

INTRO TO ART: VISST 104-04

M/W 7:15- 8:45 pm

Spring 2015

Room: B Building, Room 4

INSTRUCTOR CONTACT:

Instructor: Rondall Reynoso

Email: rreynoso@cca.edu

Phone: (707) 816-9652

Office Hours: Available after class or by appointment

E-mail policy: I check my email regularly and will get back to you as soon as I can. However, students cannot expect me to check my e-mail and respond late at night or over the weekend.

FOUNDATIONAL QUOTES:

If you want to get more out of an experience, you must put more into it.
- R. G. Collingwood

COURSE CATALOG DESCRIPTION:

This course provides an introductory survey of the arts from diverse world cultures, from prehistory to the onset of the Industrial Revolution in the 18th century. Students will be introduced to the important ideas, artists and artworks that have shaped global visual culture. One important goal of this class is to help students develop critical skills for analyzing works of art visually and then relate them to the cultural and historical contexts of the artists and cultures that created them.

OBJECTIVES & OUTCOMES:

The minimum a student should possess after having satisfactorily completed a course fulfilling this requirement include the following:

CONTENT-RELATED OUTCOMES

1. A clear understanding of the overall history of Western art, including its major artists, styles, and monuments, and, to a far more limited extent, its interface with that of the Asian and African spheres;
2. An awareness of the prejudices and omissions of this traditional, canonized version of the history of Western art;
3. An overview of the significant contributions of the various cultures and individuals discussed, be it technical innovations in art or architecture or more general variations on thematic categories of two- and three-dimensional art (portraiture, landscape, still life, etc.);
4. A familiarity with the technical vocabulary of the art historian, as well as an exposure to the significant discourses that underlie the disciplines of aesthetics and art criticism;
5. A general understanding of the historical, socio-political, religious and geographic contexts of the objects produced in each of the major cultural regions and eras discussed;

6. A preliminary understanding of the primary methodologies informing current art history, such as formal analysis, iconographic methodologies, feminist interpretation, while also acknowledging the importance of various contextual approaches (e.g. Marxist, structuralist, hermeneutic, etc.);

SKILLS-RELATED OUTCOMES

1. A preliminary ability to recognize and articulate formal properties of art and architecture, and to relate those properties to specific historical periods and styles, while also clarifying their cultural contexts, significance, and relevance to content;
2. An ability to communicate such observations both clearly and succinctly through written discourse both in and out of class (as measured through tests and papers);
3. An awareness that the practiced skill of visual analysis will improve studio course critiques as well as students' self-assessment and creative process;
4. An ability to perceive relationships between concrete facts and abstract concepts and to understand and expand upon their relevance to broader art historical developments;

PERSONAL DEVELOPMENT-RELATED OUTCOMES

1. A realization that the art they produce or hope to produce is part of a larger cultural process traceable over thousands of years;
2. An enthusiasm for the enterprise of art history, and an awareness that a familiarity with Western art and related historical processes will serve them well in their own creative endeavors;
3. An awareness of the significance of viewing art objects and architectural structures first hand through assigned visits to museums, galleries, and architectural landmarks;
4. An increased visual awareness manifested through informed readings of architectural and artistic masterpieces as well as the cultural motifs related to them.

REQUIRED TEXT:

Textbooks (available for purchase online or from CCA students previously in this class):

- Marilyn Stokstad and Michael W. Cothren, *Art: A Brief History* (Fifth edition, Pearson/Prentice Hall, 2012)—on Course Reserve in the CCA Libraries
- Diana Hacker, *A Writer's Reference*—in the Reference Section of the CCA Libraries

ATTENDANCE POLICY:

Regular attendance in all classes is required. Students are expected to arrive on time and remain in class for the entire period scheduled. The responsibility for work missed due to any type of absence rests with the student. Attendance is mandatory. Three unexcused absences will result in a student failing the class. Three lates are equivalent to one unexcused absence. Because our class time lengths vary this is equivalent to 10% of the course missed. No absences are automatically excused (medical, transportation problems, etc), you must provide your instructor with adequate documentation of medical visits, etc. You are expected to inform your instructor of any absence before the start of the class you will miss. Any exceptions are up to

the discretion of the instructor. The key here is to be in close communication with your instructor and much of this can be avoided.

