

Art History Minor
Program Review Report

August 15, 2016

Program Review Panel:

PRP Chair and Program Faculty & Coordinator: Rachel Foulk

Chair of Humanities Department: Trinity Williams

Program Faculty: Kimn Carlton-Smith

Program Faculty: Robert Quist

Interested Faculty, also from outside the College: Paul Long

Program Name and History

A minor in *Art History* at Ferris State University helps students to study the human condition by focusing on what people have chosen to create. The past comes alive through the study of great works of art and creative processes in the Art History course offerings.

Art is at the core of the human experience, helping us to communicate visually our ideas and values. Art Historians study art in order to understand human culture. We study media such as paintings, sculptures, prints, photographs, and films, as well as works of architecture and urban planning. In studying works of art, we also consider the roles of artists, patrons, viewers, and consumers. Students minoring in Art History learn about world societies by placing works of art into their historical and cultural contexts.

Because we experience so much of our world visually, it is important to learn to analyze what we see. From billboards to magazine covers to paintings, the visual image is a powerful means of communication, which depends on both history and context. A minor in Art History can complement and enrich any degree program. The minor helps prepare students to observe carefully, think critically, and respond creatively in whatever career paths they choose to pursue.

The Art History Minor was established at Ferris State University at the request of Dean Sue Hammersmith, together with numerous other new majors and minors. The curriculum was built during the 2000/2001 academic year, and the minor was made available to students in Fall of 2001. Art Historian Dr. Ted Walker was integral the success of the new minor, serving as the advisor and champion of the minor until his retirement in 2011. Having taught many of the Art History courses at Ferris before there was a minor, Dr. Walker worked with a number of faculty on campus to promote the minor and to connect the course offerings with students and programs across campus. He also led numerous and popular summer Study Abroad trips to Europe, taking students to study art and architecture in person, along with Dr. David Aiken (Professor of Philosophy).

Dr. Rachel Foulk replaced Dr. Walker in Fall of 2011, becoming the primary instructor of Art History courses at Ferris. Prof. Foulk took over the advising duties for the Art History minor in the Fall of 2012, and she is primary author of this APR report. Dr. Kimn Carlton-Smith and Dr. Robert Quist also teach Art History courses in areas of their expertise as part of their course loads, but their time is also devoted to other areas of teaching (History and Humanities, respectively).

Art History courses have traditionally been an important component of the Graphic Design (College of Business) curriculum, providing historical background for students planning to make their careers using the power of images. For some time, the Graphic Design program has required their students to take two Art History courses. This curriculum partnership has enabled and inspired many Graphic Design majors to continue taking more Art History courses and to pursue a minor in Art History. In the past year (2015/2016), the Graphic Design program has updated its curriculum to reflect current trends in their industry. In making room for new and different courses, the Graphic Design program has decided to reduce its Art History requirement down to one course. We are glad to continue to serve the Graphic Design program in this capacity, and we will be monitoring how this affects overall enrollment in the Art History minor in the coming years.

In addition to serving the Art History minor and playing a role in the Graphic Design curriculum, all of the Art History courses currently contribute to the “Cultural Enrichment” offerings of the General

Education program at Ferris State University. African American Art History (ARTH 203) and Women and Art (ARTH 325) also contribute to the Race/Ethnicity/Gender General Education requirements. Because of the contributions the Art History classes make to the General Education program at Ferris, the students in each of the Art History classes are very diverse in terms of their backgrounds, academic interests, and career goals. The Art History courses thus serve the University in three distinct capacities with the Art History Minor Program, with contributions to the Graphic Design program, and with many contributions to General Education.

Program Mission

University Mission Statement- Ferris State University prepares students for successful careers, responsible citizenship, and lifelong learning. Through its many partnerships and its career-oriented, broad-based education, Ferris serves our rapidly changing global economy and society.

College Mission Statement- Through academic programs, general education, and outreach activities, the College of Arts and Sciences (CAS) provides a learning-centered education that prepares students to contribute to a complex and diverse world.

Department Mission Statement-(The Department of Humanities is currently discussing its mission statement and plans to come to agreement on the mission statement in the next academic year.)

Program Mission Statement- The Art History Minor is dedicated to helping students develop an appreciation of art and its relationship to culture. We aim to do this, in large part, by studying the works of art and architecture through the lens of formal analysis, iconography, and historical context. This gives students the ability to conduct close observations, formulate meaningful interpretations, and explain underlying connections within and across cultures.

As we teach about works of art and architecture in Art History classes, we ask students to look at them as physical manifestations of the beliefs, concerns, and hopes of the people who created them. This awareness, we believe, will better prepare our minors to participate in a global society. In their careers and in their roles as global citizens, our students will interact with people from all over the world, and the Art History minor embraces world cultures. In this way, the mission of the Art History minor relates directly to Ferris State University's mission in its emphasis on responsible citizenship and in its emphasis on serving our global economy and society. Likewise, the Art History minor relates to the College of Arts and Sciences mission by studying the complexity and diversity of world cultures throughout history.

The Art History courses taught at Ferris State University span many cultures, vast continents, and thousands of years. To help our students fully understand the works of art, we emphasize the essential skills of *visual literacy* and *critical thinking*. In emphasizing visual literacy, we strive to help students become more aware of the world of images around them. Our Art History courses help students develop their skills in critical thinking through the careful analysis of works of art. Focusing on works of painting, sculpture, and architecture, we examine art with careful consideration for technique, style, function, and meaning. To fully understand meaning, we ask students to examine carefully the historical, political, religious, and social contexts in which works of art were made. Whenever possible,

we encourage an interdisciplinary study of art, which includes the study of history, philosophy, politics, religion, and sociology. Studying the history of art is a way of studying the history of people and their ideas across many cultures and time periods.

The Art History minor is open to all students at Ferris State University, and it can complement any degree program. Art History courses help students develop their skills in observation, analysis, and interpretation, as well as verbal and written communication. Introductory courses offer a broad survey of art from prehistory to the twenty-first century. Specialized courses provide in depth study of historical periods and important themes. Art History courses also help students to complete their General Education coursework at Ferris. For students wishing to pursue careers in museum, gallery, or archival work, the Art History minor is a very good fit. Furthermore, the minor in Art History also offers a broad, interdisciplinary foundation for students wishing to pursue careers and/or graduate school in many fields, including the humanities, the social sciences, law, education, architecture, engineering, graphic design, and business, all of which have connections to art.

Program Goals

Currently, we only have three faculty members contributing to the Art History course offerings at Ferris State University, and each of them has obligations to other subject areas within the Humanities Department. We are currently able to offer approximately 3-4 sections of Art History per semester. Our presence on campus is limited by the size of our faculty group, and therefore our goals as a minor program must be modest.

In reviewing our last APR report, we found that the APRC noted the following strengths to the Art History Minor:

- The minor has a strong relationship with the Graphic Design program within the College of Business.
- The minor offers a unique study abroad opportunity for students.
- The minor is cost efficient for the university.
- The minor contributes to well-rounded education that aligns closely with the FSU mission.

During the past five years, we have maintained our relationship with the Graphic Design Program. For instance, Prof. Foulk recently met with Graphic Design Faculty for a roundtable discussion about how we can continue to help their students. We continue to offer Study Abroad opportunities at Ferris. We also believe we have continued to provide a well-rounded education that closely aligns with the FSU mission in a cost efficient manner.

In our last review, APRC also suggested the following:

- The Art History minor should develop a more substantial assessment plan and begin to collect data for more useful program evaluation.
- The Art History minor should develop a formal program of promotion.
- The Art History minor should work toward increasing collaboration across departments.
- The Art History minor should develop a way to formally track participants and graduates.

Current Goals:

The previous APRC recommendations and our own reevaluation of the program have guided our current goals.

We aim to:

1. Maintain and improve our contributions to the General Education curriculum at Ferris State University by working within the framework of the new General Education Outcomes, which will go into effect in Fall 2017.
2. Better document the assessment strategies that we are using in our classes in TracDat.
3. Maintain our contributions to Study Abroad offerings at Ferris State University.
4. Expand the Art History course offerings, as we are able, to create a more comprehensive minor.
5. Track the progress of Art History minors and alumni more comprehensively.
6. Increase enrollment in the Art History Minor by increasing awareness of the Art History minor on campus with a more robust marketing campaign.

Much of this work to achieve these goals is already been in progress. We recently updated the Art History curriculum with updated outcomes and a new course. We have also created new Study Abroad programs. We are also in the process of updating TracDat (see Curriculum and Assessment sections below).

With regard to tracking our participants, Prof. Foulk has been working with staff in the Humanities Department office and the College of Arts and Sciences Dean's office to update our records. Prof. Foulk will also lead efforts to track alumni. She recently collaborated with Sandy Gholston (News Services/Social Media Manager) to create a Facebook page that will allow us to connect with alumni digitally. To facilitate recruitment, Prof. Foulk will also be working with interested Art History and Graphic Design students to put together a brochure and other promotional materials for our minor.

Curriculum

Included in the Appendix:

Program Checksheet

Course Syllabi

As mentioned in the first section of this document, all of the Art History course offerings currently contribute to the General Education options at Ferris State University. Because of this, our courses must be designed to be accessible and meaningful for all students at the University. As the University is currently reevaluating and updating its General Education outcomes, we will be doing the same with our courses. We will work to maintain our courses that currently qualify for Cultural Enrichment and Race/Ethnicity/Gender credit so that they will serve a wide number of students, including those minoring in Art History. Indeed, we believe some of our courses may qualify for “Global Consciousness” credit, and we will be evaluating such eligibility in the coming year as the University develops those new course outcomes.

Students who choose to pursue the minor usually meet with Prof. Foulk to declare the minor and to go over the course requirements. Each semester, Prof. Foulk is in communication with each of the minors either by email or in a meeting so that students can stay on track. The checksheet also helps to serve as a road map for students planning their courses.

During the 2015/2016 academic year, the Art History program updated its curriculum in an effort to widen course offerings and to improve existing courses. Prof. Foulk created a new course called ARTH 250: Greek and Roman Art & Archaeology, which ran successfully as an experimental course (ARTH 290) in Spring 2014 and Spring 2016. This course examines the material, visual, and artistic culture of ancient Greece and Rome, two formative cultures in the Western tradition and the history of art. The Art History minor has traditionally had strong course offerings in nineteenth and twentieth century art, but the minor would benefit from expansion into Antiquity and the Renaissance to create a more comprehensive program of study for students minoring in Art History. A course in Greek and Roman art will provide a strong foundation for students studying later periods in History and Art History, since many subsequent societies studied, emulated, and reacted to the cultures of Greece and Rome. The new course will also complement current course offerings in Philosophy, History, and Religious Studies.

We also updated the title of ARTH 310 from “History of 20th Century Art” to “History of Modern Art.” This new title reflects changes in a course that is already evolving, as the study of modern Art History moves into the twenty first century. The catalog description of the course was updated to reflect these updates to the course. To encourage interested to students to take the course when it is available, we also changed prerequisite courses for ARTH 310 to recommended courses. This practice follows that of other Minors in the Humanities area, including Philosophy.

Course enrollment caps in our introductory courses ARTH 110 and ARTH 111 were lowered from 50 to 35 students, and the cap in ARTH 310 was lowered from 50 to 30 students. Pedagogical reasons informed the need to lower caps in these Art History courses. Many of the outcomes in these courses are geared toward higher level thinking skills. Developing the abilities to identify, discuss, analyze, interpret, and evaluate works of art within cultural context are important student learning outcomes of these courses. Back and forth discussion, in class writing exercises, essay exams, as well as written

papers and projects are therefore essential to learning in these courses. Helping students to master these skills requires regular discussion and writing opportunities in class. Moreover, we argued that to fully assess and guide student learning, the professors must be able to read carefully the essay exams, papers, and projects, making substantive comments and suggestions on assignments throughout the semester.

Smaller class size will also allow for class visits and discussions at on-campus facilities, such as the FSU Fine Art Gallery, which was not possible during class time at the current cap of 50 students. These course caps go into effect in Fall 2016. We will track the effects of this change on student learning outcomes and achievement over the next few years.

Study Abroad also offers a unique opportunity to teach Art History. In Summer 2014, Prof. Foulk co-lead a Study Abroad program in Italy with Prof. John Scott Gray (Professor of Philosophy). Building upon the successful Study Abroad tradition of our predecessors in Art History and Philosophy, we visited the cities of Rome, Florence, Pompeii, Pisa, and Milan. The program presented the students with an in-depth study of the art, culture, and philosophy of the Italian peninsula from its beginnings in ancient Etruria and Rome through the modern day. Professors Foulk and Gray led another Study Abroad trip to Europe in Summer 2016, taking students to Rome, Florence, Paris, and Madrid, to study the art, culture, and philosophy of some of Europe's most important Cultural Capitals. On each Study Abroad experience, we visited world class museums, monuments, buildings, and archaeological sites to examine European culture in person. Our plan is to continue these Study Abroad opportunities approximately every other year. This allows us to plan the learning experiences and to recruit ample students for each program. The new Art History minor checklist also includes the Art History Study Abroad courses as electives. For many years, these courses have often been applied to the minor as substitutions. They now have an official place on the checklist so that students know these opportunities are available as they consider the minor. The opportunity to study great art and architecture in Europe will likely help us in recruiting minors, as well. We have found that many of our students have packed schedules within their majors, and the Study Abroad courses allow students to take some of their minor courses during the summer. Prof. Quist is also considering teaching Study Abroad courses, and this rotation will hopefully minimize competition among similar classes.

We continue to consider other new courses to be taught on campus to expand and improve the minor. A recent survey of students pursuing the minor in Art History showed that they were interested in new courses, in particular a course focused on Renaissance art. We will also be considering adding a new Philosophy course in Aesthetics, which is currently in development in our department, as a possible elective for the Art History minor.

Assessment of Student Learning

The Art History minor seeks to help students understand the how images communicate ideas within and across cultures. With that goal in mind, we recently developed Program Outcomes for the minor. The curriculum update that was approved in the 2015/2016 academic year was guided by these new, updated program outcomes. New checklists should be available in Fall 2016, which will list these outcomes for students interested pursuing the minor.

The Program Outcomes for the Art History minor include:

- 1.) Recognize, identify, and describe the work of influential artists and architects.

- 2.) Distinguish and analyze the cultural, social, and religious contexts of the works of art and architecture studied.
- 3.) Identify, describe, and analyze the significance of the styles of art and architecture from the periods covered.
- 4.) Determine, interpret, and analyze the function(s) and meaning(s) of major works of sculpture, painting, and architecture from the cultures studied.
- 5.) Identify, describe, and analyze the significance of the techniques and materials employed in the creation of artwork.
- 6.) Discuss and evaluate works of art and architecture and the ideas these works express using art historical methods and approaches.
- 7.) Explain ways in which art reflects and shapes culture and society.

Our assessment plan includes in-class discussion, written exams, written papers and projects, as appropriate for each course and for each type of assignment.

Course Outcomes were just recently updated for ARTH 110, 111, and 310 in our most recent curriculum proposal. New course outcomes were created for the new ARTH 250 course. Department Chair Trinity Williams has begun entering the new outcomes into TracDat. Prof. Foulk just gained access to TracDat in the past month and will be working Department Chair Williams, as well as Professors Carlton-Smith and Quist in the coming months to make sure that these outcomes are listed and tracked appropriately.

In general, we have found that short answer identification and multiple choice questions can be used to assess students' recognition of representative works of art and other basic information like title, artist, date, medium, technique, artistic movement, etc. Mastering these key works of art allows students to discuss and evaluate the meanings of art with confidence and authority. Actively learning the corpus of art that we study is like learning new vocabulary in a foreign language class or the periodic table of elements in a Chemistry class. Basic information serves as a strong foundation for students to engage with higher level ideas. An active knowledge of these works of art facilitates an ability to analyze and interpret art as critical thinkers. Essay questions, papers, and larger research projects to measure students' ability to discuss, analyze, interpret, and evaluate works of art within cultural context. Because we believe the ability to interpret works of art is a more important and higher-level skill for students to develop, these types of questions/papers/projects are usually weighted more heavily in our Art History courses.

As a baseline for assessment, we also keep portfolios of all work completed by Art History minors so that we can track their progress over the course of the minor. These files are currently housed in Prof. Foulk's office.

We recently surveyed our Art History minors in the Spring of 2016 regarding their perceptions of their own abilities to meet Program Outcomes. Of the twenty-one Art History minors surveyed, the overwhelming majority reported that they were in the confident or extremely confident range as they assessed their abilities to achieve these outcomes. Complete results of the survey are included in the appendix.

Program Profile

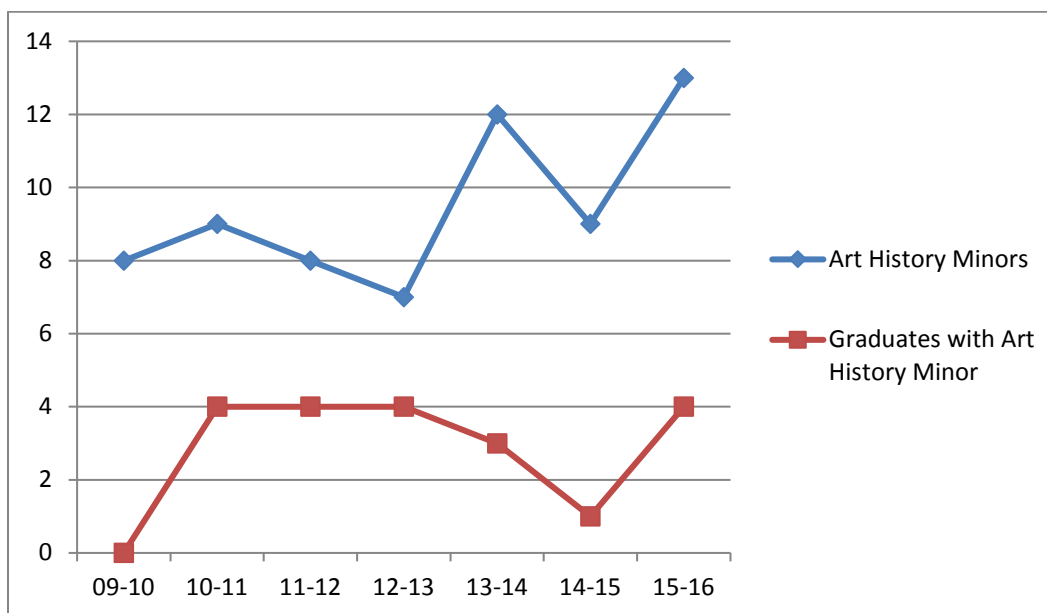
Much of the information requested in the APR guidelines for this section is not currently provided by the University for Minor Programs and is only available for Major Programs. We can provide the following information regarding Enrollment, Student Credit Hour Trends, and Productivity.

- *Enrollment*

The following enrollment numbers are based on records kept in the College of Arts and Sciences Dean's Office. One issue that we have found in these College records is that they do not account for students currently in Associates programs who have declared the minor. If we account for students who are currently in AA programs (with plans to move on to a Bachelor's program), who have declared a Minor in Art History, we have approximately twenty Art History minors at the end of 2015/2016. We are currently working with staff in the Dean's office to assign Prof. Foulk as a secondary/minor advisor to students in AA programs who want to pursue the minor so that they can stay on track, even though they do not officially become minors until they enter a Bachelor's program.

The Art History minor attracts students from all the Colleges at Ferris State University. The College of Business Graphic Design students made up the majority of minors from 2009 to approximately 2014. The following years Art History minors frequently major in History and Psychology.

Art History Minor Enrollment – 7 Years



Art History Course Efficiencies – 5 years

	2011	2012	2013	2014	2015	2016
Summer	80%	NA	NA	NA	NA	NA
Fall	50%	58%	64%	54%	79%	96%
Spring	93%	78%	79%	82%	71%	82%

- *Student Credit Hours & Productivity*

Art History Course SCH and Productivity

2009-2010 Academic Year		
<i>Semester</i>	<i>SCH</i>	<i>Productivity</i>
Summer	81	324.0
Fall	345	460.0
Spring	552	552.0
Fall + Spring	897	1025.14
Fall + Spring University Avg		453.69

2010-2011 Academic Year		
<i>Semester</i>	<i>SCH</i>	<i>Productivity</i>
Summer	72	144.0
Fall	363	363.0
Spring	513	513.0
Fall + Spring	876	876.0
Fall + Spring University Avg		466.28

2011-2012 Academic Year		
<i>Semester</i>	<i>SCH</i>	<i>Productivity</i>
Summer	96	192.0
Fall	336	268.8
Spring	438	404.31
Fall + Spring	774	663.43
Fall + Spring University Avg		454.51

2012-2013 Academic Year		
<i>Semester</i>	<i>SCH</i>	<i>Productivity</i>
Summer	NA	NA
Fall	327	245.25
Spring	237	355.50
Fall + Spring	564	564.0
Fall + Spring University Avg		462.53

2013-2014 Academic Year		
<i>Semester</i>	<i>SCH</i>	<i>Productivity</i>
Summer	NA	NA
Fall	312	416.0
Spring	471	471.0
Fall + Spring	783	894.86
Fall + Spring University Avg		469.11

2014-2015 Academic Year		
<i>Semester</i>	<i>SCH</i>	<i>Productivity</i>
Summer	28	112.0
Fall	246	328.0
Spring	303	404.0
Fall + Spring	549	732.0
Fall + Spring University Avg		460.26

2015-2016 Academic Year		
<i>Semester</i>	<i>SCH</i>	<i>Productivity</i>
Summer	NA	NA
Fall	330	440.0
Spring	450	450.0
Fall + Spring	780	890.0
Fall + Spring University Avg		Not available

Program Value Beyond Productivity and Enrollment Numbers

Art History faculty members have contributed to campus life and community outreach by presenting at the Big Rapids Festival of the Arts, the BEYOND programs offered by the Office of International Education, as well as other public forums.

Because Art History is only a minor at Ferris State University, it is supplemental and complementary to a student's major program. In this way, the Art History minor can add a certain value and distinctiveness to any student's training, depending on the student's interests. We can also report the following research successes as representative of opportunities that the Art History Minor can provide.

In working with Prof. Foulk on independent research projects, two Art History minors have received competitive research fellowships from the Office of Research and Sponsored Programs (formerly the Office of Academic Research). Both students presented their work in research symposia on campus and at regional conferences.

Tyler Felty, a Psychology major and Art History minor, worked on the project "Menerva in Etruscan Art: Warrior-hood, Motherhood, and the Role of Women in Ancient Tuscany." With the support of a

Summer Research Fellowship (Summer 2013) and a Summer Research Assistantship (Academic year 2013-2014), Felty's project explored how the Etruscans conceptualized the warrior goddess Menerva and how they represented her in art. Analyzing over one hundred works of art, he argues that images of Menerva communicate that the Etruscans valued women greatly. While similar to Athena, the Greek goddess of warfare, the Etruscan Menerva is a more nuanced figure. She is both a warrior and a mother. This dual role, we argued, reflects the relatively high status that women enjoyed in Etruscan society. Mr. Felty presented his research at the annual conference Mid-America College Art Association in San Antonio, Texas, where his work was well received.

In Summer 2015, Kacie Krogman, an Education major and Art History minor, was awarded a Summer Research Fellowship for her project "Love, Beauty, and Sexuality: Women in the Guise of Venus on Ancient Roman Sarcophagi." Venus was one of the most important deities in the Roman pantheon, embodying love, beauty, and sexuality. Her project explored how ancient Roman women were depicted in the "guise of Venus" in order to communicate the characteristics associated with the goddess. This project used many traditional approaches of Art History to examine how and why real, historical women incorporate the iconography of Venus into their own portraiture. When these women commissioned their tomb monuments, they wanted to be likened to Venus, but with their own recognizable faces. The guise of Venus becomes a "costume" for Roman women to wear on their funerary monuments in order to project admirable qualities associated with the goddess, while maintaining their own personal identities. As Ms. Krogman explained at a recent student symposium at Ferris State, Roman sarcophagi "helped women to express personal, familial, and societal identities." Ms. Krogman presented her work at the annual conference of the Midwest Art History Society in Chicago, Illinois, where it was also well received.

Program Flexibility/Access

With the guidance of Department Chair Trindy Williams, we have developed a course rotation that allows Art History minors to complete the six courses for the minor within two years (please see below). Both of the required introductory courses are available on FSU's main campus each semester. The upper level electives (also taught on the main campus) rotate in such a way that a student can finish the minor within two years. This schedule is important for a minor, as many students declare minors later in their college careers, and they must be able to complete the courses in a timely fashion. No weekend or accelerated courses are available. The only summer offerings that have been available recently are the Study Abroad courses.

Art History Course Rotation:

Every Semester: ARTH 110 and 111

Even Fall Semesters: ARTH 310

Odd Fall Semesters: ARTH 312

Even Spring Semesters: ARTH 325 and ARTH 250 (formerly ARTH 290)

Odd Spring Semesters: ARTH 203

Summers: Study Abroad Course(s)

Given the small size of the faculty group teaching Art History, the two year cycle is relatively flexible and accessible to our students. It does, however, require that the minor advisor and student to be in close communication about creating a course plan to fit the student's needs and schedule. If a student wants to add the minor late in their college career, we sometimes use a course substitution as an option, if a student can demonstrate that a course outside the minor had particular emphasis on visual studies and the relation between art and culture.

Visibility and Distinctiveness

There are many preeminent Art History programs in the country. In offering a minor at a career focused institution, it is not our goal to compete with such programs. At Ferris State University, the Art History minor serves to enrich and supplement a student's major field. One way we believe that the Art History minor distinguishes itself is in the way the program teaches students to analyze creative works that have shaped and reflected culture throughout history. Our students, many of whom are practically minded, often respond to the works of art as physical expressions of ideas and values. In this way, the Art History minor stays true to the vision statement of Ferris State University, especially as a way of realizing "where theory meets practice throughout the curriculum."

We recognize that we can strive to make our program more visible on campus. We have participated in two "Majors, Minors, and More Expos" that were arranged by the College of Arts and Sciences. Since those events may not have reached the entire University population, we will also seek support from the College of Arts and Sciences leadership about ways in which we might connect our minors with other colleges. We as faculty will also do more to connect with our colleagues in other colleges. As Prof. Long notes in his perception of the Art History program, which is included in a later section of this document, "Ideally, technical programs would recognize the value of a minor such as Art History and would promote it to their students. With this in mind, the Art History Minor may seek to better educate students, faculty, and programs about the benefits of the program, for example, more robust marketing scheme may help strengthen the program." We already have some plans with regard to marketing, including designing a brochure and other promotional materials that can be distributed more widely across campus and at recruiting events. Prof. Foulk has also started a Facebook page for the Art History minor, as a way to connect to broader audiences, including current minors, alumni, advisors, professors, and potential students.

Demand

In general, students do not choose to come to Ferris State University because of our minors. Instead, they come to Ferris to pursue a particular major, often with a career focus. Most of our students report being attracted to the minor after taking a class for their major (if they are in the Graphic Design program) or for their General Education requirements. The strength of the Art History minor is in its broad subject matter that can enrich many fields of study.

Many alumni have reported that the Art History minor gave them an added skillset to use in combination with what they learned in their major programs. Two such stories are highlighted in the following comments from recent 2015/2016 graduates:

“I found the Art History minor to be very valuable to my education at Ferris. I was a Social Studies and English Education student, and I found that continuing to finish out the courses for the Art History minor was a major supplement to my other subjects. Learning about the history of art in any time period can add such a deeper variety of understanding about the world around us. I plan to use what I learned in Art History to supplement my teaching of English and History in my future classroom. This will not only help students better appreciate and understand the arts, but also enhance the understanding of students who are visual learners. While taking a few of my English courses, specifically American Literature, I found that the Art History course I took at that same time (American Art) matched the literature history I was already learning about. This enhanced my understanding and allowed me to put literature and history into a better context. I also felt that the Art History minor helped to prepare me for the Social Studies education MTTC test due to the world history content I learned in those courses. Overall, this minor was very beneficial and a crucial supplement to my studies.”

“As a Psychology major in my undergraduate studies, and a Social Work student entering grad school, there is an emphasis on focusing on details about what you’re given, and where to look for more. Art History helped to provide an opportunity for me to focus on not only the details of an historical event and artistic piece, but also helped me to apply this scrutiny to an individual. The minor program encouraged a continued effort to look under the surface and beyond face value of what is displayed to get a better understanding of what it is you’ve encountered; whether it's a painting and you're looking for the reason the artist made it, or if you're talking to a person and you're looking for a reason for their actions. Furthermore, as a program with an emphasis on research and reading, Art History helped me to develop better writing skills, note taking skills, and how to accurately understand history from multiple sources. I would highly encourage any mental health field student to take a course in Art History.”

Student Achievement

We do not have records of students involved in RSO’s or Student Government at the current time. Likewise, we have not kept records of student volunteer or employment hours. We will aim to strengthen this area of record keeping for the next APR report.

We can report that at our last meeting with Art History minors, they expressed strong interest in forming an Art History related R.S.O. for minors and other Ferris students interested in art, museums, archives, and related arenas. Even with their busy schedules and obligations to their majors, the Art History minors are enthusiastic in their passion for Art History. Professors Foulk and Carlton-Smith will be guiding them to reach this goal in the coming academic year.

In May 2016, the Art History Minor recognized two graduating seniors with the Outstanding Achievement in Art History at the College of Arts and Sciences Award Ceremony. Students Kacie Krogman and Hayley Burns received certificates as part of the event. We plan to continue this tradition in the coming years.

Working with Prof. Foulk on independent research projects, Art History minors Tyler Felty and Kacie Krogman both received research fellowships from the Office of Research and Sponsored Programs (formerly the Office of Academic Research). Their projects are described in more detail in the Program Value Beyond Productivity and Enrollment Section of this document above.

Employability of Graduates

Because most of the Art History minors are seeking employment in their major fields, we have not tracked data on student employment. We do not currently have access to the same kind of data about alumni provided by the University that major programs do. As stated in the Goals section of this document, we will aim to do our own tracking on Art History alumni for future reporting.

From our students majoring in Graphic Design, as well as Graphic Design professors, we have heard that the Art History minor helped to round out their studies in visual culture. From our students majoring in History, as well as History professors, we have heard that the Art History minor has helped them to pursue careers in museum and archival work.

Caitlyn Hutchison stands out as a History major and Art History minor (BA, History, 2009), who has turned her interests in Art History into a career path. She completed a Master's Degree in Art History at the University of Notre Dame and is currently in her third year of the Art History Ph.D. program at the University of Delaware. We invited Ms. Hutchison to present at the Humanities Colloquium in 2012, where she shared her research with our students. We look forward to following her progress in the coming years.

Faculty Composition and Engagement

Three tenured faculty members contribute to the course offerings in the Art History Minor on the Big Rapids campus. There are currently no adjunct faculty teaching Art History courses.

Dr. Rachel Foulk, Ph.D. Art History, is the primary instructor of the Art History classes teaching 2-4 Art History courses each semester (4-8 per academic year). She also teaches sections of Humanities 100 and Humanities 240. She teaches the introductory Art History courses (ARTH 110 and 111), as well as upper level courses in Art History. She also co-leads Study Abroad trips. She is the advisor for the Art History program.

Dr. Kimn Carlton-Smith, Ph.D. History, teaches 1-2 Art History courses per year. Her primary teaching responsibilities are in History, but Prof. Carlton-Smith puts her expertise in visual studies and social history to work in the Art History offerings. As an Americanist, she currently teaches American Art and African American Art (a course she created). She also teaches the Women and Art course, which ties to her research expertise.

