

Pitt State Pathway

(Undergraduate Course Numbers through 699)

Please check only one:

- ☒ Course is **currently** a "General Education" course
 - ☐ Course is listed in the current catalog, but is **NOT** a "General Education" course
 - ☐ New course that is **NOT** listed in the current catalog and has **NOT** been legislated through PSU Faculty Senate and/or KBOR
- A. Submission date: **December 18, 2018**
- B. Department: **ART**
- C. College: **Arts and Sciences**
If two or more Colleges, please indicate which Colleges will be involved in teaching the course:
Click or tap here to enter text.
- D. Name of faculty member on record for the course (may be Coordinating Professor or Chair):
Dr. Li-Lin Tseng
(As faculty of record, I verify all sections agree to address the Core or Essential Studies Element and corresponding Learning Outcome as indicated below.)
- E. Course prefix: **ART**
- F. Course number: **289**
- G. Credit hours: **3**
- H. Title of course: **Introduction to Art History II**
Is this a change in the title of the course? **No**
(If "Yes," a Revision to Course form will need to be completed and uploaded to the Preliminary Briefcase and will go through the legislation process.)
- I. Will this course require a new course description? **No**
(If "Yes," please insert new course description here. A Revision of Course form will need to be completed and uploaded to the Preliminary Briefcase and will go through the legislation process)
Click or tap here to enter text.
- J. Does this course include a co-requisite laboratory course: **No**
If "Yes", please provide the co-requisite course name and number:
Click or tap here to enter text.
- K. Will this course be available on-line: **No**
If "Yes", please provide a detailed explanation:
- L. Semester(s) course will be offered (choose all that apply): **Spring only**
- M. Prerequisite(s): **None**
- N. Co-requisite(s) —other than lab course named above: **None**

- O. Select the *Pitt State Pathway* **Core Element** or **Essential Studies Element** based on the identified Learning Outcome to be covered in the course (choose only one set):
(Refer to definitions, hierarchy, and rubrics in the *Pitt State Pathway* document)

Select Only One Element

- Communication
 - **Written Communication**
 - Students will communicate effectively.
- Communication
 - **Verbal Communication**
 - Students will communicate effectively.
- Quantitative/Analytic Methods and Scientific Literacy
 - **Quantitative/Analytic Methods**
 - Students will analyze data logically.
- Global Understanding and Civic Engagement
 - **Human Experience within a Global Context**
 - Students will explore global systems conscientiously.
- Global Understanding and Civic Engagement
 - **Human Systems within a Global Context**
 - Students will explore global systems conscientiously.
- Global Understanding and Civic Engagement
 - **Natural World within a Global Context**
 - Students will explore global systems conscientiously.
- Personal and Professional Behavior
 - **Wellness Strategies**
 - Students will model productive behaviors purposefully.


- P. Will the course address a **Companion Element**? **Yes**
(Refer to definitions, hierarchy, and rubrics in the *Pitt State Pathway* document.)

If "Yes," please select one: Non-verbal and Creative Expression

- Q. What is the highest anticipated level of student achievement for the stated learning outcome(s) common across all sections of the course? Note: Sample assessment strategies will be submitted on the representative syllabus. Milestone II
(Refer to definitions, hierarchy, and rubrics in the *Pitt State Pathway* document.)

- R. Please submit course syllabus as an attachment, highlighting the following items: course objectives related to Learning Outcome(s), assessment strategies (e.g. exams, course project, etc.), and assessment tool(s) to be used to measure student achievement.

Legislative Process
Authorization and Notification Signatures
(Electronic signatures accepted)

Department Chairperson Approved ☒ Not Approved ☐


Department Chairperson Signature
12/18/18

Date

Faculty Senate General Education Committee Approved ☐ Not Approved ☐

Faculty Senate General Education Chairperson Signature

Date

Faculty Senate Approved ☐ Not Approved ☐

Faculty Senate Recording Secretary Signature

Date

Note: Each College curriculum representative will notify their respective College and Department(s) of the completion of the approval process.

*Originating Department: Please **complete** the entire form, acquire the Chairperson's signature, and save as **PSP.ABC123.Form**. Save the syllabus to be attached as **PSP.ABC123.Syll**. Email the completed form and attachments to psupathway@pittstate.edu.

Naming convention: **PSP.ABC123.Form**
PSP = Pitt State Pathway.
ABC123 = Course abbreviation and number

ART 289 SYLLABUS

DEPARTMENT OF ART
College of Arts and Sciences
Pittsburg State University
Spring 2018

Course Number: Art 289

Title: Introduction to Art History II, WL

Credit Hours: 3

Class Room: Porter Hall 103; M.W.F.: 11:00 – 11:50 a.m.

