ART 206-400: Intro to Western Art: Neoclassicism to Contemporary
3 credits
Professor: Dr. Kirsi Peltomäki
kirsi.peltomaki@oregonstate.edu

Course 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.)

Contact Information
Professor: Dr. Kirsi Peltomäki
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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.

Technical Assistance
If you experience computer difficulties, need help downloading a browser or plug-in, assistance logging into the course, or if you experience any errors or problems while in your online course, contact the OSU Help Desk for assistance. You can call (541) 737-3474, email osuhelpdesk@oregonstate.edu or visit the OSU Computer Helpdesk online.

Learning Resources
This course has one required textbook: Marilyn Stokstad and Michael Cothren, *Art History*, Fifth Edition (Pearson, 2014). All course readings come from this book.

NOTE to students: Please check with the OSU Bookstore for up-to-date textbook information for the term you enroll (http://osubeaverstore.com or 800-595-0357). If you purchase course materials from other sources, be very careful to obtain the correct ISBN. You have three options for the textbook: Combined Volume, Volume 2 only, OR the ebook. You do not need all three.

Communication
For general questions about the content or policies of the course, please first consult this syllabus. You can message me in Canvas or email me at the above address for additional communication and assistance. I will reply within 24-48 hours of receipt of messages. I will strive to return your assignments and grades for course activities within five days of the due date.

Course Credits
The course combines approximately 90 hours of instruction, online activities, and assignments for 3 credits.

ART 206 Course-Specific Learning Outcomes

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<tr>
<th>At the conclusion of this course, you will be able to:</th>
<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>
<td>Part 1 (image identification) of the midterm and final exam</td>
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<tr>
<td>Identify the broad art historical and cultural context for nineteenth- and twentieth-century art.</td>
<td>Quizzes; Part 2 and Part 3 of the midterm and final exam</td>
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<tr>
<td>Apply basic art historical vocabulary to nineteenth- and twentieth-century artists, art movements and individual works of art.</td>
<td>Discussion boards, writing assignments</td>
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<td>Discuss contemporary art in relation to the artist’s motivations.</td>
<td>Response paper</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. Discussion boards, 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.

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<thead>
<tr>
<th>Learning Outcome (Perspectives/Literature and the Arts)</th>
<th>Relevant Course Content</th>
<th>Relevant Assessment</th>
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<tr>
<td>Recognize literary and artistic forms/styles, techniques, and the cultural/historical contexts in which they evolve</td>
<td>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. The course include extensive visual analysis. Each Canvas lecture starts with a visual compare &amp; contrast assignment through which you will identify and articulate differences between the art movements.</td>
<td>Quizzes; midterm and final exams</td>
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<tr>
<td>Analyze how literature/the arts reflect, shape, and influence culture.</td>
<td>This course covers a historical period during which art and artists sought to assert their own viewpoints independently of institutions (such as</td>
<td>Writing assignments; response paper</td>
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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.

| 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 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. Discussion board assignments center on relevant questions given to you for consideration and debate. A 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. | Discussion boards; response paper; writing assignments |
# Course Calendar

## Week 1

Lecture #1: Course Introduction

Due: Think Piece #1 (by the end of Week 1 – that is, Sunday at 11:55 p.m. PST)

Lecture #2: Romanticism
Read: Stokstad, p. 940-958

Due: Think Piece #2 (by the end of Week 1 – that is, Sunday at 11:55 p.m. PST)

## Week 2

Discussion Board: Looking and Describing

Lecture #3: Realism; Nineteenth-Century Photography
Read: Stokstad, p. 963-976; 980-984; 1007-1012; 1040-1041 ("Stieglitz and the '291' Gallery")

Lecture #4: Victorian Art; Manet
Read: Stokstad, p. 984-987 ("Developments in Britain"); 976-980 ("Manet: 'The Painter of Modern Life")

### Week 3

*Independence Day Observed*

Lecture #5: Impressionism
Read: Stokstad, p. 987-994

Due: Quiz #1 (by the end of Week 3 – that is, Sunday at 11:55 p.m. PST)
(Quiz covers only Lecture #5)

