ART 206: Intro to Western Art: Neoclassicism to Contemporary

3 credits
TR 1000-1120
Dr. Kirsi Peltomäki

Instructor Information
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Office 213 Fairbanks, 737-5008
Office Hours TR noon to 1:00 pm and by appointment

Course Catalogue Description
A survey of painting, sculpture and other visual arts in the Western world from the late eighteenth century to the present. (Bacc Core Course).

(ART 206 is part of a three-course sequence, ART 204, 205, and 206. Together these courses cover the history of Western art from its beginnings to today. Each course covers a different period in history. These courses can be taken independently, and you are not required to have taken the earlier courses in the sequence in order to take ART 206.)

Extended Course Description
This lecture course gives you an introduction to the history of Western visual art, covering the period from late eighteenth-century Neoclassicism to contemporary art.

What does that mean?

First, you will encounter a lot of images. The course lectures combine visual analysis with cultural, historical, and artistic context: you will look at images of artworks, compare them, learn what makes these artworks distinctive or typical, and consider what makes them important and why.

You will think about art in relation to social change, from the French Revolution to 20th century world wars and recent activism concerning questions of identity. You will reflect on beauty: what it is, how it is defined, and what values and ideologies are associated with it. You will learn to recognize styles of art and acquire a language with precise terms and concepts to describe those styles, while asking what meanings and messages are communicated. You will group ideas, art forms, attitudes, and modes of expression into art movements and consider them in relation to major ideas of their times, from the Enlightenment and Romanticism to modernity and Modernism, socialism, the Great Depression and National Socialism. This is your history as well.

Throughout the course, you will reflect on how art, even when made in the past, relates to the world of today. The art that you encounter investigates multiple facets of human (and sometimes non-human) experience, from joy to suffering, passion to despair. Art can seek to inform you, influence you, or move you intellectually or emotionally. Art functions as an active commentator on culture and a reflection of culture and society: a window into prevailing ideas and thought processes. Each artwork is a world of its own, a world of possibility and insight, yet connected to ideas and experiences both likely and improbable. Keep an open mind, and enjoy the history of art, from Neoclassicism to the present.

Required Learning Resource
All course readings come from this book; there is a copy on reserve at the Valley library.

Books on Reserve
- Marilyn Stokstad and Michael Cothren, Art History, Fifth Edition
ART 206 Course-Specific Learning Outcomes

At the conclusion of this course, you will be able to:

<table>
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<tr>
<th>Relevant Assessments</th>
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<tr>
<td>Identify major nineteenth- and twentieth-century artists, art movements and individual works of art.</td>
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<tr>
<td>Identify the broad art historical and cultural context for nineteenth- and twentieth-century art.</td>
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<td>Apply basic art historical vocabulary to nineteenth- and twentieth-century artists, art movements and individual works of art.</td>
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<td>Discuss contemporary art in relation to the artist’s motivations.</td>
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Program-Level Student Learning Outcomes (Art)

ASLO1. Literacy: Demonstrate broad and discipline-specific knowledge of art processes and history. Quizzes; midterm and final exams

ASLO2. Critical Thinking: Describe and analyze works of visual art critically and relate them to historical and contemporary contexts. Response paper

ASLO3. Communication: Articulate discipline-specific concepts in writing, orally, and visually. Class discussion, in-class writing assignments, response paper

ASLO4. Production: Create original art and/or research projects by applying discipline-specific tools, skills, methods, and sources. Response paper

Baccalaureate Core

Successful completion of this course fulfills OSU’s Baccalaureate Core requirement in the Perspectives category under either Literature and the Arts or Western Culture.

Baccalaureate Core Rationale/Literature and the Arts

Literature and the other arts provide examples of ways individuals find pattern and meaning in their experience. Study of these art forms gives students expertise and sophistication not only in recognizing the methods by which pattern and meaning are found, but also in critiquing those methods. Through literature and the arts, students engage their own and other cultures, examine their values, and discover sources of lifelong pleasure.