Office Hours: M.W.: 11:00-12:00 p.m.; 1:00-3:00 p.m.

F: 11:00-12:00 p.m.; 1:00-4:00

E-mail (the best way to reach me): Itseng@pittstate.edu

Professor: Dr. Li-Lin Tseng

Office: Porter Hall 104

Office Phone: 620-235-4308

Please take note of the following information as well as the regulations. They have been established for prior versions of the course and remain in effect.

I. Course Description:

The history of Art from the Italian Renaissance through the present day. Emphasis on social context and parallels between visual arts, music, literature, and the history of ideas. Writing to learn. Spring only.

General Education: This course counts toward the requirements in General Education for your degree program. General Education is an important part of your educational program at Pittsburg State University that has been designed to implement the following philosophy.

Philosophy of General Education: General education is the study of humans in their global setting. The general education curriculum, therefore, acts as the heart of a university education by developing the capacities that typify the educated person and providing a basis for life-long learning and intellectual, ethical, and aesthetic fulfillment. General Education examines the world around us and fosters an understanding of our place in the universe. General Education celebrates the creative capacities of humankind and helps to preserve and transmit to future generations the values, knowledge, wisdom, and sense of history that are our cultural heritage.

Goals of General Education for this Course: This course will help you to accomplish several of the Goals and Objectives of General Education, including the development of your ability to apply the principles of effective oral communication either in group or individual presentations (I.1), apply the principles of effective writing and other forms of communication (I, 2), articulate a problem and develop a logical and reasonable response to it using appropriate sources (II, 2), and demonstrate the ability to analyze and synthesize information (II, 4), recognize the value of diverse cultural, national, and ethnic backgrounds (III, 1), demonstrate an understanding of the relationships of gender, race, and class within and across cultures (III. 3).

However, a special emphasis of this course is to help you to fulfill the following objectives for social issues (IV, ii, 1, 3), aesthetics (IV, vi 1-3), and comprehensive knowledge (IV, vii, 1-2).

Upon successful completion of this course, you will be able to:

1. Demonstrate an understanding of contemporary social issues.
2. Demonstrate an understanding of cultural diversity within the United States and in the world at large.

3. Demonstrate an understanding of the creative process, both practical and theoretical, and its relationship to an audience or viewers.
4. Make informed critical responses when exposed to artistic endeavors.
5. Understand the relationship between the arts and society in a multicultural environment.
6. Demonstrate an understanding of the dynamic interrelationship between economic, political, cultural, social, aesthetic, and technological issues and systems.
7. Demonstrate an understanding of how economic, political, cultural, social, aesthetic, and technological issues and systems drive environmental change.

II. Purposes:

The primary goal of this course is to enable students to understand art history within a chronological format through the study of art objects, primary/secondary sources and visual aids. Emphasis will be placed on social, political and historical contexts of the production of art objects within a multi-cultural and inter-disciplinary approach.

III. Course Objectives: *

This course will meet the Pitt State Pathway Essential Studies Elements for Global Understanding and Civic Engagement: Human Experience within a Global Context. *Students will explore global systems conscientiously.* This course addresses the Companion Element: Non-verbal and Creative Expression.

Upon completion of the course the student will be able to:

- A. Describe, explain and discuss ways the visual arts function within various societies across time and place (3A, 3B, 3C).
- B. Explain ways economic, social, political, historical, and cultural actions and values relate to art history occurrences (3A, 3B, 3C).
- C. Discuss and/or illustrate ways various cultures have contributed to world art achievements and forms (3A, 3B, 3C).
- D. Point out and explain ways design components and concepts function in art objects across times and cultures (2A, 2B).
- E. Describe, explain and/or illustrate features that distinguish various styles by major periods, cultural traditions, and artistic qualities (e.g. elements and principles of design, media, form and content, subject and technique) (2A, 3B, 3C).
- F. Discuss various styles by major periods, cultural traditions, and artistic qualities, relating them to contemporaneous or associated achievements such as literature and music (3A).
- G. Describe, discuss and utilize various aesthetic theories and criticism criteria for judging art (5A, 5B).
- H. Freely and creatively interpret historical and contemporary art in oral, written, and visual (2D).
- I. Research and present art history lessons to peers (6D, 6F).

**The letters and numbers in parentheses indicate the Kansas State Competency to which the course objective is related.*

IV. Textbook:

Marilyn Stokstad, *Art History*, vol. II, 5th edition, Pearson, 2014.

William Strunk Jr. and E. B. White, *The Elements of Style*, 4th edition, Allyn and Bacon, 2000.

Please find both required and recommended readings for the course on Canvas.