## Week 4

Lecture #6: Post-Impressionism, Symbolism
Read: Stokstad, p. 994-1015 (review section on architecture); 980-984 ("Responses to Realism beyond France," section on the United States)

Lecture #7: Early Twentieth-Century Modernism, Part 1: Expressionism
Read: Stokstad, 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")

Due: Think Piece #3 (by the end of Week 4 – that is, Sunday at 11:55 p.m. PST)

## Week 5

Lecture #8: Early Twentieth-Century Modernism, Part 2: Cubism, Futurism
Read: Stokstad, p. 1021-1026; 1031-1034 (including "Italy")
Due: Quiz #2 (by the end of Week 5 – that is, Sunday at 11:55 p.m. PST)  
(Quiz covers only Lecture #8)

Due: Midterm Exam (covers lectures 1 through 8)

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**Week 6**

Discussion Board: I am for an art that …

Lecture #9: Early Twentieth-Century Modernism, Part 3: Constructivism, de Stijl, Bauhaus  
Read: Stokstad, p. 1034-1035 ("Russia"); 1044-1046 ("Early Modern Architecture: European Modernism"); 1050-1056 (up to, but not including, "Surrealism and the Mind")

Lecture #10: Early Twentieth-Century Modernism, Part 4: Dadaism and Surrealism  
Read: Stokstad, p. 1037-1040 (up to, but not including, "Modernist Tendencies in America"); 1056-1060

Due: Think Piece #4 (by the end of Week 6 – that is, Sunday at 11:55 p.m. PST)

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**Week 7**

Discussion Board: I am for an art that …

Lecture #11: Early American Modernism  
Read: Stokstad, p. 1040-1044; 1046-1050 ("American Modernism"); 1060-1071 ("Modern Art in the Americas between the Wars")

Lecture #12: Postwar Modernism: Abstract Expressionism and International Style Architecture  
Read: Stokstad, p. 1071-1081; 1104-1106 ("Mid-century Modernist Architecture")

Due: Quiz #3 (by the end of Week 7 – that is, Sunday at 11:55 p.m. PST)  
(Quiz covers only Lecture #12)

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**Week 8**

Discussion Board: I am for an art that …

Lecture #13: 1950s Avant-Garde: Fluxus, Happenings, and Pop Art  
Read: Stokstad, p. 1082-1095

Lecture #14: 1960s Avant-Garde: Minimalism, Land Art, Conceptual Art  
Read: Stokstad, p. 1095-1099; 1102-1103

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**Week 9**

Film: *Running Fence*

Lecture #15: Art and Identity in the 1970s: Feminism, Performance Art  
Read: Stokstad, p. 1100-1102
Due: Think Piece #5 (by the end of Week 9 – that is, Sunday at 11:55 p.m. PST)

**Week 10**

Lecture #16: Postmodernism  
Read: Stokstad, p. 1106-1114; 1125-1128 (“High Tech and Deconstructivist Architecture”)

Lecture #17: Art Today  
Read: Stokstad, p. 1114-1125; 1128-1137

Due: Response Paper

**Week 11**

Due: Final Exam (covers lectures 9 through 17)

**Evaluation of Student Performance**
Your course grade is composed of assignment grades according to the following percentages:

- Quizzes (drop the lowest grade, each 2.5%)  
  5%
- Think pieces (5 x 2%)  
  10%
- Discussion board contributions  
  10%
- Response paper  
  20%
- Midterm exam (**proctored**)  
  25%
- Final exam (**proctored**)  
  30%

You will receive percentage grades for each assignment. Your course grade will be your overall percentage grade converted to a letter grade according to the letter grade breakdown posted below. (Note that the grading for this course uses percentages, not cumulative points.)

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%

This course requires that you take two (2) exams under the supervision of an approved proctor. Proctoring guidelines and registration for proctored exams are available online through the Ecampus testing and proctoring website. It is important to submit your proctoring request as early as possible (at least a week in advance) to avoid delays.