Dr. Robert Quist, Ph.D. Humanities, occasionally teaches an Art History course. Recently, his primary teaching responsibilities have been in Film Studies and Humanities. He was also recently awarded Ferris State's Outstanding Academic Scholar Award in 2013.

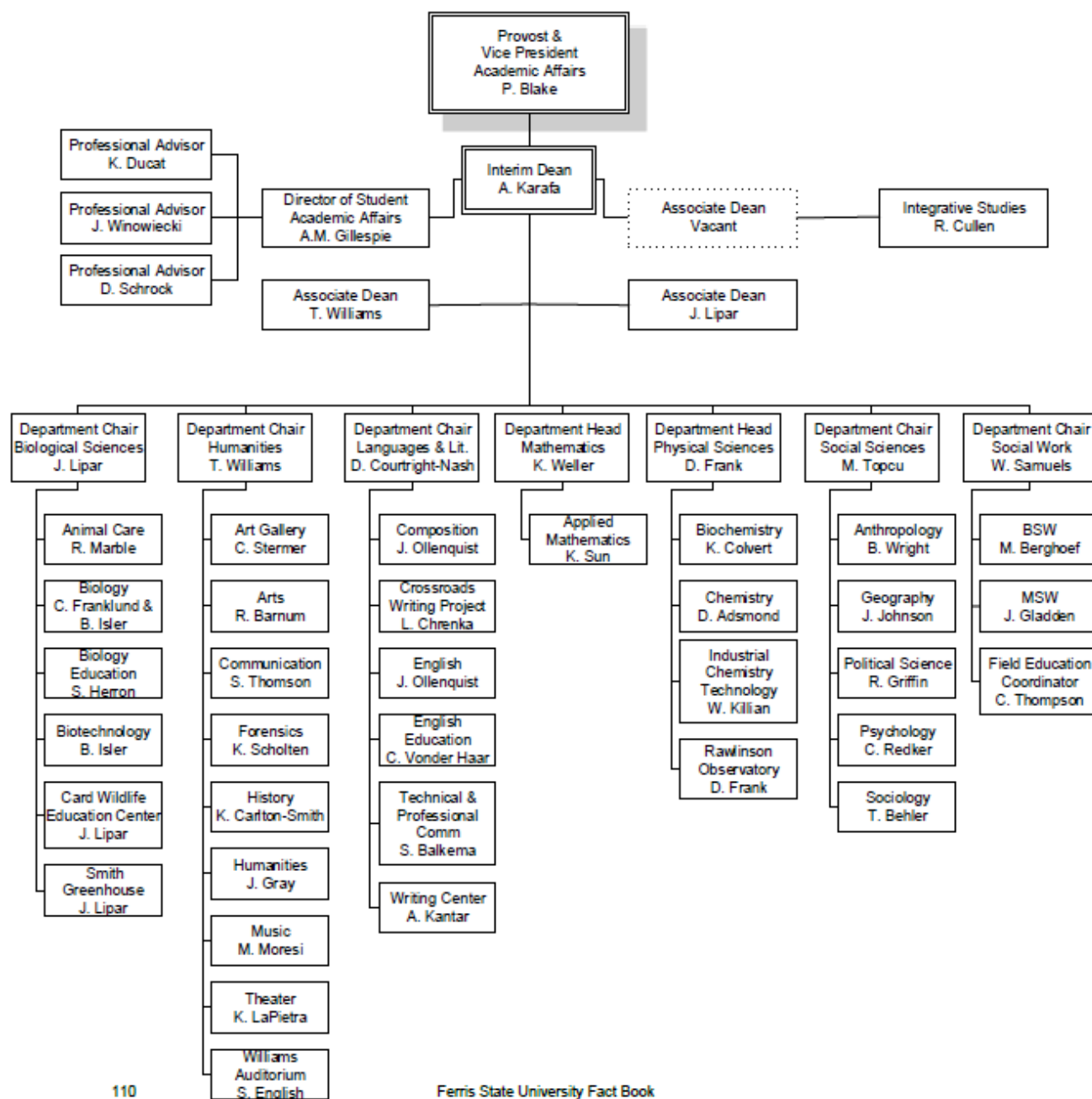
As the attached CV's show, all three faculty members are engaged in service at department, college, and university levels. They also participate in research and scholarly activities on campus and in their disciplines. Using ratings from the 2014-2015 & 2015-2016 academic years, the IDEA average for Art History courses is 4.31.

Program Administration and Support

- *Administration*
 - *Organizational Chart*

FERRIS STATE UNIVERSITY ACADEMIC AFFAIRS DIVISION

COLLEGE OF ARTS & SCIENCES



- Administration and Degree
 - Rachel Foulk Ph.D. Art History, Incoming Humanities Area Coordinator and Art History Minor Program Coordinator
 - Trinity Williams, MFA Theatre Design, Humanities Department Chair
 - Joseph Lipar, Ph.D. Biology, College of Arts and Sciences Interim Assistant Dean
 - Kristi Haik, Ph.D. Applied Experimental Psychology, College of Arts and Sciences Dean

The Humanities Department is a large and diverse department comprised of six areas. Operating as separate units, each area has the autonomy to develop course schedules, create new courses, grant student awards and more recently manage a small budget. Program and area faculty are kept informed of general education course demands and are involved in all curricular consultations. This approach to administrative structure and faculty involvement allows the program to run in an efficient manner.

Given that the department is busy due to its size and various disciplines, it is often difficult to find the time to reflect on all department programs. It would be beneficial to form a more fully developed strategic plan within and across all programs.

- Staff
 - Ella Shaw and Kirsten Johnson

Departmental staff persons, Ella Shaw (12-month Clerical Level-2) and Kirsten Johnson (9-month Clerical Level-2), ably assist program administrators and faculty. They, in turn, are supported by student employees. Ms. Johnson keeps extensive records of all minor declarations, completions, and tracks student's progress towards completing the minor. The department office has found it necessary to rely on her records regarding students who wish to declare a minor but who are in an Associate's Degree program. With her records we are able to follow up with students once they are in a bachelor's program.

Support Services

We have engaged with support services on campus to varying degrees.

While FLITE does not have an especially large collection of art and art history printed materials, access to ArtStor (a vast digital image database), JSTOR (a research article database), and other databases have proven very helpful for Art History students and faculty. FLITE librarians have provided great help in purchasing requested items as necessary, especially for the creation of the new ARTH 250 course in Greek and Roman Art & Archaeology. Librarians have provided help to the students by visiting various classes to provide training in conducting research. Furthermore, FLITE has provided reserve shelves and websites for Art History courses, as requested by professors. Each of these services provided by the staff at FLITE has been invaluable to student learning in the Art History courses. In areas where FLITE's collection is lacking, borrowing books through MelCat and Interlibrary Loan Services are integral to faculty research and student research, particularly in upper level Art History courses.

Art History faculty have taken advantage of various workshops and training activities made available at the Faculty Center for Teaching and Learning, and they continue to do so as appropriate.

Educational Counseling and Disabilities Services has worked individually with students and faculty to make sure that the needs of students with disabilities are being addressed in the Art History courses.

The Technology Assistance Center (TAC) has been helpful and responsive with issues regarding classroom technology, which is especially critical in the Art History courses that rely on digital projection of images each day.

Art History students and faculty also see the University Fine Art Gallery as an integral resource. Prof. Foulk often invites Art History minors to opening event and lectures at the University Fine Art Gallery so that they can learn from practicing artists and gallery professionals. Many of the Art History courses make use of gallery exhibits, as well as the permanent collection art installed all over campus, for projects in our classes. We are looking forward to working with Carrie Weis-Stermer, Gallery Director, on more collaborative efforts in the future.

Facilities and Equipment

Prior to the 2015-2016 academic year Art History courses were held in IRC 121. Originally this classroom was designed for courses that rely heavily on multimedia, more specifically Art History and Film courses. Prof. Walker and other Art History and Film faculty were involved in the design of almost every aspect of the room. The room had been designed with large screens, quality projectors, and a space where each student could easily view images projected during class.

As a result of decisions made, without the knowledge or input of the Humanities department or faculty, IRC was redesigned as a computer lab. Art History courses were re-roomed in the Business building after learning about the room loss in mid-July of last year. Currently the courses are scheduled in a newly renovated room in the Starr building. While the technology in the Starr room is new, the appropriateness of the space is still being determined.

All faculty teaching Art History courses have private offices located in Johnson Hall and ASC Building. The office spaces adequately meet the need for conducting meetings with students and continuing research. Office computers are regularly replaced as part of the university-wide computer replacement plan. Classroom and educational supplies are readily available and can be easily requested from the department office.

Perceptions of Overall Quality

Perceptions of the overall quality of the minor have been provided by Paul Long, Robert Quist, John Scott Gray, and Rachel Foulk. They are included below.

Paul Long
 Associate Professor
 College of Engineering Technology
 ATFM - Architectural Technology and Facility Management
Interested Faculty, also from outside the College

Perceptions of Overall Quality: 94 (On a scale of 1 - 100)

Summary of Reasons for Assigned Rating: The Art History Minor provides a valuable service to students in the Architectural Technology and Facility Management (ATFM) program area, particularly for those pursuing the Bachelor of Science in Architecture and Sustainability. Architecture degree programs are typically housed in their own colleges, in colleges of art and architecture, or in some cases, colleges of arts and science. This is partly a response to the art and humanities foundation of traditional architectural education as reflected in a famous Frank Lloyd Wright quote, “The mother art is architecture. Without an architecture of our own we have no soul of our own civilization.”

The ATFM program at Ferris State is housed in the College of Engineering Technology (CET) and within the School of Built Environment. This environment creates a degree of difficulty in broadly educating our students in a manner representative of a traditional architectural education. In fact we are unable to do so on our own. Without programs, such as the Art History Minor, located in other colleges across campus, we would not be able to properly prepare our students for graduate school and/or entry into the profession. For our students who take art history classes and/or pursue the minor, they are better able to communicate their ideas and values visually. They have a deeper understanding of the human experience and how one’s culture is reflected in its creative works (of which architecture is included). They are also better able, in relation to their peers, to contextualize the relationship between works of art and architecture and to place them in their cultural and historical contexts.

For our students to become licensed architects they are required to attend a minimum of two years of graduate school following their graduation from Ferris. A majority of our graduating seniors choose to immediately attend graduate school after graduation. Our students have had considerable success in getting accepted to grad school but have almost universally received the same comments regarding the shortcomings of their applications. Our students are found to have great technical and computer skills, as would be expected coming from a College of Engineering Technology, but lack in the type of skills gained from a program such as the Art History Minor - *skills in observation, analysis, and interpretation, as well as critical thinking and writing.*

The Art History Minor provides an important avenue for our students to acquire these skills and to improve their chances of success in graduate school. I have heard first hand from former students who completed the Art History Minor, or those who simply took Art History classes, that their experiences in these classes were instrumental in rounding out their applications to grad school and in contributing to their success in grad school. They were extremely grateful for the opportunity to take Art History classes while attending Ferris.

The Art History Minor further benefits all Ferris students, particularly those in the ATFM program, with the opportunity to study abroad. Many architecture programs across the country require their students to participate in a study abroad. Due to the makeup of our program, faculty, student counts, etc., we have been unable to conduct our own study abroad programs. As a result our students who wish to study abroad often participate in Art History related study abroad courses. My students who have participated

in these programs in the past have reported that these programs were life altering experiences and instrumental in their growth as students, persons, and global citizens.

The only comment I have regarding steps to improve the program quality of the Art History relate to its expansion to include more students across campus. Unfortunately this may largely be out of the program's control, but I believe more students would benefit from fulfilling the minor. I know in the CET many programs are so full of technical and major requirements that there is little room for other minors, even when such minors would benefit the program. Ideally, technical programs would recognize the value of a minor such as Art History and would promote it to their students. With this in mind, the Art History Minor may seek to better educate students, faculty, and programs about the benefits of the program, for example, more robust marketing scheme may help strengthen the program.

Robert Quist
Associate Professor
Humanities Department
College of Arts and Sciences
Program Faculty

Perceptions of Overall Quality: 90

Summary of Reasons for Assigned Rating: The Art History minor is a great component of the Humanities Department and University as a whole. The courses allow students to broaden their university experience and to appreciate the visual world. Many of the minors are majoring in design, and, as such, it enhances their understanding and appreciation of their vocation. History majors also benefit from the minor.

The only flaw in the minor is its lack of courses and able professors to teach them. Students in the minor could benefit from other period courses such as Baroque and Romantic. Courses in non-Western art history would also strengthen the minor. But as it stands now, students are limited to a handful of elective courses.

John Scott Gray
Professor
Current Humanities Area Coordinator
Humanities Department
College of Arts and Sciences
Interested Faculty

Perceptions of Overall Quality: 85

Summary of Reasons for Assigned Rating: The Art History program at Ferris State helps fulfill the University's mission by offering students the ability to learn about our shared artistic cultural heritage

while learning how to critically examine any artifact they find, either historically or within popular culture. Prof. Foulk, who has served as the coordinator of that area, and its primary instructor, since her arrival here five years ago, has done a fantastic job of re-organizing and grounding the program, creating new courses such as Greek and Roman Art as well as two Study Abroad programs, to help the minor fit into the schedules, needs, and interests of more students

Rachel Foulk
Associate Professor
Incoming Humanities Area Coordinator
Humanities Department
College of Arts and Sciences
PRP Chair and Program Faculty & Coordinator

Perceptions of Overall Quality: 87

Summary of Reasons for Assigned Rating: I am primary author for the document, so my opinions (and biases) are included throughout the review of the Art History minor. I believe that our courses offer a great deal to our students. In pursuing an Art History minor students gain awareness of thousands of years of history, as it has been expressed visually throughout the world. Our faculty combine enthusiasm with rigor, so that Art History minors must push themselves to improve. Students are asked to consider works of art using different perspectives and using different methodologies, such as formal analysis, iconography, and social and religious history. I believe we can do more to expand our course offerings to create a more comprehensive minor. We can also do more to connect the Art History minor with students and faculty across campus, which may help our enrollment numbers grow.

Implementation of Findings

Reviewing the Art History minor has shown steady improvement in enrollment numbers since 2012/2013. As stated in the Goals section of this document, we will aim to increase our numbers, given our limited resources and small faculty group.

Immediate plans to improve both the quality and reputation of our program include:

- Expanding course offerings
- Continuing Study Abroad opportunities
- More robust marketing of the Art History minor
- Better documentation of assessment
- Better tracking of Art History alumni

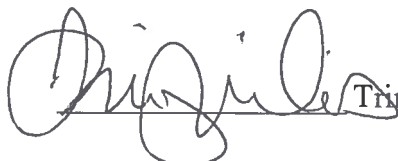
As coordinator of the Art History Program and Advisor for the Minor, Prof. Foulk will lead such efforts along with the collaboration of Professors Carlton-Smith and Quist. We will also look to our Department, College, University leadership for their input and assistance.

Art History Minor
Humanities Department
Johnson Hall 124
Big Rapids, MI 49307

This signature or attached email indicates that I was a contributing member of the Program Review Panel responsible for completion of the final Academic Program Review report submitted for review by the Academic Program Review Council, Academic Senate, Provost, and President of Ferris State University and attest to its completeness and soundness.

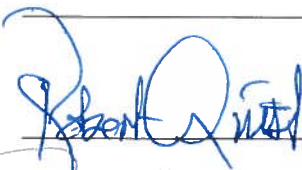


Rachel Foulk, Humanities Department, PRP Chair

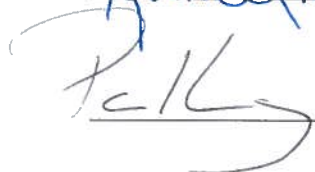


Trinity Williams, Humanities Department Chair

_____ Kimn Carlton-Smith, Humanities Department



Robert Quist, Humanities Department



Paul Long, College of Engineering Technology

Appendix

ART HISTORY MINOR

(FORM D PROPOSED)

FERRIS STATE UNIVERSITY - COLLEGE OF ARTS AND SCIENCES

ADVISOR: Dr. Rachel Foulk

PHONE: (231) 591-2776

CAMPUS ADDRESS: JOH 124

E-MAIL: foulkr@ferris.edu

Why Choose the Art History Minor?

Art is at the core of the human experience, helping us to communicate our ideas and values visually. Art History minors study art in order to understand human culture and society. We study various media such as paintings, sculptures, prints, and photographs, as well as large-scale works of architecture and urban planning. Because we experience so much of our world visually, it is important to learn to analyze what we see. A minor in Art History will help prepare students to observe carefully, think critically, and respond creatively in whatever career paths they choose to pursue.

A minor in Art History provides interdisciplinary study that will complement a wide range of majors. Introductory courses offer a broad survey of art from Prehistory to the twenty-first century. Specialized courses provide in depth study of ideas and historical periods. These classes include Greek & Roman Art, American Art, African American Art, Modern Art, and Women and Art. Study Abroad courses are also taught by Ferris professors in Europe, with visits to world class museums and monuments.

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. Students should choose courses carefully to avoid excessive overlap with their major or second minor. Students may use only one-third of the credits in a minor that overlap with the student's major. For example: If a minor is 18 credits, 6 credits may be applied to the minor that are also used in the major. Students may apply 6 credit hours of overlap between minors.

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	Prehistory through Middle Ages
ARTH 111	Renaissance through 20 th Century

Elective Courses (Choose 12 credits, with 9 credits at the 300 level)

ARTH 203	African American Art History
ARTH 250	Greek and Roman Art & Archaeology
ARTH 310	History of Modern Art
ARTH 312	American Art (prereq: ENGL 250)
ARTH 325	Women and Art (prereq: ENGL 250)
ARTH 3XX	Art History Study Abroad courses (course numbers will vary)

Student Learning Outcomes include: 1.) Recognize, identify, and describe the work of influential *artists and architects*. 2.) Distinguish and analyze the *cultural, social, and religious contexts* of the works of art and architecture studied. 3.) Identify, describe, and analyze the significance of the *styles* of art and architecture from the periods covered. 4.) Determine, interpret, and analyze the *function(s) and meaning(s)* of major works of sculpture, painting, and architecture from the cultures studied. 5.) Identify, describe, and analyze the significance of the *techniques and materials* employed in the creation of artwork. 6.) *Discuss and evaluate* works of art and architecture and the ideas these works express using art historical methods and approaches. 7.) Explain ways in which art reflects and shapes culture and society. Assessment plan includes in-class discussion, written exams, written papers and projects, as appropriate for each course.

COLLEGE OF ARTS AND SCIENCES - ACADEMIC MINOR CLEARANCE FORM

MINOR IN ART HISTORY

NAME _____ STUDENT NUMBER _____

STUDENT'S COLLEGE: _____ B.S./B.A. PROGRAM: _____

Procedures for declaring a minor: The student will meet with the minor advisor to create a plan for completion of the minor, sign Section A and receive a copy of the form. The minor advisor will route the form through the department office and the Dean's Office. The student is not enrolled in the minor until the Dean's Office submits the form to Records.

Procedures upon completion of a minor: The student will notify the minor advisor when requirements are complete. The department and the advisor will verify that the student has completed the minor, sign Section B and forward the form with copies of any approved substitutions or exceptions forms to the Dean's Office for signature. The Dean's Office will send a copy to Records for posting the completion of the minor.

SECTION A DECLARATION OF MINOR	General Requirements:				
	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) Minor requirements must be completed prior to or at the time of the awarding of a baccalaureate or higher degree.				
	6) A maximum of 1/3 of the minor credits may overlap the student's major*.				
	7) Students may apply 6 credit hours of overlap between minors**.				
	Required Courses		Credit Hours	Grade	Semester Completed
	ARTH 110		3		
	ARTH 111		3		
	Electives (Choose 12 credits, with 9 credits at 300 level)				
	ARTH 203		3		
	ARTH 250		3		
ARTH 310		3			
ARTH 312		3			
ARTH 325		3			
ARTH 3XX Art History Study Abroad		3-6			
Signatures			Date		
Student					
Advisor					
Department					

SECTION B MINOR COMPLETE	Routing (FOLLOWING COMPLETION OF THE REQUIRED COURSES FOR THE MINOR)		Date
	Department		
	CAS Dean	<input type="checkbox"/> MyDegree Verified	
	Registrar		

DECLARATION SENT TO RECORDS _____ COMPLETION SENT TO RECORDS _____

*Approved by the Academic Senate, March 13, 2001

** Approved by the Academic Senate, April 19, 2001

Ferris State University

Art History 110 Introduction to Art History: Prehistory through the Middle Ages Spring 2016

Dr. Rachel Foulk

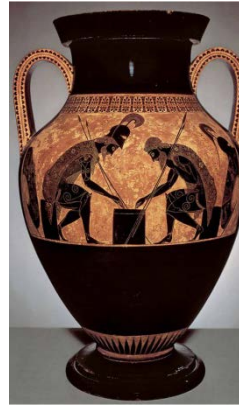
Office: Johnson Hall 124
Phone: (231) 591-2776
E-mail: foulkr@ferris.edu

Class Meets:

Tuesday & Thursday 3:00-4:15 PM
MCO 211

Office Hours:

Monday-Thursday 1:30-2:30 PM
(and by appointment)



Description & Course Objectives

This course will present a chronological survey of the art of Western world from major cultures spanning from Prehistory through the Middle Ages. The cultures include the Ancient Near East, Egypt, Greece, Rome, Byzantium, and Medieval Europe. Focusing on works of painting, sculpture, and architecture, we will examine art with careful consideration for history, style, function, meaning, as well as cultural, religious and social contexts. Students will also develop the visual skills and appropriate vocabulary to discuss works of art, paying careful attention to the formal elements of art and the principles of design. In turn, these skills will better prepare students to think critically and analytically about the history of art and diverse forms of visual expression.

This course meets the General Education requirement: Cultural Enrichment.

Specific Objectives of this course:

After completing this course successfully, you will:

1. Recognize and identify the work of the most influential artists and architects from the periods covered (Prehistory through the Middle Ages).
2. Distinguish the cultural, social, and religious contexts of the works of art and architecture studied in the course. These cultures include the Ancient Near East, Egypt, Greece, Rome, Byzantium, and Medieval Europe.
3. Identify, describe, and analyze the significance of the styles of art and architecture from the periods covered.
4. Determine, interpret, and analyze the function(s) and meaning(s) of major works of sculpture, painting, and architecture from the cultures studied in the course.
5. Identify, describe, and analyze the significance of the techniques and materials employed in the creation of artwork.
6. Use appropriate vocabulary and verbal skills to discuss and evaluate works of art and architecture within the work's cultural context.

General Education Objectives for Cultural Enrichment:

After completing this course successfully, students 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.
- Exhibit improved distinctions in perception, craft, and/or life choices.
- 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.

Required Texts:

1. *Janson's History of Art*, Eighth Edition, Volume 1, by Penelope J.E. Davies, Walter B. Denny, Frima Fox Hofrichter, Joseph Jacobs, Ann M. Roberts, and David L. Simon. (Upper Saddle River, N.J.: Prentice Hall, 2004). ISBN-13: 978-0-205-68518-9; ISBN-10: 0-205-68518-8

2. Other required selections that I will place on reserve at the library or on our Blackboard website as appropriate. I will provide notice of these readings in class, through Blackboard, and/or email, giving you time to read them before class meetings.

Grading and Assessment:

Three exams (consisting of multiple choice, short answer, and essay questions), a hands-on project, and class participation will contribute to your grade for this class. Each exam or assignment will be worth 100 points, but *each is weighted differently* when the overall grade is averaged/calculated. The assessments will be weighted as follows:

20 % Exam I

20 % Exam II

25 % Final Exam

25 % Architectural Scavenger Hunt Project

10 % Class participation and attendance

After calculating your grade using the percentages above, your overall course letter grade will be assigned using the following scale:

93-100	A
90-92	A-
87-89	B+
83-86	B
80-82	B-
77-79	C+
73-76	C
70-72	C-
67-69	D+
63-66	D
60-62	D-
0-59	F

Attendance and Participation:

Regular attendance and participation are required in this class. The majority of questions on exams will be derived from material discussed in class, and there is no substitute for attending.

You will be allowed up to three absences no questions asked, but after that missing class will negatively impact your attendance score. FSU sponsored travel with documentation (provided ahead of time), illness, death in the family, and emergency doctor's appointments will count as excused absences. Beyond these events, please make arrangements with me ahead of time to determine if absences are excusable. **You are responsible for all material missed, regardless of the reason for your absence.**

Please note that there are NO EARLY or MAKE UP EXAMS without a letter from a physician or qualified individual certifying a serious illness or family tragedy prevented the student from taking an exam. This includes the Final Exam, which is scheduled by the University. If any of these applies, you must contact me by email or phone within 24 hours of the missed exam. *If a make-up exam is granted, it must be completed within 14 days of the missed exam.* Please schedule work, appointments, and other events with this policy in mind.

I recommend you take detailed notes during class and keep up with assigned readings. Attending class regularly, studying, and actively participating in class are the best ways to stay on track. If you are having trouble in this class, please contact me so we can discuss your progress.

This course is designed to be collaborative, and I hope that we will foster a community for discussion together. Class participation begins with attendance. However, in order to receive full credit for participation you should be prepared to discuss course material, volunteer your opinion and analysis of concepts discussed, and respond when called upon. *All cell phones must be turned off or switched to vibrate before class. Texting is not permitted during class time and will negatively affect your participation scores.*

Study Guides (Key Works of Art):

We will look at many works of art and cover many concepts in this course. At the *end* of each week of lectures, I will post a list of "key works of art" on our Blackboard class website to assist with your studying. Unless otherwise noted, I will only show key works on exams. Understand that these will be short lists, not summaries of everything you need to know. Regular attendance and participation, as well as close reading, are therefore vital to your success in this class.

Key works will be considered representative of a particular culture, movement, and/or artist's work. You should be able to recognize, identify, and discuss these works of art fully on exams. Images and information about the key works are in your textbook. You should supplement this information with material presented in lectures by reviewing your class notes.

In order to analyze these key works of art, you should be prepared to answer questions about the form, meaning, function, and context of a work of art.

You will be responsible for the following data:

- Title of Work

- Artist
- Date (If ever there is a discrepancy in dating, study the date in your textbook)
- Culture and Period (e.g. Greek, Archaic)

Disability Statement:

Ferris State University is committed to following the requirements of the Americans with Disabilities Act Amendments Act and Section 504 of the Rehabilitation Act. If you are a student with a disability or think you may have a disability, contact the Disabilities Services office at 231.591.3057 (voice), or email ecds@ferris.edu to discuss your request further. More information can be found on the web at <http://www.ferris.edu/htmls/colleges/university/disability/>.

Any student registered with Disabilities Services should contact the instructor as soon as possible for assistance with classroom accommodations.

I reserve the right to make needed and appropriate adjustments to the syllabus.

Course Outline and Suggested Schedule:

*In order to be fully prepared, reading assignments should be completed **before** the session for which they are assigned.*

Tuesday, January 12 Course Introductions.

What is Art History? The Language of Art History

Reading: Janson, XIII-XXIII

Thursday, January 14 The Language of Art History, continued

Reading: Review Janson, XIII-XXIII

Tues., January 19 Prehistoric Art

Reading: Janson, Chapter 1

Thurs., January 21 Film Screening: *Cave of Forgotten Dreams* (2010)

Reading: Review Janson, Chapter 1

Tues., January 26 Ancient Near Eastern Art I

Reading: Janson, Chapter 2

Thurs., January 28 Ancient Near Eastern Art II

Reading: Review Janson, Chapter 2

Tues., February 2 Ancient Near Eastern Art III and Ancient Egyptian Art I

Reading: Review Janson, Chapter 2; Janson, Chapter 3

Thurs., February 4 Ancient Egyptian Art II

Reading: Janson, Chapter 3

Tues., February 9 Ancient Egyptian Art III

Reading: Janson, Chapter 3

Thurs., February 11 This day reserved for catching up on course material. We will have class.

Tues., February 16 **EXAM I**

Thurs., February 18 Introduce Architectural Scavenger Hunt

Aegean Art

Reading: Janson, Chapter 4

Tues., February 23 Greek Art I

Reading: Janson, Chapter 5

Thurs., February 25 Greek Art II

Reading: Janson, Chapter 5

Tues., March 1 Greek Art III

Reading: Janson, Chapter 5

Thurs., March 3 Greek Art IV

Reading: Janson, Chapter 5

March 5-14 Spring Break, no classes

Tues., March 15 Etruscan Art

Reading: Janson, Chapter 6

Thurs., March 17 Roman Art I

Reading: Janson, Chapter 7

Tues., March 22 Roman Art II

Reading: Janson, Chapter 7

March 24-27 Spring Recess, no classes

Tues., March 29 Roman Art III

Reading: Janson, Chapter 7

Thurs., March 31 This day reserved for catching up on material and reviewing for exam, as time permits. We will have class.

Tues., April 5 **EXAM II**

Thurs., April 7 Early Jewish and Early Christian Art

Reading: Janson, Chapter 8

Tues., April 12 Byzantine Art

Reading: Janson, Chapter 8

Thurs., April 14 Islamic Art

Reading: Janson, Chapter 9

Tues., April 19 Early Medieval Art

Reading: Janson, Chapter 10

Thurs., April 21 ****Architectural Scavenger Hunt Due**

Romanesque Art I

Reading: Janson, Chapter 11

Tues., April 26 Romanesque Art II; Gothic Art I

Reading: Review Janson Chapter 11; Janson Chapter 12

Thurs., April 28 Gothic Art II

Reading: Janson, Chapter 12

FINAL EXAM (Exam III): Monday, May 2, 2:00-3:40 PM.

******Please note that this is the University scheduled day and time for our Final Exam. There will be no early or make-up Final Exams.******

SYLLABUS ATTACHMENT
FERRIS STATE UNIVERSITY – COLLEGE OF ARTS AND SCIENCES
Spring 2016

ARE YOU CONSIDERING ADDING A MINOR OR MAJOR TO YOUR CURRENT PROGRAM?
 Use **My Degree** to see what classes may already apply.
 For more information, stop by the Arts and Sciences Dean's Office!

IMPORTANT DATES		
Late registration	Wed. – Fri	Jan 6 – 8
First day of classes	Monday	Jan 11
Last day for Drop/Add	Thursday	Jan 14
Martin Luther King Day (no classes)	Monday	Jan 18
Last Day for Online Grad Application	Friday	Feb 26
Mid-term grades due	Monday	Mar 7
Spring recess (no classes)	Sat, Mar 5 – Sun, Mar 13	Mar 5 – Mar 13
Last day for "W" grades (full semester)	Wednesday	Mar 23
Mid-term recess (no classes)	Thurs - Sun	Mar 24 - 27
Last day of classes	Friday	April 29
Examination Week	Mon – Fri	May 2 – May 6
Commencement	Friday, Saturday	May 6, 7
Final grades due by 1:00 pm	Monday	May 9

DEPARTMENT OFFICES		
Biology	ASC 2004	591-2550
Humanities	JOH 119	591-3675
Lang/Lit	ASC 3080	591-3988
Mathematics	ASC 2021	591-2565
Physical Sciences	ASC 3021	591-2580
Social Sciences	ASC 2108	591-2735
Social Work	ASC 2108	591-2737
Dean's Office	ASC 3052	591-3660

Sessions	Dates	Last Day to Withdraw
Full Session	Jan 11 – April 29	Mar 23
Session A	Jan 11 – Mar 1	Feb 11
Session B	Mar 2 – April 29	Apr 12
Session D	Jan 11 – Feb 12	Feb 1
Session E	Feb 15 – Mar 24	Mar 4
Session F	Mar 28 – April 29	Apr 18

WHAT YOU NEED TO KNOW

E-MAIL

All registered FSU students have a Ferris Gmail account. This is the only email to which all official University information about registration, financial aid, student activities, and class cancellations will be sent. Please check your account at least once a week. E-mail is our primary communication resource for students.