V. Teaching Strategies:

- A. Slide lectures and class discussions.
- B. Readings in the textbook and other printed materials.
- C. Student notebook, draft and short research paper.

VI. Content:

A. Art terms and applications.

B. Art forms and classifications.

C. Multi-cultural and inter-disciplinary art history, Renaissance through Modern.

In the Western tradition, art has been conceived of as a manifestation of large, sweeping historical forces which privilege European art objects. This course, with its emphasis on the Western canon and employment of a linear, chronological structure, continues this nineteenth-century tradition which highlights stylistic period changes and thus provides students with valuable visual and conceptual skills. However, so-called new art historians of the late twentieth century seek to transform the survey of art into a world survey that foregrounds the complex relationships between art, its makers and users. "Western Art History" takes a critical approach that questions the canon, the traditional hierarchy of the arts and the distinction between "fine" and "utilitarian" art. Conflicts within the discipline of art history will be introduced exposing the student to the actual debate and disagreement that make up the scholarly process.

VII. Assessment/Evaluation:

1) Notebook: Purchase a spiral-bound, 8 x 10 notebook and bring it to class everyday. You will have 5 minutes at the end of selected class periods to record your impressions of the class and to respond to a question from that day's lecture or discussion. In addition, you will use your notebook outside of class to respond to questions about the readings and to analyze three images selected from the assigned readings in the textbook every week. Notebooks will be collected at various, unannounced times during the semester, so keep them current.

2) Research Paper: You can select any artist discussed in the assigned readings or in the lectures whose career fits **within the chronological and geographical parameters of this class** and write about any idea that interests you in that person's work. You must confine yourself to a single work or a cohesive group of works or a sharply focused theme and write about the works and their meaning; do not write a biography of the artist except as it pertains to a point that you want to make about the meaning of the work.

I expect you to turn in your **paper topic (1 page, 300 words)** on **Friday, 3/2**, and your **paper proposal (3 pages)** on **Monday, 3/26**. Your proposal should include a thesis statement, a short outline of the paper, and a concise annotated bibliography. The annotated bibliography should include at least two books and two articles published in art history periodicals or scholarly journals. Please do not include the course textbook in your bibliography. Your **research paper (5 pages)** is due on **Friday, 4/27**. Your final paper should contain Xerox copies or print-outs of illustrations that you talk about in detail.

Note that a good piece of writing requires a complete organization that is structured around a central idea. Begin your paper with an introduction and a thesis statement (tell your reader what you are going to say and do) and organize your arguments logically and coherently. **Please find the grading scale for the research paper on page 13 of this syllabus.**

Academic Honesty Statement (also see XI. Academic Honesty and Integrity Policy on page 5)
Documentation: It is essential to document your sources. Documentation should be according to the system of the *Chicago Manual of Style*. You are required to use footnotes to document your sources. Below are examples of the proper form for a footnote:

1. Douglas Crimp, "Pictures," in *Art After Modernism* (N.Y.: The New Museum of Contemporary Art, 1992), 175-187.
2. Peter Halley, "Nature and Culture," *Arts* 58, no. 1 (September 1983): 64-65.

***All assignments must be turned in on time. Extensions will be granted only in exceptional circumstances and require advance approval of the instructor. Late papers will be marked down.

"Note: In order to pass this course, students must turn in all writing assignments and receive a passing grade on each."

***On page 13 of the course syllabus, please find the **Assessment Rubric** for all writing assignments.

An Explanation of how and when students will get formative feedback on their writing.

After submitting their papers, within one week, students will receive graded papers with detailed, constructive criticism on their writing. I will also hold special office hours to meet with any student individually and help him or her to further expand or strengthen his or her argument.

- 1) **Exam I, Exam II and Final Exam:** Exams will presume that students are familiar with course lectures, discussions and readings. Students will be expected to identify images and discuss their significance within the history of art and the culture of that period. Questions may take a variety of forms, but the basic format of the examinations will be:
 - A. Slide Identification. Identify artist, title, and date. Analyze or comment on the work in terms of its technique and style, iconography, art-historical significance and/or cultural and sociopolitical meanings.
 - B. Slide Comparison. Identify two specific works, including artist, title, and date. Write a short essay that compares and contrasts the works. Students will need to analyze the pieces from various perspectives that are discussed in the assigned readings, lectures, and class discussions.
 - C. Essays. Write longer essays that address major concerns and critical issues discussed in class and in the assigned readings.
 - D. **Exam dates. Exam I: 2/19. Exam II: 3/16. Final: 5/4.**

GRADING:

1. Class Attendance and Participation	10%
2. 3 Sets of Online Discussion Questions (I-3%, II-3%, III-4%)	10%
3. 3 Sets of Notebook Assignments (I-3%, II-3%, III-4%) (class notes and informal reading responses)	10%
4. Exam I	15%
5. Exam II	15%
6. Final Exam	20%
7. Research Paper	20%
(paper topic 2%, paper proposal 3%, final paper 15%)	

VIII. Attendance:

Since the lectures do not replicate the readings, most of the information you will be tested on will be offered during class sessions. Therefore, attendance at all lectures is *imperative*. Attendance will be taken daily.