**Quizzes**
There are three quizzes in this class, each with five multiple-choice questions. The quizzes cover the immediately previous lecture and readings. (You will not be asked to match artwork and artist in quiz questions.) Your two best quiz scores will count towards your final grade.

**Think Pieces**
Periodically, I will ask you to respond to thematic questions drawn from lecture material. You might be asked to write down your opinions regarding a topic in the readings or lecture material,
or analyze works of art using relevant concepts. Your Think Piece response should be approximately one full paragraph in length.

The grading of these Think Pieces is based on the overall quality of your writing, and the following four criteria:

1) Do your answers specifically address the questions?
2) Are your answers at least one paragraph (or five sentences) long?
3) Do your answers demonstrate an understanding of the topic?
4) Do your answers consider the questions seriously and in depth?

Think Piece deadlines are listed in this syllabus.

Discussion Board
This course has two discussion board threads. The first (during Week 2) centers on looking at a painting and describing what you see. The second (Weeks 6 through 8) will ask you to identify the stylistic and thematic principles that artists have developed, applied, defended, criticized, and commented on. This thread will demonstrate the ways in which art changed during the twentieth century. You will be asked to contribute at least once a week.

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 of contemporary artists Christo and Jeanne-Claude. This assignment requires you to locate a copy of the film Running Fence and watch it. Running Fence is widely available on DVD through some rental outfits and streaming subscription-based film sites. It is included in a set called 5 Films About Christo & Jeanne-Claude (Running Fence is in Volume 1 of the set). Check your local public library’s video/DVD collection as well.

If you have problems locating the film, please let me know by the end of Week 5; I will give you an alternative response paper assignment.

Exam Format
Both midterm and final exams will consist of two types of multiple-choice questions: image identification and general questions. You will find a study guide for each exam in the “Exams” folder on Canvas. I recommend that you use the study guide throughout the term to focus your studying on the major points and questions.

The final exam is non-cumulative; in other words, it will cover the material that we have discussed following the midterm exam.

The midterm and final exams are proctored; make sure to arrange for proctoring well in advance!

Image Identification
You will need to identify (in multiple-choice format) the following information about the works of art designated with an asterisk (*):

- Last name of the artist
- Title of the work
- Date of the work within 50 years
  - For example, “early nineteenth century” or “early 1800s” (note that these are two ways of indicating the same time period)
  - What about the dividing line? “1849” is still “early,” but “1850” is “late”
  - If a work falls on both sides of the divide (for example, 1849-1857), either “early nineteenth century” or “late nineteenth century” would count as a correct answer
- Art movement (or period style) of the work

Course site login information
Information on how to login to your course site can be found HERE
Major Art Movements to Study for the Midterm Exam
- Neoclassicism
- Romanticism
- Realism
- Impressionism
- Post-Impressionism
- Expressionism
- Cubism
- Futurism

Major Art Movements to Study for the Final Exam
- Constructivism
- Dadaism
- Surrealism
- Abstract Expressionism
- Fluxus
- Land Art
- Conceptual Art
- Feminist Art
- Postmodernism

Course Policies
Exam Policies
Makeup exams will be given only for missed exams excused in advance by the instructor. For missed exams that can be anticipated ahead of exam time, advance permission from the instructor to miss the exam will be necessary. Excused absences will not be given for airline reservations, minor illness (colds, flu, stomach aches), or other common ailments. Excused absences will generally not be given after the absence has occurred, except under very unusual circumstances.

Incompletes
Take this course only if you plan to finish it in a timely manner (during this term). I assign an "I" or incomplete only when there is a strong and compelling case for doing so (e.g., health reasons, military commitment). If you are having any difficulty that might prevent you from completing the coursework, please don't wait until the end of the term; let me know right away.

Statement Regarding Students with Disabilities
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. Additionally, Canvas, the learning management system through which this course is offered, provides a vendor statement certifying how the platform is accessible to students with disabilities.

Academic Integrity and Student Conduct (OSU policy)
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

Students are expected to be honest and ethical in their academic work. Intentional acts of academic dishonesty such as cheating or plagiarism may be penalized by imposing an “F” grade in the course.