CLASS ATTENDANCE IS IMPORTANT!

Attendance usually has a high correlation with how well you do in a course. Many instructors have mandatory attendance policies by which your grade will be affected by absences. Some instructors also have policies about class tardiness to encourage students to be present for the full class period. Check your course syllabus or talk to your instructor about his/her policies.

HOW TO CONTACT A FACULTY MEMBER OR ADVISOR

If you have questions or need help, talk to your instructor. Faculty office locations, phone numbers, and office hours may be obtained from the class syllabus or department office, through the College of Arts and Sciences web page at <http://www.ferris.edu/htmls/colleges/artsands/>, or through the Directories & Maps link on the FSU home page.

DROPPING CLASSES OR WITHDRAWING

Dropping and adding only occurs during the first four days of the term. You can adjust your schedule **online during the first four days** or in person at the Timme Center (from 8-5 except for the last day when it is 12-5). *If you add a class you must pay for your additional charges by the fourth day or your schedule will be dropped.*

If you need to withdraw from a class after the official drop/add period, you must do so **OFFICIALLY**, through your dean's office, in order to avoid receiving an "F" grade in the course. **You may not withdraw online after the first four days of the term.** You will receive a "W" for the course. *You will not receive a refund.* If you need to totally withdraw from the University, you must do so **officially** at Admissions and Records in CSS 101. The last day to withdraw or drop a class may be different for different classes. **CHECK THE SESSIONS DATES SECTION ABOVE OR THE REGISTRATION AND ACADEMIC GUIDE FOR THE WITHDRAWAL DEADLINES FOR THE SEMESTER.** In cases of extenuating circumstances (e.g., a serious illness requiring you to withdraw from school), contact Birkam Health Center at 591-2614.

INCOMPLETES

The "I" is only considered for extenuating circumstances that have led to a student missing a portion of the course. The intent and appropriate use of the "I" grade is NOT to avoid student probation, dismissal, or unacceptable grades, nor should it be considered as an extended alternative to withdraw from a class (W). Extenuating circumstances are generally defined as those situations over which a student has little or no control—e.g., illness, birth, jury duty, death of a parent, serious injury. Instructors may require suitable documentation.

Students must have completed at least 75% of the coursework at passing levels before an "I" will be considered, and they may be required to sign an agreement regarding course completion. An "I" grade automatically changes to an "F" after one semester (not counting summer) unless the faculty member files another grade or extends the incomplete.

GRADUATION – ONLINE APPLICATION DEADLINE for participation in Spring Commencement Ceremony: **February 26, 2016**

Students should apply for their degree the semester prior to the degree completion term. To obtain a degree audit for either associate in arts degree, contact Dr. Roxanne Cullen (cullenr@ferris.edu) or Dave Schrock (daveschrock@ferris.edu), or associate in science degree, contact Kim Ducat (ducatk@ferris.edu). For a degree audit and clearance for bachelor degrees, contact your program coordinator. Online graduation application is REQUIRED and deadlines will be ENFORCED per the Provost’s Office and Records Office. Apply for your degree by logging into your MyFSU, (click on Student tab, My Records link, Degree Progress and Graduation, Apply to Graduate link). For more information, contact the Dean’s Office.

INCLEMENT WEATHER CONDITIONS

Only during the most severe weather conditions – which could potentially endanger the safety of students or staff – will the Big Rapids campus consider cancelling classes. The decision to cancel classes due to weather conditions at the Big Rapids site will be made as early as possible. In the event it is necessary to cancel classes, periodic announcements will be made on area radio and television stations. It is the student’s responsibility to listen for these announcements. A student may also call the Ferris Information Line at 231-591-5602 or check the Ferris website.

ACADEMIC MISCONDUCT

Academic misconduct refers to dishonesty or misrepresentation with respect to assignments, tests, quizzes, written work, oral presentations, class projects, internship experience, or computer usage; violation of computer licenses, programs, or data bases; or unauthorized acquisition or distribution of tests or other academic material belonging to someone else. It includes such behaviors as cheating, copying materials from the internet without documentation, presenting another person’s ideas or work as your own, taking someone else’s exam for them, violating computer software licenses or program/data ownership, etc. It is the expectation of the College of Arts and Sciences that all work you turn in is your own and is original for the course in which it is being submitted. If you are uncertain about whether a particular behavior might represent academic misconduct, be sure to ask your professor for clarification. Penalties for academic misconduct can include **FAILURE** of the assignment or the course, and/or disciplinary action up to and including probation or dismissal from the University.

DISRUPTIVE BEHAVIOR

The College of Arts and Sciences strives to maintain a positive learning environment and educational opportunity for all students. Consequently, patterns of behaviors which obstruct or disrupt the teaching/learning environment will be addressed. The instructor is in charge of his or her course (e.g., assignments, due dates, attendance policy) and classroom (e.g., behaviors allowed, tardiness). Harassment, in any form, will not be tolerated. Penalties for disruptive behavior can include involuntary withdrawal from the course and/or disciplinary action up to and including probation or dismissal from the University. The full Disruptive Behavior Policy is available on the College of Arts and Sciences website at <http://www.ferris.edu/HTMLS/colleges/artsands/student-resources/CAS-disruptive-behavior-policy-final.pdf>

For additional policies and helpful information, check out the College of Arts & Sciences Student Resources page at <http://www.ferris.edu/HTMLS/colleges/artsands/student-resources/>

WHERE TO GO FOR HELP

The following services are available to any Ferris student, free of charge. They are designed to help you succeed in your courses, in your career planning, and in meeting the challenges of university life. Don’t hesitate to explore and use these services at Ferris.

ACADEMIC ADVISING

All students have an assigned advisor and should confer with that advisor regularly. Students who have declared a major should see an advisor in that major. To find out who your advisor is, login to MyFSU, (click on the Student tab, My Registration, Advisor Information, Select Term, Submit).

ACADEMIC SUPPORT CENTER.....ASC 1017 – 591-3543
THE WRITING CENTER.....ASC 1017 – 591-2534

The Academic Support Center, Tutoring Services, and Writing Center join together to offer FSU students an array of academic support services. Tutors are available to answer questions for many courses. The Writing Center helps writers individually and in workshops with skills and assignments. There is also study skills assistance to help with note-taking, memory and reading strategies, and time management.

DISABILITIES SERVICES.....STR 313 591-3057

According to the Americans with Disabilities Act, each student with a disability is responsible for notifying the University of his/her disability and requesting accommodations. Students requiring a classroom accommodation due to a physical, learning, mental or emotional disability should contact the Disabilities Services Office.

SCHOLAR PROGRAM.....ASC 1021 591-5976

SCHOLAR is an academic support program that aids in the student’s successful progression by offering a Peer Mentor Program, a Student Retention Program, and an Academic Student Advisory Committee.

PERSONAL COUNSELING, SEXUAL ASSAULT, SUBSTANCE ABUSE BIRKAM HEALTH CENTER 2nd Floor - 591-5968

Personal counseling is available confidentially and free of charge. Counselors are available to assist with personal and stress-related problems, family and relationship issues, substance abuse, sexual assault, depression, or other similar problems. Call or stop by to obtain an appointment.

If you or a friend is in immediate crisis, call 911.

EDUCATIONAL & CAREER COUNSELING.....STR 313 591-3057

Students wanting to examine their choice of major or career choice, learning styles or strategies can make one-on-one appointments with licensed counselors.

SAFETY

Please observe the posted shelter and evacuation routes in the hallway nearest your classroom.

OTHER RESOURCES

BIRKAM HEALTH CENTER.....1st Floor 231-591-2614

The Birkam Health Center provides fee-for-service medical care including evaluation and treatment for illness and injury anytime during the year. Patients are seen on a walk-in and by appointment basis.

FLITE LIBRARY.....231-591-2669

Regular hours for FLITE:

Monday – Thursday 7:30 am – Midnight
Friday 7:30 am – 6:00 pm
Saturday NOON – 5:00 pm
Sunday 1:00 pm – Midnight

Extended Studies Court will begin late night hours January 19, 2016

**Sunday-Thursday/MIDNIGHT to 7:30 a.m.*

**Friday-Saturday/6 p.m. to MIDNIGHT*

FSU BOOKSTORE.....UNIVERSITY CENTER 231 - 591-2607

Regular hours for Bookstore (*subject to change*):

Monday – Thursday 9:00 am – 6:00 pm
Friday 9:00 am – 5:00 pm
Saturday NOON – 4:00 pm
Sunday CLOSED

HELPFUL NUMBERS

Admissions	2100	Inst. Testing	3628
Business Office	2125	Public Safety	5000
Financial Aid	2110	Records	2792
Housing	3745	TAC	4822

When calling from off campus, extensions can be called by using the prefix 231-591-_____.

Ferris State University

Art History 111-001 Introduction to Art History: Renaissance through Modern Art Spring 2016

Dr. Rachel Foulk

Office: Johnson Hall 124
Phone: (231) 591-2776
E-mail: foulkr@ferris.edu

Class Meets:

Tuesday & Thursday 5:00-6:15 PM
MCO 211

Office Hours:

Monday-Thursday 1:30-2:30 PM
(and by appointment)



Description & Course Objectives

This course will present a chronological survey of the art of the Western world from the early Renaissance through the twenty-first century. Focusing on works of painting, sculpture, and architecture, we will examine art with careful consideration for history, style, function, meaning, as well as cultural, religious, and social context. Students will also develop the visual skills and appropriate vocabulary to discuss works of art, paying careful attention to the formal elements of art and the principles of design. In turn, these skills will better prepare students to think critically and analytically about the history of art and diverse forms of visual expression.

This course meets the General Education requirement: Cultural Enrichment.

Learning Outcomes for this course:

After completing this course successfully, you will

1. Recognize and identify the work of the most influential artists and architects from the periods covered (Renaissance through Modern art).

2. Distinguish the cultural, social, and religious contexts of the works of art and architecture studied in the course.
3. Identify, describe, and analyze the significance of the styles of art and architecture from the periods covered.
4. Determine, interpret, and analyze the function(s) and meaning(s) of major works of sculpture, painting, and architecture from the cultures studied in the course.
5. Identify, describe, and analyze the significance of the techniques and materials employed in the creation of artwork.
6. Use appropriate vocabulary and verbal skills to discuss and evaluate works of art and architecture within the work's cultural context.

General Education Objectives for Cultural Enrichment:

After completing this course successfully, students 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.
- Exhibit improved distinctions in perception, craft, and/or life choices.
- 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

Required Texts:

1. *Janson's History of Art*, Eighth Edition, Volume 2, by Penelope J.E. Davies, Walter B. Denny, Frima Fox Hofrichter, Joseph Jacobs, Ann M. Roberts, and David L. Simon. (Upper Saddle River, N.J.: Prentice Hall, 2004). ISBN-13: 978-0-205-68518-6; ISBN-10: 0-205-68519-6
2. Other required selections that I will place on reserve at the library or on our Blackboard website as appropriate. I will provide notice of these readings in class, through Blackboard, and/or email, giving you time to read them before class meetings.

Grading and Assessment:

Three exams (consisting of multiple choice, short answer, and essay questions), one short paper, and class participation will contribute to your grade for this class. Each exam or assignment will be worth 100 points, but *each is weighted differently* when the overall grade is averaged/calculated. The assessments will be weighted as follows:

20 % Exam I

20 % Exam II

25 % Final Exam

25 % “Art in the News” Paper

10% Class participation and attendance

After calculating your grade using the percentages above, your overall course letter grade will be assigned using the following scale:

93-100	A
90-92	A-
87-89	B+
83-86	B
80-82	B-
77-79	C+
73-76	C
70-72	C-
67-69	D+
63-66	D
60-62	D-
0-59	F

Attendance and Participation:

Regular attendance and participation are required in this class. The majority of questions on exams will be derived from material discussed in class, and there is no substitute for attending.

You will be allowed up to three absences no questions asked, but after that missing class will negatively impact your attendance score. FSU sponsored travel with documentation (provided ahead of time), illness, death in the family, and emergency doctor’s appointments will count as excused absences. Beyond these events, please make arrangements with me ahead of time to determine if absences are excusable. **You are responsible for all material missed, regardless of the reason for your absence.**

Please note that there are NO EARLY OR MAKE UP EXAMS without a letter from a physician or qualified individual certifying a serious illness or family tragedy prevented the student from taking an exam. This policy includes the Final Exam, which is scheduled by the University. If any of these applies, you must contact me by email or phone within 24 hours of the missed exam. *If a make-up exam is granted, it must be completed within 14 days of the missed exam.* Please schedule work, routine appointments, and other events with this policy in mind.

I recommend you take detailed notes during class and keep up with assigned readings. Attending class regularly, studying, and actively participating in class are the best ways to stay on track. If you are having trouble in this class, please contact me so we can discuss your progress.

This course is designed to be collaborative, and I hope that we will foster a community for discussion together. Class participation begins with attendance. However, in order to receive full credit for participation you should be prepared to discuss course material, volunteer your opinion and analysis of concepts discussed, and respond when called upon. *All cell phones must be turned off (or switched to vibrate) and put away before class. Texting is not permitted during class time and will negatively affect your participation scores.*

Study Guides (Key Works of Art) and Exams:

We will look at many works of art and cover many concepts in this course. I will post a list of “key works of art” on our Blackboard class website to assist with your studying. Unless otherwise noted, I will only show key works on exams. Understand that these will be short lists, not summaries of everything you need to know. Regular attendance and participation, as well as close reading, are therefore vital to your success in this class.

Key works will be considered representative of a particular culture, movement, and/or artist’s work. You should be able to recognize and identify these works of art fully on exams. Images and information about the key works are in your textbook. You should supplement this information with material presented in lectures by reviewing your class notes.

In order to analyze these key works of art fully, you should be prepared to answer questions about the form, function, context, and meaning of each work of art.

You will also be responsible for the following data:

- Title of Work
- Artist
- Date (If ever there is a discrepancy in dating, study the date in your textbook)
- Culture and Artistic Movement (e.g. Italian, Renaissance)

Disability Statement:

Ferris State University is committed to following the requirements of the Americans with Disabilities Act Amendments Act and Section 504 of the Rehabilitation Act. If you are a student with a disability or think you may have a disability, contact the Disabilities Services office at 231.591.3057 (voice), or

email ecds@ferris.edu to discuss your request further. More information can be found on the web at <http://www.ferris.edu/htmls/colleges/university/disability/>.

Any student registered with Disabilities Services should contact the instructor as soon as possible for assistance with classroom accommodations.

I reserve the right to make needed and appropriate adjustments to the syllabus.

Course Outline and Suggested Schedule:

*In order to be fully prepared, reading assignments should be completed **before** the session for which they are assigned.*

Tuesday, January 12 Course Introductions

What is Art History? The Language of Art History

Reading: Janson, XVII-XXVII

Thursday, January 14 The Language of Art History, continued

Reading: Review Janson, XVII-XXVII

Tues., January 19 Art in Thirteenth- and Fourteenth- Century Italy

Reading: Janson, Chapter 13

Thurs., January 21 Artistic Innovations in Fifteenth-Century Northern Europe

Reading: Janson, Chapter 14

Tues., January 26 The Early Renaissance in Fifteenth-Century Italy I

Reading: Janson, Chapter 15

Thurs., January 28 Introduce “Art in the News” Paper Assignment

The Early Renaissance in Fifteenth-Century Italy II

Reading: Janson, Chapter 15

Tues., February 2 The High Renaissance in Italy, 1495-1520 I

Reading: Janson, Chapter 16

Thurs., February 4 The High Renaissance in Italy, 1495-1520 II

Reading: Janson, Chapter 16

Tues., February 9 The Late Renaissance and Mannerism in Sixteenth Century Italy

Reading: Janson, Chapter 17

Thurs., February 11 This day is reserved for catching up on course material and reviewing for exam, as time permits. (We will have class.)

Tues., February 16 **EXAM I**

Thurs., February 18 Renaissance and Reformation in Sixteenth-Century Northern Europe

Reading: Janson, Chapter 18

Tues., February 23 The Baroque in Italy I

Reading: Janson, Chapter 19, pp. 661-89

Thurs., February 25 The Baroque in Italy II

Reading: Janson, Chapter 19, pp. 661-89

Tues., March 1 The Baroque in Spain

Reading: Janson, Chapter 19, pp. 689-97

Thurs., March 3 The Baroque in the Netherlands

Reading: Janson, Chapter 20

March 5-14 Spring Break, no classes

Tues., March 15 The Baroque in France and England

Reading: Janson, Chapter 21

Thurs., March 17 The Rococo

Reading: Janson, Chapter 22

Tues., March 22 Neoclassicism and Art in the Age of Enlightenment, 1750-1789

Reading: Janson, Chapter 23

March 24-27 Spring Recess, no classes

Tues., March 29 This day reserved for catching up on course material. We will have class.

Thurs., March 31 **EXAM II**

Tues., April 5 Art in the Age of Romanticism

Reading: Janson, Chapter 24

Thurs., April 7 The Age of Positivism I: Realism in France

Reading: Janson, Chapter 25, pp.859-71

Tues., April 12 The Age of Positivism II: Impressionism

Reading: Janson, Chapter 25, pp. 871-81

Thurs., April 14 The Age of Positivism III: Realism in Britain and America; Photography

Reading: Janson, Chapter 25, pp. 881-901

Tues., April 19 Progress and Its Discontents: Post-Impressionism, Symbolism, and Art Nouveau, 1880-1905
Reading: Janson, Chapter 26

Thurs., April 21 Toward Abstraction: The Modernist Revolution, 1904-1914: Fauvism, Cubism
German Expressionism, Austrian Expressionism, Italian Futurism
Reading: Janson, Chapter 27

Tues., April 26 ** **“Art in the News” Paper Due**
Art Between the Wars
Reading: Janson, Chapter 28

Thurs., April 28 Postwar to Postmodern and The Postmodern Era
Reading: Janson, Chapters 29-30

FINAL EXAM (Exam III): *Thursday, May 5, 4:00-5:40 PM*

*****Please note that this is the University scheduled day and time for our Final Exam. There will be no early or make-up Final Exams.*****

SYLLABUS ATTACHMENT
FERRIS STATE UNIVERSITY – COLLEGE OF ARTS AND SCIENCES
Spring 2016

ARE YOU CONSIDERING ADDING A MINOR OR MAJOR TO YOUR CURRENT PROGRAM?
 Use **My Degree** to see what classes may already apply.
 For more information, stop by the Arts and Sciences Dean's Office!

IMPORTANT DATES		
Late registration	Wed. – Fri	Jan 6 – 8
First day of classes	Monday	Jan 11
Last day for Drop/Add	Thursday	Jan 14
Martin Luther King Day (no classes)	Monday	Jan 18
Last Day for Online Grad Application	Friday	Feb 26
Mid-term grades due	Monday	Mar 7
Spring recess (no classes)	Sat, Mar 5 – Sun, Mar 13	Mar 5 – Mar 13
Last day for "W" grades (full semester)	Wednesday	Mar 23
Mid-term recess (no classes)	Thurs - Sun	Mar 24 - 27
Last day of classes	Friday	April 29
Examination Week	Mon – Fri	May 2 – May 6
Commencement	Friday, Saturday	May 6, 7
Final grades due by 1:00 pm	Monday	May 9

DEPARTMENT OFFICES		
Biology	ASC 2004	591-2550
Humanities	JOH 119	591-3675
Lang/Lit	ASC 3080	591-3988
Mathematics	ASC 2021	591-2565
Physical Sciences	ASC 3021	591-2580
Social Sciences	ASC 2108	591-2735
Social Work	ASC 2108	591-2737
Dean's Office	ASC 3052	591-3660

Sessions	Dates	Last Day to Withdraw
Full Session	Jan 11 – April 29	Mar 23
Session A	Jan 11 – Mar 1	Feb 11
Session B	Mar 2 – April 29	Apr 12
Session D	Jan 11 – Feb 12	Feb 1
Session E	Feb 15 – Mar 24	Mar 4
Session F	Mar 28 – April 29	Apr 18

WHAT YOU NEED TO KNOW

E-MAIL

All registered FSU students have a Ferris Gmail account. This is the only email to which all official University information about registration, financial aid, student activities, and class cancellations will be sent. Please check your account at least once a week. E-mail is our primary communication resource for students.

CLASS ATTENDANCE IS IMPORTANT!

Attendance usually has a high correlation with how well you do in a course. Many instructors have mandatory attendance policies by which your grade will be affected by absences. Some instructors also have policies about class tardiness to encourage students to be present for the full class period. Check your course syllabus or talk to your instructor about his/her policies.

HOW TO CONTACT A FACULTY MEMBER OR ADVISOR

If you have questions or need help, talk to your instructor. Faculty office locations, phone numbers, and office hours may be obtained from the class syllabus or department office, through the College of Arts and Sciences web page at <http://www.ferris.edu/htmls/colleges/artsands/>, or through the Directories & Maps link on the FSU home page.

DROPPING CLASSES OR WITHDRAWING

Dropping and adding only occurs during the first four days of the term. You can adjust your schedule **online during the first four days** or in person at the Timme Center (from 8-5 except for the last day when it is 12-5). *If you add a class you must pay for your additional charges by the fourth day or your schedule will be dropped.*

If you need to withdraw from a class after the official drop/add period, you must do so **OFFICIALLY**, through your dean's office, in order to avoid receiving an "F" grade in the course. **You may not withdraw online after the first four days of the term.** You will receive a "W" for the course. *You will not receive a refund.* If you need to totally withdraw from the University, you must do so **officially** at Admissions and Records in CSS 101. The last day to withdraw or drop a class may be different for different classes. **CHECK THE SESSIONS DATES SECTION ABOVE OR THE REGISTRATION AND ACADEMIC GUIDE FOR THE WITHDRAWAL DEADLINES FOR THE SEMESTER.** In cases of extenuating circumstances (e.g., a serious illness requiring you to withdraw from school), contact Birkam Health Center at 591-2614.

INCOMPLETES

The "I" is only considered for extenuating circumstances that have led to a student missing a portion of the course. The intent and appropriate use of the "I" grade is NOT to avoid student probation, dismissal, or unacceptable grades, nor should it be considered as an extended alternative to withdraw from a class (W). Extenuating circumstances are generally defined as those situations over which a student has little or no control—e.g., illness, birth, jury duty, death of a parent, serious injury. Instructors may require suitable documentation.

Students must have completed at least 75% of the coursework at passing levels before an "I" will be considered, and they may be required to sign an agreement regarding course completion. An "I" grade automatically changes to an "F" after one semester (not counting summer) unless the faculty member files another grade or extends the incomplete.

GRADUATION – ONLINE APPLICATION DEADLINE for participation in Spring Commencement Ceremony: **February 26, 2016**

Students should apply for their degree the semester prior to the degree completion term. To obtain a degree audit for either associate in arts degree, contact Dr. Roxanne Cullen (cullenr@ferris.edu) or Dave Schrock (daveschrock@ferris.edu), or associate in science degree, contact Kim Ducat (ducatk@ferris.edu). For a degree audit and clearance for bachelor degrees, contact your program coordinator. Online graduation application is REQUIRED and deadlines will be ENFORCED per the Provost’s Office and Records Office. Apply for your degree by logging into your MyFSU, (click on Student tab, My Records link, Degree Progress and Graduation, Apply to Graduate link). For more information, contact the Dean’s Office.

INCLEMENT WEATHER CONDITIONS

Only during the most severe weather conditions – which could potentially endanger the safety of students or staff – will the Big Rapids campus consider cancelling classes. The decision to cancel classes due to weather conditions at the Big Rapids site will be made as early as possible. In the event it is necessary to cancel classes, periodic announcements will be made on area radio and television stations. It is the student’s responsibility to listen for these announcements. A student may also call the Ferris Information Line at 231-591-5602 or check the Ferris website.

ACADEMIC MISCONDUCT

Academic misconduct refers to dishonesty or misrepresentation with respect to assignments, tests, quizzes, written work, oral presentations, class projects, internship experience, or computer usage; violation of computer licenses, programs, or data bases; or unauthorized acquisition or distribution of tests or other academic material belonging to someone else. It includes such behaviors as cheating, copying materials from the internet without documentation, presenting another person’s ideas or work as your own, taking someone else’s exam for them, violating computer software licenses or program/data ownership, etc. It is the expectation of the College of Arts and Sciences that all work you turn in is your own and is original for the course in which it is being submitted. If you are uncertain about whether a particular behavior might represent academic misconduct, be sure to ask your professor for clarification. Penalties for academic misconduct can include **FAILURE** of the assignment or the course, and/or disciplinary action up to and including probation or dismissal from the University.

DISRUPTIVE BEHAVIOR

The College of Arts and Sciences strives to maintain a positive learning environment and educational opportunity for all students. Consequently, patterns of behaviors which obstruct or disrupt the teaching/learning environment will be addressed. The instructor is in charge of his or her course (e.g., assignments, due dates, attendance policy) and classroom (e.g., behaviors allowed, tardiness). Harassment, in any form, will not be tolerated. Penalties for disruptive behavior can include involuntary withdrawal from the course and/or disciplinary action up to and including probation or dismissal from the University. The full Disruptive Behavior Policy is available on the College of Arts and Sciences website at <http://www.ferris.edu/HTMLS/colleges/artsands/student-resources/CAS-disruptive-behavior-policy-final.pdf>

For additional policies and helpful information, check out the College of Arts & Sciences Student Resources page at <http://www.ferris.edu/HTMLS/colleges/artsands/student-resources/>

WHERE TO GO FOR HELP

The following services are available to any Ferris student, free of charge. They are designed to help you succeed in your courses, in your career planning, and in meeting the challenges of university life. Don’t hesitate to explore and use these services at Ferris.

ACADEMIC ADVISING

All students have an assigned advisor and should confer with that advisor regularly. Students who have declared a major should see an advisor in that major. To find out who your advisor is, login to MyFSU, (click on the Student tab, My Registration, Advisor Information, Select Term, Submit).

ACADEMIC SUPPORT CENTER.....ASC 1017 – 591-3543
THE WRITING CENTER.....ASC 1017 – 591-2534

The Academic Support Center, Tutoring Services, and Writing Center join together to offer FSU students an array of academic support services. Tutors are available to answer questions for many courses. The Writing Center helps writers individually and in workshops with skills and assignments. There is also study skills assistance to help with note-taking, memory and reading strategies, and time management.

DISABILITIES SERVICES.....STR 313 591-3057

According to the Americans with Disabilities Act, each student with a disability is responsible for notifying the University of his/her disability and requesting accommodations. Students requiring a classroom accommodation due to a physical, learning, mental or emotional disability should contact the Disabilities Services Office.

SCHOLAR PROGRAM.....ASC 1021 591-5976

SCHOLAR is an academic support program that aids in the student’s successful progression by offering a Peer Mentor Program, a Student Retention Program, and an Academic Student Advisory Committee.

PERSONAL COUNSELING, SEXUAL ASSAULT, SUBSTANCE ABUSE BIRKAM HEALTH CENTER 2nd Floor - 591-5968

Personal counseling is available confidentially and free of charge. Counselors are available to assist with personal and stress-related problems, family and relationship issues, substance abuse, sexual assault, depression, or other similar problems. Call or stop by to obtain an appointment.

If you or a friend is in immediate crisis, call 911.

EDUCATIONAL & CAREER COUNSELING.....STR 313 591-3057

Students wanting to examine their choice of major or career choice, learning styles or strategies can make one-on-one appointments with licensed counselors.

SAFETY

Please observe the posted shelter and evacuation routes in the hallway nearest your classroom.

OTHER RESOURCES

BIRKAM HEALTH CENTER.....1st Floor 231-591-2614

The Birkam Health Center provides fee-for-service medical care including evaluation and treatment for illness and injury anytime during the year. Patients are seen on a walk-in and by appointment basis.

FLITE LIBRARY.....231-591-2669

Regular hours for FLITE:

Monday – Thursday 7:30 am – Midnight
Friday 7:30 am – 6:00 pm
Saturday NOON – 5:00 pm
Sunday 1:00 pm – Midnight

Extended Studies Court will begin late night hours January 19, 2016

**Sunday-Thursday/MIDNIGHT to 7:30 a.m.*

**Friday-Saturday/6 p.m. to MIDNIGHT*

FSU BOOKSTORE.....UNIVERSITY CENTER 231 - 591-2607

Regular hours for Bookstore (*subject to change*):

Monday – Thursday 9:00 am – 6:00 pm
Friday 9:00 am – 5:00 pm
Saturday NOON – 4:00 pm
Sunday CLOSED

HELPFUL NUMBERS

Admissions	2100	Inst. Testing	3628
Business Office	2125	Public Safety	5000
Financial Aid	2110	Records	2792
Housing	3745	TAC	4822

When calling from off campus, extensions can be called by using the prefix 231-591-_____.

African American Art History

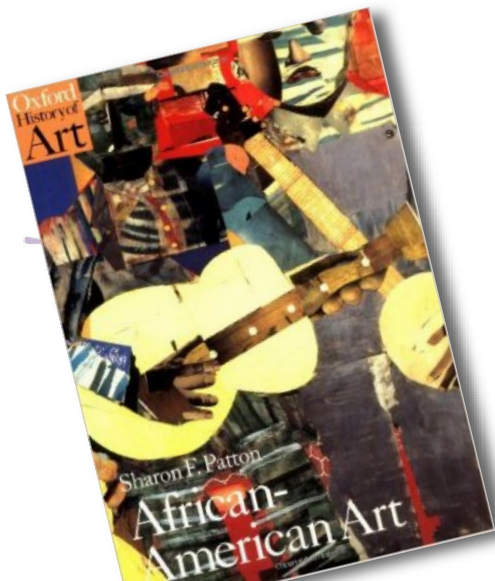


ARTH203 - SPRING 2015 ---- TUES/THURS 4:30-5:45 --- IRC 115

Course Description: A critical examination of African-American art from the 18th century to the present.

This course offers students a survey of visual arts produced by people of African descent in the United States. The period covered spans from colonial times to the present, media discussed includes painting, sculpture, photography, textiles, graphic prints, as well as installation art. Through lectures, discussions, readings and writing activities, students will develop a broad knowledge of African American visual arts & aesthetics within a social-historical context.

Required Text: Sharon F. Patton, African American Art (Oxford, 1998). Available New, Used, & Kindle



Making African American art accessible

This course is founded on a desire to make African American visual art accessible to all, from novice learner to amateur art enthusiasts to more serious Art History Minors.

The course offers learning activities and study aids to make the material both challenging and accessible to all levels of learners.



Course Outcomes:

As a result of taking this course, the student will be able to:

- ✓ Identify, discuss, and analyze the art works of African American artists
- ✓ Critically assess the contributions of African American artists to American visual culture
- ✓ Analyze, synthesize, and evaluate the fusion of African aesthetics with American colonial culture, Harlem Renaissance, Black Consciousness, and Black Post-Modern aesthetics
- ✓ Critically read/analyze aesthetic theory & evaluate intellectual arguments
- ✓ Write about art with specificity, clarity, and depth of insight

This course will introduce you to over fifty noteworthy African American artists whose lives, careers, and artwork are important to both American culture and the Art World, at home and abroad.