PLAGIARISM POLICY:

Copying any portion of another person's writing without giving the original author proper credit and turning it in as your own original work is plagiarism. Plagiarism may result in an "F" in the course. Any copying of another student's work on a quiz or test may result in an "F" in the course.

CCA's Academic Integrity Code (<http://www.cca.edu/students/handbook/integritycode/php>), discussed in the *Student Handbook*, requires academic honesty at every level. Academic dishonesty includes cheating, fabrication, plagiarism, and the facilitation of academic dishonesty by others. It may result in failure of a course or even expulsion from the college. Please familiarize yourself with this policy and follow it.

COURSE STRUCTURE:

This course meets twice a week for lectures and contains five graded components: map quiz, preliminary quiz, a mid-term, a paper, and a final examination.

The quiz and tests will contain a mixture of slide identification, terminology, concept comprehension, comparison essays and in-depth essays. Students are expected to be able to thoroughly identify a piece of art. They should be able to cite the title of the work, the date it was produced (within 100 years for quiz, 50 years for midterm, and 25 years for final), the culture or historical period (chapter name), and the artist's name, if applicable. Additionally, the student should be able to discuss the artworks either individually or in comparison with other works including discussion of the medium in which the work was produced; the culture of origin; and formal, philosophic, cultural, and historic influences upon the artwork. The student should also have a thorough knowledge of the terms and vocabulary used within this course.

EVALUATION:

Map Quiz:

10% of the course grade comes from the map quiz.

Preliminary Quiz:

10% of the course grade comes from quiz. Any subject matter discussed in class prior to the administration of the quiz may be examined.

Mid-term:

25% of the course grade is determined by this test. Any materials covered in class prior to the mid-term may appear on the test.

Comparison Paper:

5% of the course grade is determined by the rough draft of the paper. The rough draft will be turned in and corrected by a classmate.

20% of the course grade is determined by this paper. The comparison paper must be three-five pages in length. It will examine one or two artworks within the scope of this course that are not covered by the text.

One of the overall goals of Humanities and Sciences Division is to help students improve their writing skills. Please make it a habit to consult Diana Hacker's *A Writer's Reference*. CCA has also added a link to its website: <http://www.cca.edu/students/resources/writing>. There you will find the further link to Dartmouth's Institute for Writing & Rhetoric, which offers "Writing for Disciplines," linked to "Writing in the Humanities" and then the link, "Writing an Art History Paper."

The paper must follow these guidelines: typed; 12 point Times New Roman; double spaced; left justified; one inch margins; follow the Turrabian (Chicago) Style guide; and include a cover page with Title, date, course, section time, professor's name, and student's name.

The paper should be written in clear, literate English and handed in on time. Late papers will be graded without comments. Late papers will receive a 10% deduction for the first week and 50% after a week.

Final:

30% of the course grade is determined by this test. The final covers any materials presented in class since the Mid-term.

No make-up exams will be given without documentation of a compelling reason for your absence; documentation must be submitted within two weeks of the absence in question. Work must be made up within three weeks, or at the discretion of the instructor.