Student conduct is governed by the universities policies, as explained in the Office of the Dean of Student Life: Student Conduct and Community Standards. In an academic community, students and faculty, and staff each have responsibility for maintaining an appropriate learning environment, whether online or in the classroom. Students, faculty, and staff have the responsibility to treat each other with understanding, dignity, and respect.

Students are expected to conduct themselves in the course (e.g. on discussion boards, email postings, etc.) in compliance with the university’s regulations regarding civility. Students will be expected to treat all others
with the same respect as they would want afforded to themselves. Disrespectful behavior (such as harassing behavior, personal insults, inappropriate language) or disruptive behaviors are unacceptable and can result in sanctions as defined by Student Conduct and Community Standards.

For more info on these topics please see:

**Statement of Expectations for Student Conduct**

**Student Conduct and Community Standards - Offenses**

**Policy On Disruptive Behavior**

**Plagiarism** You are expected to submit your own work in all your assignments, postings to the discussion board, and other communications, and to clearly give credit to the work of others when you use it. Academic dishonesty will result in a grade of “F.”

**Statement of Expectations for Student Conduct**

**Communications**

**Ground Rules for Online Communication & Participation:**

- *Online threaded discussions* are public messages, and all writings in this area will be viewable by the entire class or assigned group members. If you prefer that only the instructor sees your communication, send it to me by email, and be sure to identify yourself and the class.
- Posting of personal contact information is discouraged (e.g. telephone numbers, address, personal website address).
- *Observation of "Netiquette":* All your online communications need to be composed with fairness, honesty and tact. Spelling and grammar are very important in an online course. What you put into an online course reflects on your level of professionalism. Here is a reference that discusses netiquette: [http://www.albion.com/netiquette/corerules.html](http://www.albion.com/netiquette/corerules.html).
- Please check the Announcements area and the course syllabus before you ask general course "housekeeping” questions (i.e. how do I submit assignment 3?). If you don't see your answer there, then please contact me.

**Guidelines for a productive and effective online classroom:**

- The discussion board is your space to interact with your colleagues related to current topics or responses to your colleague’s statements. It is expected that each student will participate in a mature and respectful fashion.
- Participate actively in the discussions, having completed the readings and thought about the issues.
- Pay close attention to what your classmates write in their online comments. Ask clarifying questions, when appropriate. These questions are meant to probe and shed new light, not to minimize or devalue comments.
- Think through and reread your comments before you post them.
- Assume the best of others in the class and expect the best from them.
- Value the diversity of the class. Recognize and value the experiences, abilities, and knowledge each person brings to class.
- Disagree with ideas, but do not make personal attacks. Do not demean or embarrass others. Do not make sexist, racist, homophobic, or victim-blaming comments at all.
- Be open to be challenged or confronted on your ideas or prejudices.

**Student Assistance:**

**Contacting the instructor:** Please email me with any questions you have about the course.
Scheduling Exams and Arranging for Proctoring: If you have a question about scheduling an exam, or about how to arrange for proctoring, the Ecampus Testing Coordinator (ecampustesting@oregonstate.edu) will be able to answer your question. Keep me in the loop as well, especially if you are requesting permission to take one of the exams outside the official exam window.

Tutoring
For information about possible tutoring for this course, please visit our Ecampus NetTutor page. Other resources include:
Writing Center
Online Writing Lab

Student Evaluation of Teaching
The online Student Evaluation of Teaching form will be available in week 9 and close at the end of finals week. Students will be sent instructions via ONID by the Office of Academic Programs, Assessment, and Accreditation. Students will log in to “Student Online Services” to respond to the online questionnaire. The results on the form are anonymous and are not tabulated until after grades are posted. Course evaluation results are very important and are used to help improve courses and the learning experience of future students. Results from questions are tabulated anonymously and go directly to instructors and unit heads/supervisors. Unless a comment is “signed,” which will associate a name with a comment, student comments on the open-ended questions are anonymous and forwarded to each instructor. “Signed” comments are forwarded to the unit head/supervisor.

Refund Policy information
Please see the Ecampus website for policy information on refunds and late fee.