No penalty for the first three absences.

Four absences will lower the final grade by 15%. In other words, 100 points would be reduced to 85, resulting in a final grade of B instead of an A.

Five absences will lower the final grade by 30%. In other words, 100 points would be reduced to 70, resulting in a final grade of C instead of an A.

Six absences will lower the final grade by 45%. In this example the final grade would be 55 which is a failing grade.

****Therefore, any student who has more than five absences will not pass this course.

IX. Writing to Learn Aspects of Course:

Introduction to Art History II is designated as a writing intensive course by the University. To fulfill this function, students will be asked to accomplish a number of writing assignments throughout the semester.

Writing to Learn Statement of Intent

A. Notebooks: Students will keep a notebook as described in section VII of the course syllabus. These will be collected periodically and without prior warning for inspection for completeness, format, clarity and quality.

B. Response Papers: Students are required to compose two reading response papers. They are formal papers (albeit short in length, two pages each), and should be treated as such.

C. Essay Paper: All students will compose an original essay about an artist whose career falls within the chronological and geographical parameters of the course. The final essay will be five pages (typed, double-spaced) in length. The paper topic (one page) must be approved by the instructor. Students are also required to submit a three-page paper proposal prior to the final paper.

D. In-class writing assignments: These will be composed in the student notebooks on topics relevant to the course material.

Philosophy of Writing

D. Clear writing promotes clear thinking. Writing about course material is a skill that can be improved with practice. In this class you will be writing often on a variety of assignments. As a result, you will become active learners able to articulate ideas in your own words and from your own perspective.

E. Writing about visual art reinforces visual literacy. We are inundated by a confusing array of visual images from television, Hollywood and advertising. Writing about works of art develops critical thinking skills which can be used to analyze and interpret all visual imagery.

X. Special Needs:

If you have learning disabilities or other problems that make class participation difficult, please let me know as soon as possible. In addition, refer to the PSU Student Handbook where you will find resources for students with special needs.

XI. Concealed Carry Weapons Policy

In this class, students will be asked on a regular basis to participate in activities, such as engaging in group work, using the board, testing without personal properties in close proximity, or performing short skits or role-playing scenarios. These activities may require students to either be separated from their bags or be prepared to keep their bags with them at all times during such activities. Students are encouraged to read the online weapons policy (<http://pittstate.edu/dotAsset/ca5f2c95-67c7-426d-8da9-b42f5d00a936.pdf>) to ensure they understand the requirements related to concealed carry.

XII. Academic Honesty and Integrity Policy:

For details, please see **ARTICLE 30. ACADEMIC MISCONDUCT** on page 13-14 of the syllabus or the PSU website at:

*****Please come see me during office hours, or contact me by e-mail, if you have questions about any aspect of this course. I am happy to address queries and concerns.**

COURSE SCHEDULE:

WEEK ONE

M 1/17 INTRODUCTION

W 1/19 Chapter 17: Gothic Art of the Twelfth and Thirteenth Centuries

Required:

Marilyn Stokstad, *Art History*, pp. 495-529.

Jane Avrich, "Building Chartres" in *Harper's Magazine*: May 2000.

Christine de Pisan, "The Treasure of the City of Ladies," pp. 35-45.

Film Screening: Gothic Cathedrals (1994)

WEEK TWO

M 1/22 Chapter 18: Fourteen-Century Art in Europe

Required:

Marilyn Stokstad, *Art History*, pp. 530-542.

Discussion:

Giorgio Vasari, "Life of Giotto," in *Lives of the Artists*, pp. 325-339.

Audio Presentation: *Love's Illusion*, 13th century music

W 1/24 Chapter 18: Fourteen-Century Art in Europe

Required:

Marilyn Stokstad, *Art History*, pp. 542-561.

F 1/26 Chapter 19: Fifteenth-Century Art in Northern Europe

Required:

Marilyn Stokstad, *Art History*, pp. 562-572.

Discussion:

William Strunk Jr. and E. B. White, "Elementary Rules of Usage," in *The Elements of Style*, pp. 1-14.

WEEK THREE

M 1/29 Chapter 19: Fifteenth-Century Art in Northern Europe

Required:

Marilyn Stokstad, *Art History*, pp. 573-581.