The following percentage scale will be used to determine the final grade:

Grade	Points
A	90-100%
B	80-89%
C	70-79%
D	60-69%
F	Under 60%

Writing- Analytic Rubric

Content	Excellent (10 points)	Good (7 points)	Needs Improvement (5 points)	Poor (3 points)
Style				
Sentence Structure & Fluency	All sentences are well constructed with appropriate variation in structure.	Nearly all sentences are well constructed, with some variation in sentence structure.	Several sentences are not well constructed, or there is too little variation in sentence structure.	Many sentences are not well constructed, or there is much too little variation in sentence structure.
Word Choice	Writer uses vivid words and phrases that linger or draw pictures in the reader's mind, and the choice and placement of the words seems accurate, natural and not forced.	Writer uses vivid words and phrases that linger or draw pictures in the reader's mind, but occasionally the words are used inaccurately or seem overdone.	Writer uses words that communicate clearly, but the writing lacks variety, punch or flair.	Writer uses a limited vocabulary that does not communicate strongly or capture the reader's interest. Jargon or clichés may be present and detract from the meaning.
Grammar & Spelling	Writer makes no errors in grammar or spelling that distracts the reader from the content.	Writer makes very few errors in grammar or spelling that distract the reader from the content.	Writer makes some errors in grammar or spelling that distracts the reader from the content.	Writer makes quite a few errors in grammar or spelling that distracts the reader from the content.
Capitalization & Punctuation	Writer makes no errors in capitalization or punctuation, so the paper is exceptionally easy to read.	Writer makes some errors in capitalization or punctuation, but the paper is exceptionally easy to read.	Writer makes a few errors in capitalization and/or punctuation that catch the reader's attention and interrupt the flow.	Writer makes several errors in capitalization and/or punctuation that catch the reader's attention and greatly interrupt the flow.
Use of Resources				
Accuracy	All supportive facts are reported accurately.	Almost all supportive facts are reported accurately.	Most supportive facts are reported accurately.	NO facts are reported OR most are inaccurately reported.
Evidence & Examples	All of the evidence and examples are specific & relevant; explanations clearly show how they support the student's position.	Nearly all of the evidence and examples are specific & relevant; explanations adequately show how they support the student's position.	Several of the pieces of evidence and examples are not relevant and/or some needed explanations are absent	The evidence and examples are largely not relevant and or needed explanations are absent.
Quality of Sources	All Sources used for quotes and evidence are credible. Sources are always cited where needed, extensively or	All sources used for quotes and evidence are credible. Sources are always cited where needed.	Some sources are not credible; or, sources are sometimes not cited where needed.	Many sources are not credible; or sources are often not cited where needed.

	with great thoroughness.			
Presentation/ Analysis				
Intellectual Ambition	Writer has crafted a compelling, original argument.	Writer has identified an original argument and begun to analyze it.	Writer has not introduced an original argument.	There is no attempt to introduce an original argument.
Introduction	The introduction is inviting, states the main topic and previews the structure of the paper.	The introduction clearly states the main topic and previews the structure of the paper, but is not particularly inviting to the reader.	The introduction states the main topic, but does not adequately preview the structure of the paper nor is it particularly inviting to the reader.	There is no clear introduction of the main topic or structure of the paper.
Audience	The paper demonstrates a clear understanding of the potential reader and uses appropriate vocabulary and arguments, anticipates reader's questions, and provides thorough answers appropriate for that audience.	The paper demonstrates a general understanding of the potential reader and uses vocabulary and arguments appropriate for that audience.	It is unclear for whom the student is writing.	The student aims at an audience in appropriate for the assignment.
Thesis Statement	A clear statement of the main conclusion of the paper.	The thesis is obvious, but there is no single clear statement of it.	The thesis is present, but must be uncovered or reconstructed from the text of the paper.	There is no thesis.
Organization	Information is very organized with well-constructed paragraphs and subheadings.	Information is organized with well-constructed paragraphs.	Information is organized, but paragraphs are not well-constructed.	The information appears to be disorganized.
Support for Topic	Relevant, telling, quality details give the reader important information that goes beyond the obvious or predictable.	Supporting details and information are relevant, but one key issue or portion of the storyline is unsupported.	Supporting details and information are relevant, but several key issues or portions of the storyline are unsupported.	Supporting details and information are typically unclear or not related to the topic.
Focus on Topic	There is one clear, well-focused topic. Main idea stands out and is supported by detailed information.	Main idea is clear but the supporting information is general.	Main idea is somewhat clear but there is a need for more supporting information.	The main idea is not clear. There is a seemingly random collection of information.