ASSESSMENT STRATEGIES:

Patton Chapter Reading Quizzes (30%)

There are a total of SIX reading quizzes for the Patton textbook. 1 quiz for Ch1 and 1 quiz for Ch2. Given the volume of information and artists covered in Ch3 & Ch4, they will each have two quizzes. These chapters have been somewhat evenly divided. The online Patton Reading Quizzes are a combination of -- Multiple Choice, Fill-in-Blank, Matching & Short-Answer. These quizzes are scheduled in two week intervals from the beginning of class and following Spring Break.

Class Session Artist/Artwork ID Essay Exams (30%)

There are three unit exams. You will write paragraph essays addressing information about the artists & key works you have learned about in class. The exams will become more progressively challenging. The first exam involves 3 IDs; the next exam contains 4 IDs; and the last exam includes 4 IDs and 1 Comparison essay.

Review Session Activities (15%)

At the end of each unit the class will work in groups to discuss & create a rationale for "Artists Who Made a Difference" using class lecture notes & Patton text.

Attendance/Polling (20%)

There is a mandatory attendance policy for this course. Points are earned by attending class & participating in polling activities.

Reflective eJournal (5%)

At the end of the semester, students are required to complete a reflective eJournal essay.



Art & Politics often merge

Student Disability Policy:

Dr Kimn and Ferris State University are committed to following the requirements of the Americans with Disabilities Act Amendments Act and Section 504 of the Rehabilitation Act. If you are a student with a disability or think you may have a disability, contact the Disabilities Services office at 231.591.3057 (voice), or email ecds@ferris.edu to discuss your request further. More information can be found on the web at <http://www.ferris.edu/htmls/colleges/university/disability/>

Any student registered with Disabilities Services should contact Dr Kimn as soon as possible for assistance with accommodation concerns. Call, txt, or email me and we can privately discuss the various course requirements and your specific needs.

Learning Resources:

To facilitate learning, I will rely on polleverywhere.com that provides me with a polling tool that is free to student-users. You will need to create a free user account with the link posted in our FerrisConnect course site. I will use polling to take attendance & to ask questions to facilitate in-class discussions.

I also have selected to use StudyBlue.com that allows students to work/study individually or to collaborate online with class members to pool together information. StudyBlue can enhance your reading/comprehension of the Patton Textbook & enable you to better understand issues addressed in Dr Kimn's in-class presentations of Artists & their Art Work. Finally, StudyBlue is being used as a tool to support your efforts to be successful on the Patton Chapter Reading Quizzes

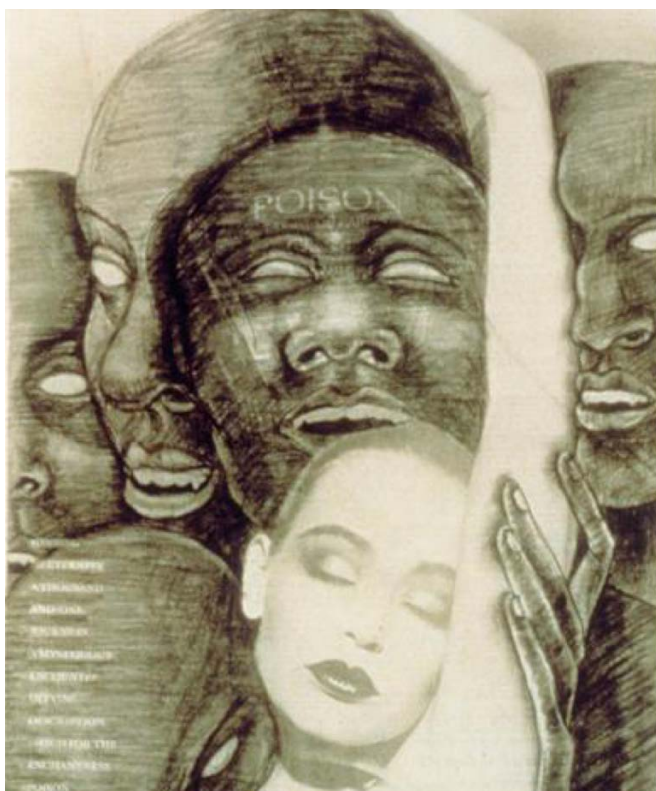
I will also record each class session & post this video podcast on FerrisConnect. This can aid students who are overwhelmed by taking notes & allow them to focus on the lecture or discussion. It will also aid any student who may miss a class session.

Alternate Assignments in case of Weather or Instructor health issues:

During the winter months, weather factors may impact my commute from Grand Rapids. Dr Kimn may also have unexpected health issues that would affect her ability to teach class. In these situations, Dr Kimn will do her best to notify members of the class in advance, ideally no later than 8am the morning of class. This notification will come via email & the FerrisConnect Announcement page. For these dates, Dr Kimn will post an activity or previously recorded video lecture. These are required assignments and typically will involve a deliverable that will earn learners "attendance" as well as "participation" points. The deadlines associated with these alternate assignments are typically 24 or 48hrs from the class session affected.

Flu Virus Policy:

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 Video podcast recordings to review class session(s) you may have missed should you have the flu.



African American artists were active in every major art movement of the 19th & 20th centuries. Their work conformed to mainstream art styles while drawing on symbolic imagery that addressed racial pride or resistance to white oppression.

Course Communications:

The best way to reach Dr Kimn is by cell phone 616.780.4645 (call or txt). Her preferred email is drkimn.fsu@gmail.com. You are encouraged to contact Dr Kimn anytime you have a question about an assignment or activity. During the week, Dr Kimn will respond within 24hrs to any message (email, TXT, voicemail). For those who attempt to contact Dr Kimn while she is off-line between Friday Noon and Sunday 6pm, she will return your calls/ messages Sunday evening or Monday morning, at the latest.

Traditional Office Hours:

Tues/Thurs 9:30-11am. ASC Bldg 2068

Dr Kimn's Final Note:

I reserve the right to make any necessary changes to this course. Any changes impacting reading assignments, course schedule, or format of assessment will be communicated to all enrolled students in writing (email & announcement tool) and with advance notice.



WHO IS DR KIMN?

Admittedly, I have a long last name "Carlton-Smith." Some people are confused by the hyphen and mistakenly call me "Dr. Smith." When I started teaching at Ferris in 1990, I suggested students use my first name, "Kimn." Over the years, many students creatively started calling me "Dr. Kimn." Its become so commonplace that I use the name in most of my teaching materials.

The spelling of my first name is a little odd. People commonly use the three letter spelling-- "Kim." But my mother was trying to be original, so when she and my father were stationed at the Air Force base outside of Denver, Colorado they took the spelling from a local radio station, KIMN-FM. The n is silent, so KimN is pronounced just the same as Kim ;)

I earned my undergraduate degree in Television Production from UNC-Chapel Hill. After graduating, I did freelance video production work. At the time I was pursuing this career path, women were not very well accepted in the technology-side of the industry and I found myself working part-time at a record store to help make ends meet. Working as a sales clerk quickly morphed into management training; my first store assignment as a manager was in Greenville, Mississippi. But after working there for nearly three years, I needed to modify my career path. I had two choices-- Jazz Studies or American Cultural History-- both paths led to Rutgers University. I chose History, largely because I can't read music or play an instrument.

During my time here at Ferris I have been actively involved in teaching and developing courses addressing Twentieth Century American Cultural History as well as courses on the African American experience. In recent years, I have been actively involved in promoting the Art History Minor and the African American Studies Minor. My desire to share my interests in learning about the past has inspired me to explore e-Learning as a means to make the past meaningful and engaging to 21st century learners.

≡ 203-Sp2015 4:30TR

-
- Week1>Tues – Course Orientation Tue, Jan 13
 - Week1>Thurs – African Aesthetics Thu, Jan 15
 - Week2>Tues – Slave Culture & Acculturation Theories Tue, Jan 20
 - Week2>Thurs – Artisans: Day & Powers Thu, Jan 22
 - Patton Ch1 Quiz due

Use StudyBlue to prepare for Patton Ch1 Quiz

-
- Week3>Tues – Artisans: Drake & Johnston Tue, Jan 27
 - Week3>Thurs – Landscape Painters: Duncanson & Bannister Thu, Jan 29
 - Week4>Tues – Neoclassical Sculpture: Edmonia Lewis Tue, Feb 3
 - Week4>Thurs – Historical Paintings: Henry Ossawa Tanner Thu, Feb 5
 - Patton Ch2 Online Quiz

Use StudyBlue to prepare for Patton Ch2 Online Quiz

-
- Week5>Tues – Unit1 Review Session/Activity (50pts) Tue, Feb 10
 - Artists that made a difference?
 - How to Write an Artist/Artwork Exam ID Essay.

Activity1: Artists that made a difference?

Activity2: How to Write an Artist/Artwork Exam ID Essay

-
- Week5>Thurs >> Unit1 Exam (3 IDs) 75pts Thu, Feb 12
 - Online Exam

Online Exam>> Randomly assigned 3 Key Works from 8 artists discussed in Class.

-
- Week6>Tues – Politics of Patronage Tue, Feb 17
 - Week6>Thurs – New Negro Visionaries: Douglas & Motley Thu, Feb 19
 - Patton Ch3 (part1) Online Quiz

Use StudyBlue to prepare for Patton Ch3 (part1) Online Quiz

-
- Week7>Tues – A New Deal for Black Artists Tue, Feb 24
 - Week7>Thurs – Modernists: Johnson & Lawrence Thu, Feb 26
 - Week8>Tues – Folk Art: Williamson, Perkins, & Pippin Tue, Mar 3
 - Week8>Thurs – Abstract Expressionists: Lewis & Hunt Thu, Mar 5
 - Patton Ch3 (part2) Online Quiz

Use StudyBlue to prepare for Patton Ch3 (part2) Online Quiz

Use StudyBlue to prepare for Patton Ch3 (part2) Online Quiz

- Spring Break

- Week9>Tues :: Unit2 Review Session/Activity (50pts) Tue, Mar 17
 - Artists that made a difference?
 - Review activity for Writing Artist/Artwork Exam ID Essay.

Activity1: Artists that made a difference?

Activity2: Review how to write an effective Artist/Artwork Exam ID Essay

- Week9>Thurs >> Unit2 Exam (4 IDs) 100pts Thu, Mar 19
 - Online Exam

Online Exam>> Randomly assigned 4 Key Works from 15+ artists discussed in Class.

- Week10>Tues – Civil Rights & Political Art Tue, Mar 24

- Week10>Thurs – Activists: Ringgold & Catlett Thu, Mar 26

- Week11>Tues – Mixed Media Artists: Bearden & Saar Tue, Mar 31

- Week11>Thurs // No Classes Thu, Apr 2
 - University Closed

- Week12>Tues – BAM & Douglas Tue, Apr 7
 - Patton Ch4 (part1) Online Quiz

Use StudyBlue to prepare for Patton Ch4 (part1) Online Quiz

- Week12>Thurs – Colescott & Basquiat Thu, Apr 9

- Week13>Tues – Photography: Weems & Simpson Tue, Apr 14

- Week13> Thurs – Controversy: Walker & Charles Thu, Apr 16
 - Patton Ch4 (part2) Online Quiz

Use StudyBlue to prepare for Patton Ch4 (part2) Online Quiz

- Week14>Tues – TBA Tue, Apr 21

- Week14>Thurs – TBA Thu, Apr 23

- Week15>Tues – Unit3 Review Session/Activity (50pts) Tue, Apr 28
 - Artists that made a difference?
 - Review activity for Writing Artist/Artwork Exam ID Essay.

Activity1: Artists that made a difference?

Activity2: How to write a "Comparison" Artists/Artworks Essay

- Week15>Thurs >> Unit3 Exam (4 IDs + 1 Compare) 125pts Thu, Apr 30

Online Exam

Online Exam>> Randomly assigned 4 Key Works & 1
Comparison Pair from 15+ artists discussed in Class.

Exam Week (Reflective eJournal) due by Thurs 4-5:40 - 50pts

SYLLABUS ATTACHMENT
FERRIS STATE UNIVERSITY – COLLEGE OF ARTS AND SCIENCES
Spring 2015

ARE YOU CONSIDERING ADDING A MINOR OR MAJOR TO YOUR CURRENT PROGRAM?

Use **My Degree** to see what classes may already apply.
For more information, stop by the Arts and Sciences Dean's Office!

IMPORTANT DATES		
Late registration	Wed. – Fri	Jan 7 – 9
First day of classes	Monday	Jan 12
Last day for Drop/Add	Thursday	Jan 15
Martin Luther King Day (no classes)	Monday	Jan 19
Last Day for Online Grad Application	Friday	Mar 6
Mid-term grades due	Monday	Mar 9
Spring recess (no classes)	Sat, Mar 7 – Sun, Mar 15	Mar 7 – Mar 15
Last day for "W" grades (full semester)	Friday	Mar 26
Mid-term recess (no classes)	Thurs - Sun	April 2 - 5
Last day of classes	Friday	May 1
Examination Week	Mon – Fri	May 4 – May 8
Commencement	Friday, Saturday	May 8, 9
Final grades due by 1:00 pm	Monday	May 11

DEPARTMENT OFFICES

Biology	ASC 2004	591-2550
Humanities	JOH 119	591-3675
Lang/Lit	ASC 3080	591-3988
Mathematics	ASC 2021	591-2565
Physical Sciences	ASC 3021	591-2580
Social Sciences	ASC 2108	591-2735
Dean's Office	ASC 3052	591-3660

Sessions	Dates	Last Day to Withdraw
Full Session	Jan 12 – May 1	Mar 26
Session A	Jan 12 – Mar 3	Feb 12
Session B	Mar 4 – May 1	Apr 14
Session D	Jan 12 – Feb 13	Feb 2
Session E	Feb 16 – Mar 26	Mar 6
Session F	Mar 27 – May 1	Apr 20

WHAT YOU NEED TO KNOW

E-MAIL

All registered FSU students have a Ferris Gmail account. This is the only email to which all official University information about registration, financial aid, student activities, and class cancellations will be sent. Please check your account at least once a week. E-mail is our primary communication resource for students.

CLASS ATTENDANCE IS IMPORTANT!

Attendance usually has a high correlation with how well you do in a course. Many instructors have mandatory attendance policies by which your grade will be affected by absences. Some instructors also have policies about class tardiness to encourage students to be present for the full class period. Check your course syllabus or talk to your instructor about his/her policies.

HOW TO CONTACT A FACULTY MEMBER OR ADVISOR

If you have questions or need help, talk to your instructor. Faculty office locations, phone numbers, and office hours may be obtained from the class syllabus or department office, through the College of Arts and Sciences web page at <http://www.ferris.edu/htmls/colleges/artsands/>, or through the Directories & Maps link on the FSU home page.

DROPPING CLASSES OR WITHDRAWING

Dropping and adding only occurs during the first four days of the term. You can adjust your schedule **online during the first four days** or in person at the Timme Center (from 8-5 except for the last day when it is 12-5). *If you add a class you must pay for your additional charges by the fourth day or your schedule will be dropped.*

If you need to withdraw from a class after the official drop/add period, you must do so **OFFICIALLY**, through your dean's office, in order to avoid receiving an "F" grade in the course. **You may not withdraw online after the first four days of the term.** You will receive a "W" for the course. *You will not receive a refund.* If you need to totally withdraw from the University, you must do so **officially** at Admissions and Records in CSS 101. The last day to withdraw or drop a class may be different for different classes. **CHECK THE SESSIONS DATES SECTION ABOVE OR THE REGISTRATION AND ACADEMIC GUIDE FOR THE WITHDRAWAL DEADLINES FOR THE SEMESTER.** In cases of extenuating circumstances (e.g., a serious illness requiring you to withdraw from school), contact Birkam Health Center at 591-2614.

INCOMPLETES

The "I" is only considered for extenuating circumstances that have led to a student missing a portion of the course. The intent and appropriate use of the "I" grade is NOT to avoid student probation, dismissal, or unacceptable grades, nor should it be considered as an extended alternative to withdraw from a class (W). Extenuating circumstances are generally defined as those situations over which a student has little or no control—e.g., illness, birth, jury duty, death of a parent, serious injury. Instructors may require suitable documentation.

Students must have completed at least 75% of the coursework at passing levels before an "I" will be considered, and they may be required to sign an agreement regarding course completion. An "I" grade automatically changes to an "F" after one semester (not counting summer) unless the faculty member files another grade or extends the incomplete.

GRADUATION – ONLINE APPLICATION DEADLINE for participation in Spring Commencement Ceremony: MARCH 6, 2015 Students should apply for their degree the semester prior to the degree completion term. To obtain a degree audit for either associate in arts degree, contact Dr. Roxanne Cullen (cullenr@ferris.edu), or associate in science degree, contact Jenice Winowiecki (wino2@ferris.edu). For a degree audit and clearance for bachelor degrees, contact your program coordinator. Online graduation application is REQUIRED and deadlines will be ENFORCED per the Provost’s Office and Records Office. Apply for your degree by logging into your MyFSU (Academics & Services Tab, Student Records channel, Apply to Graduate link). For more information, contact the Dean’s Office.

INCLEMENT WEATHER CONDITIONS

Only during the most severe weather conditions – which could potentially endanger the safety of students or staff – will the Big Rapids campus consider cancelling classes. The decision to cancel classes due to weather conditions at the Big Rapids site will be made as early as possible. In the event it is necessary to cancel classes, periodic announcements will be made on area radio and television stations. It is the student’s responsibility to listen for these announcements. A student may also call the Ferris Information Line at 231-591-5602 to obtain information or check the Ferris website.

ACADEMIC MISCONDUCT

Academic misconduct refers to dishonesty or misrepresentation with respect to assignments, tests, quizzes, written work, oral presentations, class projects, internship experience, or computer usage; violation of computer licenses, programs, or data bases; or unauthorized acquisition or distribution of tests or other academic material belonging to someone else. It includes such behaviors as cheating, copying materials from the internet without documentation, presenting another person’s ideas or work as your own, taking someone else’s exam for them, violating computer software licenses or program/data ownership, etc. It is the expectation of the College of Arts and Sciences that all work you turn in is your own and is original for the course in which it is being submitted. If you are uncertain about whether a particular behavior might represent academic misconduct, be sure to ask your professor for clarification.

Penalties for academic misconduct can include **FAILURE** of the assignment or the course, and/or disciplinary action up to and including probation or dismissal from the University.

DISRUPTIVE BEHAVIOR

The College of Arts and Sciences strives to maintain a positive learning environment and educational opportunity for all students. Consequently, patterns of behaviors which obstruct or disrupt the teaching/learning environment will be addressed. The instructor is in charge of his or her course (e.g., assignments, due dates, attendance policy) and classroom (e.g., behaviors allowed, tardiness). Harassment, in any form, will not be tolerated.

Penalties for disruptive behavior can include involuntary withdrawal from the course and/or disciplinary action up to and including probation or dismissal from the University. The full Disruptive Behavior Policy is available on the College of Arts and Sciences website at <http://www.ferris.edu/HTMLS/colleges/artsands/student-resources/CAS-disruptive-behavior-policy-final.pdf>

WHERE TO GO FOR HELP

The following services are available to any Ferris student, free of charge. They are designed to help you succeed in your courses, in your career planning, and in meeting the challenges of university life. Don’t hesitate to explore and use these services at Ferris

ACADEMIC ADVISING

All students have an assigned advisor and should confer with that advisor regularly. Students who have declared a major should see an advisor in that major. To find out who your advisor is, login to MyFSU and click on the Academics and Services tab, then Registration Status/Advisor Information link.

ACADEMIC SUPPORT CENTER.....ASC 1017 – 591-3543
THE WRITING CENTER.....ASC 1017 – 591-2534
The Academic Support Center, Tutoring Services, and Writing Center join together to offer FSU students an array of academic support services. Tutors are available to answer questions for many courses. The Writing Center helps writers individually and in workshops with skills and assignments. There is also study skills assistance to help with note-taking, test-taking, memory and reading strategies, and time management.

DISABILITIES SERVICES.....STR 313 591-3057
 According to the Americans with Disabilities Act, each student with a disability is responsible for notifying the University of his/her disability and requesting accommodations. Students requiring a classroom accommodation due to a physical, learning, mental or emotional disability should contact the Disabilities Services Office.

SCHOLAR PROGRAM.....ASC 1021 591-5976
 SCHOLAR is an academic support program that aids in the student’s successful progression by offering a Peer Mentor Program, a Student Retention Program, and an Academic Student Advisory Committee.

PERSONAL COUNSELING, SEXUAL ASSAULT, SUBSTANCE ABUSE BIRKAM HEALTH CENTER 2nd Floor - 591-5968
 Personal counseling is available confidentially and free of charge. Counselors are available to assist with personal and stress-related problems, family and relationship issues, substance abuse, sexual assault, depression, or other similar problems. Call or stop by to obtain an appointment. **If you or a friend is in immediate crisis, call 911.**

EDUCATIONAL & CAREER COUNSELING.....STR 313 591-3057
 Students wanting to examine their choice of major or career choice, learning styles or strategies can make one-on-one appointments with licensed counselors.

SAFETY

Please observe the posted shelter and evacuation routes in the hallway nearest your classroom.

OTHER RESOURCES

BIRKAM HEALTH CENTER.....1st Floor 231-.591-2614
 The Birkam Health Center provides fee-for-service medical care including evaluation and treatment for illness and injury anytime during the year. Patients are seen on a walk-in and by appointment basis.

FLITE LIBRARY.....231-591-2669
Regular hours for FLITE:
 Monday – Thursday 7:30 am – Midnight
 Friday 7:30 am – 6:00 pm
 Saturday NOON – 5:00 pm
 Sunday 1:00 pm – Midnight
Extended Studies Court will begin late night hours January 20, 2015
 *Sunday-Thursday/MIDNIGHT to 7:30 a.m.
 *Friday/6 p.m. to MIDNIGHT *Saturday/5 p.m. to MIDNIGHT

FSU BOOKSTORE.....UNIVERSITY CENTER 231 - 591-2607
 Regular hours for Bookstore (*subject to change*):
 Monday – Thursday 9:00 am – 6:00 pm
 Friday 9:00 am – 5:00 pm
 Saturday NOON – 4:00 pm
 Sunday CLOSED
Now located at the University Center

HELPFUL NUMBERS

Admissions	2100	Inst. Testing	3628
Business Office	2125	Public Safety	5000
Financial Aid	2110	Records	2792
Housing	3745	TAC	4822

When calling from off campus, extensions can be called by using the prefix 231-591-_____.

Ferris State University
Art History 290: Greek and Roman Art & Archaeology

Dr. Rachel Foulk

Class Meets: Monday & Wednesday 3:00-4:30
 IRC 109

Johnson Hall 124
 (231) 591-2776
foulkr@ferris.edu

Office Hours: Monday- Thursday 1:30-2:30 PM
 and by appointment



Course Description and Objectives

This course examines the material, visual, and artistic culture of ancient Greece and Rome, two formative cultures in the Western tradition. The Greeks and Romans created monuments of architecture, sculpture, and painting to communicate their values, expressing ideas about society, politics, religion, and philosophy. This course will investigate important works of Greek and Roman art, as well as the source material that helps us to understand these works in their historical and cultural contexts. Within a chronological framework, thematic topics will include patronage, power, identity, memory, and religion, as well as the relationship between public and private art. Students will also develop the skills and vocabulary to discuss works of art, paying careful attention to the formal elements of art and the principles of design. In turn, these skills will better prepare students to think critically and analytically about the history of art and diverse forms of visual expression.

Specific Outcomes of this course:

To complete this course successfully, you will

1. Recognize and identify major monuments of painting, sculpture, and architecture from ancient Greece and Rome (and the artists and architects who made these works, if known).
2. Describe the significance of the techniques and materials employed in the creation of Greek and Roman art. (Examples include Athenian black-figure and red-figure pottery, fresco

painting, mosaic work, cast bronze sculpture, carved stone sculpture, and the Orders of Classical architecture.)

3. Explain the significance of the styles of Greek and Roman art and architecture, as well as distinguish the cultural context of these works. (This includes recognizing the Archaic, Classical, and Hellenistic styles of the Greeks, as well as the distinctively eclectic style of the Romans that combined styles from around the Mediterranean with local Italic styles.)
4. Understand and analyze the function(s) and meaning(s) of major works of sculpture, painting, and architecture from Greek and Roman cultures.
5. Use appropriate vocabulary and verbal skills to discuss and evaluate works of art and architecture within cultural context.
6. Conduct research and write an in-depth analysis of a monument of Greek or Roman art, engaging with art historical and archaeological methods.
7. Demonstrate an understanding of the influence of Greek and Roman art on our own, modern culture in the United States.

This course meets the General Education requirement: Cultural Enrichment

General Education Objectives:

After completing this course successfully, students 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.
- Exhibit improved distinctions in perception, craft, and/or life choices.
- 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.

Required Texts:

1. Judith M. Barringer. *The Art and Archaeology of Ancient Greece*. Cambridge University Press, 2015. (ISBN-10: 0521171806; ISBN-13: 978-0521171809)
2. Fred S. Kleiner. *A History of Roman Art, Enhanced Edition*. Thomson Wadsworth, 2010. (ISBN-10: 0495909874; ISBN-13: 978-0495909873)
3. Other required selections that I will place on reserve on our Blackboard website as listed on the syllabus.

Grading and Assessment:

Two exams (consisting of multiple choice, short answer, and essay questions), a research project & paper, and class participation will contribute to your grade for this class. Grades will be determined as follows:

Class attendance and participation: 10%

Exam I (Greek Art): 25%

Research Project and Paper: 40% of overall course grade. The research project will be broken down as follows:

 Consultation with Professor, Topic Selection, and Development of Bibliography and Thesis Statement: 10%
 Presentation of Project to the Class: 10%
 Final Paper: 20%

Exam II (Roman Art): 25%

After calculating your grade using the percentages above, your overall course letter grade will be assigned using the following scale:

93-100 A
90-92 A-
87-89 B+
83-86 B
80-82 B-
77-79 C+
73-76 C
70-72 C-
67-69 D+
63-66 D
60-62 D-
0-59 F

Attendance and Participation:

Regular attendance and participation are required in this class. Much of the important ideas of this course will be discussed as a class, and there is no substitute for attending. The majority of questions on exams will be derived from material discussed in class.

You will be allowed up to three absences no questions asked, but after that, missing class for unexcused absences will negatively impact your attendance/participation score. Illness, death in the family, and necessary doctor's appointments will count as excused absences. Beyond these events,

please make arrangements with me ahead of time to determine if absences are excusable. *You are responsible for all material missed, regardless of the reason for your absence.*

Please note that there are NO MAKE UP EXAMS without a letter from a physician or qualified individual certifying a serious illness or family tragedy prevented the student from taking an exam. This includes the Final Exam, which is scheduled by the University. If any of these applies, you must contact me by email or phone within 24 hours of the missed exam. *If a make-up exam is granted, it must be completed within 14 days of the missed exam.* Please schedule work, appointments, and other events with this policy in mind.

I recommend you take detailed notes during class and keep up with assigned readings. Attending class regularly, studying, and actively participating in class are the best ways to stay on track. If you are having trouble in this class, please contact me so we can discuss your progress. This course is designed to be collaborative, and I hope that we will foster a community for discussion together. Class participation begins with attendance. However, in order to receive full credit for participation you should be prepared to discuss course material, volunteer your opinion and analysis of concepts discussed, and respond when called upon. *All cell phones must be turned off or switched to vibrate before class. Texting is not permitted during class time and will negatively affect your participation scores.*

Disability Statement:

Ferris State University is committed to following the requirements of the Americans with Disabilities Act Amendments Act and Section 504 of the Rehabilitation Act. If you are a student with a disability or think you may have a disability, contact the Disabilities Services office at 231.591.3057 (voice), or email ecds@ferris.edu to discuss your request further. More information can be found on the web at <http://www.ferris.edu/htmls/colleges/university/disability/>.

Any student registered with Disabilities Services should contact the instructor as soon as possible for assistance with classroom accommodations.

Study Guides (Key Works of Art):

We will look at many works of art and cover many concepts in this course. I will post a list of “key works of art” on our Blackboard class website to assist with your studying. Unless otherwise noted, I will only show key works on exams. Understand that these will be short lists, not summaries of everything you need to know. Regular attendance and participation, as well as close reading, are therefore vital to your success in this class.

Key works will be considered representative of a particular culture, movement, and/or artist’s work. You should be able to recognize and identify these works of art fully on exams. Images and information about the key works are in your textbook. You should supplement this information with material presented in lectures by reviewing your class notes.

In addition to being able to answer questions about the form, meaning, function, and context of a work of art, you will be responsible for the following data:

- Title of Work
- Artist
- Date (If ever there is a discrepancy in dating, study the date in your textbook)
- Culture and Artistic Movement (e.g. Greek, Archaic)

I reserve the right to make needed and appropriate adjustments to the syllabus and schedule.

Course Outline and Suggested Schedule:

*In order to be fully prepared, reading assignments should be completed **before** the session for which they are assigned.*

Week	Date	Unit	Special Topics to Consider	Required Readings and Assignments
1	Mon., January 11	Course Introductions	The Methods of Art History and Archaeology <i>Ekphrasis: The Art of Describing Art in Greece and Rome</i>	Barringer, Introduction Distributed in class: Homer's description of the Shield of Achilles (<i>Iliad</i> 18.478-608)
	Wed., January 13	The Bronze Age Aegean	Art, Myth, and Interpretation	Barringer, Chapter 1
	GREEK ART			
2	Mon., January 18	Martin Luther King, Jr. Holiday	No classes	
	Wed., January 20	Archaic Art I: Sculpture and Architecture	Abstraction and Ideal Forms	Barringer, Chapter 2-3
3	Mon., January 25	Archaic Art II: Pottery and vase painting	Art, Myth, and Religion: The gods and their attributes	Barringer, Chapter 3 On Reserve: T.H. Carpenter's "Portraits of the Gods" in <i>Art and Myth in Ancient Greece</i> , p. 35-48.

	Wed., January 27	Classical Art I	The Birth of Naturalism in the fifth century B.C.E.	Barringer, Chapter 4
4	Mon., February 1	Special Session on the Ancient and Modern Olympic Games.	Art, Sport, and Spectacle: The Olympic Games	TBA
	Wed., February 3	Classical Art II:	Art and Politics: The Athenian Akropolis and Athenian Democracy	Barringer, Chapter 4
5	Mon., February 8	Transitions in the fourth century B.C.	Masters of Change: Praxiteles and Lysippos	Barringer, Chapter 5
	Wed., February 10	Hellenistic Art I	Art and Politics: The image of Alexander	Barringer, Chapter 6
6	Mon., February 15	Hellenistic Art II	Art and Multiple Identities: Cosmopolitanism	Barringer, Chapter 6
	Wed, February 17	Greek Art in Context	Greek art and architecture on stage	Dramatic reading of Euripides' <i>Ion</i> (copy will be place on Blackboard)
7	Mon., February 22	***EXAM I: Greek Art		
	ROMAN ART			
	Wed., February 24	Etruscan Art	Italian art before the Romans	Fred S. Kleiner, <i>A History of Roman Art</i> , Introduction
8	Mon., February 29	Art of the Roman Republic I	Building Innovations: The Arch and Concrete	Kleiner, Chapter 1
	Wed., March 2	Art of the Roman Republic II	Art and Politics: The Roman Dictators	Kleiner, Chapter 3
---	March 7-11	SPRING BREAK	No classes	

9	Mon., March 14	The Principate: Art Under Augustus I	Art and Politics: Rome's first emperor	Kleiner, Chapter 5
	Wed., March 16	The Principate: Art Under Augustus II	Art, Myth, and Religion: Pious Augustus Honors Rome's Origins on the Ara Pacis Augustae	Review Kleiner, Chapter 5 On reserve: Sections on the Ara Pacis in Diana E.E. Kleiner, <i>Roman Sculpture</i> (1992), p. 90-99.
10	Mon., March 21	Art Under the Julio-Claudians I	The Concrete Revolution: Nero's <i>Domus Aurea</i>	Kleiner, Chapter 8
	Wed., March 23	Art Under the Julio-Claudians II	Portraiture and Identity	Review Kleiner, Chapter 8 On reserve: Sheldon Nodelman, "How to Read a Roman Portrait," in <i>Art in America</i> 63 (Jan.- Feb. 1975) p. 26-33. (Revised reprint in <i>Roman Art in Context: An Anthology</i> (1993), p. 10-26)
11	Mon., March 28	Urban Design	Public Life in ancient Rome	Kleiner, Chapter 2 On reserve: Paul Zanker, "The city as a symbol. Rome and the Creation of an Urban Image," <i>Romanization and the City</i> . (Portsmouth : <u>Journal of Roman Archaeology</u> 2000), 25-41.