Baccalaureate Core Student Learning Outcomes for Perspectives/Literature and the Arts

Students taking this course will:

1. Recognize literary and artistic forms/styles, techniques, and the cultural/historical contexts in which they evolve.
2. Analyze how literature/the arts reflect, shape, and influence culture.
3. Reflect critically on the characteristics and effects of literary and artistic works.

Learning Outcome (Perspectives/Literature) | Relevant Course Content | Relevant Assessment
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Christina Maranci, *A Survival Guide for Art History Students*
| and the Arts | Recognize literary and artistic forms/styles, techniques, and the cultural/historical contexts in which they evolve | This course centers on viewing, analyzing, and learning about works of art on three different levels: individual artworks, art movements, and cultural/historical contexts. It includes the “greatest hits” or the canon of art history, but also lesser-known works, chosen for their power to illustrate some systematic feature (such as the role of women as artists and subjects) that affected art and its context at that historical moment. Analyzing art movements ties the individual artworks and broader cultural/historical contexts together, foregrounding systematic, motivated features you will connect to individual expressions and contextual factors. Lectures include extensive visual analysis. Each lecture starts with a visual compare & contrast assignment through which you will identify and articulate differences between the art movements. | Quizzes; midterm and final exams |
| Analyze how literature/the arts reflect, shape, and influence culture. | This course covers a historical period during which art and artists sought to assert their own viewpoints independently of institutions (such as church and state) that had dominated much of the art before. In other words, artists sought to comment on and influence their culture with an unprecedented intensity. The course involves case studies of art in relation to, among others, the French Revolution, the discovery of the unconscious, the two World Wars, the Vietnam War and the “culture wars” and identity politics from the 1960s onwards. You will reflect on the aesthetic “borrowing” of visual elements and the problematic nature of using symbols and imagery belonging to other cultures. You will also consider the greater historic context, the use of the foreigner as subject (Orientalism), and American cultural development (Abstract Expressionism) as a feature of independence from European identity. | In-class writing assignments; response paper |
| Reflect critically on the characteristics and effects of literary and artistic works. | Art history is a discipline based on close visual and textual readings that connect objects and artifacts (such as paintings and sculptures) to ideas, attitudes, mindsets and cultural conditions. It is a meeting of several viewpoints (such as the artist’s intentions, critical frameworks, and viewers’ reactions, then and now). Claude Monet and Vincent van Gogh are representative examples of artists whose work you may be familiar with, yet you | Class discussion; response paper; in-class writing assignments |
might not be aware of the depth and significance of these artists’ contributions beyond the image on the poster or coffee mug – although we also discuss the cultural use value of art and the effects associated with such placement. Ongoing class discussions center on relevant questions given to you for consideration and debate. An in-class writing assignment asks you to describe, analyze, and interpret a painting you are previously unfamiliar with. In addition to formal and stylistic description of the painting, you will be asked to formulate a theory regarding what the painting is about, and what its message is.

**Baccalaureate Core Rationale/Western Culture**
Knowledge, understanding, and appreciation of Western culture are essential to a liberal education. Contemporary U.S. society in all its institutional, social, and cultural complexity is largely a product of Western culture. Understanding of Western culture and knowledge of its origin and evolution enable students to develop greater awareness of its past, present, and future.

**Baccalaureate Core Student Learning Outcomes for Perspectives/Western Culture**
Students taking this course will:
1. Identify significant events, developments, and/or ideas in the Western cultural experience and context.
2. Interpret the influence of philosophical, historical, and/or artistic phenomena in relation to contemporary Western culture.
3. Analyze aspects of Western culture in relation to broader cultural, scientific, or social processes.