Analysis	Writer shows and explains the important concepts, principles, or elements underlying the matter studied.	Writer adequately shows concepts, principles, or elements underlying the matter studied.	Writer does not adequately show concepts, principles, or elements underlying the matter studied.	Writer does not show concepts, principles, or elements underlying the matter studied.
Synthesis	Writer finds concepts or explanations that unify or categorize seemingly disparate elements, either with difficult subject matter, or in a creative or particularly incisive way.	Writer adequately finds concepts or explanations that unify or categorize seemingly disparate elements.	The writer seeks to find concepts or explanations that unify or categorize seemingly disparate elements.	The writer does not unify or categorize the subject matter at hand.
Reasoning	Writer's reasoning is logical and penetrating, yielding important insights.	Writer's reasoning is free of major errors.	Writer's reasoning has some errors.	Writer's reasoning is deeply flawed.
Sequencing	Details are placed in a logical order and the way they are presented effectively keeps the interest of the reader.	Details are placed in a logical order, but the way in which they are presented/ introduced sometimes makes the writing less interesting.	Some details are not in a logical or expected order, and this distracts the reader.	Many details are not in a logical or expected order. There is little sense that the writing is organized.
Transitions	A variety of thoughtful transitions are used. They clearly show how ideas are connected.	Transitions clearly show how ideas are connected, but there is little variety.	Some transitions work well; but connections between other ideas are fuzzy.	The transitions between ideas are unclear or nonexistent.
Fairness	Positions opposed to the writer's view are stated accurately, evenhandedly, and thoroughly; criticism of the writer's own position is significantly addressed.	Positions opposed to the writer's view are stated accurately and evenhandedly; where needed, there is attention to criticism of the writer's own position.	Positions opposed to the writer's view are given inadequate explanation or dismissive treatment; or positions supporting the writer are accepted too uncritically.	Positions opposed to the writer's view are either completely ignored or derisively dismissed.
Conclusion	The conclusion clearly restates the writer's position and important implications of that position; areas for further exploration are also noted.	Writer's position is restated, with some consideration either of implications or areas for further exploration.	The conclusion contains mere generalities or irrelevant content.	There is no clear conclusion.
Total ÷ 2.1= Grade				

REQUIREMENTS:

- Completion of all assignments.
- A good attitude. Students who continually complain and disrupt the class may be asked to leave the class and or receive an absence for poor behavior.
- Active participation in all discussions.

MOODLE:

You can access it at: moodle.cca.edu. Then you enter your CCA username and password and click on the appropriate section that appears on the screen to enter the site. Moodle will be my primary means of communicating with students outside of class and is where study guides and additional resources will be located.

COACHING:

The Learning Resources Center (213 Irwin Hall, Oakland; 80 Carolina, Student Affairs office, SF) is available to all students for assistance with individual concerns such as study skills, time management, writing, English language skills, and learning differences. Through the Center students can receive free academic coaching. Visit <http://www.cca.edu/students/resources> for schedules and further information; for special concerns, contact Virginia Jardim, Learning Resources Coordinator, vjardim@cca.edu, or voicemail at 510-594-3756. It can take up to a week to get an appointment so find a coach *before* you think you'll need one!

LEARNING DIFFERENCES:

If English is not your native language or you have a diagnosed learning difference, please confidentially identify yourself to me so we may discuss the situation and make appropriate accommodations to help you successfully complete the course. Any student who feels she/he may need an accommodation based on the impact of a disability should contact Access & Wellness Services to discuss specific needs. Please contact Suzanne Raffeld, Director of Access & Wellness Services at 510-594-3775, via email at sraffeld@cca.edu, or stop by the office (Irwin Student Center) to coordinate reasonable accommodations for students with documented disabilities. If you suspect you have an undiagnosed learning difficulty, you should contact the Student Affairs Office or George Sedano, who can help gshedano@cca.edu, (510) 594-5033.