	Wed., March 30	Roman Painting and Domestic Space	“Private” Life in ancient Rome	Kleiner p. 31-45 (Republican) p. 73-77 (Age of Augustus) p. 116-119 (Age of Nero) p. 146-151 (Herculaneum and Pompeii)
12	Mon., April 4	Art During Civil War and the Under the Flavians	Art, Politics, and Religion: The Apotheosis of an Emperor	Kleiner, Chapter 9
	Wed., April 6	Art Under the Flavians II and Under Nerva	Art, Sport, and Spectacle: The Colosseum	Review Kleiner, Chapter 9
13	Mon, April 11	Art Under Trajan	Art and Public Commemoration: The Column of Trajan	Kleiner, Chapter 11 On reserve: Penelope J.E. Davies, “The Politics of Perpetuation: Trajan’s Column and the Art of Commemoration,” <i>American Journal of Archaeology</i> 101 (1997), p. 41-65. (Also available on JSTOR)
	Wed., April 13	Art Under Hadrian	Art, Myth, and Religion: The Pantheon	Kleiner, Chapter 12
14	Mon., April 18	Art Under the Antonines and Severans Students Presentations of Research Projects I	Art and Commemoration Researching in Art History and Archaeology	Kleiner, Chapters 13 and 16 ***Students will present summaries of their research projects with images.

	Wed., April 20	Students Presentations of Research Projects II	Researching in Art History and Archaeology	***Students will present summaries of their research projects with images.
15	Mon., April 25	Art Under the Soldier Emperors & Art Under the Tetrarchy	Art and Politics: Wars and the Changing Empire	Kleiner, Chapters 18 and 19
	Wed., April 27	Art Under Constantine	Art, Myth, and Religion: From Paganism to Christianity	***Research Papers Due
Final Exam Week	Tues., May 3. 2:00-3:40 PM	***EXAM II: Roman Art		We will abide by the University final exam schedule for Exam II. Please note that there will be no early or make-up final exams.

ARTH 310-001: History of 20 th -Century Art Instructor: Robert Quist Office: 116 Johnson Hall Phone: 591-2071 Email: Robert_Quist@ferris.edu	Fall 2014 Meeting Time: 3:00-4:15 Office Hours: MW 12:50-2:50 Class Room: IRC 121
--	--

Course Syllabus

Objective: ARTH 310 is survey of 20th-Century Art. This course meets the Cultural Enrichment Criterion for General Education. The course also fulfills an elective for the Art History and Film minors. Of the Cultural Enrichment Outcomes, the student 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 and 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 as a way of better understanding themselves and their world or enhancing the quality of their lives.

During this course we will examine the various techniques, styles, and interpretations of 20th-Century painting, sculpture, and architecture. The student is expected to gain a basic understanding of the technical and stylistic elements used in 20th-Century art. We will also examine the historical, theoretical, and aesthetic issues often expressed in the last century.

Grading: There will be three exams and three analysis papers. The grading percentage is as follows:

- Test 1=25%
- Test 2=25%
- Final=25%
- 3 Analysis Papers=25%

Each Response paper must consist of at least 500 words, be relevant to the course subject, typed/printed, double spaced, and be in compliance with either MLA or Chicago standards of style and format. **Late papers will be docked a half grade for each school day they are late.** Papers will be graded on style, structure, mechanics (spelling etc.), economy (avoiding wordiness and other filler), and accuracy.

Attendance: Attendance will be taken from a signup sheet. The student will have three unexcused absences. Each subsequent absence will result in a half-letter grade drop from

the final grade. Therefore if the student is getting an A and s/he has four absences, s/he will get an A- for the course, five unexcused absences will be a B+. Absences may be excused for such reasons as a death of a family member, hospitalization of self or child, university sponsored events, and jury duty. **Excuses for day care, employment, court/jail, or transportation problems will not be granted.** One should keep in mind that much of the material for exams will come from class lectures/discussions, and that a student with excessive absences excused or unexcused will have little chance of passing exams, quizzes, and the course.

Required text:

Arnason, H. H. *History of Modern Art*, Pearson Prentice Hall, **Fifth Edition**. 2003.
ISBN: 013184069x

I reserve the right to make needed and appropriate adjustments in this syllabus.

Grade Scale: 93-100 A; 90-92 A-; 87-89 B+; 83-86 B; 80-82 B-; 77-79 C+; 73-76 C; 70-72 C-; 67-69 D+; 63-66 D; 60-62 D-; 50-59 F.

Suggested Schedule:

Date/Topics	Readings	Concepts/Movements
8/25, Introduction	Syllabus	
8/27, Sources of Modern Painting	Arnason, Chapter 1	Changing Perspectives, Neoclassicism, Romanticism, Academic Art, Salon, Genres.
9/3, Realism, Impressionism, and Early Photography	Arnason, Chapter 2	Realism, Impressionism, The Hudson River School, Photography and Film Art Theory: Realism
9/8, Post-Impressionism	Arnason, Chapter 3	Post Impressionism, Symbolism.
9/10, Origins of Modern Architecture and Design Paper Proposal Discussion	Arnason, Chapter 4-5	Arts and Crafts Movement, Art Nouveau
9/15, Beginnings of Expressionism, Origins of Modern Sculpture	Arnason, Chapter 5-6	Scandinavia, Northern and Central Europe. Art Theory: Expressionism
9/17, Fauvism	Arnason, Chapter 7	Fauvism, African Art

Date/Topics	Readings	Concepts/Movements
9/22, Expressionism in Germany, Early Modern Sculpture	Arnason, C hapter 8-9	<i>Die Brücke, Der Blaue Reiter</i>
9/24, German Expressionism in Film	Supplemental	The Golden Age of German Cinema
9/29, Cubism Analysis Paper 1 due	Arnason, Chapter 10	Analytic Cubism, Synthetic Cubism, Orphism
10/1, Futurism, Russian Abstraction, De Stijl, Early Modern Architecture	Arnason, Chapter 11-12	Cubo-Futurism, Suprematism, Constructivism, De Stijl, Prairie Style. Art Theory: Formalism
10/6, Dadaism and the New Objectivity The Great War		Die Neue Sachlichkeit, Merz, Readymade War and Film I: Gance, <i>J'Accuse</i>
10/8, Exam 1		
10/13, Dadaism and the New Objectivity	Arnason, Chapter 13	Die Neue Sachlichkeit, Merz, Readymade
10/15, School of Paris Surrealism	Arnason, Chapter 14-15	Postwar Classicism, Abstract Surrealism Surrealism in Film: Dalí and Man Ray
10/20, Surrealism Spotlight: <i>Guernica</i> .	Arnason, Chapter 15	Out-of-context Surrealism
10/22, Modern Between-Wars Architecture and Abstraction	Arnasion, Chapters 16-17	Bauhaus, Organicism, Neoplasticism
10/27, War, Propaganda, and Cinema	Supplemental	War and Film II: Gance's second <i>J'Accuse</i> for a second world war. Riefenstahl's <i>Triumph of the Will</i>
10/29, American Art Between the Wars Analysis Paper 2 due	Arnason, Chapter 18	Precisionism, Regionalism, Social Realism, Mexico
11/3, Abstract Expressionism Postwar European Art,	Arnason, Chapter 19-20	Action Painting, Sculpture
11/5, Spotlight: Rothko	Arnason, Chapter 19	Color-Field Painting
11/10, Exam 2		
11/12, Pop Art	Arnason, Chapter 21	Happenings, New Realism Art Theory: Kitsch and Camp
11/17, Sixties Abstraction The Cold War in Film	Arnason, Chapter 22	Hard-Edge, Op Art, Minimalism Chris Marker's <i>La Jetée</i>
11/19, International Style in Architecture	Arnason, Chapter 23	International Style

Date/Topics	Readings	Concepts/Movements
11/24, The Pluralistic Seventies,	Arnason, Chapter 24	Conceptual Art, Performance and Video Art, Feminist Art, Land Art, Public Sculpture, Photorealism, Racial Politics
12/1 Postmodernism in Architecture	Arnason, Chapter 25	Postmodernism Art Theory: Contextualism
12/3, The Retrospective Eighties Resistance and Resolution Review For Final Analysis Paper 3 due	Arnason, Chapter 26-27	Neo-Expressionism, Photography, Installation Art, Neo-Geo Art and Politics, Art and Institutions, Post-Modern Individualism Post-Modern Collectivism, Contemporary Architecture
12/9, 2:00 Final Exam		



American Art History

ART HISTORY 312 -- Fall 2015

Course Theme: Search for Identity

This course is designed to introduce learners to a dynamic and diverse range of American artists who have participated and contributed to major art movements since the Revolutionary War era. Emphasis will be given to painters active during the 19th and 20th century. The course will place American artists' production of art into historical context of the social, political, and cultural trends impacting Americans from the mid-1700s to the present. Learners will also examine reoccurring themes and iconography American artists have pursued in their efforts to master and ultimately surpass European art traditions. Finally, learners will explore strategies used by visual artists to express a unique American identity-- this search for a national identity may also involve more personal expressions of identity such as race, ethnicity, gender or sexuality.

Instructor: Kimn Carlton-Smith (aka Dr Kimn)

On-Campus Office: ASC 2068; Ext 5850

On-Campus Office Hours: T/Th 8-9am & 12-1pm

Preferred email-- drkimn.fsu@gmail.com (should respond within 24hrs)

Cell # 616-780-4645 (TXT or Voice) (should respond within 24hrs)

Off the grid from Friday Noon to Sunday 6pm

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 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.

Course Format & Assessment Activities

This course uses a mixture of learning strategies. There will be visual lecture presentations designed to expose you to major artists and signature works of art that document important art movements involving American artists. These video lecture podcasts are posted for students to view before or after class. During the in-class presentations learners are encouraged to ask questions as well as discuss larger social/political issues raised by the featured artists and their art works. The course will use BlackBoard-Learn, a learning management system hosted by Ferris State University, for the online exams. You will also write a brief art analysis essay and present highlights of your essay to the class as a public speaking activity.

Attendance/Participation — Attendance is mandatory for this course, you are allowed 3 absences. If you miss class, you are required to view that class session's video recordings. While attending any class session students are expected to "participate" via verbal questions or remarks, polling responses, etc. Students who do not volunteer can expect to be randomly called upon. 20%

Unit Exams -- There are three unit exams, each have equal weight. The exams will be delivered electronically online. The exam consists of 5 slides for short essay identification/analysis and one comparison slide pairing that will require a short essay comparing/contrasting the two works of art. 30%

Brief Art Analysis Paper -- Learners are expected to develop a brief essay (750 to 1000 words) analyzing a key work of art by a recognized American artist. Your selected art work must address how the art work & artist contributed to reflecting/constructing ideas surrounding our course theme: *American Identity*. This is not a biographical essay about the artist & their career. Primary focus of the essay is your personal interpretation/analysis of a work of art that has not been discussed in class. Modest research will be required for this assignment-- 2 published (non-websites) essays. A *Works Read* page is required. Within the body of your essay you must provide proper documentation for sources used & proper citations for any direct quotes. A sign-up sheet will be available for learners to claim their artist and due date for their essay. You must get approval for your selected art work. Prior to their presentation, learners must post an electronic copy of their paper on the course Wiki for your peers to use in preparing for the unit exams. 10%

In-Class Presentation of Analysis Paper -- Learners must verbally share highlights of their Art Analysis Paper with the class during the scheduled Unit Presentation Session. 24hrs before the presentation, you will provide Dr Kimn a high-quality, large resolution JPEG file for your selected art work. Dr Kimn will compile all the images to build a PPT that will be shared by the presenters and made public to the class for the Presentation Session as well as to review for the exam. Presentations will run 5min followed by questions from the class. 10%

Final Project -- Virtual Exhibition PPT — Learners will individually develop a "virtual exhibition." Your virtual exhibition will reflect what you have learned in this course about the relationship between visual art and "American Identity." The virtual exhibition must include at least 10 digital images (key art works) & at least 5 digital images (historical context) as well as text-panels to accompany all images. Text information presented must provide relevant biographical information, historical context, and commentary on at least 5 art works. Modest research will be required for this assignment-- 5 published (non-websites) essays. A list of all

sources read is required for this project. Proper documentation is expected for crediting sources as well as citing Direct Quotes. 30%

Grading

I use a point system to grade all work-- Exams, Analysis Paper/Presentation, Final Project and Attendance. Each assignment category has been given a weighted value.

Accessibility Issues

Ferris State University is committed to following the requirements of the Americans with Disabilities Act Amendments Act and Section 504 of the Rehabilitation Act. If you are a student with a disability or think you may have a disability, contact the **Disabilities Services** office at 231.591.3057 (voice), or email ecds@ferris.edu to discuss your request further. More information can be found on the web at <http://www.ferris.edu/htmls/colleges/university/disability/>.

Any student registered with Disabilities Services should contact Dr Kimn as soon as possible for assistance with needed accommodations.

Final Note

I reserve the right to make needed and appropriate adjustments to this course syllabus. These changes will be announced in writing via BlackBoard Learn.

≡ 312-F2015

-
- Wk1/Tues- Course Introduction/Overview
 - Wk1/Thur- Limners & Artisans
 - Wk2/Tues- West & Trumbull
 - Wk2/Thur- Copely/Peale
 - Wk3/Tues- Audubon & Caitlin
 - Wk3/Thur- Cole & Durand
 - Wk4/Tues- Kensett, Inness & Church
 - Wk4/Thur- Beirstadt, Coleman, & Gifford
 - Wk5/Tues- Bingham & Mount
 - Wk5/Thur- Woodville & Spencer
 - Wk6/Tues- Presentation Unit1
 - Wk6/Thur- Online Exam Unit1
 - Wk7/Tues- Johnson & Homer
 - Wk7/Thur- Eakins & Tanner
 - Wk8/Tues- Merrit & Henri
 - Wk8/Thur- Sloan & Philly Five
 - Wk9/Tues- Stieglitz, Hartley & Marin
 - Wk9/Thur- Dove, O'Keeffe, & Demuth
 - Wk10/Tues- Wood, Curry & Benton
 - Wk10/Thur- Lawrence & Pippin
 - Wk11/Tues- Presentation Unit2
 - Wk11/Thur- Online Exam Unit2
 - Wk12/Tues- Pollock, de Kooning, & Rothko
 - Wk12/Thur- Johns & Rauschenberg
 - Wk13/Tues- Lichtenstein & Warhol
 - Wk13/Thur- Holiday Observed
 - Wk14/Tues- TBA: Artists, 1970 to 1990
 - Wk14/Thur- TBA: Artists, 1990 to 2010
 - Wk15/Tues- Presentations Unit3
 - Wk15/Online Exam Unit3
 - Exam Week – Virtual Exhibition Project Due

Women & Art

Women & Art (ARTH325) – Women Artists You Should Know

Spring 2016 – TR 4:30, IRC115

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-- as objects of desire, as creative muses, and as allegorical symbols of church & state.

Kimn Carlton-Smith (aka Dr Kimn)
Email: drkimn.fsu@gmail.com
Cell: 616-780-4645 (TXT or voicemail)
Office: ASC 2068
Office Hours: T/Th 9-11am

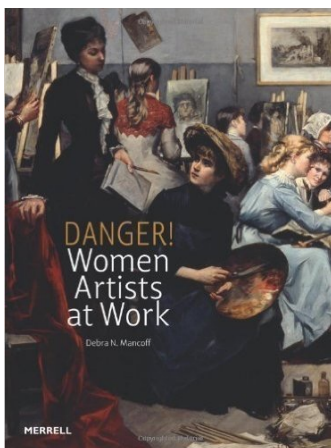
Learning Outcomes -- Cultural Enrichment

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.

Required Textbook:

Debra N. Mancoff's *Danger! Women Artists at Work* explores the most intriguing and provocative aspects of art by women who shook up the art world. Through a lively introduction and six thematic chapters dealing with such subjects as the ways in which women have challenged the boundaries of expression and how they have viewed the human body, Debra N. Mancoff presents an absorbing tale of those who have struggled and triumphed in their efforts to transform the visual arts.



Assessment Activities:

Unit Exams -- There are three unit exams, each have equal weight. The exams will be delivered electronically online. The exam consists of 5 slides for short essay identification/analysis and one comparison slide pairing that will require a short essay comparing/contrasting the two works of art.

Brief Art Analysis Paper -- Learners are expected to develop a brief essay (750 to 1000 words) analyzing a key artist/artwork taken from the Mancoff textbook. This is not a biographical essay about the artist & their career. This essay should offer your personal interpretation/analysis of an artist/artwork that has not been discussed in class. Modest research will be required for this assigned-- 2 published (non-websites) essays.

A list of sources read while developing your analysis/essay is required. Within the body of your essay you must provide proper documentation for sources used; please avoid using direct quotes. You must

get approval for your selected artist/artwork. Prior to their presentation, learners must post an electronic copy of their paper on the course Wiki for your peers to use in preparing for the unit exams.

In-Class Presentation of Analysis Paper -- Learners must verbally share highlights of their Art Analysis Paper with the class during the scheduled Unit Presentation Sessions. Given the size of the class, presentations will be delivered on Tues & Thurs before the online exam is released. Dr Kimn will compile the images a PPT that will be shared with the class prior to the Presentation Session and to serve as a tool to review for the unit exam. Artists/Images from the Unit Presentation will serve as the basis for one ID Slide (Randomly Assigned). Presentations will run 5+min followed by questions from the class.

Grading: (all assignments must be completed to pass the course)

- Three Online Exams: 50%
- Attendance/Participation: 20%
- Analysis Paper/Presentation: 20%
- Presentation Peer Questions—1 per Artist/Artwork for each Unit's Sessions: 10%

Deadlines:

Assignments are to be completed by the scheduled due date. If a major crisis impacts your ability to meet a deadline, you need to submit in writing (via gmail or TXT) a request for an Extension. Requests for extension must be submitted 8 hours prior to the deadline. Late assignments (those not requesting an extension) will be penalized. One letter grade will be deducted from the assignment grade for each 24hrs past due.

BlackBoard Course Site:

You will need to use our BlackBoard course site for several reasons: I will post LectureSlide Handouts there. Lecture-Capture video recordings will be posted there for review. The course wiki tool will be used for publicly sharing your Art Analysis Essay. All grades will be posted using the BB GradeBook.

Attendance Policy:

Attendance is mandatory for this course. You are allowed two absences for those dates I am lecturing, with no additional penalty, other than the loss of that day's attendance/participation points. Based on the circumstances of any absence, Dr Kimn has the discretion to offer a make-up assignment to replace the missing points. Learners who miss more than two class sessions will incur a -25pt penalty for each absence. Learners are strongly urged not to miss one of the Peer Presentation Sessions. You will be penalized -25pts for any presentation session you should miss. Peers need to support one another, by being present— writing thoughtful presentation questions in advance of the session & asking insightful questions that help the class see connections between the new artist & those we have studied in prior lecture-discussion class sessions.

Alternate Assignments in case of Weather or Instructor Health Issues:

Winter weather factors may impact my commute from Grand Rapids. I may also have unexpected health issues that would impact my ability to lecture. In either of these situations, I will do my best to notify members of the class in advance. This notification will come via email. For these dates, I will post an online activity or previously recorded video lecture. These will be required assignments and typically will involve a deliverable that will earn learners "attendance" as well as "participation" points. There are deadlines associated with these alternate assignments, typically 24 or 48hrs.

Course Communications:

I will use my gmail account— drkimn.fsu@gmail.com to communicate with the class. Course scheduling updates or changes will be communicated via this gmail address. I am also accessible via my smartphone— feel free to txt, call or FaceTime me with any questions or concerns. **616.780.4645**

Office Hours:

You are encouraged to contact me anytime you have a question about an assignment or activity. The best ways to reach me is by cell phone 616.780.4645. I hold traditional office hours at my on-campus office in the ASC Bldg, Rm 2068, on Tuesdays & Thursdays 9 to 11am. If neither time fits with your schedule, I can meet you before or after class at the IRC Starbucks Lobby.

Student Disability Policy:

Dr Kimn and Ferris State University are committed to following the requirements of the Americans with Disabilities Act Amendments Act and Section 504 of the Rehabilitation Act. If you are a student with a disability or think you may have a disability, contact the Disabilities Services office at 231.591.3057 (voice), or email ecds@ferris.edu to discuss your request further. More information can be found on the web at <http://www.ferris.edu/htmls/colleges/university/disability/>

Any student registered with Disabilities Services should contact Dr Kimn as soon as possible for assistance with accommodation concerns. Call, txt, or email me and we can privately discuss the various course requirements and your specific needs.

Dr Kimn's Final Note:

I reserve to right to make any necessary changes to this course. Any changes impacting reading assignments, course schedule, or format of assessment will be communicated to all enrolled students in writing (email & announcement tool) and with advance notice.

Brief Overview of Topics & Semester Schedule

Week	Topics &/or Tasks
One	<p>T-Introduction/Orientation</p> <p>Th-Renaissance Era (Italy)</p> <p><i>*Sofonisba Anguissola</i></p> <p><i>*Lavinia Fontana</i></p> <p><i>*Artemisia Gentileschi</i></p> <p><i>*Elisabetta Sirani</i></p>
Two	<p>T-Renaissance Era (Northern Europe)</p> <p><i>*Judith Leyster</i></p> <p><i>*Clara Peeters</i></p> <p><i>*Rachel Ruysch</i></p> <p>Th- 18th Negotiating Professional Boundaries</p> <p><i>*Adelaide Labille-Guiard</i></p> <p><i>*Elisabeth Vigee-LeBrun</i></p> <p><i>*Angelica Kauffmann</i></p>
Three	<p>T- 19th Painters Negotiating Professional Boundaries</p> <p><i>*Lilly Martin Spencer</i></p> <p><i>*Emily Mary Osborn</i></p> <p><i>*Rosa Bonheur</i></p> <p><i>*Cecila Beaux</i></p> <p>Th-19th Sculptors & Photographers</p> <p><i>*Harriet Hosmer</i></p> <p><i>*Anne Whitney</i></p> <p><i>*Frances Benjamin</i></p> <p><i>*Gerturde Kaiser</i></p>

Week	Topics &/or Tasks
Four	<p>T- Impressionism</p> <p><i>*Berthe Morisot</i></p> <p><i>*Eva Gonzales</i></p> <p><i>*Marie Bracquemond</i></p> <p>Th- Impressionism & Post Impressionism</p> <p><i>*Mary Cassatt</i></p> <p><i>*Paula Modershon-Becker</i></p>
Five	<p>T-Unit One Presentations (Set1)</p> <p>Th-Unit One Presentations (Set2)</p> <p>Online Exam, due Sunday 11:59pm</p>
Six	<p>T- German Avant Garde</p> <p><i>*Gabriele Munter</i></p> <p><i>*Marianne Werefkin</i></p> <p>Th- Russian Avant Garde</p> <p><i>*Natalia Goncharova</i></p> <p><i>*Alexandra Exter</i></p> <p><i>*Lubov Popova</i></p>
Seven	<p>Modernism</p> <p><i>*Kathe Kollwitz</i></p> <p><i>*Suzanne Valadon</i></p> <p><i>*Tamara de Lempicka</i></p> <p><i>*Georgia O'Keeffe</i></p> <p><i>*Emily Carr</i></p> <p><i>*Imogen Cunningham</i></p> <p><i>*Romaine Brooks</i></p>

Week	Topics &/or Tasks
Eight	Surrealism <i>*Freda Kalho</i> <i>*Leonor Fini</i> <i>*Lee Miller</i> <i>*Leonora Carrington</i> <i>*Dora Maar</i> <i>*Remedios Varo</i> <i>*Dorothea Tanning</i>
Nine	Abstraction Expressionists <i>*Lee Krasner</i> <i>*Louise Nevelson</i> <i>*Barbara Hepworth</i> <i>*Eva Hess</i> <i>*Helen Frankenthaler</i> <i>*Elaine DeKooning</i> <i>*Marisol</i> <i>*Alma Thomas</i>
Ten	T-Unit Two Presentations (Set1) Th-Unit Two Presentations (Set2) Online Exam, due Sunday 11:59pm
Eleven	Feminist Art <i>*Faith Ringgold</i> <i>*Betye Saar</i> <i>*Judy Chicago</i> <i>*Audrey Flack</i> <i>*Sylvia Sleigh</i> <i>*Niki de Saint-Phalle</i> <i>*Diane Arbus</i>

Week	Topics &/or Tasks
Twelve	Breaking Boundaries <i>Barbara Kruger</i> <i>Kiki Smith</i> <i>Jenny Holser</i> <i>Elizabeth Murphy</i> <i>Maya Lin</i> <i>Kara Walker</i>
Thirteen	Tues - TBA Th -Holiday Observed
Fourteen	TBA
Fifteen	T-Unit One Presentations (Set1) Th-Unit One Presentations (Set2)
Exam Week	Online Exam, due Thurs 11:59pm

Analysis of a Single Work of Art

You must get approval for your selected work-- it cannot be a work we have discussed in class or featured in an assigned reading.

FerrisConnect Electronic Sign-Up Sheet:

You must begin the assignment process by claiming a slot from an available Unit. Once this stage has been completed, you are asked to email DrKimn with your preferred Artist & Selected Art Work. You will be given Written Approval or a Recommendation for Adapting your Selected Artist &/or Art Work.

Unit One Presentations (12 slots) -- Tues & Thurs of Wk 5

Unit Two Presentations (10 slots) — Tues & Thurs of Wk 10

Unit Three Presentations (12 slots) — Tues & Thurs of Wk 15

Essay & Citation Format:

- >Length of essay, 750 to 1000 words
- >Electronically Word Processed & Spell-Checked
- >Total Word Count at end of essay -- examples: (Word Count, 895) or (895 Words)
- >Quality digital image of the Selected Art Work
- >**No direct quotes!** Synthesize information into your own words.
- >Source citations must appear within the body of your essay to acknowledge the sources directly used to assist you in developing your analysis of the selected art work. You are free to use MLA, APA, or CMS. Just be consistent.
- >In addition to citing direct sources within the body of your essay, you must present an **All Works Read List**, identifying *all materials read/referred* while developing your essay.
- >Copy paste your essay to the course Wiki
- >When creating your wiki page name/title just use Your Artist's Last Name

Source Requirements:

You must use 2 sources (one should be our course textbook & one additional source for biographical or historical context) that directly relate to Women's Art History. These two sources will supplement information you have gained from class. *No web sites can be used as source material for this activity.* ALL materials read to assist you in developing your analysis must be listed on your **All Works Read List**.

Content Focus of Your Analysis Essay:

Avoid writing a biographical essay! ***Your focus is on the selected art work.*** Any biographical information presented must have a direct connection to the production of your selected art work!

To ensure success, your essay/presentation should ideally include the following:

- ✓ A brief statement about social/political constraints women artists encountered at the time the art work was created.
- ✓ A brief overview of the artist's involvement in or concerns for any contemporary social/political issues.
- ✓ Brief background on the Art Movement your selected artist/art work is associated with.

(Depending on the artist/art work these three topics can be addressed in a combined single paragraph or may need to be treated as separate paragraphs.)

You will want to spend the majority of your efforts (essay & presentation time) on your selected work:

- ✓ You should briefly describe the narrative of the work
- ✓ You will want to identify/explain any symbolism within the work, deeper meaning beyond the direct narrative.
- ✓ You may want to address how this work does (or does not) explore issues/themes of unique concern to women artists' (search for professional identity, racial issues, sexuality, or women's traditional roles as wives/mothers).
- ✓ You should compare/contrast your selected work to other works her peers that we have discussed in class.

Getting Started with this Assignment:

Consider using the following *Critical Thinking Questions* to help you begin your analysis:

- How does information about social, political, or economic factors during the Artist's life and at the time the work was produce help you better understand the selected art work?
- How does the Artist's personal life experiences (race, class, gender, marital status, art training) help you better understand the selected art work?
- Was the artist commissioned to create this work? If so, what were the goals/motives of the patron?

- What first-hand insight (letters, interviews, speeches, etc) does the Artist provide about the purpose or meaning of this work?
- How does the Artist & their art work “connect” with larger art trends or art movements of their era?
- How different/similar is the work to peer Artists’ treatment of the same or similar topics or subjects?
- How does the work serve to showcase the Artist’s mastery of the medium or originality in their handling of the materials?
- In what ways does the Artist assert their “identity” or “sense of self” into the selected work?

Presentation/Q&A -- 5 to 8 minutes

Your Art Analysis Essay will serve as the basis of your presentation.

In addition to sharing highlights from your paper, you will be asked to respond to questions from the class about your Artist/Art Work.

DrKimn will build/provide for the presenters & class a Compilation PPT with all the Selected Works for each of the Unit Presentations.

Your Art Analysis Essay should be posted on the course Wiki prior to the start of Presentation class session.

Artists/Artworks for Analysis Paper/Presentation Assignment

In the Company of Men

- P20. Barbara Longhi (Unit1)
- P28. Rebecca Soloman (Unit1)
- P35. Camille Claudel (Unit1)

Blurring Boundaries

- P42 Marietta Robusti (Unit1)
- P44 Maria Sibylla Merian (Unit1)
- P46 Elizabeth Siddal (Unit1)
- P48 Julia Margaret Cameron (Unit1)
- P50 Sonia Delaunay (Unit2)
- P52 Amrita Sher-Gil (Unit2)
- P55 Bridget Riley (Unit2)
- P57 Cindy Sherman (Unit3)
- P59 Paula Rego (Unit2)
- P61 Candida Hofer (Unit3)
- P62 Isabelle de Borchgrave (Unit3)

Looking at Bodies

- P70 Mariya Bashkirtseva (Unit1)
- P73 Gwen John (Unit2)
- P76 Rebecca Horn (Unit3)
- P79 Alice Neel (Unit2)
- P80 Jenny Saville (Unit3)
- P82 Vanessa Beecroft (Unit3)

Seizing the Narrative

- P89 Elizabeth Thompson, Lady Butler (Unit1)
- P95 Isabel Bishop (Unit2)
- P98 Louise Bourgeois (Unit2)
- P103 Shirin Neshat (Unit3)

Playing with Danger

- P112 Meret Oppenheim (Unit2)
- P115 Elizabeth Catlett (Unit2)
- P116 Marina Abramovic (Unit3)
- P118 Renee Stout (Unit3)

- P120 Guerrilla Girls (Unit3)
- P122 Catherine Opie (Unit3)
- P124 Renee Cox (Unit3)
- P126 Tracey Emin (Unit3)

In Her Own Image

- P132 Rosalba Carriera (Unit1)
- P139 Rolinda Sharples (Unit1)
- P140 Marie Spartali Stillman (Unit1)

12 Artists are available for Unit1 (Wk5, T/Th)
10 Artists are available for Unit2 (Wk10, T/Th)
12 Artists are available for Unit3 (Wk15, T/Th)

Guidelines for Preparing for Each Unit's Online Art History Exam

First, start with the Key Works Lists (Provided for Each Session)

All the Slide Identifications on the exam will be drawn from the list of KeyWorks reviewed and discussed during each class session.