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<tr>
<th>Learning Outcome (Perspectives/Western Culture)</th>
<th>Relevant Course Content</th>
<th>Relevant Assessment</th>
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<td>Identify significant events, developments, and/or ideas in the Western cultural experience and context.</td>
<td>This course covers the history of Western art in its cultural and historical context from the late 18th century to the present. Major ideas (such as the Enlightenment, Romanticism, Modernism and modernity, Socialism, the Great Depression, and National Socialism) of Western cultural experience are integral to artistic developments from this era. Major events (for example, the French Revolution and World Wars I and II) are discussed as informing art made during that time as well. The course textbook provides a succinct description of pertinent major historical developments. Lectures elaborate and deepen your understanding of the implications and dimensions</td>
<td>Quizzes; midterm and final exams</td>
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<td>Interpret the influence of philosophical, historical, and/or artistic phenomena in relation to contemporary Western culture.</td>
<td>Throughout the course you will be prompted to reflect on how the artistic phenomena in question might have influenced, and/or continue to influence contemporary culture: how contemporary views, attitudes, and practices have been historically formulated in art. Drawing parallels between historical artistic phenomena and contemporary Western culture often results in a more acute perception and understanding of key differences as well as similarities. Throughout the course, lectures and class discussion questions ask you to draw parallels and consider possible influences between historical and contemporary phenomena. For example, you might be asked to consider how arts were configured into the societal fabric through New Deal programs during the Great Depression, and how such precedents might influence the positioning of art in culture more recently (for example, via a discussion of public art such as Maya Lin’s Vietnam Veterans Memorial).</td>
<td>In-class writing assignments (Think Pieces); Response paper</td>
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<td>Analyze aspects of Western culture in relation to broader cultural, scientific, or social processes.</td>
<td>Within the scope of this course, “aspects of Western culture” means the history of fine art. This course treats art as a unique set of practices and ideas and a component of broader cultural and social processes. Art has a dual role in Western culture as an active commentator (a practice imbued with agency) and a reflection of culture and society (a window into prevailing ideas and thought processes). For example, the art movement of Neoclassicism both actively formulated ideas that led to the French Revolution and reflected (and communicated) those ideas to broader publics. Scientific processes are covered in particular detail in relation to the</td>
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<td>Class discussion, in-class writing assignments, response paper</td>
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historical development of photography, and in the context of early 20th century modernist movements that were influenced by then-contemporary scientific theories of human perception. Social processes are the focus of other major early 20th century modernist movements, for example Constructivism which was inspired by, and contributed to, the early years (in particular 1917-1925) of the Soviet Union.

Major Art Movements to Study for the Midterm Exam
Neoclassicism
Romanticism
Realism
Impressionism
Post-Impressionism
Expressionism
Cubism
Futurism
Constructivism

Major Art Movements to Study for the Final Exam
Dadaism
Surrealism
Abstract Expressionism
International Style Architecture
Pop Art
Fluxus
Minimalism
Conceptual Art
Land Art
Feminist Art
Postmodernism

Grading
Your course grade is composed of assignment grades according to the following percentages:

Think Pieces (2 out of 3) 10%
Canvas quizzes (3 out of 4, 3% each) 9%
Response paper 18%
Midterm exam 28%
Final exam 35%

You will receive percentage grades for the assignments. The assignment grades will be posted on Canvas.

Computing Your Course Grade
Your final grade is composed of all the course assignments according to the percentage chart above. All the assignment grades are converted directly to percentages (for example, a 50 out of 50 score converts to 100%, and a 20 out of 50 converts to 40%).

Your course grade will be your overall percentage grade converted to a letter grade according to the following breakdown:

A 93.00-100%
A- 90.00-92.99%
B+ 87.00-89.99%
B 83.00-86.99%
B- 80.00-82.99%
C+ 77.00-79.99%
C 73.00-76.99%
C- 70.00-72.99%
D+ 67.00-69.99%
D 63.00-66.99%
D- 60.00-62.99%
F up to, and including, 59.99%
A note about course credit: This is a 3-credit course. That means your expected time commitment to this course will be 9 hours per week, in and out of class.

Think Pieces
For these in-class essay responses, you will be asked to relate the current lecture topic to an aspect of contemporary culture. You will be given the question beforehand, but will be composing your essay in class without any reference materials. These essay questions will give you an opportunity to analyze the course materials from a thematic angle that is of special interest to you, and consider their implications for other areas of contemporary life. Your Think Piece responses should be 3-4 full paragraphs in length.

The grading of these Think Pieces is based on the overall quality of your writing, and the following four criteria (detailed rubric included with the assignment sheet):
1) Does your answer specifically address the question?
2) Is your answer at least 3 paragraphs long?
3) Does your answer demonstrate an understanding of the topic?
4) Does your answer consider the question seriously and in depth?