Discussion:

Meyer Schapiro, "Muscipula Diaboli: The Symbolism of Merode Altarpiece," *Art Bulletin* 27 (1945).

W 1/31 Chapter 19: Fifteenth-Century Art in Northern

Required:

Marilyn Stokstad, *Art History*, pp. 582-593.

Discussion:

Erwin Panofsky, "Jan van Eyck's *Arnolfini* Portrait," *Burlington Magazine* 64 (1934): 117-127.

Seidel, "'Jan van Eyck's *Arnolfini* Portrait': Business as Usual?" *Critical Inquiry* 16 (Autumn 1989): 55-86.

F 2/2 Chapter 20: Renaissance Art in Fifteenth-Century Italy

Required:

Marilyn Stokstad, *Art History*, pp. 594-604.

Discussion:

Leon Battista Alberti, "Book One," in *On Painting*, pp. 43-59.

WEEK FOUR

M 2/5 Chapter 20: Renaissance Art in Fifteenth-Century Italy

Required:

Marilyn Stokstad, *Art History*, pp. 604-617.

Discussion:

Camille Paglia, "Renaissance Form" in *Sexual Personae*, pp. 140-169.

W 2/7 Chapter 20: Renaissance Art in Fifteenth-Century Italy

Required:

Marilyn Stokstad, *Art History*, pp. 617-631.

F 2/9 Chapter 21: Sixteenth-Century Art in Italy

Required:

Marilyn Stokstad, *Art History*, pp. 632-642.

Discussion:

Clifford Geertz, "Art as a Cultural System," in *Modern Language Notes* (1976), pp. 1473-1499.

WEEK FIVE

M 2/12 Chapter 21: Sixteenth-Century Art in Italy

Required:
Marilyn Stokstad, *Art History*, pp. 643-656.

Discussion:

Giorgio Vasari, "Life of Michelangelo Buonarroti," in *Lives of the Artists*, pp. 325-339.

W 2/14 Chapter 21: Sixteenth-Century Art in Italy

Required:
Marilyn Stokstad, *Art History*, pp. 656-661.

Discussion:

Thomas McGrath, "Color and the Exchange of Ideas between Patron and Artist in Renaissance Italy," in *The Art Bulletin* (June 2000): 298-308.

F 2/16 Review For Exam I

WEEK SIX

M 2/19 Exam I

(Written responses to the first set of discussion questions must be completed and posted on Canvas by noon.)

W 2/21 Chapter 21: Sixteenth-Century Art in Italy

Required:
Marilyn Stokstad, *Art History*, pp. 661-668.

Recommended:
Steve Edwards, "The Changing Status of the Artist," in *Art and its Histories: A Reader*, pp. 106-109.

F 2/23 Chapter 21: Sixteenth-Century Art in Italy

Required:
Marilyn Stokstad, *Art History*, pp. 668-677.

Discussion:

William Strunk Jr. and E. B. White, "Elementary Principles of Composition," in *The Elements of Style*, pp. 15-33.

WEEK SEVEN

M 2/26 Chapter 22: Sixteenth-Century Art in Northern Europe and the Iberian Peninsula

Required:
Marilyn Stokstad, *Art History*, pp. 678-690.

Discussion:

William Strunk Jr. and E. B. White, "A Few Matters of Form," in *The Elements of Style*, pp. 34-38.

W 2/28 Chapter 22: Sixteenth-Century Art in Northern Europe and the Iberian Peninsula

Required:

Marilyn Stokstad, *Art History*, pp. 691-701.

F 3/2 Chapter 22: Sixteenth-Century Art in Northern Europe and the Iberian Peninsula

Required:

Marilyn Stokstad, *Art History*, pp. 702-711.

Discussion:

William Strunk Jr. and E. B. White, "Words and Expressions Commonly Misused," in *The Elements of Style*, pp. 39-65.

*****The topic for your paper is due.**

WEEK EIGHT

M 3/5 Chapter 23: Seventeenth-Century Art in Europe

Required:

Marilyn Stokstad, *Art History*, pp. 712-720.

W 3/7 High School Art Day

F 3/9 Chapter 23: Seventeenth-Century Art in Europe

Required:

Marilyn Stokstad, *Art History*, pp. 720-742.

Susan Vreeland, "The Academy," in *The Passion of Artemisia*, pp. 102-111,

Discussion:

Linda Nochlin, "Why Have There Been No Great Women Artists?" in *Art and Sexual Politics*, pp. 2-39.

WEEK NINE

M 3/12 Chapter 23: Seventeenth-Century Art in Europe

Required:

Marilyn Stokstad, *Art History*, pp. 742-769.