Before starting the Exam:

1. You want to know the artists & art works from this Unit like the back of your hand.
2. You usually have only a couple of minutes to name the artist as well as identify the work by title, date & medium.
3. With your remaining time, you are expected to discuss the art work in terms of the artist's career and historical context as well as &stylistic elements of the work itself.

How to study & prepare for Slide IDs

Print out the individual lecture session PPT's. There are PPT Handouts posted on the course site for each Topic covered during a session. Also use any handouts you may have been provided.

Consider creating Note Cards or FlashCards for each Art Work

On the reverse side of the note card or flash card record the Artist Name; Title; Date; & Medium. Using your lecture notes & textbook you want to write down information addressing the following concerns:

Historical / Political Context

- * How did the artist's life experiences influence their selection of subject matter or artistic techniques?
- * In what ways did this artist & their art work contribute to a visual art or cultural expressions of their era &/or country.

Artist's Style & Art Movement Traits

- * What notable features distinguish this painting/sculpture, making it unique to a specific artist?
- * How does this painting/sculpture reflect key characteristics a significant art movement?

Observations about the Individual Artwork

- * Who/What is depicted?
- * What symbolism appears within the content (objects, people, events or allegories)?
- * How does symbolism within the work connect to social, cultural, &/or political issues of their era?
- * In what ways, if any, is the work autobiographical in nature?

How to answer the FIVE Slide ID Questions:

You will be asked to provide four specific pieces of information: Artist Name, Title, Date of Work, & Medium.

Followed this identification information with a short paragraph where you craft a synthesis of information you have collected from our course that addresses the importance of the work (social context, style/movement, & individual artwork observations). You should also address any relevant aspects of the artist's career or professional achievements as they relate to this individual artwork.

How to answer the ONE Comparison Slide Pair Question:

Although you are expected to supply much the same information when you write a **Comparison Answer**, you are expected to compare & contrast a pair of images rather than writing two separate IDs.

You are asked to provide a **theme** that links or connects the paired art works. After providing the basic identification information required for each work, you will want to use your selected theme to organize your comparison/contrast. Don't forget to draw upon information you have collected in class to address Historical/Political Function, Style/Art Movement, Artwork Observations.

ARTH Exam Sample1

Begin by naming the Artist & Title; also provide Date Created & Materials Used.

Then in a brief paragraph essay address the significance of this work in terms of:

- Historical/Social Context,
- Style/Movement,
- Narrative/Symbolism, &
- Relevant Biographical/Career information about the Artist who created this work.

ANSWER1:

Hiram Powers, The Greek Slave, 1843 (originally done in plaster, then carved in marble)

He moved to Cincinnati Ohio when he was 12 years old and he lived there for 15 years. Cincinnati was a progressive city for the art in the nation, it was called the Queen City in the art world. He was inspired by ancient Greek/Roman art and he eventually moved to Italy where he lived for the rest of his life. Italy was where the best stone cutters and marble were. He was where he needed to be to make the amazing sculpture art he did.

Single handedly the most successful and popular Neo-Classical sculpture in the 19th century in American. This particular sculpture normalized female nudity in a time in America where female nudity was not acceptable, especially in art. The Greek Slave is one of the 6 versions of the piece, in 1846 it was carved in marble. Powers used different styles of the chains to mark the different versions and the color white marked the symbolism of purity (especially in women). There were half pedestal always in his sculptures along with a fabric shawl and tassels, and almost all the tassels hide the crucifix in the shawl. If you look closely to the female's toes they are the traditional Greek style toe; where the second toe is a little longer than the big toe. His work showed incredible detail, and was very innovative of the Victorian era America was in. He did casting true to form, starting with clay then moving to plaster and ending in marble.

A pamphlet for the sculpture was made to help make the nudity of the woman accepted in America. It told a story of a Greek woman whom was kidnapped by the Turks and she had bound herself at the slave market. Due to Victorian morality the innuendos of sex slavery were there but were hard to catch at the first glance. Her nudity was not because of her lack of morality, it was because she found herself in a situation beyond her control. She was seen as pure. (Powers had ministers telling their congregation to see his sculpture) Milton and Comp. used innovative machinery to create a replica of the Greek Slave. 12"-15". Frederick Douglass owned one of these Greek Slave replicas.

ARTH Exam Sample2

Begin by naming the Artist & Title; also provide Date Created & Materials Used.

Then in a brief paragraph essay address the significance of this work in terms of:

- Historical/Social Context,
- Style/Movement,
- Narrative/Symbolism, &
- Relevant Biographical/Career information about the Artist who created this work.

ANSWER:

This work is called War News from Mexico and it was done by Richard Caton Woodville. This work was done around 1848 and is oil on canvas.

Woodville was part of the American Genre art movement that aimed to show everyday Americans instead of the social elite. The American Genre artists also included humor in their paintings. Other artists active in the American Genre Movement included Mount, Bingham, and Spenser. Woodville studied painting in Germany, and actually made this painting while he was in Germany. The painting was then sent back to Baltimore for exhibition at the American Artist Union exhibition while he continued studying and living in Germany.

The painting focuses on the “communication of information” at a time when Americans were expressing desires of Manifest Destiny to justify westward expansion. The American Hotel where everyone is crowded around is actually a post office, and the newspaper being read would have come in the mail transported by railroads. The Mexican-American war and the struggle over Texas Annexation were heated topics of news and political debates from 1844 thru 1848. Woodville’s painting shows how everyday people found out the news of what was happening in Texas and during the war. This composition also shows how politics and news worked in everyday life. One man has to read the news out to everyone, which included a mix of genders and ethnicities. All types of people were included in this composition because all their lives were affected by the war. The loss of loved ones serving in the military— sons, brothers, husbands. Would Texas enter as a slave state; furthering the political power of the South? Woodville provides few clues on his personal views to the political questions raised by the war with Mexico. Instead he focuses on the human side. How news was spread and shared, no matter how they may have been impacted by the contents of that information.

ARTH Exam Compare1

Step1: Begin by naming the Artist & Title; also provide Date Created & Material Used. Start with the work on the Left Side; then identify the work on the Right Side. (Potential Worth = 5pts)

Step2: Write a brief paragraph, identifying/explaining the THEME that connects these two art works. (Potential Worth = 5pts)

Step3: Then, compose a comparison/contrast essay that addresses the following: a) Historical/Social Context [compare/contrast> social/political factors influencing artists], b) Style/Movement [comparison/contrast], c) Visual Content [key areas to compare/contrast> narrative &/or symbolism, representational or abstract imagery] as well as d) relevant Biographical/Career information of each Artist as it relates to this specific ArtWork/Theme. (Potential Worth = 15 or more points)

ANSWER:

The work on the left is called The Declaration of Independence and it was done by John Trumbull. It was completed in 1789 and is oil on canvas. The work on the right is called George Washington (Landscape Portrait) and was done by Gilbert Stuart. This work was completed in 1796 and was also oil on canvas.

Both of these works show America in its early stages. They both exemplify the power of America and what it was starting to mean to be American with newfound freedom. They both show the future of America, its potential conquests, and the new set of rules America will be playing by.

The Declaration of Independence painting was intended to document the actual revolution and its progression. This was intended to show all of the diplomats signing the declaration to send off to England. You see Thomas Jefferson, the author of the Declaration, right in the middle and front. Jefferson is surrounded by the rest of the men who signed the Declaration and helped it become the document it was intended to be. In contrast, the George Washington painting was showing America's future and where it can continue to grow. Now that the declaration had been signed and the Revolutionary War was over, we turn to Washington and his new role as President of the United States. Stuart's piece shows the young country's new leader leading us onward toward the great country it has potential to be.

Trumbull mostly painted historical paintings in his time, which included The Declaration of Independence. Trumbull was a soldier during the revolution and fought at Bunker Hill, so his paintings were influenced by his time fighting. Unlike Trumbull, Stuart wasn't a soldier, and even left America in 1775 right before the revolution began. Stuart wasn't trying to paint history. Instead, Stuart was almost trying to paint a hopeful future. Stuart primarily painted portraits, so he was asked to do the portrait of President Washington. When Trumbull created his work, he sketched all of the men first, and then later began painting.

Both Trumbull and Stuart presented us with a piece full of detail and elements that make it busy, but in entirely different ways. Trumbull's piece is quite small in relation to Stuart's. The Declaration of Independence is only 21"x32" while George Washington is 96"x60." Having that many people crammed into a small painting gives the sense of closeness. We have to lean in to see what is happening. Having so many figures in a small place also give the sense of busyness and clutter. Considering Stuart's piece is much larger, it does tower over us, but it still has so many elements that make the piece seem busy if you look too closely. There are signs of America everywhere in Stuart's work. There is a copy of the U.S. Constitution on the table, as well as eagles carved in the table legs. There is also a History of Native American Law book among the other books, showing the past and where America came from. There is an American flag detail on the velvet chair behind Washington.

Both of the paintings show the evolution of government in America. Trumbull's work shows America in its early stages and actually establishing a government, while Stuart's shows the birth of that government and our leader. Washington is shown in a pose that mimics the Greek rulers and creators of Democracy. The pillar behind Washington also links him to the Greeks. The major difference between the two is the amount of people. Washington is standing on his own versus the mass of people it took to make the Declaration. This shows a shift in the country's priorities. Due to the war, America had been very centered on the military and soldiers. The group of men in Trumbull's painting are almost reminiscent of an army coming together to fight the British. However, Washington stands in his painting alone. He is now America's leader, and will continue to unite the country without necessarily having to bring a mass of people with him.

ARTH Exam Compare2

Step1: Begin by naming the Artist & Title; also provide Date Created & Material Used. Start with the work on the Left Side; then identify the work on the Right Side. (Potential Worth = 5pts)

Step2: Write a brief paragraph, identifying/explaining the THEME that connects these two art works. (Potential Worth = 5pts)

Step3: Then, compose a comparison/contrast essay that addresses the following: a) Historical/Social Context [compare/contrast> social/political factors influencing artists], b) Style/Movement [comparison/contrast], c) Visual Content [key areas to compare/contrast> narrative &/or symbolism, representational or abstract imagery] as well as d) relevant Biographical/Career information of each Artist as it relates to this specific ArtWork/Theme. (Potential Worth = 15 or more points)

ANSWER:

John Trumbull, The Declaration of Independence, 1789. Oil on Canvas.

Gillbert Stuart, George Washington (Lansdowne Portrait), 1796. Oil on Canvas.

Both of these works portray a strong theme of both America's success as a new nation and the power of the men who helped to shape the American ideals. "The Declaration of Independence" represents the writing of the declaration witnessed by several American men who shared the same ideals and values in terms of American freedom and independence. The portrait of George Washington depicts a man whose intelligence, strength, and character helped to pave the way for American freedom and independence. These are both important paintings that depict American values in the founding of a new nation.

Both of these works can be compared and contrasted in terms of the artists, historical contexts, style/movements, and visual content.

In terms of the artists, both were Revolutionary War Era painters. However, Trumbull tended to paint scenes of battle or specific moments that were critical to the foundation of the United States. Stuart tended to paint portraits that weren't always specific monumental moments. But, they both depict important American values and images of important American leaders. The style of "The Declaration of Independence" has a lot of depth and detail, especially in the layout of the room and individual features of each and every man in the scene. The scene is very realistic with color and lighting but also soft in terms of detail. The portrait of George Washington is depicted in a more detailed style. Detail is especially evident in the carpeting and the legs of the table and chair. There is also a lot of detail in the facial features of Washington's face and the buckles of his shoes.

Both paintings are successful in portraying VERY realistic features on the human figures. The portrait of George Washington seems to have a bit more symbolism than "The Declaration of Independence". He holds a sword, which symbolizes his role as commander in chief. The chair has a small emblem of the American stars and stripes. There are books and a quill on the desk symbolizing Washington's intelligence and values. The color red in the drapery on the table and on the chair really symbolize his authority in a seemingly "royal" sort of way. In "The Declaration of Independence, similar symbolism is represented in the books, quill, and paper scattered about on the desk. There is also a similar amount of authority and respect depicted by the red-colored drapery on the windows, the chair that Jefferson is sitting in, and in the flags on the back wall. Jefferson and Washington both seem to portray a similar sense of authority, particularly with the chairs in both paintings and in the pose of their bodies.

Both of these images represent the important theme of the creation of American freedom and the power of the men who helped shape the new nation. It is interesting that both artists studied in London, but were successful in painting such "American" and revolutionary values in their works. "The Declaration of Independence" represents the beginning stages after the revolution and the authority and power of the founding fathers. The portrait of George Washington represents the outcome of his intelligence and leadership in regards to being the first president of the new nation. Both Trumbull and Stuart are successful in portraying American values, just in different scenes.

Ferris State University

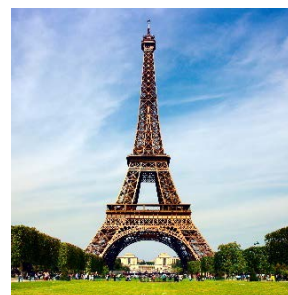
Art History 390: Cultural Capitals: Rome, Florence, Paris, and Madrid

Dr. Rachel Foulk

Office: Johnson Hall 124

Phone: (231) 591-2776

E-mail: foulkr@ferris.edu



Description & Course Objectives

This Study Abroad course will present an in-depth study of the art and architecture of the Italy, France and Spain. In order to study the artistic contributions of these cultures, we will visit the cultural capitals of **Rome, Florence, Paris, and Madrid**. Site and museum visits will allow students to personally experience and examine works of art and architecture. Focusing on works of painting, sculpture, and architecture, we will examine art with careful consideration for history, style, function, meaning, and social & religious context. Major periods of discussion include Ancient, Medieval, Renaissance, Baroque, Neo-Classical, Romantic, and Modern Art. Students will also develop the visual skills and appropriate vocabulary to discuss works of art, paying careful attention to the formal elements of art and the principles of design. In turn, these skills will better prepare students to think critically about many forms of visual expression.

Course Outcomes:

After completing this course successfully, students will:

1. Recognize and identify the work of the most influential *artists and architects* from the cultures and periods covered.
2. Distinguish the *cultural, social, and religious contexts* of the works of art and architecture studied in the course.

3. Identify, describe, and analyze the significance of the *styles* of art and architecture from the periods covered. (Particular emphasis will be placed on the question of whether or not distinguishable Italian, French, or Spanish styles can be determined through formal and visual analysis of works of art and architecture.)
4. Determine, interpret, and analyze the function(s) and meaning(s) of major works of sculpture, painting, and architecture from the cultures studied in the course.
5. Identify, describe, and analyze the significance of the *techniques and materials* employed in the creation of artwork.
6. Use appropriate vocabulary and verbal skills to *discuss and evaluate* works of art and architecture within the work's cultural context.

This course meets the General Education requirement: Cultural Enrichment.

General Education Objectives:

After completing this course successfully, students 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.
- Exhibit improved distinctions in perception, craft, and/or life choices.
- 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.

Required Texts:

Rick Steves' Europe 101: History & Art for the Traveler, by Rick Steves and Gene Openshaw, 2007 edition. (ISBN-10: 1566915163).

Course packet of primary and secondary source readings to be assembled by professor.

Grading and Assessment:

A major portion of this Study Abroad course is active participation. You will be expected to participate in and contribute to daily discussions, as well all activities and daily assignments given by professor(s) at each site and/or museum. In order to do this successfully, you will also be responsible for completing all reading assignments, which will be announced daily.

You will also compile a photo portfolio to chronicle your experience of important monuments and works of art visited on the trip (please see page 5 for assignment). Finally, you will write a visual and contextual analysis paper on a work of art or architecture of their choosing, which you will turn in after the program is completed (please see page 6).

Class participation: 30%

Photo portfolio, supplemented with student writing, that details the individual experience, observation, and analysis of the monuments visited each day: 30%

Visual and Contextual Analysis Paper: 40%

Course Outline and Suggested Schedule.

May 11 – Travel by plane from Chicago to Rome

May 12 – Arrive in Rome, visit Trevi Fountain and Spanish Steps

May 13 – Visit important monuments of ancient Rome: Roman Forum, including the House of the Vestal Virgins, Arches of Titus and Constantine, Roman Colosseum, Palatine Hill, Trajan’s Forum and Column. Also visit the Capitoline Museums.

May 14 – Visit St. Peter’s Basilica, including the Dome of St. Peter’s, Vatican Museums, including the Sistine Chapel and Raphael’s School of Athens. Castel Sant’Angelo/Hadrian’s Mausoleum on way back to hotel.

May 15 – Museo Nazionale Romano: Palazzo Massimo and Baths of Diocletian. Galleria Borghese at the Villa Borghese park grounds (reservation made)

May 16 – Pantheon, Church of Santa Maria Sopra Minerva, Piazza Navona, San Luigi de Francesi (and Caravaggio paintings). Afternoon activity (students will chose between options, including the Protestant Cemetery, Christian Catacombs of St. Sebastian, or the Baths of Caracalla)

May 17 – Travel by train to Florence, Visit Galleria dell’Accademia and Michelangelo’s David. Visit Piazzale Michelangelo at dusk.

May 18 – Visit Cathedral of Santa Maria del Fiore, Brunelleschi’s Dome, Florentine Baptistery and Ghiberti’s Doors. Visit Ponte Vecchio.

May 19 – Visit Uffizi Gallery (*have hotel make reservation). Afternoon activity (students choices will include Santa Maria Novella, Fiesole, or the Pitti Palace Gardens)

May 20 – Visit Bargello. Travel to Paris in afternoon. River cruise at sunset, Visit Eiffel Tower

May 21 – Travel to Versailles

May 22 – Visit Musée de l’Orangerie, Musée d’Orsay, and Pompidou Center

May 23 – Visit Louvre Museum, Notre Dame, and Sainte-Chapelle

May 24 – Visit Musée Rodin and Pantheon. Afternoon activity (Student choices may include Arc de Triomphe, Sacré-Coeur, Catacombs)

May 25 – Morning Activity in Paris TBA, Fly to Madrid in evening

May 26 – Visit Prado Museum, and Retiro Park

May 27 – Visit Queen Sofia Museum, Thyssen-Bornemisza Museum, and Royal Palace of Madrid

May 28 – Depart by plane

Ferris State University
Art History 390: Cultural Capitals
Dr. Rachel Foulk

Daily Photo Portfolio

This assignment asks you to keep a photographic record of your study and experience of works of art and architecture in Europe. It is designed to help you think visually and historically.

Many of you will be taking hundreds, if not thousands, of photographs during our Study Abroad. The Photo Portfolio assignment asks you to assemble a meaningful record of important works of art and architecture that you study.

Assignment:

Take and assemble **3 meaningful photographs** of works of art and/or architecture for **each active day** of the Study Abroad (May 12-27). As you assemble your portfolio, please organize your photos chronologically by date taken.

Clearly label each photograph with:

- Date the photograph was taken
- Title of the work of art or architecture
- Location of the work or art or architecture
- Artist(s) or architect(s) who made the work (if known by historians)
- Culture or period in which the work was made (e.g. Ancient Roman)
- Approximate date that the work of art or architecture was made

Then write a brief description of the work of art or architecture and its significance (approx. 4-5 sentences).

You are encouraged to compile these photographs and the required annotations in creative formats. You may submit your portfolio in digital or hard copy. You may also supplement your photos with sketches if you are so inclined.

****TAKE NOTES!** While you will take photographs each day, you may not be assembling your portfolio until after the trip is over, so be sure to take good notes each day as you study these works of art and architecture.

Ferris State University
 Art History 390: Cultural Capitals
 Dr. Rachel Foulk

Visual and Contextual Analysis Essay

In a paper of approximately 4-5 pages, you will analyze one work of art or architecture that you have viewed, studied, and experienced in person.

Formulate a clear thesis statement, and analyze the content, form, and style of the work you choose. Your thesis and analysis should address the following questions:

1. What is/was the function or purpose of the work of art or architecture? What is/was the artist or architect attempting to express visually?
2. How does the rendering of formal, compositional, and stylistic elements, such as medium, scale, line, color, space, light, texture, etc., as well as overall composition, contribute to the content or meaning of the work of art?
3. How does the work relate to the period and place in which it was created? What can we learn culture that produced the work of art by studying it carefully? Be specific.

This assignment asks you to study a work of art carefully in order to analyze its function(s) and meaning(s). Please do not simply list your observations. Instead, you should organize your paper around a clear thesis statement, with specific observations to support your argument. Your essay should be thoughtful and well-organized.

Some research may necessary to relate the work to the time and place in which it was created. If you do research, citations and a bibliography should be included to give others credit for their work.

Format:

All papers should be *at least* four typed pages, double spaced, in a 12 point font.

Please also include one or more photographs of the work of art or architecture you have chosen to discuss. If personal photography of the work you choose is not allowed, you may use a professional photograph acquired online from a post card, but be sure to cite your source. (Photos do not count toward the minimum four page requirement.)

Give your paper a title!

RACHEL FOULK

Department of Humanities
 Ferris State University
 1009 Campus Drive
 Big Rapids, MI 49307

Phone: 231-591-2776

Fax: 231-591-2188

Email: foulkr@ferris.edu

RESEARCH INTERESTS

Art, architecture, and archaeology of ancient Greece and Rome
 Roman painting
 Landscape studies

EDUCATION

Ph.D. Emory University, Art History, 2011
 Dissertation: "Politics of Place: Landscape Painting in Imperial Rome"
 (Advisor: Eric R. Varner)

M.A. Emory University, Art History, 2007
 Thesis: "Microcosms of Imperial Taste and Power: The Landscape Paintings of the *Domus Aurea*"

B.A. The University of Texas at Austin, Art History, 2003

ACADEMIC APPOINTMENTS

Ferris State University, Big Rapids, MI

Associate Professor of Art History, Department of Humanities, 2014-present
 Assistant Professor of Art History, Department of Humanities, 2011-2014

Courses Taught:

Introduction to Art History I: Prehistory through the Middle Ages (ARTH 110)

Introduction to Art History II: Renaissance through Modern Art (ARTH 111)

Greek and Roman Art & Archaeology (ARTH 290/ARTH 250)

History of Modern Art (ARTH 310)

The Art of Italy: Ancient to Contemporary (ARTH 390, study abroad course)

Cultural Capitals: Rome, Florence, Paris, and Madrid (ARTH 390, study abroad course)

Introduction to the Humanities (HUMN 100)

Introduction to Popular Culture (HUMN 240)

Georgia State University, Atlanta, GA

Instructor of Art History, Ernest G. Welch School of Art and Design, 2011

Courses Taught:

History of Western Art II: Renaissance through Contemporary Art (AH 1750)

The History of Art Since 1900 (AH 2000)

Savannah College of Art and Design, Atlanta, GA

Adjunct Professor of Art History, Department of Art History, 2010

Courses Taught:

Survey of Western Art I: Paleolithic to Late Medieval Art (ARTH 100, online course)

Survey of Western Art II: Renaissance to Contemporary Art (ARTH 110)

Ancient Art and Architecture (ARTH 281)

Emory University, Atlanta, GA

Teaching Assistant, Departments of Art History and Classics, 2004-2011

PUBLICATIONS

“Gardens and the Larger Landscape,” with K.D. Cook, in *A Cultural History of Gardens, Volume 1: Antiquity*, edited by Kathryn Gleason, Michael Leslie, and John Dixon Hunt, 177-196. London: Bloomsbury, 2013.

Abstracts published in:

Archaeological Institute of America Annual Meeting Abstracts, 2013, 2009

College Art Association Annual Conference Abstracts, 2010

Online Virtual Exhibition: Wrote and edited several entries on the architecture of for the Interactive Plan of website exploring the Sanctuary of the Great Gods, Samothrace.

(<http://samothrace.emory.edu/visualizing-the-sanctuary/interactive-plan>)

WORK IN PROGRESS

Politics of Place: Landscape Painting in Ancient Rome (book)

“The Esquiline Landscape Calendar beneath Santa Maria Maggiore: Time and Imperial Authority in a Roman House” (article)

“Patron’s Tomb Garden: Fashioning Family Identity in Augustan Rome” (article)

“What’s for Dinner? Still Life Painting and the Culture of Hospitality in Ancient Roman Houses” (article)

OTHER PROFESSIONAL EXPERIENCE

Museum Experience

Andrew W. Mellon Curatorial Intern, Michael C. Carlos Museum, Emory University, Summer 2009. Catalogued and researched Shubin collection of ancient engraved gemstones.

Intern, Jack S. Blanton Museum of Art, University of Texas at Austin, Spring 2003

O’Donnell Intern, Meadows Museum of Art, Southern Methodist University, Summer 1999

Field Experience

Archaeological Assistant, Ancient Stabiae Garden Project, excavations at Villa Arianna at ancient Stabiae, Castellammare di Stabia, Italy (Directors: Kathryn L. Gleason and Thomas Noble Howe), Summer 2010

Archaeological Assistant, Institute of Fine Arts, New York University, excavations at the Sanctuary of the Great Gods, Samothrace, Greece (Directors: James R. McCredie and Bonna Wescoat), Summer 2006

Participant in Summer Program in Archaeology, American Academy in Rome (Director: Nicola Terrenato). Excavations at Classe Harbor, Ravenna, Italy (Director: Andrea Augenti), Summer 2005

FELLOWSHIPS AND AWARDS

- Faculty Research Fellowship, Office of Academic Research, Ferris State University, Spring and Fall 2013
- Emory University Woman's Club Memorial Award in Graduate Research, 2010-2011
- Samothrace Research Fellowship, Collaborative Research in the Humanities Grant, Emory University, Fall 2009
- Gulnar Bosch Travel Assistance Award from the Southeastern College Art Conference for presentation at the Annual Meeting, 2009
- Thomas Lyman Research and Travel Fellowship, Emory University, Fall 2009, Summer 2005 (Italy)
- Professional Development Support Competitive Research Award for dissertation research, Emory University, Fall 2009, Summer 2008
- Graduate Student Travel Award from the Archaeological Institute of America for presentation at the 110th Annual Meeting, 2009
- Andrew W. Mellon Dissertation Seminar Grant, Emory University, Spring & Summer 2008
- Emory University Laney Graduate School of Arts and Sciences Fellowship, 2003-2007
- Summer Travel and Research Grant, Art History Department, Emory University, 2007 (Italy), 2006 (Greece)
- Tuition Scholarship for Summer Program in Archaeology from the American Academy in Rome, 2005
- Art History Language Study Fellowship, Emory University, 2004
- College Scholar Award, University of Texas at Austin, 2003, 2002, 2001
- Normandy Scholar, University of Texas at Austin, 2001

CONFERENCE AND SYMPOSIUM PRESENTATIONS

“A Feast for the Eyes: Still Life Painting and the Culture of Hospitality in Ancient Rome.” Annual Conference of the Midwest Art History Society. Chicago, IL, April 8, 2016.

“Patron's Tomb: Fashioning Family Identity in Augustan Rome.” Annual Conference of the Mid-America College Art Association. San Antonio, TX, October 23, 2014.

“Patron's Tomb Garden: Life, Death, and Utopian Eternity in Ancient Rome.” Earth Perfect? Nature, Utopia, and the Garden Symposium and Exhibitions. University of Delaware. Newark, DE, June 6-9, 2013.

“The Esquiline Landscape Calendar: Time, Nature, and Authority in Imperial Rome.” 114th Annual Meeting of the Archaeological Institute of America. Seattle, WA, January 6, 2013.

“A Walk through the Seasons in Ancient Rome: Art and Text on the Esquiline Landscape Calendar.” University of Iowa 25th Annual Art History Graduate Student Symposium: Art and Text. April 9-10, 2010.

“Shifting Points of View: Landscape, Painting, and Architecture at the Villa della Farnesina in Rome.” 98th Annual Conference of the College Art Association. Session: “Painting and the Built Environment,” sponsored by the Society of Architectural Historians. Chicago, IL, February 11, 2010.

“Pictures of Power: The Landscape Paintings of Nero’s *Domus Aurea* in Rome.” Southeastern College Art Conference. Mobile, AL, October 22, 2009.

“Roman Landscape Painting in its Archaeological Context: The Villa della Farnesina, Rome.” 110th Annual Meeting of the Archaeological Institute of America, Poster Session. Philadelphia, PA, January 8-11, 2009.

CONFERENCE SESSIONS CHAIRED

“Imaginary Worlds: Art as Mediator between Fact and Fiction.” Session Chair with Anthony F. Mangieri. Southeastern College Art Conference. Pittsburgh, PA, October 21-24, 2015.

“Patron-Viewer-Artist and the Art of the Ancient World.” Session Chair with Anthony F. Mangieri. Joint Meeting of the Southeastern College Art Conference and the Mid-America College Art Association. Richmond, VA, October 20-23, 2010.

CONFERENCE PRESENTATIONS ON TEACHING AND LEARNING

“Collaborative Learning through a Practice of Creation.” Presented with Anthony F. Mangieri. New England Faculty Development Consortium Fall 2015 Conference. East Greenwich, RI, November 13, 2015.

“Collections, Education, and Community.” Presented with Carrie Weis, Annual Conference of the Michigan Museums Association. Bay City, MI, October 10, 2013.

PUBLIC AND INVITED LECTURES

“Art and the Monuments Men.” Invited guest lecture for the Phi Alpha Theta History Honor Society’s History Week and Celebration of Veterans. Ferris State University, November 11, 2015.

“Roman Villas: Landscape, Architecture, and Painting.” Invited guest lecture in Critique of Architecture course, M. Arch. Program, Kendall College of Art and Design of Ferris State University, September 9, 2014.

“The Art of Gardening in Ancient Rome.” Big Rapids Festival of the Arts, February 25, 2014.

“An Introduction to the Ancient Greek Olympic Games.” Invited guest lecture in Sports Speakers Series, Sports Leadership Institute of Ferris State University, February 3, 2014.

“More than a Pretty Face? Ideals of Beauty in Art.” Honors Program Lunch and Learn, Ferris State University, April 4, 2013.

“The Art of Monet’s Gardens.” Big Rapids Festival of the Arts, February 20, 2013.

“Designing the View: The Politics of Landscape Painting in Imperial Rome.” The Humanities Colloquium Series, Ferris State University, February 23, 2012.

“A Room with a View: Ancient Roman Landscape Painting and Domestic Space.” Emory University Woman’s Club Meeting, March 22, 2011.

With Bonna Wescoat, Vicki Hertzberg, Susan Blevins, and Kyle Thayer. “Dig Night: Framing the Mysteries in the Sanctuary of the Great Gods, Samothrace.” Michael C. Carlos Museum, Emory University, December 8, 2009.

“The Roman Arch: Architectural Innovation and Honorary Monument.” Savannah College of Art and Design. Atlanta, GA, May 14, 2009.