There will be no makeup Think Pieces. To accommodate unforeseen emergencies, I will only count two of your three Think Piece essays towards the course grade.

Canvas Quizzes
There will be four online quizzes in this class. Each quiz will contain four multiple-choice questions. They will be timed with a limit of 10 minutes per quiz. The questions for each quiz will come from the readings for the due date; each quiz will thus only cover the readings for one lecture. Think of them as preparation before class. Each quiz will open on a Thursday after class, and will close on Tuesday immediately before class. See “Course Calendar” in this syllabus for due dates. There will be no “makeup” quizzes; your best 3 out of 4 will count towards your course grade.

Studying for Exams
Both midterm and final exams will consist of two types of multiple-choice questions: image identification and general questions. You will receive a study guide for the midterm exam during the first week of classes. The study guide for the final exam will be available immediately after the midterm exam. The final exam is non-cumulative; in other words, it will cover the material that we have discussed following the midterm exam.

Images of all required artworks for the Image ID sections will be posted on Canvas. Make sure to study these images frequently. Barring technical difficulties, the images can be found on Canvas before they are discussed in class.

The midterm and final exam dates and times are listed in the “Course Calendar” section of this syllabus. There will be no makeup exams. If you already know that you will have a conflict with one or more of the exam dates, you might want to reconsider whether you can effectively take this class.

More than half of the exam questions will be drawn from lecture content. Many of the images shown during the lectures are not illustrated in the textbook. These images, too, will be included in exams and quizzes. Therefore, class attendance is extremely important.

Response Paper
This will be a three-page typed, double-spaced paper that analyzes the film Running Fence, a documentary about the land art work by contemporary artists Christo and Jeanne-Claude. You will receive a separate handout detailing this assignment. (The assignment sheet and the grading rubric will be also posted on Canvas.) The film will be screened in class. If you wish, you can watch it again at the Valley Library, where it is on reserve.
Other Course Information

Attendance and Class Participation
Attendance in itself does not affect your grade in this class. In practice, the only way to pass the course is to attend the lectures and take good notes, in addition to studying the textbook. Be prepared to ask questions and offer responses to instructor’s questions during lectures.

Canvas
The course syllabus, study guides, assignment sheets, required images, and grades will be posted on Canvas. Please check the course Canvas site frequently for any time-sensitive announcements as well (or make sure you have Canvas announcements routed to your email).

Laptop Policy
Some students like to use laptops to take notes during lectures. However, laptops can also be extremely distracting to other students when used for inappropriate purposes—for example, browsing the web or checking email. Out of courtesy to your fellow students, please do not use your laptops for purposes other than taking notes. If you notice anyone in class using their laptop in a manner that is distracting, please email me or let me know during office hours. Your feedback will be confidential and anonymous.

NOTE: If sufficient student feedback indicates the use of laptops is inappropriate and distracts from learning, I will institute a seating arrangement based on laptop use or ban the use of laptops altogether.

Expectations for Student Conduct/Academic Honesty
We will follow the ethical principles outlined in the OSU Student Conduct Code. It is your responsibility to know and follow this policy. A summary of this policy is located at http://oregonstate.edu/studentconduct/offenses-0

Academic dishonesty is defined as an intentional act of deception in one of the following means:

- Cheating (use or attempted use of unauthorized materials, information or study aids)
- Fabrication (falsification or invention of any information)
- Assisting (helping another commit an act of academic dishonesty)
- Tampering (altering or interfering with evaluation instruments and documents)
- Plagiarism (representing the words or ideas of another person as one’s own)

Any form of academic dishonesty, such as cheating, will affect your grade and may lead to an “F” grade in this course. Cheating on an exam will result in an “F” grade for that exam.

Disability Notice
Accommodations for students with disabilities are determined and approved by Disability Access Services (DAS). If you, as a student, believe you are eligible for accommodations but have not obtained approval please contact DAS immediately at 541-737-4098 or at http://ds.oregonstate.edu. DAS notifies students and faculty members of approved academic accommodations and coordinates implementation of those accommodations. While not required, students and faculty members are encouraged to discuss details of the implementation of individual accommodations.

