

## ART 150-01, Introduction to the Visual Arts, Fall 2004

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**Art 150: Introduction to the Visual Arts**  
**Rhodes College, Fall 2004**  
**417 Clough, MWF**  
**CRN: 10122**

**Ellen Daugherty**  
**415 Clough, Ext. 3663**

**Office Hours:**

Monday 3:00-5:00

Tuesday lunch with students, 12:30-1:30

Tuesday 1:30-3:30

**Course Description and Objectives:**

The objectives of the course are as follows: (1) to provide students with a comprehensive, theoretical introduction to the visual arts; (2) to develop skills of visual analysis; (3) to examine various media used by artists; (4) to introduce students to methods of interpretation; and (5) to develop skills in writing about art. Throughout the course we will keep in mind the following two statements: Pierre Auguste Renoir's reminder that, "to practice an art, you must begin with the ABCs of that art;" and E.H. Gombrich's insight that, "the form of representation cannot be divorced from its purpose and the requirements of the society in which the given language gains currency."

Among the themes and issues we will examine are the following: balance, shape and form, space, color, conventions, signs and symbols, representation, reception, and interpretation. To do this we will look at many different types of art produced in several historical epochs and conceived in a variety of media. Whenever possible we will examine original art objects.

Art 150 is a foundation course that serves as an introduction for further work in studio art and art history. A three-hour course, Art 150 satisfies the fine arts requirement. Enrollment is limited to first- and second-year students who are not expected to have had any previous experience with either studio or art history. Art 150 is a lecture course with a considerable amount of classroom discussion. (Thanks to Professor McCarthy for this description)

**TEXTBOOKS**

Sylvan Barnet. *A Short Guide to Writing About Art*. 7th ed. New York: Longman, 2003.

John Berger. *Ways of Seeing*. London: BBC and Penguin Books, 1972.

Duane Preble, Sarah Preble, and Patrick Frank. *Artforms: An Introduction to the Visual Arts*. 7th ed. New York: Longman, 2002.

Robert Farris Thompson. *Flash of the Spirit: African and Afro-American Art and Philosophy*. New York: Vintage, 1984.

Additional readings on reserve in library.

**Requirements**

\* Attendance is required. Two unexcused absences are allowed per semester. Other absences will be excused at my discretion. If you must be absent, it would be better if you inform me beforehand! After two unexcused absences, each additional unexcused absence will drop your participation grade by a partial letter grade (from a B to a B-, for example). Be aware that too many absences, excused or unexcused, may result in a failing grade. You will be warned if your absences become problematic.

\* Two examinations (midterm and final). THERE WILL BE NO MAKEUPS. Plan for your examinations now.

\* Four in-class quizzes based on previous classroom discussions and/or assigned readings.

\* Occasional field trips to local institutions to look at original works of art.

\* Five papers. Don't freak out. These papers are all interrelated and build on one another. I'm calling them five separate papers here, but really what you will be doing is writing one long paper on one topic in five short increments.

\* Paper extensions. No. 'Nuff said. Plan accordingly.

\* Plagiarism. It is unethical to lift material off the web without citing it in your footnotes. It is unethical to copy another person's paper or published works in whole or in part EXCEPT in scholarly quotations and paraphrases used in conjunction with footnotes. Plagiarism and or failure to abide by Rhodes College Honor Codes will be sanctioned by the professor and/or the Honor Council. Please use the full honor pledge on all written assignments.

Standard Honor Pledge:

"I pledge as a student of Rhodes College that I have neither given nor received aid on this exam/assignment/quiz/paper/etc."

### **Grade Break-Down:**

Class Participation and Attendance: 20%

Papers: 10% each (40% total--lowest grade among the first three papers will be dropped)

Quizzes: 5% each (20% total)

Midterm: 10%

Final: 10%

### **Discussion Schedule**

Note: Schedule is subject to change at professor's discretion.

<b>August</b>	25	<u>Week 1</u> Paperwork, Meet and Greet Introduction to Course
	27	What is Art? Reading: <i>Artforms</i> , pp. 1-37.
	30	<u>Week 2</u> Media and techniques: architecture. Reading: <i>Artforms</i> , 229-52.
<b>September</b>	1	Media and techniques: architecture continued.
	3	Media and techniques: sculpture. Reading: <i>Artforms</i> , 193-211.
	6	<u>Week 3</u> <b>Labor Day Holiday--No Class</b>
	8	Media and techniques: sculpture continued. <b>QUIZ.</b>
	10	Library Orientation—day/time may change
	13	<u>Week 4</u> Media and techniques: drawing and the graphic arts. Reading: <i>Artforms</i> , 111-25, 139-52.
	15	Media and techniques: painting Reading: <i>Artforms</i> , 126-38; and John Berger, “Chapter Five” in <i>Ways of Seeing</i> .
	17	Media and techniques: photography. Reading: <i>Artforms</i> , 153-82; and John Berger, “Chapter One” in <i>Ways of Seeing</i> ; and Walter Benjamin, “The Work of Art in the Age of Mechanical Reproduction,” in ????, on reserve. <b>PAPER #1 Due</b>
	20	<u>Week 5</u> Media and techniques: photography continued Abigail Solomon-Godeau, “Who Is Speaking Thus?: Some Questions about Documentary Photography,” in <i>Photography at the Dock</i> , and bell hooks, “In Our Glory: Photography and Black Life,” in <i>Art on My Mind</i> (on reserve).