Discussion:

Michel Foucault, "Las Meninas," *The Order of Things* (1970). Reprinted in *Calligram: Essays in New Art History from France*, ed. Norman Bryson (Cambridge: Cambridge University Press, 1988), pp. 91-105.

W 3/14 Review for Exam II

F 3/16 Exam II

(Written responses to the second set of discussion questions must be completed and posted on Canvas by noon.)

WEEK TEN

Spring Break: No Class.

WEEK ELEVEN

M 3/26 Discussion:

William Strunk Jr. and E. B. White, "An Approach to Style," in *The Elements of Style*, pp. 66-85.

Film Screening: *Vermeer: Master of Light* (2001) narrated by Meryl Streep

*****Paper proposal** (a thesis statement, a short outline of the paper, and a concise annotated bibliography) is due.

W 3/28 Chapter Twenty-Four: Chinese and Korean Art After 1279

Required:

Marilyn Stokstad, *Art History*, pp. 792-800.

Discussion:

Lothar Ledderose, "Freedom of the Brush?" in *The Thousand Things: Module and Mass Production in Chinese Art* (Princeton University Press, 1998).

F 3/30 Chapter 25: Chinese and Korean Art After 1279

Required:

Marilyn Stokstad, *Art History*, pp. 800-808.

WEEK TWELVE

M 4/2 Chapter 25: Chinese and Korean Art After 1279

Required:

Marilyn Stokstad, *Art History*, pp. 808-813.

Recommended:

Lothar Ledderose, "The Bureaucracy of Hell" in *The Thousand Things: Module and Mass Production in Chinese Art* (Princeton University Press, 1998).

W 4/4 Chapter 26: Japanese Art After 1333

Required:

Marilyn Stokstad, *Art History*, pp. 814-823.

F 4/6 Chapter 26: Japanese Art After 1333

Required:

Marilyn Stokstad, *Art History*, pp. 823-827.

Discussion: "Enlightenment Geisha: The Sex Trade, Education, and Feminine Ideals in Early Meiji Japan" (on Canvas)

Film Screening: *Prints of the Floating World*

WEEK THIRTEEN

M 4/9 Chapter 26: Japanese Art After 1333

Required:
Marilyn Stokstad, *Art History*, pp. 828-835.

W 4/11 Japanese Animation

Film Screening: *Spirited Away* (2002) or *Howl's Moving Castle* (2004) by Hayao Miyazaki

F 4/13 Japanese Animation

Discussion: Susan J. Napier, "Matter out of Place: Carnival, Containment, and Cultural Recovery in Miyazaki's 'Spirited Away'" in *The Journal of Japanese Studies*, Vol. 32, No. 2 (Summer, 2006), pp. 287-310

WEEK FOURTEEN

M 4/16 Chapter 30: Eighteenth- and Early Nineteenth-Century Art in Europe and North America

Required:
Marilyn Stokstad, *Art History*, pp. 904-913.

W 4/18 Chapter 30: Eighteenth- and Early Nineteenth-Century Art in Europe and North America

Required:
Marilyn Stokstad, *Art History*, pp. 913-932.

Discussion:
Camelle Paglia, "Sex Bound and Sex Unbound," in *Sexual Personae*, pp. 270-299.

F 4/20 Chapter 30: Eighteenth- and Early Nineteenth-Century Art in Europe and North America

Required:
Marilyn Stokstad, *Art History*, pp. 932-940.

Discussion:
Ewa Lager-Bucharth, "David's Sabine Women: Body, Gender and Republican Culture under the Directory," *Art History* *XIX*, no. 3 (September 1991), pp. 397-430.

WEEK FIFTEEN

M 4/23 Chapter 30: Eighteenth- and Early Nineteenth-Century Art in Europe and North America

Required:
Marilyn Stokstad, *Art History*, pp. 940-961.

Audio Presentation: Beethoven Symphony No. 5

W 4/25 Chapter 31: Mid-to Late Nineteenth-Century Art in Europe and the United States

Required:
Marilyn Stokstad, *Art History*, 962-969.

Discussion: Orientalism

Marilyn R. Brown, "The Harem Dehistoricized: Ingres' *Turkish Bath*," pp. 58-67.
Linda Nochlin, "The Imaginary Orient," in *The Politics of Vision* (Harper and Row, 1989): 33-59.

F 4/27 Chapter 31: Mid-to Late Nineteenth-Century Art in Europe and the United States

Required:
Marilyn Stokstad, *Art History*, pp. 970-987.