“Microcosms of Imperial Taste and Power: The Landscape Paintings of the *Domus Aurea*.” Annual Art History Departmental Symposium, Emory University, February 9, 2007.

STUDENT RESEARCH SUPERVISED

Faculty Mentor to Kacie Krogman for the project “Love, Beauty, and Sexuality: Women in the Guise of Venus on Ancient Roman Sarcophagi.”

Presented at the Annual Conference of the Midwest Art History Society. Chicago, IL, April 7-9, 2016.

Project awarded Student Research Fellowship, Office of Research and Sponsored Programs (Formerly Office of Academic Research), Ferris State University (Summer 2015).

Faculty Mentor to Tyler Felty for the project “Menerva in Etruscan Art: Warriorhood, Motherhood, and the Role of Women in Ancient Tuscany.”

Presented at the Annual Conference of the Mid-America College Art Association. San Antonio, TX, October 23, 2014.

Project awarded Student Research Fellowship, Office of Academic Research, Ferris State University (Summer 2013).

Project extended with Student Research Assistantship, Office of Academic Research, Ferris State University (2013-2014 academic year).

FACULTY DEVELOPMENT WORKSHOPS ATTENDED

Council for Undergraduate Research: Mentorship, Collaboration and Undergraduate Research in the Social Sciences and Humanities Institute at Calvin College, Grand Rapids, MI, March 23-25, 2012

Faculty Center for Teaching and Learning, Ferris State University

- Interdisciplinary Innovations: Crime and Climate Change, February 26, 2013
- Making Connections with the Grand Rapids Communities Our Students Call Home (with Center for Latin@ Studies), September 28, 2012
- Selected Sessions, New Faculty Transition Program, 2011-2012
- New Faculty Orientation Week, August 15-19, 2011

SERVICE TO FERRIS STATE UNIVERSITY

Department of Humanities

- Program Coordinator and Advisor, Art History Minor, 2012-present
- Created new Art History course: Greek and Roman Art & Archaeology (ARTH 250)
- Coordinator, Humanities Colloquium Series, 2012-present
- Member, Humanities Department Curriculum Committee, Fall 2011-present
- Co-founder and co-developer of new Museum Studies Minor (in progress)

College of Arts and Sciences

- Member, Special Grants Committee, 2013-present
- Advisor, Pre-Pharmacy Program, 2012-2016
- Member, Taskforce for the Jim Crow Museum of Racist Memorabilia, 2012-2013
- Member, College of Arts and Sciences Curriculum Committee, Spring 2013 (temporary member filling in for colleague on sabbatical)

University Wide

- Senator, Academic Senate, 2015-present
- Member, Library/Historical/Archival Committee (a committee of the Academic Senate), 2012-present
- Member, Organizing Committee for the new Ferris Museum of Sexist Objects, 2013-present
- Member, Festival of the Arts Committee, 2014-2015
- Content Contributor, BEYOND: Diversity Exhibit, Office of International Education, Fall 2014
- Invited Panelist, Art History Career Day, Kendall College of Art and Design of Ferris State University, March 21, 2014
- Member, Committee for BEYOND: Mythology, Office of International Education, 2013-2014
- Member, Faculty Center for Teaching and Learning Advisory Group, 2013-present
- Reviewer, Student Research Assistantship applications, Office of Academic Research, Fall 2012
- Invited Panelist, New Faculty Orientation Week, Faculty Center for Teaching and Learning, August 2012
- Judge, Campus-wide Speech Contest, Fall 2012, Fall 2011

SERVICE TO THE COMMUNITY

- Co-Developer and Presenter of Teachers' Workshop on "Teaching with Primary Resources from Museum Collections" for the Grand Rapids Public Museum. Presented March 22, 2014 and May 2, 2014.
- Team Member for IMMERSIVE and the Grand Rapids Museum School, an educational collaboration between the Grand Rapids Public Museum, Grand Rapids Public Schools, and Kendall College of Art and Design of Ferris State University.

PROFESSIONAL AFFILIATIONS

Archaeological Institute of America
 College Art Association
 Mid-America College Art Association
 Southeastern College Art Conference

Kimm Carlton-Smith Curriculum Vitae

2211 Union Ave, SE
Grand Rapids, Michigan
(616) 780-4645
drkimn@gmail.com

ASC Bldg -- Room 2068
Humanities Department
(231) 591-5850
carltonk@ferris.edu

Academic Employment

- Ferris State University, *Professor of History*, Department of Humanities (August 2000-present)
- Ferris State University, *Associate Professor of History*, Department of Humanities (August 1994-May 2000) Granted Tenure May 1995
- Ferris State University, *Assistant Professor of History*, Department of Humanities (August 1990-May 1994)
- University of Maryland, *Instructor*, Department of History (June 1988-May 1989)
- Rutgers University, *Instructor*, Department of History (June 1987-November 1988)

Education

- Doctorate, *American History*, Rutgers University, New Brunswick, NJ (October 1990)
- Masters, *American History*, Rutgers University, New Brunswick, NJ (October 1986)
- Bachelors, *Radio, Television, and Motion Pictures*, University of NC-Chapel Hill (May 1979)

Activities from November 2015 to December 2009

Teaching, Advising, & Curricular Responsibilities

Professional Responsibilities & University Service

- Academic Co-Advisor – History BA (December 2011 – present)
- Academic Advisor – African American Studies Minor (Spring 2005 – present)
- Academic Advisor – Art History Minor (May 2011 – Fall 2013)
- History Area Curriculum Scheduler – (Fall 2003 – present)
- Program Coordinator – History BA Program (Spring 2011 – Present)

Curriculum Development & Academic Program Review

- Curriculum Reform/Revision. In response to 2011 History BA APR Findings, changing enrollment demographics, as well as staffing changes, the History Area worked to update and revise our courses offerings. This update allows us to establish long-range rotation schedules to aid students and academic advisors as well as more effectively document our assessment efforts within our various history courses. I was responsible for drafting paperwork submitted to the University Curriculum Committee and monitoring the process as the revision packet worked its way through the UCC process. Our revisions were approved in April 2015 and will be in effect as of January 2016, with the start of Spring 2016.
- Principle Co-Author. Academic Program Review Report. Worked primarily in collaboration with Gary Huey in preparing the second History BA Degree report (Summer/Fall 2011).
- Principle Author. Academic Program Review Report. African American Studies Minor (Summer/Fall 2011).
- Contributor. Proposed Museum Studies Minor. Curriculum Development for an Art History/Museum Studies Major first began in 2010 with Dr. James Walker.

Since his retirement, Carrie Weiss has played the lead role in collaborating with Dr. Rachel Foulk and myself. The PCAF process has been delayed and revised twice. In Fall 2014, the PCAF application for Museum Studies Minor was submitted to the UCC. Efforts are still on-going to finalize the creation of this new minor.

Teaching Responsibilities

- **Tenure-Line Faculty. History Area.** (Fall 1990 – present) In addition to teaching the U.S. History survey courses (HIST121 & HIST122), I also teach *African American History* (HIST201). On a rotating schedule I teach the following 300-level courses: *Analyzing Jim Crow Stereotypes* (HIST311); *Civil Rights Movement* (HIST315); *Turbulent Sixties* (HIST330); *19th Century American Popular Culture* (HIST331); and *20th Century American Popular Culture* (HIST332).
- **Adjunct Member. Humanities Area.** For the Art History Group, I am responsible for ARTH 203 *African American Art History*; ARTH 312 *American Art History*; & ARTH 325 *Women & Art*. For the Humanities Group, I teach HUMN 202 *African American Cultural Expressions*. These four courses are taught on a rotation schedule, one course per semester. These are coordinated with my History course load.
- **Honors Program Instructor.** Most recently I have taught *Civil Rights Movement* (HISH315) [Fall 2013]; *Turbulent Sixties* (HISH330) [Spring 2014]; and *African American Cultural Expressions* (HUMH202) [Fall 2014].
- **Adjunct Instructor. Kendall School of Design.** In Fall 2010, I taught a Graduate Level seminar course in *African American Art History* (KGAD 503). Given student response to the course, I was asked to return and teach Kendall's *African American Art History* in Summer 2011. I have recently been approached about teaching KCAD 503 again next year (2016/17).

History BA Program Marketing and Recruitment

- **Social Media Administrator. Ferris State University History Programs.** I am the principle author and monitor for the History Programs' Facebook Page. This has proven to be an effective tool for us to continue a relationship with alumni from both the History BA and History ED programs. It has also been an effective tool to promote our on-campus events and to advertise low enrollment General Education courses. Lastly, this vehicle helps to present a welcoming and inviting program that can serve the needs of a diverse mixture of students enrolled at Ferris.
- **Organizing/Planning *Passion for the Past* Series (2015/2016).** This series of informal talks is designed to introduce students throughout campus to the various members of the History faculty and to encourage enrollment within our General Education courses, but even more importantly attract History Minors from programs within all the various colleges across Ferris.
- **Organized a History Majors/Minors "Mixer"** for students new to the History BA or History ED program to meet and network with more students further along in the programs. I was also an opportunity for all majors and minors to informally socialize with the History faculty over pizza and soda.

History Area & Humanities Department Service Activities

- Member. Professional Review Committee (Spring 2014-Spring 2017)
- Alternate Member. Humanities Department Planning Committee (Fall 2014-Spring 2015)
- Member. Tenure Committee for Tracy Busch, History Area (Beginning Fall 2013)
- Member. Tenure Committee for Rachel Foulk, Art History Area (Beginning Fall 2011)
- Member. Tenure Committee for Robert Quist, Humanities Area. (Beginning Fall 2009)
- Member. Search Committees. Robert Quist, Rachel Foulk, Tracy Busch, and adjunct hire—Christian Peterson. (2009-2013)

College of Arts & Science Service Activities

- Member. Promotion & Merit Committee (Fall 2013-Spring 2015)

University-Wide Service Activities & Efforts to Promote Online Learning

- Planning Member. Pilot Study. Lecture Capture alternates to Tegrity. MediaCore (Fall 2012-Fall 2014) and iTunes U (Fall 2010-Fall 2012)
- Participant. Online Course Fair. Initiative of the Languages and Literature's Online Teaching and Learning Committee, February 2013 and October 2011.
- Member. Learning Technologies Advisory Board (LTAB) formerly known as FerrisConnect Advisory Board (FAB) [Member since 2005]

Student Engagement Outside the Classroom

- Presenter. Ferris History Week. Presented on Harlem Hellfighters, celebrating African American military service during World War I. Phi Alpha Theta series of events. (November 2015)
- Participant. Center for Global Studies & Engagement. Beyond Diversity event. Collaborated with Dr. Gary Huey in writing the text for three banners addressing Voting Rights Issues—Past & Present. Also participated in a Panel Discussion organized by Dr. Susan Morris addressing Black Masculinity. (Fall 2014)
- Panel Moderator. Phi Alpha Theta History Conference. (March 2013)
- Co-Moderator with Richard Hewer. Political Engagement Debate – 2012 Presidential Campaign. Ferris Chapters of Student Democrats and Republicans. Prof. Hewer and I drafted questions on issues confronting 2012 candidates Romney & Obama. Students debated the issues in front of a small gathering of Ferris undergraduates. (October 2012)
- Presenter. Student Chapter of NAACP. "Sacrifice for Dignity" Event. I created an interactive presentation addressing the Voting Rights efforts and sacrifices made by the college student volunteers participating in the 1964 Mississippi Freedom Summer campaign. (April 2012)
- Presenter. Artworks. Presentation on the Heidelberg Project to support the exhibition theme of community renewal and the book Arc of Justice. (June 2012)
- Student Advisor. College Democrats at Ferris. (Fall 2010 to Fall 2013)

Faculty Development Opportunities Pursued via FCTL

- PresentationZen Workshop Training
- Prezi Workshop Training

- Turning Technologies Workshop Training
- McGraw-Hill Connect+ Workshop Training
- Quality Matters Workshop Training

Honors & Recognition

- Funding Grant. Senate Faculty Development Committee. Research Project Funding. Granted money to study “best practices” in nationally recognized art and history museums located in Washington, DC. (May 2013)
- Formal Recognition. Online Teaching & Learning Committee. Honored as one of twelve Ferris faculty members making an outstanding contribution to Online Education at Ferris. (February 2013)

Activities from 2009 to 2005 – Earned Merit Promotion

Teaching History & e-Learning Efforts

History Area – Professional Responsibilities & University Service

- Program Coordinator – History Education Program (Spring 2005 – Spring 2006)
- Academic Advisor – History Education Major/Minor (Spring 2005 – Spring 2006)
- Academic Advisor – African American Studies Minor (Spring 2005 – present)

History Area – Teaching & Curriculum Related to e-Learning

- Participant. History Area Planning Sessions for the redesigning courses for Fully Online course offerings and formulating a rotation schedule to address the needs of Off-Campus Majors & Minors. (Fall 2006 to present)
- Founding Member. History Area’s Online Curriculum Committee. (Fall 2006 to present)
- Initiator/Collaborator. History Area’s Online Curriculum Policy Document (September 2006)
- Co-Presenter & Moderator for Humanities Colloquium. Donna Smith & Jana Pisani—“Engaging & Challenging the Online Learner: Proven Success Stories with WebCT” (September 2005)
- Curriculum Redesign. Between January 2005 to December 2009, converted the following courses for fully online delivery:
 - HIST 201 -- African American History
 - HIST 250 – Craft of History
 - HUMN 202 – African American Cultural Expression
 - HIST 326 – African American Women’s History
- Curriculum Redesign. Between January 2005 to December 2009, converted the following courses for mixed delivery:
 - HIST 250 – Craft of History
 - HIST 405 – Teaching of History [History Education Capstone]
- Curriculum Redesign. Between Fall 2006 to Spring 2009, converted the following courses for semester-long collaborative writing “wiki”:
 - HIST 330 – Turbulent Sixties
 - HIST 315 – Civil Rights Movement
- Curriculum Redesign. Between Fall 2008 to Spring 2010, incorporated Classroom Response Systems or Online Polling into U.S. History survey courses. As of Fall 2009, also included learning experiences using Facebook & Twitter.

- HIST 122 – U.S. History, Since 1877

History Area & Humanities Department Related Activities

- Adjunct Member. Art History Group, Humanities Area. (Beginning Fall 2009) Responsible for teaching ARTH 203 – African American Art History & ARTH 325 – Women & Art.
- Member. Tenure Committee for Robert Quist, Humanities Area. (Beginning Fall 2009)
- Participant. Camp Idlewild Oral History Project coordinated by Gary Huey. (Summer 2009)
- Member. Tenure Committee for Lisa Guinn, History Area. (Beginning Fall 2008)
- Contributing Author. Academic Program Review Report. Worked in collaboration with Gary Huey, Jana Pisani, Kevin Miller, & Don Flickinger in preparing the first History BA Degree Report. (Summer & Fall 2005)
- Member. Michigan Department of Education, Social Studies Steering Committee (Spring 2005 to Spring 2006)
- Curriculum Development. Oversaw as well as personally developed several new 200-Level History Courses for General Education offerings. These included HIST 250, HIST 253, HIST 255, HIST 258, as well as World History Survey's HIST 211 & 212. (Spring & Fall 2006)
- Member. Tenure Committee for Jana Pisani, History Area. (Beginning Fall 2005)

Professional Activities & e-Learning Efforts

Reader/Reviewer Associated with Content Area & e-Learning

- Manuscript Reviewer. Pearson Education, Inc. *Visions of America*, by Jennifer D. Keene, Saul Cornell, & Edward T. O'Donnell. (First Edition released Fall 2009)
- Pearson Longman Publisher– Invited to participate in Focus Group Session at DePaul University. (October 2008) *Declined due to scheduling conflicts.*
- Needs Assessment Participant. Pearson Longman Publisher. Participated in numerous surveys, qualitative remarks surveys, and phone conferences for the development of future United States History undergraduate survey textbooks. (Spring 2007 to Fall 2008)

Reader/Reviewer Associated with Content Expertise

- Article Submission Reader. *Interdisciplinary Humanities Journal* (University of Texas–El Paso) "Hell's Belles: White Southern Women, Fiery Preachers, and Racial Order in 1920s Los Angeles." (September 2008)
- Proposal Submission Reviewer. Oxford University Press. Prospectus for an African American Women Studies textbook. (May 2007)
- Manuscript Reviewer. Pearson Longman Publisher. *Cesar Chavez* for the American Biography Series. (April 2006)
- Manuscript Reviewer. Pearson Longman Publisher. *African American Lives: The Struggle for Freedom*, by Clayborne Carson, Emma Lapsansky-Werner, Gary B. Nash (First Edition released Spring 2005)

Conferences Showcasing Recent Trends in e-Learning

- Attended. 8th Annual Mobile Learning Conference. (Orlando–October 2009)
- Attended. 3rd Annual Tegrity Users Conference (San Francisco–June 2009)

- Paper Delivered. Panel Session. "Wiki-based Collaborative Writing and Active Learning," Computers & Writing 2008 Annual Conference (University of Georgia-May 2008)
- Paper Delivered. Panel Session. "Reluctant Engagement: Learning History using Wikis - the Student Perspective," Teaching and Learning with Technology Conference – (Purdue-March 2008)
- Attended. Blackboard World – 2007 Users Conference. (Boston-July 2007)
- Poster Session. "Faculty Creativity & Development-Ferris State University" Featured HISH 330 Turbulent Sixties Wiki. American Democracy Project Conference. (Philadelphia-June 2007)
- Attended. Impact 2006, 8th Annual WebCT User Conference (Chicago-July 2006)

Professional Training &/or Certification Received to Advance My e-Learning Skills & Pedagogy

- Participated. Pre-Conference Workshops, 8th Annual Mobile Learning Conference. (Orlando-October 2009)
- Participated. Tegrity Online Training Workshops. (August & September 2009)
- Earned Certification. Completed the required portfolio needed to demonstrate mastery of Levels One thru Five, as part of Ferris State University's Online Instructor Certification Program. (Fall 2008)
- Earned Certification. Participated & completed a six week training program – "PbWiki Summer Camp" satisfied the requirements needed to become a PbWiki Certified Educator. (August 2008)
- Participated. Pre-Conference Workshops. 8th Annual WebCT User Conference (Chicago -- July 2006)

Faculty Development Efforts Pursued to Advance My e-Learning Skills & Pedagogy

- Co-Facilitator with Kim Hancock, College of Pharmacy. "Tegrity New Users Workshop." FCTL Learning Community. (Fall 2009)
- Participant. "Mobile Learning." FCTL Learning Community. Facilitated by Kim Hancock & William Knapp (Summer 2009)
- Facilitator. "Wiki Spring Learning Camp." FCTL Learning Community (Spring 2009)
- Participant. "Best Practices Revisited Retreat" sponsored by the FCTL. (November 2008)
- Participant. College of Arts & Sciences Assessment Fair (February 2007)
- Co-Facilitator with William Knapp. "Engaging Learners with Wikis." FCTL Learning Community (Fall 2006)
- Participant. "Faculty Writing Institute -- Crossroads Writing Project" along with peers from the History Unit [Jana Pisani, Lisa Guinn, Tom Jorsch]. (Summer 2006)
- Participant. "Engaging the Online Learner." FCTL Learning Community. Facilitated by Randy Vance & William Knapp (Fall 2005)

Honors

- Nominated for Distinguished Teacher Award (Fall 2009)
- Nominated for Distinguished Teacher Award (Fall 2008)

- Exemplary Fully Online Course Award for HUMN 202 “African American Cultural Expressions” [WebCT CE 4 Platform] (March 2007)
- WPA Art Prints Exhibition – (March 2007)
- Exemplary Blended Course Award for HIST 411 “The Rise & Fall of Jim Crow” [WebCT CE 4 Platform] (March 2006)
- Nominated by former student Kenneth Thomas to “Who’s Who Among America’s Teachers” (Fall 2005)
- Nominated for Ferris Award for Academic Excellence (Spring 2005)
- Merit Promotion granted in March 2005.

Presentations for the Faculty Center for Teaching & Learning

- Keynote Address. “Collaborative Learning with Wikis” Spring Learning Institute (March 2008)
- Presentation. “Using RSS Feeds for Teaching or Research” (October 2006)
- Presentation. “Incorporating More Writing into Your Content Course” Faculty Development Day (August 2006)
- Presentation. “Successful Implementation of WebCT as a Teaching Tool” Faculty Development Day (August 2006)
- Workshop/Presentation. “Creating Community in the Classroom” – WebQuests & Fostering Community Through Role Playing Activities. (March 2006)
- Presentation. “Introduction to WebCT.” New Faculty Orientation Week (August 2005)
- Presentation. “Maximizing Online Discussion” Spring Learning Institute. April 2005

Service Activities & e-Learning

e-Learning Related Activities, College & University Level

- Member. Online Course Caps Committee (May 2009 to May 2010)
- Member. Senate Online Learning Committee (Spring 2009 to May 2010)
- Participant. Reconsidering the “Best Practices for Online Courses” Retreat. FCTL. (November 2008)
- Member. Advancing Online Learning Task Force. Member since 2006. Elected Chair, October 2008.
- E-Learning Consultant for Faculty Center for Teaching & Learning (Jan 2006 – May 2007)
- Member. Senate – Online Degree Programs Ad Hoc Committee, Chuck Drake – Chair (Spring & Summer, 2006)
- Member. FFA – Faculty Advisory Group – Contract Language on Non-Traditional Teaching Methodology (Robert Carter, Randy Vance, Greg Wellman, & myself) Spring & Summer, 2006 (re: Workload Policy)
- Participant. Higher Learning Commission – On-Campus Visit for Review of FSU Online Programs (May 2006)
- Member. College of Arts & Sciences Faculty Steering Committee for Online Development (Spring 2006)
- E-Learning Mentor/Consultant for College of Arts & Sciences [1/4 Release Time] (Spring 2006)
- Participant. Certification for Online Instruction Retreat. FCTL (November 2005)
- Member. Presidential Task Force on Technical Support. (Fall 2005)

- Member. UCEL's HLC Online Faculty Taskforce Team (Fall 2005)
- Participant. Pilot: Integration-WebCT/myFSU Portal. FCTL. Summer 2005
- Participant. Higher Learning Commission's Student Services Online Workshop, (June 2005)
- Member. Faculty Advisory Board – Faculty Center for Teaching & Learning (formerly known as the Center for Teaching, Learning, & Faculty Development). (Spring 2005 to present)

FerrisConnect Activities & Responsibilities

- Member. FerrisConnect Advisory Board. Committee established in Fall 2008
- Member & Team Leader. FerrisConnect* Implementation Project (June 2006 - September 2008) Formerly known as WebCT/Vista. Received 50% release time August 2006 - May 2007.
 - Coordinator. Consolidation of Three Teams- Teaching & Learning Team, Training Team, and Content Management & Migration (March 2007-September 2008)
 - Team Leader. Content Management & Migration Team. (November 2006-September 2008)
 - Member. Systems Integration Build Team. Vicky Duer, Team Leader. (November 2006-September 2008)
 - Team Leader. Communications Team. (June 2006-November 2006)
 - Member. Training Team. William Knapp, Team Leader. (June 2006-September 2008)
 - Member. Teaching & Learning Team. Jonathan Taylor, Team Leader. (June 2006-September 2008)
 - Member. Faculty Training Team for Training/Mentoring Peers. (June 2006-September 2008).
 - Participant. Vista Specialist Training (June 26-30, 2006)
 - Participant. Strategic Implementation Planning Session (June 19-22, 2006)

Search Committees

- Member of Tenure Track Job Search – Humanities Area (Spring 2009) Hired Robert Quist.
- Member of Tenure Track Job Search – U.S. History (Spring 2008) Hired Lisa Guinn.
- Member of Instructional Designer Job Search. (Fall 2007) Hired Bea Griffin-Cooper.
- Member of Vista Administrator Search Committee. Gloria Lukusa & John Urbanick- chairs. (Fall 2006) Hired Mary Holmes.
- Member of Instructional Technologist Assistant Search Committee. (Fall 2006) Hired Meegan Lillis.
- Member of Temporary Adjunct -- World History Job Search (Spring 2006) Hired Tracy Busch.
- Member of Humanities Department Head Search Committee (Fall 2005) Hired Grant Snider.
- Chair. Instructional Designer Job Search (Spring/Summer 2005 and Fall 2005) Closed Searches with no Hire.
- Member of Tenure Track Job Search – World History (Spring 2005) Hired Jana Pisani.

WebCT Training Sponsored by FCTL

- Getting Up To Speed Training (August 2006)
- WebCT Training for Kendall Faculty (July 2006)
- Design & Delivery of Online Instruction (May 2006)
- Designing & Developing Courses for Online Delivery (January 2006)
- Preparing for Your First Semester (Fall 2005)
- Designing & Developing Courses for Mixed Delivery (August 2005)
- Designing & Developing Courses for Online Delivery (June 2005)
- Preparing for Your First Semester (Spring 2005)
- Getting Up To Speed Training (January 2005)

Activities from 2004 to 2001 – Earned Merit Promotion

History Teaching, Curriculum Development & University Service

History Area – Professional Responsibilities & University Service

- Program Coordinator – History Education Program (Fall 2003 – Fall 2004)
- Academic Advisor – History Education Major/Minor (Summer 2003 – Fall 2004)
- Academic Advisor – African American Studies Minor (Winter 2003 – Fall 2004)
- Academic Advisor – History BA Major/Minor (Fall 2002 – Fall 2004)
- Area Coordinator – History Unit (Fall 2000 - Fall 2003)
- Search Committee Member – Adjunct Positions for History Unit (2000, 2001, 2003, 2004)

Curriculum Development History & Humanities Areas

- Teaching of History/Secondary Education Degree
- History BA Major/Minor
- Liberal Arts Minors
 - African American Studies Minor
 - Art History Minor
 - American Studies Minor

History Area Teaching Responsibilities (*Indicates New Courses Created)

- HIST 121 -- United States History, Colonial to 1877
- HIST 122 -- United States History, 1877 to Present [WebCT Hybrid]
- HIST 201 -- African American History [WebCT Hybrid]
- HIST 309* -- U.S. History, 1900-1945 [WebCT Hybrid]
- HIST 315 -- Civil Rights Movements [Honors Section & Open Online Section]
- HIST 325 -- American Women's History
- HIST 326* -- African American Women's History [Honors Section/WebCT Hybrid]
- HIST 330* -- Turbulent Sixties [Honors Section & Open F2F/WebCT Hybrid & Online Sections]
- HIST 332 -- American Cultural History, since 1865 [Honors Section]
- HIST 400* -- History, Research & Writing [BA Capstone/WebCT Hybrid]
- HIST 405 -- Theory & Practice of Teaching History [History Education Capstone] Team Taught
- HIST 411/511* – Rise & Fall of Jim Crow [Online Sections]
- HIST 421/521* – Democracy on Trial [Online Sections]

Humanities Area Teaching Responsibilities

- ARTH 203* -- African American Art History [WebCT Hybrid]

- ARTH 325 -- Women and Art [WebCT Hybrid]
- HUMN 202* -- African American Cultural Expression [WebCT Hybrid]

Faculty Development Activities Related to In-Class Teaching

- Selected Participant in the first Learner Centered Teaching -- Learning Community, Fall 2004

Participant in CTLFD Sponsored Workshops, 2000-2003

- Using Humor in the Classroom – Fall 2003
- Memory: Teaching to Produce Better Student Recall – Fall 2003
- Case Study Approach: Problem Centered Learning – Fall 2003
- A Real World Model for Classroom Discussion – Winter 2002
- Methods & Learners Workshop – Summer 2000

On-Campus Presentations Related to Course Content Areas

- “Pizza with A Prof” – Honors Seminar, Topic: “One Person Can Make a Difference: Social Activists Who Fought the System & Won!” November 20, 2003
- “Marian Anderson, One African American Woman Making a Difference” Beauty of Diversity – Women Expo – Summer 2003; sponsored by Elite, student organization.
- “Social and Political Activism – Discussion Panel” for the Inaugural TAL-TEN Leadership Program (2002). December 5, 2002.
- “War & Peace” – Faculty/Staff In-Service Forum Honoring September 11, 2001 – Edited reading of Robert Benchley’s satirical 1919 essay “The Making of a Red” addressing reactionary mind-set in America following WWI. September 11, 2002.
- “Lesbian Visibility: A Historical Look Back,” Gay Awareness Week, Ferris State University, November 2001
- Kick-Off Week Panel Presentation -- General Education Assessment: Discussion of FSU’s Implementation & Assessment Strategy for Race, Ethnicity, & Gender – August 2001
- “God, Spirituality, and Civil Rights”-- Martin Luther King Day Faculty/Staff In-Service Forum Honoring Martin Luther King Day -- Slave Spirituals: The Historical Tradition of Liberation Theology@ January 11, 2001.
- “Talented Tenth” Organizer & Moderator for Raymond Gant, Phillip Middleton, and David Pilgrim panel discussion on W.E.B. DuBois’s concept “The Talented Tenth” -- March 1, 2000

WebCT & Teaching, Curriculum Development & University Service

Role as a Facilitator in CTLFD-Sponsored Workshops & Training Sessions

- Member of the WebCT Training Group – Fall 2001 to Fall 2004
- Lead Facilitator for Preparing For Your First Semester (PFYFS) 8 week training sessions
 - Winter 2005
 - Fall 2003
 - Winter 2003
- Co-Facilitator for PFYFS, working to assist J.R. Vance
 - Fall 2002
 - Summer 2002
 - Winter 2002

- Fall 2001
- Workshop Facilitator
 - Pre-Semester Course Assistance – Fall 2003
 - Transition from WebCT 3.6 to 3.8 -- Fall 2002
 - Enhanced Learning with WebCT Communication Tools -- Feb 2002
- Individual & Team Training Sessions – Grand Rapids Campus
 - Kathy Agard, Philanthropy of Learning Program Coordinator -Fall 2003
 - Larry Templeton, College of Education - Adjunct Faculty - August 2003
 - Philanthropy of Learning (Students) Summer 2002
 - All Off-Campus Clinical Faculty College of Pharmacy - Spring 2002

Faculty Outreach Efforts to Promote WebCT Use Among Ferris Faculty

- Invited Participant in “Best Practices” WebCT Retreat – October 2004
- Individual Mentoring and “How To” Assistance - Summer 2003 to Fall 2004
- “Internet-Supported Education and Ferris Students: A General Education Case Study”-- January 28, 2003 – “Featuring Ferris Faculty” programming series sponsored by CTLFD.
- “Using WebCT in Liberal Arts Courses” Humanities Colloquium Series – September 20, 2001

Faculty Development Activities Related to Training in Online Teaching/WebCT

- WebCT Certification Trainer Program -- WebCT.com, December 2004
- Faculty Research Grant, sponsored by Ferris State University Academic Senate. Project: WebCT Faculty Development/Training -- May 2001
- Attended Third Annual WebCT Conference & received training in four pre-conference “Hand’s On” Workshops – June 2001
 - Dean’s Initiative Grant, covered Travel Expenses
 - Timme Grant, Covered Conference & Workshop Expenses

Participant in CTLFD Sponsored Workshops, 2000-2004

- On-Line Discussion—Tisha Binder, Visiting Guest Instructor, Winter 2004
- Facilitating On-Line Learning--Enid Nagel, Instructor, Summer 2002
- Digitalizing Data Workshop--Jerry Sholl, Instructor, Summer 2000
- Repurposing Course Material Workshop – Henryk Marcinkiewicz, Instructor, Summer 2000
- Integrating Material into WebCT Workshop--Bo Lou, Instructor, Summer 2000

Service Activities Done to Support the CTLFD & WebCT Institutional Growth

- Participant/Attendee, Distance Learning Open Forums, Fall 2003
- Search Committee Member, CFTLD – WebCT Technologist Position (2002 & 2003)
- Invited Participant, Search Process, CFTLD Director (Fall 2002, Summer-Fall 2002, and Summer-Fall 2003)

Jim Crow Museum & Teaching, Curriculum Development & University Service

Jim Crow Museum in Relation to Professional Development & University Service

- Member, Jim Crow Museum Advisory Board, October 2003 to Fall 2004
- Team Facilitator/Trainer, Department of Defense’s Equal Opportunity Management Institute, November 2002
- Museum Facilitator & Guide, Visitors to the Jim Crow Museum, Fall 2001 to present
 - Off-Campus Guests
 - RA Training Program

- Team Facilitator, Eisenhower Grant: “Drawing on Diversity: A Comprehensive 6-12 Critical Thinking Curricula Development Program,” Summer 2001
- Participant, Jim Crow Museum Facilitator Training, Winter 2001

Jim Crow Museum Resources Actively Integrated into Course Content

- HUMN 202 – Racial Stereotypes Impacting African American Creativity
- ARTH 203 – Racism and Visual Depictions of African Americans
- HIST 201 – Jim Crow, Yesterday & Today
- HIST 421/521 – Material Culture Using Historical Objects to Teach About Racism

Scholarship and Presentations Addressing Challenging Ways to Utilize the Museum’s Resources

- Paper Presentation – “Liberating Aunt Jemima” Marquette University’s Annual Women’s Studies Conference – March 2004
- Workshop Presentation – “Racial Stereotyping, Can We Liberate Aunt Jemima?” - ACE Conference, October 23-25 2003
- Workshop Presentation – “Coon, Sambo, and Mammy Go to College: Engaging Racism Using Jim Crow Collectables” -- NCORE Annual Conference, May 29-June 2, 2002.

