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**Ohio Articulation Number (OAN)  
Course Submission Form  
2005-2006**



College/University Bowling Green State University

Course(s) Submitted(Title & Course #) **ARTH 146. Western Art II** for  
Ohio Articulation Number OAH 005

Date April 6, 2006 Course 2 of a 2 Course OAN mapping.

Name and title of individual submitting on behalf of the college/university

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Credit Hours 3 qtr \_\_\_\_\_ sem x

Lecture Hours 3

Laboratory Hours \_\_\_\_\_ (if applicable)

Pre-Requisites(s) Course work (if applicable)

Placement Score (if applicable)

(Name of test)

(Domain) (Score)

Catalog/Course Description (Includes Course Title and Course #)

**ARTH 146. Western Art II (3).** Fall, Spring. Art from Renaissance to present. May be taken before **ARTH 145** . Applicable to the BG Perspective (general education) humanities and arts requirement. Approved for Distance Ed.

### Texts/Outside Readings/Ancillary Materials

The following textbook is required: Laurie Schneider Adams, *Art Across Time* Second Edition, Volume 2  
Also recommended: Laurie Schneider Adams. *Study Guide for Art Across Time* Second Edition, Volume 2

### Course Objectives and/or Plan of Work

This [BGeX](#) course provides a critical overview of several aspects of European and American art from the Renaissance to the present, including debates about major artists, historians, critics, theorists, stylistic movements, subjects, and themes. Traditional art forms such as architecture, painting, and sculpture, and other nontraditional media such as photography are discussed, especially in relation to technological, cultural, political, racial and social contexts. As a general survey for both art and non-art students, the primary goals of the course are to examine our assumptions about art and to ask fundamental questions about its history.

Learning Outcomes: By focusing on critical thinking about art and art historical values using a vocabulary common to several BGeX courses, at the end of this semester students should be able to do the following:

1. Recognize and describe values embedded in or appearing in the application of the discipline of art history such as "material value, intrinsic value, religious value, nationalistic value, and psychological value" (e.g., see Adams, p. 4).
2. Identify value conflicts within the discipline of art history and/or between the discipline and the values of its audiences such as the controversy over the repatriation of art historical objects now in European and American museums (e.g., see the British Museum's statement on "Universal Museums" below).
3. Articulate and explain their own position, preference, or choice on particular value conflicts identified in the course through such activities as discussing, presenting, and writing.

### Description of Assessment and/or Evaluation of Student Learning

#### Attendance and participation

15% of grade (classes, discussions, forum, etc.)

#### First examination

15% of grade (students refer to online study guide)

#### Midterm paper

20% of grade (students refer to online assignment sheet)

#### Second examination

15% of grade (students refer to online study guide)

Final paper  
20% of grade (see online assignment sheet)

Final examination  
15% of grade (see online study guide)

Master Syllabi and Working Syllabi (if both are used)

### **August**

Mon 22

Topic: "Introduction to ARTH 146: Western Art II"

Reading: "Preface" and "Introduction: Why Do We Study the History of Art?"

Pages: xiv-xvi, 1-23

Wed 24

Topic: "What Is Art and What Is Art History?"

Reading: Mortimer J. Adler on "Art" (on reserve in Jerome Library) Tapes 1 and 2

Mon 29

Topic: "Precursors of the Renaissance"

Reading: Chapter 12 "Precursors of the Renaissance" Pages: 465-495

Wed 31

Topic: "The Early Renaissance"

Reading: Chapter 13 "The Early Renaissance" Pages: 498-564

### **September**

Mon 5

NO CLASSES (Labor Day)

Wed 7

Topic: "The High Renaissance in Italy" [[Raphael's Rooms](#)]

Reading: Chapter 14 "The High Renaissance in Italy" 565-575, 587-606

Virtual Visiting Speaker: Charles M. Falco, Optical Sciences Center, University of Arizona: "Through a Looking Glass: The Art of the Science of Renaissance Painting" [intro, 16:00] [Web](#) (scroll down)

Mon 12

Discussion: "Universal Museums: The Debate"

Reading: British Museum, et al., "Declaration on the Importance and Value of Universal Museums" (Oct. 2002) Pages: [online](#)

Reading: Joan Marter, "Artwork Repatriation Discussed at Conference," *CAA News* (May 2003) Pages: [online](#)

Reading: Gottlieb and Meier, "Ancient Art at Met Raises Old Ethical Questions," *New*

*York Times* (August 2, 2003) Pages: [Lexis-Nexis](#) [see also these sites: [1](#), [2](#), [3](#)]

Wed 14

Topic: "Michelangelo" [[Sistine Chapel](#)]

Reading: Chapter 14 "The High Renaissance in Italy" Pages: 576-587

Virtual Visiting Speaker: Professor John Pinto, Art and Archaeology, Princeton University: "Walks in Rome" CD-ROM / [link](#)

Mon 19

Topic: "Mannerism and the Later Sixteenth Century in Italy"

Reading: Chapter 15 "Mannerism and the Later Sixteenth Century in Italy"

Pages: 607-627

Wed 21

Topic: "Sixteenth-Century Painting in Northern Europe" [[Hendrick Goltzius](#)]

Reading: Chapter 16 "Sixteenth-Century Painting in Northern Europe"

Pages: 628-647

Mon 26

Topic: "The Baroque Style in Western Europe"

Reading: Chapter 17 "The Baroque Style in Western Europe" Pages: 650-679

Wed 28

FIRST EXAM

Reading: review above

## **October**

Mon 3

Topic: "Baroque Painting in Northern Europe, France, and Spain"