Questions?
If you have any questions or would like to hear more about course requirements, don’t hesitate to ask me, either after class or during my office hours. You can also e-mail me at kirsipeltomaki@oregonstate.edu.

Course Calendar
All the required readings come from the textbook.
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<th>Week 1</th>
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| **Tuesday**  
Course Introduction  |

| Thursday  
Neoclassicism  
Read p. 913-917 (“Italy: The Grand Tour and Neoclassicism”); 932-940 (“Later Eighteenth-Century Art in France”) |

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<th>Week 2</th>
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| **Tuesday**  
Romanticism  
Read p. 940-958  |

| Thursday  
*Think Piece #1 (in-class writing assignment)*  
Realism; Nineteenth-Century Photography; Victorian Art;  
p. 963-976; 980 (“Responses to Realism beyond France,” section on Russia); 1007-1012; 1040-1041  
(“Stieglitz and the ‘291’ Gallery”); 984-987 (“Developments in Britain”) |

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<th>Week 3</th>
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| **Tuesday**  
*Canvas Quiz #1 Due*  
Manet; Impressionism  

| Thursday  
Post-Impressionism and Symbolism  
Read p. 994-1015 (review section on architecture); 980-984 (“Responses to Realism beyond France,” section on the United States) |

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<th>Week 4</th>
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| **Tuesday**  
*Canvas Quiz #2 Due*  
*Early Twentieth-Century Modernism, Part 1: Expressionism and Non-Objective Art*  
Read p. 1017-1021; 1026-1031 (from “The Bridge and Primitivism” till the end of “Spiritualism of the Blue Rider”); 1036-1037 (“Toward Abstraction in Traditional Sculpture”)  |

| Thursday  
*Early Twentieth-Century Modernism, Part 2: Cubism, Futurism*  
Read p. 1021-1026; 1031-1034 (including “Italy”) |

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<th>Week 5</th>
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| **Tuesday**  
*Early Twentieth-Century Modernism, Part 3: Constructivism, de Stijl, Bauhaus*  
Read p. 1034-1035 (“Russia”); 1044-1046 (“Early Modern Architecture: European Modernism”); 1050-1056 (up to, but not including, “Surrealism and the Mind”)  |

| Thursday  
Midterm Exam Review  |

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<th>Week 6</th>
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<tr>
<td><strong>Tuesday</strong></td>
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Midterm Exam

Thursday
Early Twentieth-Century Modernism, Part 4: Dadaism, Surrealism
Read p. 1037-1040 (up to, but not including, “Modernist Tendencies in America”); 1056-1060

Week 7
Tuesday
Canvas Quiz #3 Due
Early American Modernism
Read p. 1040-1044; 1046-1050 (“American Modernism”); 1060-1071 (“Modern Art in the Americas between the Wars”)

Thursday
Think Piece #2
Postwar Modernism: Abstract Expressionism, Post-Painterly Abstraction and International Style Architecture
Read p. 1071-1081; 1104-1106 (“Mid-century Modernist Architecture”)

Week 8
Tuesday
Canvas Quiz #4 Due
1950s Avant-Garde: Fluxus, Happenings, and Pop Art
Read p. 1082-1095

Thursday
1960s-1970s Avant-Garde: Land Art
Film Screening: Running Fence (1978), a film by David Maysles and Charlotte Zwerin

Week 9
Tuesday
1960s Avant-Garde, Part 2: Minimalism, Conceptual Art
Read p. 1095-1099; 1102-1103

Thursday
Response Paper Due
Art and Identity in the 1970s: Feminist Art, Performance Art
Read p. 1100-1102

Week 10
Tuesday
Think Piece #3
Postmodernism
Read p. 1106-1114; 1125-1128 (“High Tech and Deconstructivist Architecture”)

June 2
Art Today
Read p. 1114-1125; 1128-1137

Final Exam will be given during the time and date designated by the Registrar’s Office for this course and cannot be changed. Make sure you have no conflicts with that time.