Noteworthy Activities and Accomplishments Not Otherwise Listed

Honors, Awards and Grants

- Athletes Favorite Teacher Recognition (Winter 2004)
- Nominated, Distinguished Teacher Award (Fall 2002)

Committee & Faculty Governance

- **Humanities Department**
 - Member, Susan Morris Tenure Committee (completed May 2002)
 - Member, Diversity Committee (Fall 1999-present)
- **College of Arts & Sciences**
 - Member, Starr Building Art Selection Committee (Winter 2004)
 - Chair, Sabbatical Committee (Fall 2001-Winter 2002)
 - Member, Sabbatical Committee (Fall 2000-Winter 2001)
 - Participant, Curriculum Development Workshop (Summer 2000)
 - Member, Diversity Counts! Committee (Fall 1994-present)
- **University**
 - Member, National Competitive Scholarship Committee (Fall 2004 – present)
 - Member, Library/Historical/Archival Committee (Fall 2002 - Winter 2003)
 - Member, Academic Senate, (Fall 2000-Winter 2002)
 - Chair, Race, Ethnicity, &/or Gender Assessment Committee, General Education Assessment Sub-Committee (Fall 2000-Winter 2002)
 - Chair, General Education Ad Hoc Committee, responsible for drafting REG Outcomes Criteria Statement (Winter 2000)
 - Member, Global Consciousness Assessment Committee, General Education Assessment Sub-Committee (Fall 1999-Fall 2000)

Activities 2000-1995 – Earned Promotion to Professor

Teaching Responsibilities

Courses Taught: History Area

- United States History, Colonial to 1877 (HIST 121)
- United States History, 1877 to Present (HIST 122)
- African American History (HIST 201)
- Supreme Court in the 20th Century (HIST 221)
- Civil Rights Movements (HIST 315)
- American Women's History (HIST 325)
- Turbulent Sixties (HIST 330)

Experimental Development Course (HIST 090)

Critical Thinking: Making History Meaningful

Experimental Courses: (HIST 290)

Politics of Art

Jazz, Art, Film: A Social History of African American Cultural Expression

Turbulent Sixties

Independent Study Courses: (HIST 490)

African American Genealogy

Honors Section

Civil Rights Movements (HIST 315)

American Cultural History Since 1873 (HIST 332)

Courses Taught: Humanities Area

- African American Art History (ARTH 203)
- Women and Art (ARTH 325)
- African American Cultural Expressions (HUMN 202)
- Ethics in Health Care (HUMN 220)
- American Movies (HUMN 253)
- Biomedical Ethics (HUMN 320)

Professional Responsibilities & Activities

Area Coordinator – History Unit

Fall 1994-Summer 1997 and Fall 2000-Winter 2001

Multi-Cultural Awareness Series

Organized and Coordinated the Multi-Cultural Awareness Series (1999-2000)

Sponsored by the Humanities Department, underwritten by the College of

Arts & Sciences and Assistant to the President on Multi-cultural Affairs

Arranging for Guest Speakers

Dr. Sharon Neet, spoke on Technology in the Classroom (April 1996)

Dr. Gloria Randle, speaker for Women's History Month (March 1995)

Interdisciplinary American Studies Conference Proposal

Collaborated with Professors James Walker and Gary Huey in developing a

proposal & budget for an academic conference to be held at Ferris. (Fall

1995) [University budgetary and staffing constraints forced this project to be tabled.]

Department Publicity/Recruitment

Developed Preliminary Departmental Web Page (Fall 1998)

History Area Brochure (Fall 1995)

University-wide Student Recruitment

"Exploratory Seminars" (four individual presentations concerning visual representations and gender), Michigan High School Summer Institute,

Center for Teaching, Learning & Faculty Development, Ferris State University, June 1997.
Enrollment Services' Telemarketing Program (1995 & 1996)

Committee & Faculty Governance

Humanities Department

Member, Diversity Committee (Fall 1999-Winter 2000)
Member, Tenure Committee of Susan Morris (Beginning Fall 1998)
Member, History Unit Search Committee, One-year Adjunct Position (Summer 1997)
Member, Humanities Unit Search Committee, Tenure Track Line (Fall 1996-Summer 1997)
Chair, Faculty Development Committee (Fall 1995-Winter 1997)
Member, Curriculum Committee (Fall 1994-Winter 1995)
Area Coordinator, History Unit (Fall 1994-Summer 1997)

College of Arts & Sciences

Member, Sabbatical Committee (Fall 2000-Winter 2001)
Member, Diversity Counts! Committee (Fall 1994-present)
Member, Promotions Committee (Fall 1995-Winter 1997)
Member, National Endowment for the Humanities' Focus Grant Writing Committee, Diversity Counts! Committee Initiative (Fall 1995)

University

Member, Academic Senate, (Fall 2000-Winter 2002)
Member, Race, Ethnicity, &/or Gender Assessment Committee, General Education Assessment Sub-Committee (Winter 2000-Fall 2002)
Member, Global Consciousness Assessment Committee, General Education Assessment Sub-Committee (Fall 1999-Fall 2000)
Organizer & Coordinator, Multi-Cultural Awareness Series, (Fall 1999-Winter 2000)
Member, Student Relations Sub-Committee, Ferris Faculty Association (Winter 1997)
Public Relations Officer, Ferris Faculty Association, (Fall 1996-Winter 1997)
Member, Writing Outcomes Evaluation Team, Writing Competence Assessment Committee, General Education Assessment Sub-Committee (Fall 1996-Winter 1997)
Member, The Committee, Ferris Faculty Association Sub-Committee (Summer 1996)
Member, University Parking Recommendation Committee (Fall 1995-Winter 1996)
Member, Senate Diversity Committee, Academic Senate, (Fall 1995-Winter 1996)

Scholarly & Professional Activities

Scholarly Presentations

"Gwendolyn Bennett, Wordsmith and Painter: Crafting an Identity for African American Visual Artists," Association for the Study of African American Life and History, October 1999.
"The Politics of Identity," Dartmouth College's Back to the Futures: An Institute in American Studies, June 1999.
"Cultural Democracy's Proving Ground: The Case of the Harlem Community Art

- Center," Organization of American Historians, April 1999.
- "Janitors who paint": *The Construction of Identity for African-American Visual Artists*," American Studies Fall Festival, Michigan State University, November 1996.
- "African-Americans' Quest for Recognition as Artists, 1920s-1930s," International Conference on Despair and Desire, Association for the Interdisciplinary Study of the Arts and West Georgia College, October 1996.
- "Rethinking the Role of African American Visual Artists within the Harlem Renaissance," CUNY Humanities Workshop Colloquium, March 1994.
- "Harlem: A Case Study on Cultural Democracy." Delivered at the colloquia for Rockefeller Research Grants Program and New York University's Graduate School, May 1994.

University Service Presentations

- "Slave Spirituals: The Historical Tradition of Liberation Theology" Martin Luther King Day Celebration, Ferris State University, January 2001
- "Politics of African American Art Patronage," Humanities Colloquium, Ferris State University, February 1999.
- "Forming Linkages: The Legislature and Universities" Roundtable Discussant, Legislative Leadership Conference, Ferris State University, August 1997
- "Bayard Rustin: How Historians Are Erasing the Issue of Sexual Orientation Within African American History," Martin Luther King Day Celebration, Ferris State University, January 1997
- "Women & Art: Augusta Savage, Distinguished African American Sculptor," Ferris Professional Women, February 1996
- "Coming Out Under Fire" Discussion-Facilitator, Gay Awareness Week, Ferris State University, October 1995
- "Augusta Savage: Artist & Mentor," African American History Month, Humanities Department, February 1995

Guest Speaking at Student Sponsored Activities

- "Race Relations" Taggart Resident Hall Chat Session, November 1999
- "Homophobia," Presentation-Workshop, Residential Hall Directors Orientation and Training, Residential Life, Ferris State University, August 1996.
- "Understanding Issues of Sexual Orientation," Ferris Women's Softball Team, Ferris State University, May 1996.
- "Million Man March" Roundtable Discussant, Alpha Phi Alpha Fraternity, Inc., B.L.A.C.K., and the Office of Minority Student Affairs, Ferris State University, November 1995.

Publications

- Kimn Carlton-Smith, "The Harlem Community Art Center: A Dream Realized and Then Deferred," Gerald E. Matthews, ed., Journey Towards Nationalism: The Implications of Race and Racism, (New York: Forbes, 1999)

Honors, Awards and Grants

- Timme Grant, sponsored by Ferris State University. *Project*: Travel Expenses, Presentation at the Association for the Study of Afro-American Life and History (October 1999).

- Dean's Initiative Grant, sponsored by Dean Sue Hammersmith, College of Arts and Sciences, Ferris State University. Project: Registration Fee, Presentation at Dartmouth College's "Back to the Futures: An Institute in American Studies" (June 1999).
- Faculty Development Grant, Humanities Department, Ferris State University. *Project:* Travel Expenses, Presentation & Participation at Dartmouth College's "Back to the Futures: An Institute in American Studies" (June 1999).
- Timme Grant, sponsored by Ferris State University. *Project:* Travel Expenses, Presentation at Organization of American Historians (April 1999).
- Faculty Development Grant, Humanities Department, Ferris State University. *Project:* Travel Expenses, Presentation at Organization of American Historians (April 1999).
- Ferris State University Sabbatical. *Sabbatical Project:* Developing a manuscript on African American visual artists and the politics of patronage in the 1920s and 1930s. (August 1997-May 1998)
- Faculty Development Grant, Humanities Department, Ferris State University. *Project:* Sabbatical research expenses. (July 1997)
- Faculty Development Grant, Humanities Department, Ferris State University. *Project:* Travel Expenses, Presentation at International Conference on Despair and Desire, Association for the Interdisciplinary Study of the Arts and West Georgia College, October 1996.

Activities Prior to 1994 – Earned Promotion to Associate Professor

Committee & Faculty Governance

- Member, Faculty Senate's Diversity Committee
- Member, University Parking Committee
- Member, College of Arts & Science's Promotions Committee
- Chair, Humanities Department's Faculty Development Committee
- Area Coordinator, History Unit, Humanities Department
- Member, College of Artists & Science's *Diversity Counts!* Committee
- Member, Humanities Department Head Search Committee
- Member, Women's Studies Committee
- Member, Women's Task Force, College of Arts and Sciences
- Judge, Annual Women's Caucus Awards for Excellence in Feminist Studies of Popular Culture and American Culture.
- Co-Faculty Advisor, Ferris State University Student Chapter of the National Organization of Women.

Scholarly & Professional Activities

Presentations

- "Harlem: A Case Study on Cultural Democracy."* Delivered at the meeting for Rockefeller Research Grants Program and New York University's Graduate School, April 1994.
- "Paradoxes: Woman as Artist, Artist as Worker, and the Woman Artist as Worker."* Annual meeting of the American Culture Association, April 1993.
- "All the Workers Are Men, and All the Women are Wives and Mothers."* Annual meeting of the Michigan Academy of Science, Arts, and Letters, March 1992.
- "Graphic Representations of Gender: The Women Printmakers of the New York City*

Federal Art Project." Delivered at the Smithsonian Colloquia, May 1990.

"Augusta Savage and Gwendolyn Bennett: The Women Behind the Harlem Community Art Center, 1937-1941." "Breakthroughs: Women in the Visual Arts," conference sponsored by Skidmore College, April 1988.

"The 1939 New York World's Fair: How Women Artists Confronted 'the World of Tomorrow'." Annual meeting of the American Culture Association, April 1986.

"The New Deal Art Projects: How Women Artists Visualized Women at Work." Annual meeting of the Society for Industrial Archeology, May 1985.

Honors & Awards

Rockefeller Post-Doctorate Research Grant sponsored by the Simon H. Rifkind Center for the Humanities, City College of the City University of New York. Grant project: "The Politics of Patronage: Strategies and Alliances Between African American Middle-Class and Visual Artists During the 1930s." (September 1993-May 1994)

Ferris Faculty Research Grant, sponsored by Ferris State University. (Summer 1991)

Smithsonian Pre-Doctorate Fellowship sponsored by the National Museum of American History. (September 1989-July 1990)

Dissertation Abstract

A New Deal For Women: Women Artists and the Federal Art Project 1935-1939. Advisor, T.J. Jackson Lears.

My study explores the nature and scope of women's participation on the Works Progress Administration's Federal Art Project operating in New York City from 1935 through 1939. This study examines the effects of gender, race, and class on black and white women's struggle to establish themselves and maintain their careers as professional artists during the Depression. Specific areas of concentration include: the influence of gender, race, and class on women's decision to pursue art as a career; the impact of welfare and work relief regulations on women's participation on the Federal Art Project; the contributions of women administrators and artists in shaping the Project's structure and goals; the role of black women in the Project's community art center program; and finally, the construction of gender as presented in the art work produced by women printmakers. The findings of this study reveal that, like many of the New Deal programs, New York City's Federal Art Project provided unique opportunities for white and black women during its years in operation; yet, it failed to institute major reforms within the art world that would have served to amend the white, male bias of the art world once economic recovery returned.

Consultations

National Museum of Women in the Arts, *"Women Artists of the New Deal Era: A Selection of Prints and Drawings"* (October 1988-January 1989). In conjunction with the Museum's exhibition I gave a series of lectures educating the staff on women artists and the New Deal art projects of the 1930s.

ROBERT QUIST

Teaching Experience

Ferris State University (Fall 2002-Present) Big Rapids, MI
Associate Professor of Humanities

Courses taught:

Humanities 100, Introduction to Humanities
Humanities 101, Ancient to Medieval
Humanities 102, Renaissance to Modern
Art History 111, Renaissance to Modern
Art History 310, Modern Art
Humanities 327, Mythology
Film 353, Directors
Film 253, American Film
Film 222, History and Analysis
Music 236, Music in Film
Study Away Programs

The Florida State University (Fall 1999-Summer 2002) Tallahassee, FL
Teaching and Research Assistant

Courses Taught:

Humanities Surveys
Multicultural Film
Created State of Literature Reports and Databases

Brigham Young University (Fall 1991-Summer 1996) Provo, UT
Teaching and Research Assistant

Courses Taught:

Aural Skills
Music Appreciation
Music History
Study Abroad

Education

The Florida State University (1999-2004) Tallahassee, FL

Ph.D. in Humanities (2004)

Dissertation: *The Theme of Music in Northern Renaissance Banquet Scenes*

M.I.S. in Library Science

Brigham Young University (1991-1996) Provo, UT

M.A. in Musicology (1996)

Master's Thesis: "*Aniara*: Karl-Birger Blomdahl's Operatic Interpretation of Harry Martinson's Epos"

Brigham Young University (1984-1990) Provo, UT

B.A. in Humanities (1990)

Publications

Book: *Introduction to Popular Culture: Theories, Applications, and Global Perspectives* (Co-Author) Iowa: Kendall Hunt, 2012: ISBN: 1465202242

Book Review: *Carl Nielsen and the Idea of Modernism* by Daniel M. Grimley. New York: Boydell, 2011. ISBN: 1843835819 *Scandinavian Studies*, vol. 83, no. 3 (Fall, 2011): 450-453.

Book: *The History of Modern Swedish Music: An Introduction to Nineteen Composers*. New York: Mellen, 2010. ISBN: 0773412905.

Article: "Stenhammar's Symphony in G Minor and the Quest for a Pure Nordic Style." *Scandinavian Studies*, vol. 80, no. 1 (Fall, 2008): 363-374.

Article: "A Humanities Video Game Prototype: Dante's *Inferno*." In *The SEM Imperative: Taking the Enrollment Management Online*. Washington D.C.: AACRAO, (2007): 83-89. ISBN: 1-57858-081-1

Article: "Spatial Relations as Metaphors in Blomdahl's *Aniara*," *Scandinavian Studies*, vol. 76, no. 1 (Spring, 2004): 71-86.

Awards, Activities, and Performances

2013: Academic Scholar Award, Ferris State University.

2013: Jazz Combo Piano Soloist and Accompaniment for the FSU Award Ceremony.

2012: Jazz Combo Piano Soloist and Accompaniment for the president's Christmas Banquet, FSU.

2010: Flute Soloist for "Globalization Initiative Year-End Reception" FSU.

2010: Flute Soloist for "Poetry Reading by Helen Degen Cohen" as part of the "The Art in the Holocaust" FSU.

2010: Recipient "Faculty Development Grant." FSU.

Web study guide: *Fleming's Arts and Ideas*. Tenth Edition, Wadsworth Thomson Learning 2004: <http://art.wadsworth.com/fleming10>

1999: Recorder Soloist for Florida State University's Fall *Collegium Musicum*.

1999: Recorder Soloist for Florida State University's Fall Baroque Ensemble.

1999: Recorder Soloist with The Brigham Young University Baroque Ensemble in J.S. Bach's *Brandenburg Concerti 2 and 4*.

1996: Piano Soloist/Accompaniment performing Sven-Erik Bäck's "Church Songs" for Björn Erling Evensen's Art Exhibition. Brigham Young University's Museum of Art.

1994: Chairman for American Musicological Society Rocky Mountain Chapter.

1994: Recipient of the Max Steiner Scholarship in musicology.

Papers

2013: "Moses Pergament's Vision of Music in Sweden." Scandinavian Studies Conference, San Francisco, CA.

2013: "Victorian Euphemisms and Censorship of Norse Myths and Legends" FSU Humanities Colloquium.

2011: "Stenhammar's Serenades as Shelters for Creative Freedom" Scandinavian Studies Conference, Chicago, Illinois.

2011: "Aesthetics of *Introduction to Global Popular Culture*" FSU Colloquium

2010: "The Swedish Radio Oratorios and their Pacifistic Attacks on the Second World War" FSU Colloquium.

2010: "August Strindberg's Dream Plays and the Birth of the Modern Tragedy" FSU Humanities Colloquium.

2009: "Rites of Passage: Mythos and Liberation in Ingvar Lidholm's *Riter*." Scandinavian Studies Conference, Madison, Wisconsin.

2008: "Wilhelm Stenhammar's Symphony in G Minor and the Union of Styles." Scandinavian Studies Conference, Fairbanks, Alaska.

2006: "*If It's Unnatural. . .It's Hell!*: Carel van Maner's Explanation of Bosch's Monstrosities And Its Modern Denial" FSU Humanities Colloquium.

2004: "Pieter Bruegel and the Ennoblement of the Bagpipe" FSU Humanities Colloquium.

2003: "Music as Symbols of Virtue and Vice in Renaissance Prints" Ferris State University Humanities Colloquium.

Service

2014: Professional Review and Tenure Committee

2014: Advisory Committee for Diversity

2013: *Beyond Mythology* Committee and Anthology Editor

2012-13: Humanities Area Coordinator

2011-13: Faculty Development Committee

2011: Humanities Colloquium Series Chair

2011: Art History Minor Co-Adviser

2010-13: Film Minor Advisor

2010: Hiring Committee for Art History Tenure-Track Position

2010-11: Sabbatical Leave Committee

Art History Minor Survey

Which Art History courses have you taken so far at Ferris State University? (Please circle the classes you have taken, including those in which you are currently enrolled this semester.)

ARTH 110: Prehistory through Middle Ages

ARTH 111: Renaissance through 20th Century

ARTH 203: African American Art History

ARTH 290: Greek and Roman Art & Archaeology

ARTH 310: History of Modern Art (20th Century Art)

ARTH 312: American Art

ARTH 325: Women and Art

ARTH 3XX: Art History Study Abroad courses (course numbers will vary)

Have you studied Art History courses at another college or university? Please circle: Yes or No

If yes, please indicate the areas of Art History that you studied in depth at other institutions.

Please indicate how confident you are in your ability to do the following, compared to your abilities prior to taking Art History classes at Ferris State. (Please circle a number on a scale of 1-10, with 10 being extremely confident, and 1 being not confident.)

1. Recognize, identify, and describe the work of influential *artists and architects* you have studied.

(Extremely Confident) 10 9 8 7 6 5 4 3 2 1 (Not confident)

2. Distinguish and analyze the *cultural, social, and religious contexts* of works of art architecture you have studied.

(Extremely Confident) 10 9 8 7 6 5 4 3 2 1 (Not confident)

3. Identify, describe, and analyze the significance of *styles* of art and architecture.

(Extremely Confident) 10 9 8 7 6 5 4 3 2 1 (Not confident)

4. Determine, interpret, and analyze the *function(s) and meaning(s)* of works of art and architecture.

(Extremely Confident) 10 9 8 7 6 5 4 3 2 1 (Not confident)

5. Identify, describe, and analyze the significance of the *techniques and materials* employed in the creation of artwork.

(Extremely Confident) 10 9 8 7 6 5 4 3 2 1 (Not confident)

6. *Discuss and evaluate* works of art and architecture and the ideas these works express using art historical methods and approaches.

(Extremely Confident) 10 9 8 7 6 5 4 3 2 1 (Not confident)

7. Explain ways in which art reflects and shapes culture and society.

(Extremely Confident) 10 9 8 7 6 5 4 3 2 1 (Not confident)

Please indicate your level of agreement with the following statements.

1. Art History classes at Ferris State have enhanced my abilities to *understand* works of art.

Strongly agree Agree Neither Agree nor Disagree Disagree Strongly Disagree

2. Art History classes at Ferris State have enhanced my abilities to *interpret* works of art.

Strongly agree Agree Neither Agree nor Disagree Disagree Strongly Disagree

3. Art History classes at Ferris State have enhanced my abilities to *research* works of art.

Strongly agree Agree Neither Agree nor Disagree Disagree Strongly Disagree

4. Art History classes at Ferris State have enhanced my abilities to *write about* works of art.

Strongly agree Agree Neither Agree nor Disagree Disagree Strongly Disagree

5. Art History classes at Ferris State have helped me to *Think, Perceive, and/or Experience* in new ways.

Strongly agree Agree Neither Agree nor Disagree Disagree Strongly Disagree

6. Art History classes at Ferris State have helped me *Value* in new ways.

Strongly agree Agree Neither Agree nor Disagree Disagree Strongly Disagree

7. Art History classes at Ferris State have increased my appreciation of art.

Strongly agree Agree Neither Agree nor Disagree Disagree Strongly Disagree

8. Art History classes at Ferris State have increased my appreciation of history.

Strongly agree Agree Neither Agree nor Disagree Disagree Strongly Disagree

9. Art History classes at Ferris State have helped me to become more aware of global cultures and societies.

Strongly agree Agree Neither Agree nor Disagree Disagree Strongly Disagree

10. I like to visit museums and/or galleries.

Strongly agree Agree Neither Agree nor Disagree Disagree Strongly Disagree

11. I am likely to visit a museum or gallery when I visit a new place.

Strongly agree Agree Neither Agree nor Disagree Disagree Strongly Disagree

12. I value the study of the arts as part of education.

Strongly agree Agree Neither Agree nor Disagree Disagree Strongly Disagree

Please indicate your level of agreement with the following statements.

1. The Art History minor enriches my life.

Strongly agree Agree Neither Agree nor Disagree Disagree Strongly Disagree

2. The Art History minor engenders self-awareness.

Strongly agree Agree Neither Agree nor Disagree Disagree Strongly Disagree

3. The Art History minor helps me to situate myself within larger cultural traditions.

Strongly agree Agree Neither Agree nor Disagree Disagree Strongly Disagree

4. The Art History minor provides a diversity of perspectives in Art History.

Strongly agree Agree Neither Agree nor Disagree Disagree Strongly Disagree

5. The Art History minor provides ample classes for students to personalize the degree to fit their needs.

Strongly agree Agree Neither Agree nor Disagree Disagree Strongly Disagree

6. The Art History minor allows me to study topics relevant to my life and interests.

Strongly agree Agree Neither Agree nor Disagree Disagree Strongly Disagree

7. The Art History minor provides skills that will help me in my chosen career path.

Strongly agree Agree Neither Agree nor Disagree Disagree Strongly Disagree

What class are you in? (Please circle) Freshman Sophomore Junior Senior Other: _____

What is your major? _____

If you have another minor, what is it? _____

Please indicate any additional degrees or certificates you will graduate with _____

What are your employment/education plans after graduation? _____

Please describe areas of Art History you would like to be able to study in more depth at Ferris State University. _____

Did you choose to minor in Art History before beginning your studies at Ferris State University?

Please circle: Yes No

In what year did you declare your Art History minor?

Please circle: Freshman Sophomore Junior Senior Other: _____

Please share any additional comments or suggestions you have about the Art History minor.

Results of Survey of Art History Minors
Survey Conducted May, 2016

Courses Taken:	#
ARTH 110	16
ARTH 111	18
ARTH 203	3
ARTH 290 (will become ARTH 250)	10
ARTH 310	4
ARTH 312	6
ARTH 325	7
ARTH 3XX (Study Abroad)	6
Courses at Other University:	
Yes	1
No	20

QUESTION SET 1

Question 1:

1 (Not Confident)	0
2	1
3	0
4	0
5	0
6	4
7	7
8	4
9	4
10 (Extremely Confident)	1

Question 2:

1 (Not Confident)	0
2	0
3	0
4	0
5	1
6	2
7	3
8	4

9	8
10 (Extremely Confident)	3

Question 3:

1 (Not Confident)	0
2	1
3	0
4	0
5	0
6	2
7	5
8	9
9	2
10 (Extremely Confident)	2

Question 4:

1 (Not Confident)	0
2	0
3	1
4	0
5	0
6	0
7	6
8	3
9	8
10 (Extremely Confident)	3

Question 5:

1 (Not Confident)	0
2	0
3	1
4	1
5	1
6	2
7	3
8	8
9	4
10 (Extremely Confident)	1

Question 6:

1 (Not Confident)	0
-------------------	---

2	0
3	1
4	1
5	0
6	2
7	6
8	7
9	2
10 (Extremely Confident)	2

Question 7:

1 (Not Confident)	0
2	0
3	0
4	0
5	1
6	0
7	2
8	7
9	9
10 (Extremely Confident)	2

QUESTION SET 2**Question 1:**

Strongly Agree	12
Agree	9
Neither Agree nor Disagree	0
Disagree	0
Strongly Disagree	0

Question 2:

Strongly Agree	14
Agree	6
Neither Agree nor Disagree	1
Disagree	0
Strongly Disagree	0

Question 3:

Strongly Agree	10
Agree	10

Neither Agree nor Disagree	1
Disagree	0
Strongly Disagree	0
Question 4:	
Strongly Agree	9
Agree	10
Neither Agree nor Disagree	2
Disagree	0
Strongly Disagree	0
Question 5:	
Strongly Agree	12
Agree	8
Neither Agree nor Disagree	1
Disagree	0
Strongly Disagree	0
Question 6:	
Strongly Agree	8
Agree	6
Neither Agree nor Disagree	5
Disagree	1
Strongly Disagree	0
Question 7:	
Strongly Agree	14
Agree	6
Neither Agree nor Disagree	1
Disagree	0
Strongly Disagree	0
Question 8:	
Strongly Agree	13
Agree	7
Neither Agree nor Disagree	1
Disagree	0
Strongly Disagree	0
Question 9:	
Strongly Agree	8

Agree	13
Neither Agree nor Disagree	0
Disagree	0
Strongly Disagree	0

Question 10:

Strongly Agree	15
Agree	6
Neither Agree nor Disagree	0
Disagree	0
Strongly Disagree	0

Question 11:

Strongly Agree	12
Agree	7
Neither Agree nor Disagree	1
Disagree	1
Strongly Disagree	0

Question 12:

Strongly Agree	14
Agree	7
Neither Agree nor Disagree	0
Disagree	0
Strongly Disagree	0

QUESTION SET 3

Question 1:

Strongly Agree	10
Agree	10
Neither Agree nor Disagree	1
Disagree	0
Strongly Disagree	0

Question 2:

Strongly Agree	10
Agree	6
Neither Agree nor Disagree	5
Disagree	0
Strongly Disagree	0

Question 3:	
Strongly Agree	4
Agree	13
Neither Agree nor Disagree	4
Disagree	0
Strongly Disagree	0
Question 4:	
Strongly Agree	10
Agree	11
Neither Agree nor Disagree	0
Disagree	0
Strongly Disagree	0
Question 5:	
Strongly Agree	4
Agree	10
Neither Agree nor Disagree	5
Disagree	2
Strongly Disagree	0
Question 6:	
Strongly Agree	7
Agree	10
Neither Agree nor Disagree	4
Disagree	0
Strongly Disagree	0
Question 7:	
Strongly Agree	10
Agree	9
Neither Agree nor Disagree	2
Disagree	0
Strongly Disagree	0
CLASS STANDING	
Freshman	0
Sophomore	7
Junior	7
Senior	7

Other:	0
MAJOR:	
Graphic Design	12
AIMC	2
Ind. Studies	1
Education	2
Psychology	1
Architecture & sustainability	1
Facility Management	1
English	1
History	3
OTHER MINORS:	
None	6
Architecture & Technology	1
Communications	2
English	1
COURSE WISH LIST	
Medieval	1
Renaissance	6
European	2
Early American	1
Greek/Roman (with focus on mythology/deities)	5
Art in Architecture	1
German/Dada	2
Art during War	1
Asian/ Eastern Art	2
Art by technique (ie pointillism, fresco)	1
Modern (This answer was written by students with conflict for current Fall 2016 course offering to indicate their interest in another section.)	12
Baroque	1
Contemporary	1
Mythology not Greek/Roman	1
CHOOSE MINOR BEFORE FERRIS CLASSES:	
YES	1
NO	20
YEAR MINOR DECLARED	
FRESHMAN	7

SOPHMORE	9
JUNIOR	4
SENIOR	1
OTHER	0