can make a meaningful contribution by make a thoughtful original observation linking the readings to previous topics covered in class or connecting the day's topic to current events or comparable materials from another course. Other learners can make a meaningful contribution based on their enthusiasm or willingness to play Devil's Advocate. But students who either refuse to volunteer to freely participate and must always be prompted to participate will not be successful. Students who attempt to dominate the discussion and refuse to listen to other points of view will also find little success within this class's discussion of the assigned readings.

Reflective essays are evaluated on several criteria-- In the area of content, how well do you utilize the information presented within the readings & in-class discussion? Are you effective in your efforts to

synthesize the information presented during the unit, as well as evaluate the merits of an artist (or specific work of art) and judge the validity of a critic's review? In terms of your writing skills, are you able to clearly communicate your ideas in a coherent essay, that utilizes a thesis statement along with paragraphs that contain effective topic sentences. Do your paragraphs follow a logical sequence, building your argument in a natural progression that makes it easy for your reader to follow? Do you document the sources you use for developing your essay? Do you cite the sources for any direct quotes or specific data?

The Virtual Exhibition Project will be evaluated based on several criteria-- effective theme/topic, cohesive collection of art work, quality of image files, panel text, and RefWorks bibliography. This assignment will require research and reading beyond the assigned weekly readings.

### **Grading**

I use a point system to grade all course work-- participation, quizzes, reflective essays, peer reviews, and the final project. Each individual in-class discussion session is worth 5 pts & each reading quiz is worth 5 pts. The reflective essays for each of the three units are valued at 50 pts. The peer reviews (two per person) for each of the four units are valued at 10 pts each. \*\* Assignments submitted after the deadline will be graded. However a penalty will be imposed for each day the assignment is past due.\*\*

In-class Discussion Sessions -  $20 \times 5 = 100$

In-class Reading Quizzes -  $20 \times 5 = 100$

Reflective Essays -  $3 \times 50 = 150$

Peer Reviews -  $3 \times 2 \times 10 = 60$

Final Project- 100

Presentation of Final Project - 40

Total Points = 550

### **Grade Scale**

<b>A</b>	<b>= 95 - 100</b>
<b>A-</b>	<b>= 91 - 94.99</b>
<b>B+</b>	<b>= 88 - 90.99</b>
<b>B</b>	<b>= 85 - 87.99</b>
<b>B-</b>	<b>= 81 - 84.99</b>
<b>C+</b>	<b>= 78 - 80.99</b>
<b>C</b>	<b>= 75 - 77.99</b>
<b>C-</b>	<b>= 71 - 74.99</b>
<b>D+</b>	<b>= 68 - 70.99</b>
<b>D</b>	<b>= 65 - 67.99</b>
<b>D-</b>	<b>= 61 - 64.99</b>
<b>F</b>	<b>= 0 - 60.99</b>

**Plagiarism**

There are a limited number of brief papers you are asked to write for this course. Because these writing assignments are designed to assess your ability to evaluate & synthesize information and apply your learning to a new context, all papers are to be the original work of the individual author/learner. Papers will be submitted by the learner to an electronic screening database (Safe Assign) that Ferris has licensed via BlackBoard, the company that owns the FerrisConnect course management system. Papers that are found to include plagiarized content will receive no grade. There will be a one time opportunity to revise and correct the plagiarized materials. If the same author/learner is found guilty of plagiarism on a second assignment, they will earn a zero for the assignment and given no option to revise; they will be reported to Judicial Services. A third incident of plagiarism will merit automatic failure for the course; and a second report filed with Judicial Services.

**Attendance Policy**

Attendance is mandatory for this course. There will be specific dates where you will be given release time from the traditional classroom setting in order to execute online writing activities. You are allowed 2 absences with no additional penalty, other than the loss of that day's participation points and reading quiz. Based on the circumstances of either of those absences, the instructor will have the discretion to offer a make-up assignment to replace the missing points. Learners who are absent for a 3rd or more class sessions will incur a -15pt penalty for each absence, along with the loss of points associated with participation and reading quiz.

**Winter Weather Conditions**

I commute from Grand Rapids. Although we appear to be experiencing a mild winter, snow storms are possible and may affect my ability to reach the campus. Should bad weather occur-- I will notify the class via FerrisConnect e-mail that I will not be holding class. However, I will not cancel class, instead I will post an online learning activity that learners will be asked to execute that day

**Course Calendar**

*There are key dates you should mark on your calendar:*

Weeks 5, 9, 14 are scheduled for online writing activities. Reflective essays are due by Tuesday Midnight. Your two peer reviews are due by Thursday Midnight. Due to the scheduled Mid-Semester break during Week 9, the deadlines for the essay & peer reviews are Monday & Wednesday Midnight.

During Week 15 you are provided release time to work on finalizing your Final Project (Virtual Exhibition) that will be presented to the class during Exam Week. A Bibliography, listing all sources read/viewed for the purpose of developing your project is required.

In-class discussion topics & assigned readings are listed in another section of the syllabus as well as posted online in the FerrisConnect course site.

**Brief Overview of Topics & Semester Schedule**

<b>Week #</b>	<b>Category/Medium</b>	<b>Topics &amp;/or Tasks</b>
One	Orientation	T- (Jan 15) - Introductions to the Course R- (Jan 17) - Women as Object & the Male Gaze
Two	Painters	T- (Jan 22) - French Impressionist Movement R- (Jan 24) - German Expressionism & Beyond
Three	Painters	T- (Jan 29) - American Modernists R- (Jan 31) - Mexican Surrealism
Four	Painters	T- (Feb 5) - Feminist Concerns R- (Feb 7) - Wrap Up
<b>Five</b>		<b>Reflective Writing &amp; Peer Review Activity</b> <b>Feb 12th - essay due &amp; Feb 14th - peer reviews due</b>
Six	Sculptors/Mixed Media	T- (Feb 19) - Monuments & Maidens R- ((Feb 21) - Race & Identity
Seven	Sculptors/Mixed Media	T- (Feb 26) - Environmental Forms R- (Feb 28) - Ceramic, Textiles & Found Objects
Eight	Sculptors/Mixed Media	T- (Mar 4) - Public Spaces R- (Mar 6) - Wrap Up
<b>Nine</b>		<b>Reflective Writing &amp; Peer Review Activity**</b> <b>Mar 17th - essay due &amp; Mar 19th - peer reviews due</b>
Ten	Graphic Arts/ Photographers	T- (Mar 25) - Photographic Foundations R- (Mar 27) - Early Defiant Printmakers
Eleven	Graphic Arts/ Photographers	T- (Apr 1) - Documentary Ideal R- (Apr 3) - Feminist Concerns
Twelve	Graphic Arts/ Photographers	T- (Apr 8) - Consumer Images R- (Apr 9) - Blending Images & Text
Thirteen	Graphic Arts/ Photographers	T- (Apr 15) - Installations & Scale R- (Apr 17) - Wrap Up

<b>Week #</b>	<b>Category/Medium</b>	<b>Topics &amp;/or Tasks</b>
Fourteen		<b>Reflective Writing &amp; Peer Review Activity</b> <b>Apr 22 - essay due &amp; Apr 24 - peer reviews due</b>
Fifteen		Finalize - Virtual Exhibition Research & Development Exhibition Theme/Concept - due Apr 29th List of all artists & works - due May 1st
Exam Week		Presentation of Final Project

**Final Note**

I reserve the right to make ANY needed and appropriate adjustments in the syllabus. These changes will be announced both verbally within class and in writing within the FerrisConnect course site.