Film Screening: *Goya: Crazy Like a Genius* (2002)

*****Research paper is due.**

WEEK SIXTEEN

M 4/30 Chapter 31: Mid-to Late Nineteenth-Century Art in Europe and the United States

Required:
Marilyn Stokstad, *Art History*, pp. pp. 987-1015.

Discussion:

"The Conditions of Art" in *Art in Theory, 1815-1900* (1998) ed. by Charles Harrison and Paul Wood, pp. 493-498.

W 5/2 Review for the Final

F 5/4 FINAL: 12:00 p.m. - 1:50 p.m.

(Written responses to discussion questions must be completed and posted on Canvas by noon.)

Also note: "This course counts towards the academic component of the IKE Certificate of International Knowledge and Experience. The IKE Certificate may be earned by students in any major. The academic component consists of five courses - two semesters of a foreign language, and three courses with international content in three different disciplines. To receive the certificate, students must also complete a second component, either by studying abroad, or by participating in co-curricular activities on campus. Completion of the IKE certificate as an undergraduate is noted on a student's PSU undergraduate transcript, although graduate students may also earn the certificate. To be added to the IKE Canvas group and start tracking your progress towards the certificate, please e-mail your GUS number in a request to ike@pittstate.edu."

Grading Scale for the Research Paper:

"A" papers demonstrate a sophisticated, original, unified argument or thesis, developed logically and persuasively. They show deep understanding of the texts and provide solid evidence for all arguments. Sentences and paragraphs clearly weave together a coherent structure to support the thesis. Mechanical errors are rare.

"B" papers state a clear thesis and solidly demonstrate good ideas and insights that are perhaps more common and less original than those in "A" papers. Assertions are supported by evidence and logic, although they may be strengthened by further elaboration. Organization and style are of generally high quality marred only by occasional inconsistencies.

"C" papers demonstrate an effort to address the assignment, but suffer from relatively meaningless theses. Insights and ideas are fairly obvious. Logic may falter at times. Misuse of language may begin to interfere with the ability to convey the author's meaning. Stylistic mechanical errors are more numerous.

"D" papers state only a vague thesis—or no thesis at all. Arguments, and therefore the evidence to support them, are absent, replaced by a crude rehashing of the text or by uninformed personal opinion. This work displays very weak cohesion and organization, and suffers from severe language problems.

"F" papers demonstrate minimal, unacceptable effort. Papers partially or wholly plagiarized, or not turned in, will receive a failing mark and 0 points.

"ARTICLE 30. ACADEMIC MISCONDUCT Education at the university level requires intellectual integrity and trust between faculty and students. Professors are obliged to master their subject and present as fair an account of it as possible. For their part, students are obliged to make an honest effort to fulfill both the letter and the spirit of course requirements. Academic dishonesty violates both integrity and trust. It jeopardizes the effectiveness of the educational process and the reliability of publicly reported records of achievement. Academic dishonesty by a student is defined as unethical activity associated with course work or grades.

It includes, but is not limited to:

Giving or receiving unauthorized aid on examinations,
Giving or receiving unauthorized aid in the preparation of notebooks, themes, reports, papers or any other assignments,
Submitting the same work for more than one course without the instructor's permission, and,
Plagiarism. Plagiarism is defined as using ideas or writings of another and claiming them as one's own. Copying any material directly (be it the work of other students, professors, or colleagues) or copying information from print or electronic sources (including the internet) without explicitly acknowledging the true source of the material is plagiarism. Plagiarism also includes paraphrasing another individuals' ideas or concepts without acknowledging their work, or contribution. To avoid charges of plagiarism, students should follow the citation directions provided by the instructor and/or department in which the class is offered. Unless otherwise stated by the instructor, exams, quizzes, and out-of-class assignments are meant to be individual, rather than group, work. Hence, copying from other students' quizzes

or exams, as well as presenting as one's own work an assignment prepared wholly or in part by another is in violation of academic honesty. The above guidelines do not preclude group study for exams, sharing of sources for research projects, or students discussing their ideas with other members of the class unless explicitly prohibited by the instructor. Since the violation of academic honesty strikes at the heart of the educational process, it is subject to the severest sanctions, up to and including receiving an "F" or "XF" (an "XF" indicates the "F" was the result of academic dishonesty) for the entire class and dismissal from the university.

When an instructor has a reasonable good faith belief that a student(s) has committed academic misconduct, that instructor has the sole discretion to give the student an F on the assignment/test to which the student committed academic misconduct or an F for the entire course. If such an F negatively affects the student's final grade in the course, that student(s) may appeal the final grade pursuant to the current Pittsburg State University Catalog's Grade Appeal process. When the instructor wishes to impose an "XF", and/or more severe sanctions, he or she must first notify their department chair, dean, and the University's Academic Honesty Committee Chairperson in writing. In addition, the same procedure applies if similar sanctions seem warranted for a student(s) or former student(s) who have assisted in a serious act of academic dishonesty.