STUDENT CONDUCT:

Your behavior affects the class atmosphere and effectiveness. The ideal student will be attentive, take careful notes on the lectures, raise her/his hand to be called upon, speak clearly and distinctly in discussions, and will not create or respond to distractions. Sleeping in class is considered disruptive and will be counted as absence. Computers may be used for note taking only in special cases and with the instructor's permission; no web surfing. All electronic media off.

COURSE OUTLINE/ CALENDAR:

Below is a tentative course schedule which may be deviated from somewhat as necessary.

Week 1:

W 1/21 Introduction

Week 2:

M 1/26 Pre-Historic Europe (Chapter 1); Ancient Near East (Chapter 2)

W 1/28 Egyptian (Chapter 3)

Week 3:

M 2/2 Map Quiz, Egyptian Cont. (Chapter 3)

W 2/4 The Americas (Chapter 15)

Week 4:

M 2/9 The Americas Cont. (Chapter 15)

W 2/11 NO CLASS

Week 5:

M 2/16 Preliminary Quiz, Aegean & Greek (Chapter 5)

W 2/18 Greek Cont. (Chapter 5)

Week 6:

M 2/23 Greek Cont. (Chapter 5)

W 2/25 Etruscan & Roman (Chapter 6)

Week 7:

M 3/2 Roman Cont. (Chapter 6)

W 3/4 Asian (Chapter 4 & 9)

Week 8:

M 3/9 Asian Cont. (Chapter 4 & 9)

W 3/11 Asian Cont. (Chapter 4 & 9)

Week 9:

M 3/16 Midterm

W 3/18 Jewish, Christian, & Byzantine (Chapter 7)

SPRING BREAK

Week 10:

M 3/30 Islamic (Chapter 8)

W 4/1 African (Chapter 16)

Week 11:

M 4/6 Paper Rough Draft Due, Early Medieval & Romanesque (Chapter 10)

W 4/8 Romanesque Cont. (Chapter 10)

Week 12:

M 4/13 Gothic (Chapter 11)
W 4/15 Early Renaissance (Chapter 12)

Week 13:

M 4/20 Paper Due, Early Renaissance (Chapter 12)
W 4/22 High Renaissance & Reformation (Chapter 13)

Week 14:

M 4/27 High Renaissance & Reformation (Chapter 13)
W 4/29 Seventeenth Century (Chapter 14)

Week 15:

M 5/4 Seventeenth Century (Chapter 14)
W 5/6 Final Exam

About your Professor:

Rondall Reynoso studied art and art history at the Pratt Institute in Brooklyn, NY where he received his M.F.A. in painting and a Masters in art history. Currently, he is in the PhD program in Art & Religion, studying art history and aesthetics, at the Graduate Theological Union in Berkeley, CA. Reynoso's art historical work has been presented at conferences around the nation including The Conference of Faith and History and The American Academy of Religion. His artwork has been exhibited in seventy solo and group exhibitions across North America. The venues have been as varied as commercial galleries from Manhattan to California, art centers, ecclesiastical spaces, museums, colleges, and universities. Also, he has been profiled and his work reviewed across the nation in regional media, including journals, newspapers, television, and radio. Reynoso's formal abstraction deals heavily with metaphors, both sociological and spiritual, including the exploration of the boundaries between 2-D and 3-D as a metaphor for the relationship of the corporeal and the spiritual. In 2008, Reynoso was one of seven North American artists selected by the Nagel Institute to take part in a cross cultural seminar in Indonesia from which an international traveling exhibition emerged. From 2007-2012, Reynoso lived in Louisiana where for four years he was the head of the art department at Louisiana College followed by a year teaching at Northwestern State University in Natchitoches, Louisiana. Presently, he teaches at the California College of the Arts and the Graduate Theological Union.

Website: www.rondall-reynoso.com