Reading: Chapter 17 "The Baroque Style in Western Europe" 680-684, 690-705

Wed 5

Visiting Speaker: Jennifer Hanson, Toledo Museum of Art, BGSU Art History Graduate Alumna

Topic: "Rembrandt"

Reading: Chapter 17 "The Baroque Style in Western Europe" Pages: 684-689

Mon 10

NO CLASSES (Fall Break)

Wed 12

MIDTERM PAPER DUE AT BEGINNING OF CLASS

Topic: "Rococo and the Eighteenth Century"

Reading: Chapter 18 "Rococo and the Eighteenth Century" Pages: 706-731

Mon 17

Topic: "Neoclassicism: The Late Eighteenth and Early Nineteenth Centuries"

Reading: Chapter 19 "Neoclassicism: The Late Eighteenth and Early Nineteenth Centuries" Pages: 734-752

Wed 19

Topic: "Romanticism: The Late Eighteenth and Early Nineteenth Centuries"

Reading: Chapter 20 "Romanticism: The Late Eighteenth and Early Nineteenth Centuries" Pages: 753-776

Mon 24

Topic: "Nineteenth-Century Realism"

Reading: Chapter 21 "Nineteenth-Century Realism" 777-785, 792-804

Wed 26

Topic: "Nineteenth-Century Photography: William Henry Jackson and Authorship"

Reading: Chapter 21 "Nineteenth-Century Realism" Pages: 786-791

Reading: Interview with William Henry Jackson (on reserve) Tape 1 of 1

Mon 31

Topic: "Nineteenth-Century Impressionism"

Reading: Chapter 22 "Nineteenth-Century Impressionism" Pages: 805-837

## **November**

Wed 2

Topic: "Van Gogh and Other Post-Impressionist Painters"

Reading: Chapter 23 "Postimpressionism and the Late Nineteenth Century" 838-851

Mon 7

**SECOND EXAM**

Reading: review above Pages: review above

Wed 9

Topic: "Nineteenth-Century Photography: Muybridge and Marey"

Reading: Chapter 23 "Postimpressionism and the Late Nineteenth Century" 852-865

Mon 14

Topic: "Turn of the Century: Early Picasso, Fauvism, Expressionism, and Matisse"

Reading: Chapter 24 "Turn of the Century: Early Picasso, Fauvism, Expressionism, and Matisse" Pages: 868-886

Wed 16

Visiting Speaker: Lynn Brinkman, M.A. Candidate, BGSU, African Art

Topic: "Cubism, Futurism, and Related Twentieth-Century Styles"

Reading: Chapter 25 "Cubism, Futurism, and Related Twentieth-Century Styles"  
Pages: 887-913

Mon 21

Topic: "Dada, Surrealism, Fantasy, and the United States Between the Wars"

Reading: Chapter 26 "Dada, Surrealism, Fantasy, and the United States Between the Wars" Pages: 914-943

Wed 23

NO CLASSES (Thanksgiving Break)

Mon 28

FINAL PAPERS DUE AT BEGINNING OF CLASS

Topic: "Abstract Expressionism"

Reading: Chapter 27 "Abstract Expressionism " Pages: 944-958

Wed 30

Topic: "Cinema of *Stills*: Abstraction and Minor White's *Fourth Sequence*"

Reading: Chapter 27 "Abstract Expressionism" Pages: 959-964

## December

Mon 5

Topic: "Pop Art, Op Art, Minimalism, and Conceptualism"

Reading: Chapter 28 "Pop Art, Op Art, Minimalism, and Conceptualism" 965-984

Wed 7

Topic: "Innovation and Continuity" [[Bilbao](#)]

Reading: Chapter 29 "Innovation and Continuity" Pages: 985-1023

*Thurs 15*

FINAL EXAM (1:15 p.m. - 2:30 p.m.)

## Additional Documentation

### Art Reproductions

Due to copyright laws, there is only a limited online gallery of art reproductions on this course web page. Thus, it is essential and required that all students study the illustrations in the publications discussed in lectures and assigned in readings.

Additional course resources will be found in the Jerome Library, the Jerome Library Main Reserve Room, and in the Art Resource Center in the School of Art. If you have bibliographic questions, ask the librarians and staff. Of course, the "Resources" link provides access to a wide variety of online image databases. Slide identification by artist/group will be a part of class discussion and examinations.

### Art Exhibitions

During the semester there will be exhibitions and examples of modern and contemporary art on display in the School of Art's [Dorothy Uber Bryan Gallery](#) and [Willard Wankelman Gallery](#). It is *required* that you visit these campus shows; exposure to the works in these exhibitions will be expected. In addition, you *must* attend the current exhibitions at the nearby [Toledo Museum of Art](#) since your midterm paper will be based on some aspect of those shows. Finally, if you have the opportunity (while on vacation, etc.), you should try to visit several of the other museums and collections also listed below.

- Akron Art Museum, OH
- Allen Memorial Art Museum, Oberlin College, OH
- Butler Institute of American Art, Youngstown, OH
- Canton Museum of Art, OH
- Cincinnati Art Museum, OH
- Cleveland Museum of Art, OH
- Columbus Museum of Art, OH
- Contemporary Arts Center, Cincinnati, OH
- Corcoran Gallery of Art, DC
- Dayton Art Institute, OH
- Detroit Institute of Arts, MI
- McDonough Museum of Art, Youngstown State, OH
- Metropolitan Museum of Art, NY
- Museum of Modern Art, NY
- National Gallery of Art, DC
- National Portrait Gallery, DC
- Philadelphia Museum of Art, PA
- Springfield Museum of Art, MI
- Taft Museum, Cincinnati, OH
- Wexner Center for the Arts, Ohio State U., OH

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