University Academic Honesty Committee

The Academic Honesty Committee is convened under the auspices of the Provost. It is composed of nine members. The Faculty Senate Executive Committee is responsible for appointing six of these members. All must be full-time members of the teaching faculty. Members chosen by the Executive Committee serve staggered two-year terms. The Faculty Senate Executive Committee shall make its appointments at the beginning of the academic year. In addition to its six faculty members, the Academic Honesty Committee shall include three student members. Two (2) students of senior status shall be appointed by the Student Government Association. An additional (1) student shall be appointed by the Graduate Student Association. The students from both organizations will be appointed annually and at the beginning of the Fall semester.

The Vice President of the Faculty Senate will serve as the Academic Honesty Committee Chairperson. If the Vice President of the Faculty Senate is excluded because of possible bias, the President of the Faculty Senate will appoint a temporary chair. The Academic Honesty Committee Chairperson is responsible for advising the Provost on cases involving alleged student academic dishonesty. The committee may impose one or more of the following sanction(s):

The imposition of a grade of "XF"

The addition of a permanent note on the student's transcript indicating his/her participation in a serious act of academic dishonesty (such as taking an exam for another student)

Disciplinary probation

Suspension

Expulsion from the university

The decision made by the Academic Honesty Committee may be appealed to the Provost. The following procedures shall be adhered to:
Step 1: The instructor charging a student with academic dishonesty shall submit a written request for hearing to the Chairperson of the Academic Honesty Committee, giving full detail of the alleged act(s) of academic dishonesty and send copies of the request to their department chair and dean. The Chairperson of the Academic Honesty Committee will then convene the committee and inform its members of the details of the incident. The aforementioned request shall be forwarded by the Chairperson of the Academic Honesty Committee to the student(s) charged with academic dishonesty. The committee shall then schedule a hearing to be held within fifteen (15) class days from the time of the instructor's request.

Step 2: The instructor, and student(s) charged with academic dishonesty, will be notified of the time and date of the said hearing at least five (5) class days before the hearing is to be held. The instructor, and student(s) charged with academic dishonesty may seek advice concerning the hearing from any person such as a faculty member or department chairperson. The instructor and each student(s) may also be accompanied to the hearings by an advisor. The student(s), at their own cost, has the right to provide a transcriptionist at their hearing. Note: The university attorney has the right to be present at any Academic Honesty Committee hearing.

The two parties, the instructor and student(s) charged with academic dishonesty, may each request removal of any one member of the committee. This request shall be presented to the chairperson of the committee in writing at least two (2) class days prior to the time of the hearing. After the request for removal has been made the chairperson will notify the individual and the respective individual will be removed from the hearing.

Step 3: The Academic Honesty Committee will conduct an appropriate hearing and may gather additional evidence pertaining to the issue.

During the hearing, the instructor, student(s) charged with academic dishonesty, and witnesses with direct first hand knowledge of the incident shall have the opportunity to testify (within the guidelines and time frames established by the committee). Hearings are evaluations by members of the university community and are not legal proceedings. Cross-examination is the prerogative of the instructor, the student(s) charged with academic dishonesty, and the committee. For future reference, the hearing shall be audio tape recorded (Committee deliberations on sanctions shall not be recorded). During the entire process the proceedings of the committee shall be closed and confidential, unless the matter becomes the subject of litigation.

Step 4: Within five (5) class days of the conclusion of the hearing, the committee will render a written opinion concerning its findings, as well as a written verdict which the Provost will impose.

Step 5: Upon notification of the imposed sanction, the student(s) will have five (5) class days to appeal to the Provost. This appeal must be in a written format and must provide detail for the reason of the appeal.

Step 6: Once the Provost receives the appeal, he/she will have 8 class days to review the hearing and, in consultation with the President, render a decision. The Provost may uphold, or overturn the Academic Honesty Committee's sanction(s) or propose an alternate penalty which the student may accept.

Removal of Sanctions

After two (2) years have elapsed, the student may present a written request for removal of the imposed sanctions to the Provost. If the request is not granted, the student may present up to 4 more requests for removal but in no case can the student present more than 1 request per year academic year.

If the request is granted, the student will be returned to good standing with the university and /or have the notification of the disciplinary action removed from their transcript, provided that no other sanction for academic dishonesty has been imposed in the interim. It shall be at the Provost's discretion to determine what fairness requires."

--This quote is directly taken from the PSU Website at <http://www.pittstate.edu/audiences/current-students/policies/rights-and-responsib>