	22	Media and techniques: other?! Reading: <i>Artforms</i> , 451-472
	24	Form: Line. Reading: <i>Artforms</i> , 39-44.
		<u>Week 6</u>
	27	Form: Shape and Mass. Reading: <i>Artforms</i> , 44-48.
	29	Form: Space and Depth. Reading: <i>Artforms</i> , 49-56. <b>QUIZ.</b>
<b>October</b>	1	Field Trip
		<u>Week 7</u>
	4	Form: Light and Tone (Value). Reading: <i>Artforms</i> , 60-62. View film in class: Robert Weine, <i>Cabinet of Dr. Caligari</i> (1919).
	6	Form: Color. Reading: <i>Artforms</i> , 62-68.
	8	Principles of Design. Reading: <i>Artforms</i> , 72-90. <b>PAPER #2 Due</b>
		<u>Week 8</u>
	11	Review.
	13	<b>MIDTERM EXAM</b>
	15	Form as meaning: African tribal art. Reading: <i>Flash of the Spirit</i> , 3-18, 103-58, 207-22.
		<u>Week 9</u>
	18	<b>Fall Recess--No Class</b>
	20	African and African American art. Reading TBA
	22	Style.

Reading: Meyer Schapiro, "Style," in *Theory and Philosophy of Art* (on reserve).

Week 10

25

Naturalism.

Reading: E.H. Gombrich, "Psychology and the Riddle of Style," and "Truth and the Stereotype," in *Art and Illusion* (on reserve).

27

Iconography and Iconology.

Reading: Erwin Panofsky, "Iconography and Iconology: An Introduction to the Study of Renaissance Art," in *Meaning in the Visual Arts* (on reserve)

29

Art as language: Symbols.

Reading: Sigmund Freud, "Chapter Four," in *Leonardo da Vinci* (on reserve)

**November**

1

Week 11

Art as language: Signs.

Reading: Roland Barthes, "The World of Wrestling," and "Photography and Electoral Appeal," in *Mythologies* (on reserve)

**QUIZ**

3

Semiotics and Architecture: Rhodes College.

**PAPER #3 Due.**

5

Making artists.

Reading: Linda Nochlin, "Why Have There Been No Great Women Artists?," in *Women, Art, and Power* (on reserve).

Week 12

8

Representation.

Reading: W.J.T. Mitchell, "Representation," in *Critical Terms for Literary Study* (on reserve).

10

Representation and the Body.

Reading: Lynda Nead, "Theorizing the Female Nude," in *The female Nude* (on reserve); and Chapters 2,3, and 4 in John Berger, *Ways of Seeing*.

12

Representation and otherness.

Reading: Sander Gilman, "Black Bodies, White Bodies," in *The Feminism and Visual Culture Reader* (on reserve); and "Chapter 6" in John Berger, *Ways of Seeing*.

## QUIZ.

### Week 13

- 15 Field trip.
- 17 Representation in popular culture: film and advertising  
Reading: Laura Mulvey, "Visual Pleasure and Narrative Cinema," in *Visual and Other Pleasures* (on reserve). "Chapter 7 " in John Berger, *Ways of Seeing*.  
View excerpts of film (TBA) in class.
- 19 Representation and popular culture: Public Art and Monuments  
Reading TBA  
**PAPER #4 Due.**

### Week 14

- 22 Taste and social difference.  
Reading: Pierre Bourdieu, from *Distinction: A Social Critique of the Judgement of Taste*; and Komar and Melamid, "Painting by Numbers: The Search for a People's Art," in *The Nation* (on reserve).

## **24, 26 Thanksgiving Recess--No Class**

### Week 15

- 29 Taste and Democracy.  
Reading: Alexis de Tocqueville, "In What Spirit the Americans Cultivate the Arts" and "Why the Americans Raise Some Insignificant Monuments and Others That are Very Grand," from *Democracy in America* (on reserve).

## **December**

- 1 Thinking About Contemporary Art.  
Reading: bell hooks, "Art On My Mind," in *Art On My Mind* (on reserve).
- 3 Class discussion based on individual research projects: What I learned about art and art history.

### Week 16

- 6 Class discussion based on individual research projects: How can I use art history in my other courses, in my future career, etc.
- 8 **Last Day of Class**  
Review

**PAPER #5 Due.**

**13 Final Examination 5:30 p.m.**